



Mohamed Khider University of Biskra

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Master Dissertation

Avenge The Fallen:

A psychoanalytic study of hamlet's revenge in William Shakespeare's *hamlet*

Case study: main characters of *hamlet*

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**Submitted and
defended by:**

Ammari Nassim

Board of Examiners:

Mr. Chemouri Mourad (Supervisor)

Mme. Zerigui Naima (chairperson)

Mme. Amri Chenini Boutheina (Examiner)


Mme. Hamed Halima (Examiner)

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Declaration

I do hereby declare that this submitted work is my original work and has not previously been submitted to any institution or university for a degree. I also declare that a list of references is provided, indicating all the sources of the cited and quoted information. This work was certified and completed at Mohammed KHEIDER University of Biskra. Algeria

Master student, Department of English literature and civilization

Signature: 

Ammari Nassim

Dedication

This modest and simple work is dedicated to my dearest family, who have been a major support throughout my research journey.

as well as my supervisor, examiners, and every teacher and classmate that blessed this research with their valuable information.

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Abstract

This paper shed the light on the major theme of revenge in Williams Shakespeare's *Hamlet* and its psychological impact on Hamlet (the protagonist). It's an investigation on the development of Hamlet character during the play. Moreover, this study discusses the key elements of the revenge tragedy genre and the portrayal of its characteristics in the play by applying The theories of personality, defense mechanisms, and Oedipus complex. as well as tackling the emergence of the renaissance movement and their role in the English literature and the revenge tragedy genre. The objective behind this research is to find out if the idea of postponing the act of vengeance by Hamlet was a result of an internal struggle where his instincts collided with his morality. Hamlet is the manifestation of how the mystery of death of his father and revenge goes hand in hand, and the fear that inhabits Hamlet's heart is what causes complex moral considerations to interfere with the capacity for action. while it's a revenge play, it is no surprise for the amount of vengeance present in the play. The way Hamlet performs his act of revenge, the consequence he faces for his act and the possibility of possessing an Oedipus complex. All of These mysteries will be uncovered in order to understand why revenge is such an important element of Shakespeare's masterpiece.

Key Words: Defense Mechanisms, Elizabethan Period, Hamlet, Oedipus Complex, Theory of Personality, Renaissance Period, Revenge, Revenge Tragedy Play.

Glossary

Fratricide: the act of murdering one's brother or sister.

Thy: classic English word which means "you".

Regicide: the act of murdering a king.

Mars: roman god of war.

Hyperion: Greek titan god of heavenly light.

Satyr: type of creature in Greek mythology whose upper body of a man and the lower body of a goat.

Hercules: a famous demigod hero in Greek mythology.

Niobe: daughter of king Tantalus in Greek mythology, she represents the bereaved mother who lost all of her children.

Imposthume: collection of pus formed as the product of inflammation and usually caused by bacteria. A place that hurts when its touched.

O Wicked Speed: quickly.

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General Introduction

Among the plays that involved tragedy; Hamlet is one of best example of how the renaissance period affected the plays that were written during this period. Written and published in the late sixteenth century by the famous English playwright and poet William Shakespeare. While it's a play that reveals how the hesitation of a prince to avenge his murdered father backfires at him. It is a magnificent reflection on the situation that was present in England during that time.

The virgin Queen Elizabeth the first was getting old and she had no heir to succeed her. The people were anxious because of the impending war after the death of the queen. With no heir to the throne, all the surrounding nations would try to conquer England and seize the throne through war, and that is exactly what happened. It was King James the First of Scotland that came after Elizabeth and started the Jacobean period. It was a period filled with war and conflict for the sole purpose of assuming the throne of England. These fears, anxieties, and paranoia are reflected well in Hamlet's play. Hamlet, who is the prince of Denmark, plots to avenge his father by murdering his uncle, who is the current king. Hamlet is the heir to his father's throne, yet he is not elected to be the king. We can also see anxiety embodied in Hamlet as a character who feels that he should kill Claudius to take revenge. Anxiety can be seen in him questioning his actions, facing existential anxiety and arguing against the idea of murder, whether revenge was right or wrong.

Hamlet's earliest audiences would have recognized the play as belonging to a specific genre; they didn't have a name for it, but modern historians refer to it as "revenge tragedy." In a revenge tragedy, the hero has been wronged, usually by the murder of someone he loves, and his desire for vengeance drives the story. The hero murders the person who has wronged him at the

end of the play, and the hero usually dies as well. Thomas Kyd's *The Spanish Tragedy* was the first even revenge tragedy that became popular. It was composed about a decade before *Hamlet*, and it was still in production when *Hamlet* was first produced. *Hamlet* also incorporated various phrases from Shakespeare's other plays, but the most interesting point is the theme of revenge. Revenge is more of a genre than a topic in Elizabethan and Jacobean drama, as it refers to plays that are specifically about revenge. That may be oversimplifying things, as plays from that era rarely focus on a single theme. This is especially true of Shakespeare's plays, because *Hamlet*, the greatest revenge play of all time, is about far more than can be described, even after four hundred years. Nonetheless, it is a play about a young man's preparations for vengeance after his father's murder, and how his hesitation and contemplation has turned against him and led to his death.

Structure of the Study

There are Three chapters that make up this research. two are practical and one is theoretical. The first theoretical chapter will examine the renaissance movement's origins, the English literature during Elizabeth reign, the rise of drama and tragedy, the popularity of the revenge theme and the Freudian theory of personality and Oedipus complex and their appearance in *Hamlet*. The second theoretical chapter will cover Sigmund Freud's psychoanalytic theories of personality and defense mechanisms and how they are presented in the main characters of *Hamlet*. The third practical chapter will attempt to evaluate *Hamlet's* main relationship and confirm if prince *Hamlet* has an Oedipus complex. In summary, the goal of this study is to connect the psychoanalytic theory to *Hamlet's* evolution as a character; and learn how retribution might backfire if it isn't done properly.

Statement of the Problem

Revenge is a difficult act to perform. It involves killing what caused you pain or discomfort. However, People believe that doing so will give ease to our pain and misery and grant eternal rest to the souls who have been killed wrongfully. However, can something like a conflict in the mind affect the act of committing revenge? Hamlet is a revenge tragedy play that revolves around a prince trying to avenge his father, who has been murdered by his uncle in order to gain his throne. Shakespeare, being an English playwright at the renaissance period, tried to demonstrate what revenge can push people to do in order to achieve it. This demonstrates the insane care that people gave to the hierarchy of the society. If a king is murdered, he should be replaced by his heir. Yet in Hamlet, the king was replaced by his brother which created a paradox in the royal family. That paradox is what drive Hamlet to seek revenge for his father. That is a great demonstration for the importance of the chain of beings during the Elizabethan period.

Main Questions:

- 1- Was Hamlets' inability to perform his revenge caused by a conflict in his mind?
- 2- What are the characteristics of the renaissance period in Elizabethan literature?
- 3- Is prince Hamlet the only character who suffers from an internal conflict?
- 4- What is a tragedy play, and how does a revenge tragedy differentiate from it?
- 5- Does Hamlet possess an Oedipus complex?

Suggested Methodology

This research analysis is based on the psychoanalysis theory. the Freudian theory of personality. It will be applied to Hamlet's character to demonstrate the conflict that wrecked his mind for the sole goal of avenging his father. This is a clear nod to the idea of **ID**, **EGO**, and

SUPEREGO that was suggested by Sigmund Freud. The idea of revenge may have been flying in the realm of **ID**, which is why the Hamlet hesitate to commit the act. Or it may be his **EGO** was not strong enough to handle the task. By using the Freudian theory, we will be able to have a clear view of Hamlet's mind and see why this act of revenge is unlike any other act of vengeance.

Limitations of the Study

This research may seem easy and direct at first glance but it has some difficulties. First of all, the theme of revenge is a very popular theme which means the researcher is tasked with bringing a new viewpoint on this theme. The second problem is the lack of direct sources. While Hamlet and Sigmund Freud' theories may have an abundance of sources at disposal, there is not a lot of sources that combine both of these two ideas which means the researcher must explain each point separately in order to avoid confusing the readers. The last limitation is the lack of time. A period of one month is not enough to cover the entirety of this topic. Another problem is the researcher may rely on his knowledge of the play in the second and third chapter, and that may give results that are not academic or certain.

Chapter 1: Theoretical Framework on the Renaissance and Elizabethan Period

1.1 Introduction:

This chapter lays the theoretical groundwork for the Renaissance. As stated in the general introduction, the purpose of this chapter is to determine the reasons for its emergence, the stages it went through, and what it brought to the world. The Renaissance influenced the world of literature and art, both of which had a significant impact on Hamlet. The second half of this chapter will focus on the Elizabethan period. We'll discuss the setting that surrounded Shakespeare during the production of Hamlet because Shakespeare was an English playwright who lived during the Renaissance.

1.2 The Emergence and Spread of the Renaissance:

Following the Middle Ages, Europe had an intense period of cultural, artistic, political, and economic "rebirth" known as the Renaissance. The Renaissance, which started from the 14th through the 17th centuries, promoted the rediscovery of classical philosophy, literature, and art. During this period, some of the greatest intellectuals, authors, statesmen, scientists, and artists in history flourished, while global discovery opened up new nations and civilizations to European commerce. The Renaissance is regarded for bridging the Middle Ages and modern civilization. It could be said that the renaissance is a celebration for humanity on its survival of wars and pandemics that threatened to destroy mankind's world. It is also considered to be leading on to the age of enlightenment in Europe (beck). The renaissance came after the "dark ages", a period marked by conflict, illiteracy, starvation, and pandemics like the Black Death. Some historians, however, feel that such bleak representations of the Middle Ages were highly exaggerated, while many agree that old Greek and Roman ideas and wisdom were treated with low respect at the time ("Renaissance").

European architecture, art, literature, mathematics, music, philosophy, politics, religion, and science all changed dramatically during the Renaissance. It was humanity's awakening to the gifts that God had bestowed upon them. It began in Florence, Italy, and spread throughout northern Europe, eventually reaching England, though the spread was slow due to the conflicts that surrounded Europe, particularly the hundred-year war between the kingdoms of England and France.

Although the spread of the renaissance movement was slow due to the constant warfare in Europe, it managed to reach England in the 1500s, which is two centuries after its emergence in Italy. The Battle of Bosworth Field, which ended the Wars of the Roses and established the Tudor Dynasty, is often considered the start of the English Renaissance. However, Renaissance style and ideas were slow to spread in England, and the Elizabethan era in the second half of the 16th century was widely regarded as the pinnacle of the English Renaissance (Dickson).

1.3 English Literature in the Elizabethan Period:

The Elizabethan period has been described as the most brilliant century when it came to literary traditions which were notable for their exacting and brilliant achievements. England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid-16th century. By the time of Elizabethan literature, there was a thriving literary culture in both drama and poetry, with poets such as Edmund Spenser in his epic *The Faerie Queen* had a strong influence on English literature but was eventually overshadowed by the lyrics of William Shakespeare, Thomas Wyatt, and others. Typically, the works of these playwrights and poets circulated in manuscript form for some time before being published, and the plays of English Renaissance theatre were the period's most notable legacy (Britannica).

1.4 Rise of Drama:

With the arrival of the renaissance, English society was influenced heavily by its focus on ancient Greek culture and humanistic values. The queen herself, Elizabeth the First, was known for reading ancient Greek and Roman texts when she was a child. This fascination with the times of antiquity gave birth to the true beginnings of drama. The golden age of English drama has arrived. In its early years, the renewed study of classical drama shaped English drama. Seneca influenced the evolution of English tragedy, which in turn influenced one of the most prominent English playwright who is William Shakespeare. English drama owes its five acts, set scenes, and many other characteristics to classical drama. During this time, regular English tragedies, comedies, and historical plays were written in such a way that always satisfied the audiences.

1.5 The Tragedy Genre:

Elizabeth I was known as a strong, steadfast monarch who restored Protestantism to England, put an end to internal strife, and unified the country. She was also known as an outspoken supporter of the arts, which fueled a surge in theater activity. Some playwrights were able to make a comfortable living by receiving royal patronage during her reign. Tragedy was widely regarded as the highest dramatic genre, dealing with state affairs as well as issues of life and death, fate and free will, social corruption and violent retribution, damnation, and the possibility or impossibility of redemption. The works that involve tragedy usually follow a straightforward plot line with a flawed tragic hero who belongs to nobility. Hamartia is the term used to describe this flaw. This is what brought the hero to his demise. His arrogance, paranoia, fear, or even hesitation could all be factors. According to Aristotle, the main message of tragedy is to elicit catharsis in the audience, to purge their fear and pity through art so that they can leave the theater feeling cleansed and purified (Sullivan and pollard).

1.6 Hamlet as a Revenge Tragedy Play:

While tragedy was a popular genre in theater, its popularity was amplified by introducing the theme of revenge into it, giving birth to the revenge tragedy genre, which became the most popular genre of play in the Elizabethan period (Sullivan and Pollard). The act of retaliation for inflicted wrongs or injuries (Broude 38). After the massive success of Thomas kyd' *the Spanish tragedy* (1587), the English stage was overrun with stories and plays about vengeance. Dramatist at the time concluded that the best way to motivate a conflict is to seek revenge for a personal injury. However, Shakespeare managed to mold a new form of revenge tragedy in Hamlet's play in which he inserted a new element which made stand out from the typical revenge tragedy plays' (pollard 5). This can be observed when Shakespeare's innovation is compared to the old senecan tragedy.

1.6.1 Old Senecan Tragedy:

Named after Seneca, the Roman Stoic philosopher from the first century AD and his nine famous roman tragedies. They were rediscovered by Italian humanists in the mid-16th century and became models for the Renaissance revival of tragedy on stage. These works are known for the blood thirst for revenge as it was the primary focus of these stories. A quest of vengeance is bestowed upon the hero and he will commit without any question. A simple and non-complicated plot for vengeance.

1.6.2 Shakespearean Innovation of Revenge Tragedy:

While writing the play of Hamlet, Shakespeare based it on the Senecan tragedy like any other playwright of his time. However, he added a certain element that made it stand out from other revenge tragedies. That element is none other than contemplation. Prince Hamlet was giving the task of revenge by the ghost of his father, but he doesn't perform his task immediately

like the old Senecan tragedies. Shakespeare introduce the element of interiority, which is defined in Hamlet questioning his beliefs. About his act of killing his uncle, the ghost of his father and even his own death. This is evident in his famous quote “to be or not to be” (Hamlet, Act 3, Scene 1, 73). Hamlet is a complex character who questions everything around him. This need to satisfy his paranoia and curiosity is what makes his revenge journey stand out from the rest.

1.7 Shakespeare’s Implementation of the Great Chain of Being in *Hamlet*:

During Shakespeare’s time in Elizabethan England, the renaissance has brought a new concept with it which was called the great chain of being. It was a concept that depicted the universe as a great chain, beginning with God in heaven and descending to angels, humans, and finally animals at the bottom. Kings and queens were at the top of the Great Chain's human component. If a single component was removed from the chain, it would result in chaos and disorder. The death of Old Hamlet is the most significant state of confusion in Hamlet. In the Great Chain of Being, the king is almost directly beneath God. With the removal of the original king from the hierarchy, God and other angelic beings are cut off from their control over the people, resulting in chaos. In other words, king Hamlet was the link that connected the heavens to the mortal worlds, and his death has severed that link leaving the world of mortals in chaos which manifested in the form of Hamlet’s quest for vengeance. The only way to fix this problem was to pass the throne to King Hamlet’s successor, who is his son, but Claudius has disrupted this by claiming the throne before Hamlet could. (Grace 111–133).

1.8 Freudian’s Theory of Personality:

The debate over how to describe and explain the human mind and behavior began when psychology first emerged as a science distinct from biology and philosophy. The major theories

in psychology are represented by the various schools of psychology. One of these schools specialized in psychoanalysis and it was founded by Sigmund Freud. (Ackerman)

Freud believed that the human mind is divided into three sections. The **Id**, **Ego** and **Superego**. These are considered systems as they are not a physical part of the brain. According to Freud's model of psyche, the **Id** is the primitive and instinctual part of the mind that contains sexual and aggressive drives as well as hidden memories, the **Superego** serves as a moral conscience, and the **ego** is the realistic part that mediates between the id's desires and the superego's desires. Although each part of the personality has distinct characteristics, they work together to form a whole, and each part contributes differently to an individual's behavior (McLeod).

1.8.1 The Id:

The **Id** is a personality trait made up of unconscious psychic energy that works to fulfill basic needs, desires, and urges. The newborn child's personality is entirely **Id**, and it is only later that an **Ego** and **Superego** emerge. Its function remains infantile throughout a person's life and does not change with time or experience because it is not connected to the outside world. Because it operates in the unconscious part of the mind, the **Id** is unaffected by reality, logic, or the everyday world. According to Freud, it usually operates on the pleasure principal which is the belief that, regardless of the consequences, every wishful impulse should be fulfilled immediately. When the **Id** demands are met, we feel pleasure; when they are not, we feel unpleased or irritated. This section of the psych Engages in primitive, illogical, irrational, and fantasy-oriented primary process thinking. This type of process thinking is selfish and wishful in nature, and has no understanding of objective reality (McLeod). Best example is that of a crying

baby. The baby will seek his pleasure of comfort or food regardless of the consequences that befall his parents.

1.7.2 The Ego:

The **Id** gives rise to the **Ego**, the second part of the personality. Its job is to accept and deal with reality, keeping the **Id** impulses' in check and expressing them in socially acceptable ways. This section of psyche is developed around the age of three. The **Ego** is guided by the reality principle, which seeks to fulfill the desires of the id in the most reasonable and realistic manner possible. The **Ego** can accomplish this by deferring gratification, compromising, or any other method that avoids the negative consequences of breaking society's norms and rules. This type of rational thinking is called secondary process thinking. It's designed to help people solve problems and test their assumptions while also allowing them to maintain self-control. The **Ego**, like the **Id**, is interested in seeking pleasure; it simply wants to do so in a realistic manner. It is more concerned with how to maximize pleasure while minimizing pain without getting into trouble. The **Ego** operates on three levels: conscious, preconscious, and unconscious. The ego's assessment of reality is conscious. It may, however, keep forbidden desires hidden by unconsciously suppressing them. Much of the **Ego's** functioning is also preconscious, which means that it occurs below consciousness but requires little effort to bring those thoughts into consciousness (Vinney).

1.8.3 The Superego:

The superego is the final stage of psychosexual development in Freud's stages of psychosexual development, emerging between the ages of 3 and 5. The **Superego** serves as the personality's moral compass, maintaining a sense of right and wrong. These values are first instilled in children by their parents. However, the **Superego** grows over time, allowing children

to adopt moral standards from people they admire, such as teachers. It is made up of two parts: the conscious and the ego ideal. When a person does something they shouldn't, the conscious part of their superego punishes them with feelings of guilt. The **Ego** ideal, also known as the ideal self, includes the rules and standards of good behavior that should be followed. When this is accomplished, one feels a sense of accomplishment. However, if the **Ego** ideal's standards are too high, the person will feel like a failure and will experience guilt. The **Superego** not only regulates the id and its impulses toward societal taboos such as sex and aggression, but it also attempts to persuade the **ego** to go beyond realistic standards and aspire to moralistic ones. The **Superego** functions on both the conscious and unconscious levels. Humans are often conscious of their concepts of right and wrong, but these ideals can have an unintended impact on us (Vinney).

To give it a clear image, we can think the ego as a student, the id as devil on his left shoulder and the superego as angel on his right shoulder. The **Id** keeps telling him that he should go play with his friends because his homework is easy and he could complete it in a short period of time. The **Superego** on the other hand, tells him that the homework could be very hard and he might need a lot of time to solve it. Finally; the student's **Ego** decides that while really wants to go out and hang out with his friends, he really should finish his homework so that he will not get a bad mark.

1.9 Freudian Theory of Personality in *Hamlet*:

When it comes to showing the development of the three stages of the psyche, there is no better play that portrays it better than Shakespeare's *Hamlet*. Especially the main character that is prince Hamlet, the ego is easily portrayed in Hamlet's actions during the play. His id however, is portrayed in something else. The ghost of his deceased father represents Hamlet's manifestation

of his anger and the main drive of his revenge. This drive reaches its peak when he accidentally murders Polonius.

His superego on the other hand, is his contemplation about the act of revenge and whether the ghost of his father may have been a demon in disguise. This hesitation and fear of the consequences is what lead him to construct a play to see his uncle reaction and see the truth by his own eyes.

Hamlet's ego is affected by the id that represent the act of avenging his father and his superego which lead him to construct a play. His ego decides that he should look for something that protects him from harming himself out of guilt. He managed to find it in Ophelia where he turned all of his anger on her because Polonius was using her spy on him.

The id, ego, and superego have an impact on more than just Hamlet. Many of the main characters appear to be succumbing to their ids' dark choices, such as King Claudius, or to their superegos' calming ideas, such as Ophelia. Overall, the id, ego, and superego have a huge influence on the main characters' behavior.

1.10 Freudian Theory of Defense Mechanism in *Hamlet*:

As the ego is being attacked by the impulses of both the id and superego, it will deploy certain mechanisms that will help it deal with the stress that comes from the consequences of its choices. These are called defense mechanisms and they were noted by Sigmund Freud and elaborated by his daughter, Anna Freud. Further ego defenses were added by other psychoanalysts (McLeod). there are some notable defense mechanisms that are mark their presence in Shakespeare's Hamlet.

1.10.1 Displacement:

The first defense mechanism that appears in Hamlet is Displacement. It occurs when the **Id** desires to do something that the **Superego** forbids. As a result, the **Ego** seeks another way to release the psychic energy of the Id. As a result, energy is transferred from a repressed object-cathexis to a more acceptable object. The act of Turning against oneself is a unique type of displacement in which the person becomes their own substitute target. It is the Freudian explanation for many of our feelings of inferiority, guilt, and depression. It is normally used in reference to hatred, anger, and aggression, rather than more positive impulses (McLeod). Hamlet provides a perfect example with displacement when Hamlet insults his friends Rosencrantz and Guildenstern upon learning of their spying on him courtesy of Claudius. He chooses to confront and insult his friends instead of confronting his uncle who gave them the order. Thus hurting his innocents' friends who were just following their leader's command.

1.10.2 Repression:

Also called "motivated forgetting" by Anna Freud, it is simply the inability to recall a potentially dangerous situation, person, or event. Thoughts that would result in feelings of guilt from the superego are frequently suppressed. This mechanism is proven to be not very useful in the long term because it entails forcing disturbing wishes, ideas, or memories into the unconscious, where they will cause anxiety despite being hidden (McLeod).

This is shown whenever Hamlet thinks of his father, King Hamlet. We only know him from Hamlet's perspective. He could've been a horrible father and a worse king than Claudius, but to avoid remembering him in such horrible ways, Hamlet compares him to Hyperion and Mars. Two powerful gods who were respected in their society. This way Hamlet will find it easier and less hurtful to remember his father as a good person rather than an evil person.

1.10.3 Regression:

Another defense mechanism proposed by Anna Freud is the act of regression. It involves regressing to an earlier stage of development during stressful situations. In other words, a person would start acting like a child in order to ease up the stress and anxiety that he is experiencing (McLeod). Because of his behavior and fight with Laertes, Hamlet is in a regression stage at Ophelia's funeral. Laertes has recently lost both his father and sister, and he is overcome with grief. When Hamlet learns of Ophelia's death, instead of respecting Laertes during this difficult time, he acts like a child and tries to focus all attention on himself. He makes the ridiculous claim that he loves Ophelia more than forty thousand brothers. All of this is to mask his grief and regret over the loss of his life's love.

1.10.4 Denial:

When the situation seems to be severely stressful, the individual may respond by refusing to perceive it or denying its existence. This is a primitive and very dangerous defense, as no one can ignore reality for a long time. It can function on its own or, more commonly, in conjunction with other subtler mechanisms. An example can be denying love to someone even though they love them all the time, which is the case for Hamlet when it comes to Ophelia.

1.11 The Oedipus Complex:

The theories of personality and defense mechanisms are two of the main Freudian theories that are affecting the main characters of Hamlet. However, there is a certain psychosexual theory that is very present in prince Hamlet and that is the Oedipus complex. The Oedipus complex, also known as the Oedipal complex, describes a child's desire for their opposite-sex parent as well as jealousy and anger toward their same-sex parent. Sigmund Freud popularized the concept in his

theory of psychosexual stages of development. In short, a boy believes he is competing with his father for his mother's affections, whereas a girl believes she is competing with her mother for her father's affections. Children, according to Freud, see their same-sex parents as competitors for the opposite-sex parent's attention and affection (Cherry).

The Oedipus complex in psychoanalytic theory refers to the child's desire for sexual engagement with the opposite sex parent, particularly a boy's attraction to his mother. Although repression keeps this desire out of our consciousness, Freud believed that it nevertheless had an influence on a child's behavior and had a part in his development. According to Freud's view, children go through a succession of psychosexual stages. The subconscious mind is focused on pleasure associated to a certain region of the body at each level. These are the stages:

- 1) From birth to 18 months, **The Oral Stage**.
- 2) From 18 months to three years, **The Anal Stage**.
- 3) three to five years old, **The Phallic Stage**.
- 4) Ages five to twelve, **The Latency Stage**.
- 5) From the age of twelve to adulthood, **The Genital Stage**.

Freud claimed that the Oedipus complex was crucial in the phallic stage of psychosexual development. He also believed that completing this stage required identifying with the same-sex parent, which would eventually lead to the development of a mature sexual identity. Freud proposed that during this period of development, the kid develops a sexual desire to his or her opposite-sex parent and hostility against the same-sex parent. The boy, according to Freud, aspires to possess his mother and replace his father, whom the youngster sees as a rival for the mother's love (Cherry).

1.11.1 Origin of Oedipus Complex:

Sigmund Freud popularized the concept in his book “*Dream Interpretation*” (1899). The phrase is derived from the legendary Theban hero Oedipus, who inadvertently slaughtered his father and married his mother; its female counterpart, **the Electra complex**, is named after another mythological heroine who assisted in the slaying of her mother (Britannica).

1.11.2 Signs of Oedipus Complex:

While Freud considered that this was a normal aspect of development for all children. Some symptoms of an Oedipus complex in a youngster can include:

- 1) **Attachment to One Parent:** the child would prefer to spend most of his time with his mother rather than to his father.
- 2) **Fixation on One Parent:** the child would listen to the commands of his mother and disregard the commands of his father.
- 3) **Jealousy of The Father:** the father will no longer be considered the role model of the child, but his biggest rival for the affections of his mother.
- 4) **Influence of The Mother:** the mother will be become a goddess in the child’s eyes and he can’t help but do her bidding to gain her love.

1.12 Influence of the ID, Ego and Superego on Oedipus Complex:

So, how does the child deal with the Oedipus complex? While the primitive id desires to destroy the father, the more realistic ego recognizes that the father is far more powerful. Furthermore, the boy has a positive bond with his father (Cherry). The defense mechanism known as identification is activated in order to resolve the disagreement. The super-ego is established at this moment. The **super-ego** takes on the role of an inner moral authority, an

internalization of the father figure that seeks to resist the **id's** desires and force the **ego** to act on idealistic norms. Outside forces such as social conventions, religious teachings, and other cultural influences can contribute to the Oedipal complex's repression (Cherry).

This is where the child's conscience, or overarching sense of right and wrong originates. However, Freud claimed that in some situations, repressed feelings could result in an unconscious sense of guilt. While this remorse may not be expressed openly, it can nonetheless have an impact on an individual's conscious behaviors (cherry).

1.13 Oedipus complex in *Hamlet*:

The psychoanalytic concept of Oedipus complex refers to the emotions and psychosexual desires that a boy child has towards his mother during the phallic stage of development, creating a parallel sense of rivalry towards the father (Liu and Wang, 1420). Because of Hamlet's complicated relationship with his mother Gertrude, the Oedipus complex has numerous parallels. Gertrude marries his uncle Claudius when his father dies. Hamlet finds an odd attachment to their marriage where he frequently discusses their sex life. Then Hamlet begins to struggle with the prospect of his mother sleeping with someone other than his father, which drives him to compete for her affections again because of his feelings. Hamlet stopped competing for his mother's affections because the death of his father who also was his rival, but Claudius ruins this by marrying Gertrude which forces Hamlet to go back into competing for the love of his mother (studymoose).

This brings Hamlet back to his sexual awakening. This time, the version is far more unsettling and intricate. This epiphany transforms Hamlet's love for his mother into genuine amorous affections. This also causes Hamlet to be jealous of the other parent. Hamlet feels envious of Claudius's ability to be with Gertrude because it is a desire he will never be able to

satisfy. Hamlet attempts to discredit Claudius in front of Denmark's population. This cunning and hostile approach toward Claudius demonstrates that he is threatened and jealous of him, reflecting the oedipal complex towards his stepfather (studymoose).

His relationship with Ophelia also demonstrates an oedipal complex, as his relationship with his mother influences how he feels about Ophelia. As previously stated, Hamlet does not approve of his mother's marriage and considers it to be unfaithful to his father. During the third act, Hamlet verbally abuses Ophelia because she reminds him of Gertrude. Hamlet has lost Gertrude's primary affection and feels betrayed by his mother (studymoose).

He believes that his mother is deceiving him and betraying his father. He finds the same features in Ophelia, leading him to suspect her of being a traitor as well. despite the fact that Ophelia is not deceitful. He associates her with Gertrude solely because she is female. This resembles the oedipal complex because of his mother's connection, which influenced his relationship with his boyfriend. His relationship with women will never be solid because he lost respect for his mother when she married Claudius (studymoose).

1.14 Conclusion:

To sum up this chapter, we have explained the renaissance movement and how it motivated people to study ancient texts of Roman and Greek times. The English literature was also affected by this movement and how it gave way for the rise of drama and the tragedy genre in England. One of the famous English playwrights who is Shakespeare managed to create a unique play which tells the story of a prince who was giving the task of revenge by the ghost of his father who was murdered by his brother. Shakespeare gave a special treatment to this play where he added the element of contemplation which made stand out from other revenge tragedies of his times or the old senecan tragedies. To understand this revenge better, we employed

Sigmund Freud theory of personality, defense mechanisms and Oedipus complex. The psychoanalytic theory of personality explains the id, ego and superego and how they affect a person's decisions. The defense mechanisms play a role in easing the stress and anxiety that befalls the ego once these decisions were made, and the Oedipus complex explains how a child can grow up to seek the affections of his mother and compete with his father for the love of his mother. All of these elements are very much present in Hamlet's play.

Chapter 2: Freudian Theory of Personality in *Hamlet*

2.1 introduction:

In this chapter, the researcher will apply the Freudian psychoanalytic theory of the unconscious on each of the main characters of Hamlet's play. The goal of this chapter is have an overview of the psyche of prince Hamlet, his father king Hamlet, his uncle Claudius, his mother Gertrude, his lover Ophelia, his childhood friend Laertes, his best friend Horatio and his rival prince Fortinbras. And understanding the clashing of their id, ego and superego in relation to Hamlets revenge. Also, this chapter will uncover the defense mechanisms that were used by said characters to aid their ego during the time of their decisions. These steps allow us to a have a clear idea on the mindset of the cast during Hamlet quest for vengeance.

2.2 Hamlet the Failed Avenger:

The main protagonist of the play. Son of the deceased king Hamlet and his wife Gertrude, nephew of Claudius the new king. A prince who considered his father a god and loved his mother dearly but became a bitter person when she married his uncle. A young prince who once said: "Why, then, 'tis none to you, for there is nothing either good or bad but thinking makes it so. To me, it is a prison." (*Hamlet*, act 2, scene 2). He represents the archetype protagonist for a Shakespearean tragedy. Though he is prince of a nation whose people look up to him as a role model, he still is a normal young man. A talented noble young man whose fatal flaw will lead him to his downfall, and that fatal flaw is what affect his quest for vengeance the most.

2.2.1 Id, Ego and Superego:

Before the start of the play, Hamlet could be seen in a position where most people would be happy to be. A noble and rich prince of a kingdom is the next in line to rule such a kingdom.

All of that will change the day his father, King Hamlet, mysteriously passes away. Nothing is known about what kind of man or king Hamlet Senior was. One certain thing about him is that he was regarded as a god by Hamlet, compared to the likes of Hyperion and Mars.

When it comes to the psyche of Hamlet, his mind is in constant turmoil. His hesitation is the outward manifestation of his inner conflict. It stems from the intense conflict between the three aspects of his personality: the id, ego, and superego. This is the official fatal flaw of Prince Hamlet. When exploring his id, Hamlet is a man who is easily prone to his emotions. When the ghost of his father tells him that Claudius killed him by pouring poison in his ear, Hamlet becomes controlled by his **id's** "pleasure instinct," which encourages him to kill Claudius without wasting any time. On the other hand, his superego deploys the "ideal principals," which tells Hamlet to obey moral standards and religious demands in not killing his uncle (Wang 185).

The act of murdering your uncle, who is also your king, is not just morally incorrect, but it may destroy the entire hierarchy of a country, and since Hamlet is a prince, he knows very well how important the king is to a country. As for the religious demand, the act of committing revenge is considered a sin in Christianity since God is the only one who is allowed to punish villains. Hamlet is born in a country whose main religion is Christianity, which means that it is implanted in Hamlet's mind. Also, because Hamlet was a nice, pure, and noble prince, the superego desired that, in order to comply with morality and religion, Hamlet end up delaying his revenge. (Wang 185)

His ego keeps postponing behaviors that will satisfy his "pleasure instinct" because of his superego. An appropriate moment must be chosen to begin the act. He contemplates killing Claudius when he saw him kneeling and praying for forgiveness for his crime, but he stops and tells himself:

“Now night I do it pat. Now he is praying. And now I’ll do it, and so he goes to heaven; And so am I revenged that would be scanned; A villain kills my father; and for that, I, his son do this same villain send to heaven. Why, this is hire and salary, not revenge!” (Hamlet, act 3, scene 3, 93)

He passed up the opportunity for vengeance because he thought that dying while praying is a perfect way to send his soul to heaven. He must wait for the right moment to exact his revenge. For instance, when he was drunk asleep, enraged, or enjoying the incestuous pleasures of his bed. In short, he must die while being sinful for his soul to be sent to hell. While waiting for said opportunity, Hamlet became a victim of overthinking where he exclaims: “Thus conscience does make cowards of us all. And thus the native hue of resolution. Is sicklied o’er with the pale cast of thought. And enterprises of great pith and moment with this regard their currents turn awry. And lose the name of action.” (*Hamlet*, act 3, scene 1, 74)

The delaying of revenge kept on going until Hamlet was stabbed by poisoned sword during his duel with Laertes. The sword was given to Laertes by Claudius who also poisoned a drink to give to Hamlet as a toast, but that drink was taken by Gertrude who was unaware of the poison and Claudius malicious plan. Having his mother poisoned and himself wounded by a poisoned sword. That gave the perfect setting for his religious standards where Hamlet’s id took over and stabbed Claudius with the poison sword and made him drink the poisoned drink while yelling: “here thou incestuous, murderous, damned Dane, drink of this potion: is thy union here; follow my mother.” (*Hamlet*, act 5, scene 2, 145)

As a result, the primary reason he postponed his act of revenge was to select an acceptable chance for vengeance when his id, ego, and superego achieved an agreement (Wang 186).

2.2.2 Defense Mechanisms:

Just like any normal human being, Hamlet feels the weight of his decisions and words on his ego, and to escape such weight, his ego will deploy certain defense mechanism to escape the pressure and anxiety of his acts.

Hamlet's most obvious mechanism is the repression of aggressive thought towards his father, Hamlet senior. Due to his Oedipus complex towards his mother, Hamlet will see his father as his biggest rival for Gertrude's affection and love, so to avoid such negatives ideas towards his father, Hamlet picture him as a god amongst men. Someone whom he will never be able to surpass by doing so Hamlet can escape the fear and anxiety that comes from competing with his father for his mother's love.

Another example of defense mechanism can be seen in Hamlet's denial of Ophelia's love. Because of the thought of his mother bedding his uncle two months after the death of his father. Hamlet has grown a distaste towards women, and Ophelia was not safe. Hamlet, in a fit of anger and madness tells her: "get thee to a nunnery" (*Hamlet*, act 3, scene 1, 75). She would become a nun so that she would not give birth to wicked men like his uncle Claudius. This can be considered both denial and displacement. Denial because Hamlet is madly in love with Ophelia though he will not admit it, and displacement because he is pouring the hatred he has for his mother's relationship on his lover Ophelia.

Hamlet's acting of madness can be a sign of regression. since the moment he found out about the truth of his father's murder. He was overcome with anger towards his uncle, but he was also overcome with fear and anxiety, knowing that if his uncle killed his father, he could also kill Hamlet so easily. To avoid this fate, Hamlet starts acting like a madman to ensure his safety. This

method will also allow Hamlet to insult anyone without repercussion, like in the case of Guildenstern and Rosencrantz, where he called them intellectually inferior to him.

2.2.3 Conclusion:

The unavoidable conclusion of three contradictory parts of Hamlet's personality: id, ego, and superego, is his contradictory nature. Concerning his vengeance, Hamlet's id thought that instead of thinking about anything else, he should immediately kill the king and exact revenge on his father. His superego, on the other hand, believes that Hamlet should follow moral and religious commands and refrain from killing his uncle. To perform such act, Hamlet deployed some defense mechanisms that will ease his ego during road to revenge. Denial of Ophelia feeling and displacing his disgust and anger on her, and regressing into a madman to avoid Claudius suspicious eyes and having the opportunity to speak his mind without facing any punishment.

2.3 Hamlet Senior the Slain King:

Prince Hamlet's father and Queen Gertrude's former husband. Claudius, his brother, killed him by having poison dropped in his ear while he was asleep. Though he was already dead at the beginning of the play. He returns as a ghost who roams the earth only during the night. Claiming that he is the tormented spirit of king Hamlet who was killed unjustly by his brother and asks his son Hamlet to seek revenge in the name of his father.

2.3.1 Id, Ego, and Superego:

Nothing is known much of king Hamlet. All that is known of him is seen through the eyes of prince Hamlet. He sees him as a great man worthy to be compared to gods like Hyperion and Mars, but it's not proven if this fascination is due to immense respect or immense fear towards his

father. As he returns as a ghost in front of Horatio and the guards, he refuses to speak with them and claims that he wants to speak with Hamlet. Once Hamlet meets him, the ghost claims to be his father spirit by saying: *“I am thy father’s spirit, Doom’d for a certain term to walk the night; And for the day confin’d to fast in fires, Till the foul crimes done in my days of nature Are burnt and purg’d away”* (*Hamlet*, act 1, scene 5, 40).

When it comes to the theory of personality, the ghost could be interpreted in a certain. he is a manifestation of Hamlet’s superego. Because of his oedipal complex, Hamlet’s **id** was gaining a lot of strength, but the sudden appearance of his father’s ghost had stopped his id from becoming conscious, which prompted Hamlet to acknowledge the ghost and start to feel shame for having such immoral ideas. Therefore, the ghost symbolizes Hamlet’s superego by feeling guilty and shameful for seeking his mother’s love, which was brought up by his **id** (pleasure instinct). When it comes to **id**, the ghost seeks Hamlet to *“revenge thy soul and most unnatural murder”* (**Hamlet**, act 1, scene 5, 41). By declaring such request, it safe to assume that king Hamlet who is supposedly in purgatory wants to satisfy his **id**’s pleasure of vengeance by having his son murder the brother who killed him. Although, now that he is dead, his **ego** can’t take any action towards him and he must leave the task for his son Hamlet.

2.3.2 Defense Mechanisms:

As he is now dead and roaming the purgatory, there no evidence of king Hamlet using a defense mechanism to help his dead ego. However, there is a slight form of displacement when the ghost start speaking about Gertrude where he claims that *“the will of my most seeming-virtuous queen {...} and to decline upon a wretch whose natural gifts were poor to those of mine.”* (*Hamlet*, act 1, scene 5, 41, 42). It could be said that king Hamlet is displacing his anger and hatred for his brother Claudius towards his wife Gertrude. A wife who replaced his divine

trust by her lust for his murderous brother. That is the one and only form of defense mechanism that can be observed on the ghost of king Hamlet.

2.3.3 Conclusion:

All that could be said on king Hamlet is that he plays a major role in balancing Hamlet's superego to fight his **id** which encourages him to lust after his mother, and transforms that lust filled **id** into an anger filled **id** which will set him forth to seek revenge for the murder of his father. As well as instructing his son of his mother betrayal by replacing him with a lust filled murderer in a short period of time.

2.4 Claudius the Regicidal Uncle:

Hamlet's uncle and his stepfather after marrying his mother Gertrude. Brother and murderer of the king Hamlet. According to John Draper, King Claudius has been "interpreted" as a crass and traditional theatrical villain. From an Elizabethan standpoint, he was highly important since he was the king (348). Draper also claims that Claudius has two phases in the play: the first is when he believes Hamlet has discovered his father's death and decides to get rid of him. In the second act, the protagonist and antagonist, Hamlet and Claudius, both want the death of the other, i.e., Hamlet to exact revenge for his father's death and Claudius to save himself (348). The Power, the desire to become king, and his love and lust for his sister in law are the main factors that drive him to act (Garcia 13). He is the type of king that prefers to deal with internal and personal affairs rather than the external ones such as the war that Denmark is having with the kingdom of Norway and its king Fortinbras.

2.4.1 Id, Ego, and Superego:

In Shakespeare's play, Hamlet and Claudius have a lot of conflict and tension between them. Because they are similar individuals with comparable decisions, principles, and aspirations, the fundamental reason for this tension is that each man wants to express his power and exhibit supremacy as an alpha-male. However, if there is one characteristic that both of them have, it is that they are characters who are easily driven by their **Id**.

When it comes to Claudius's **Id**, the best example is the act of fratricide on his own brother. It could be jealousy of the power and rank that his brother had, or it could be his lust which fueled his "pleasure instinct" to kill his brother and gain Gertrude as his wife. While his **Id** was pushing him to murder his brother, his **Superego** intervenes and reminds him of the consequences of such action which prompts his **Ego** to kill brother by having poison drip into his ear and make his death look like a natural death.

Another example of his **superego** is the fact that he felt guilt and remorse for killing his brother and he seeks God to forgive him for his sin. When he was kneeling and saying: "*Oh, my offence is rank. It smells to Heaven. It hath the primal eldest curse upon't, A brother's murder.*" (*Hamlet*, act 3, scene 3, 92). The comparing of his murder to that of the biblical scene of Cain and Abel reflects the amount of guilt that swelled in his heart for a murder that will lead him to his doom. The other clue that discusses Claudius' internal conflict is the handling of Hamlet's situation. While his **Id** keeps pushing him to murder Hamlet in the closest time possible so that his secret will not be found, his **Superego** instructs him that such murder will cause chaos in the noble family and would certainly break Gertrude's heart, so his **Ego** decides that the best course of action is to have Hamlet observed so that his secret will not be leaked, and when the time comes, he will kill him but in such a way that his death will be of outside influence. That's why he

had Polonius, Rosencrantz, Guildenstern and Ophelia spy on Hamlet, and when Hamlet started showing his madness, he will send him to England, alongside a letter to the king of England which instructs him to kill Hamlet. Unfortunately, Hamlet found out his ploy, and he exchanged the letter so that Rosencrantz and Guildenstern will be the ones to be executed, and all that Claudius has managed to gain was two dead servants and a calmer but more dangerous Hamlet. Not to mention that his focus on Hamlet is so high that he dismisses Gertrude safety after she told him that Hamlet killed Polonius.

2.4.2 Defense Mechanisms:

Just like his stepson Hamlet, Claudius had his fair share of times where his defense mechanisms intervened to deal with his stressful decisions as a king. The first clear use of repression is his attitude towards Hamlet. After he learns that Hamlet suspects him of the murder of his father. Claudius is assaulted with the urge to kill Hamlet so that his secret lay dormant, but he suppresses that instinct of murder and resort to telling Polonius, Rosencrantz, and Guildenstern to keep an eye on Hamlet so that he will observe his movements. Another defense mechanism that was used by Claudius is denial. He knows that murdering his brother was a foolish and sinful act. Yet he still did in order to gain his throne and his wife just to satisfy his “pleasure instincts”.

2.4.3 Conclusion:

To sum up it all up, *Hamlet's* main antagonist is a cunning, lusty, and deceitful king who stands in stark contrast to the other male characters in the play. Whereas the majority of the other prominent characters in Hamlet are focused with ideals of justice, vengeance, and moral balance, Claudius is obsessed with retaining his own power. He is a crooked politician whose main weapon is his ability to control others through his clever use of language, unlike the old King

Hamlet. Claudius' speech is equated to poison being poured into Hamlet's father's ear, the way he used to murder him. Claudius' love for Gertrude may be genuine, but it appears that he married her for political reasons. By becoming the king, he will take Hamlet's role as the successor of his father and rule the kingdom in his place.

2.5 Gertrude the Vain Queen:

Mother of Hamlet and queen of king Claudius and the ex-wife of king Hamlet. Gertrude in Hamlet is a woman defined by her desire for station and affection, as well as her proclivity to use men to satisfy her instinct for self-preservation—which, of course, makes her extremely reliant on the men in her life. "Frailty, thy name is woman!" Hamlet's most famous remark about Gertrude is his rage at women in general: "Frailty, thy name is woman!" (act I. scene ii. 28). This remark is as much a reflection of Hamlet's agonized state of mind as anything else, but Gertrude does appear morally frail to a large extent. She never seems to be able to think critically about her situation, instead opting for seemingly safe options instinctively, such as when she runs to her king Claudius after her confrontation with Hamlet.

2.5.1 Id, Ego, and Superego:

Gertrude is the queen of Denmark, and as a queen, her duty is keep the noble family whole. That is proven in her love for her son Hamlet and her king Claudius. Her true colors start to shine when we take a closer look at how her personality influences her character.

The first sign of Gertrude's **Id** can be seen when she remarries her husband's brother in a short period of time. This maybe an act to simply retain her noble status. However, the action of forgetting her first husband so quickly and getting married to the man who is going to be the new king truly shows how the "pleasure instincts" control's Gertrude. The other sign is her treatment of her son Hamlet. When he starts to show his madness, her ego resorts to her **Superego** and

accept his condition. She could listen to her **id** and forget about Hamlet or even disown him, but she still holds the value of a mother. In her book titled *suffocating mothers*, Janet Adelman declares that: "... [Gertrude] is preeminently mother as other, the intimate unknown figure around whom... fantasies swirl,"(30).

2.5.2 Defense Mechanisms:

Although she is a character with very minor dialogue throughout the play, Gertrude still display one defense mechanisms that may seem inexistent to the casual reader. it's obviously the mechanism of denial. When Hamlet confront her on being not loyal to his deceased father by marrying his brother in a short period of time, she tries to deny his claim by avoiding his question. She knows that what Hamlet is shaming he for forgetting about his father, she denies him by saying: "*Do not for ever with thy veiled lids seek for thy noble father in the dust; Thou know'st tis common: all that lives must die, Passing through nature, to eternity.*" (*Hamlet*, act 1, scene 2, 25). In other words, Gertrude tries to make Hamlet look like he is still in a state of grieving and that he should move on as death will come to everyone. She is simply trying to block Hamlet point on her being disloyal and lustful to his uncle Claudius.

2.5.3 Conclusion:

Richard Levin explains in his article "Gertrude's Elusive Libido and Shakespeare's Unreliable" that most of Shakespeare's characters are reliable in the sense that the audience can trust what they say and do. Levin explains: "... dramatic characters... should be regarded as representations of real people with personalities and what we now call inferiority, which includes agendas, emotions, and even internal conflicts that can undermine the credibility of their statements" (312). In other words, what Gertrude did to her first husband maybe seen as an immoral action. However, in her eyes, she did the right thing. She must not dwell on the past and

continue to move forward to the future, but in Hamlet's eyes, she is nothing more than vain and petty woman who will do anything to conserve her royal place, including marrying his uncle, a man who is inferior to his father in every way.

2.6 Ophelia the Innocent Lover:

Laertes' sister and daughter of Polonius, and the woman who is deeply in love with Hamlet. Ophelia is torn between two opposing forces. Her family and her heart. Her father and brother who believes that Hamlet will exploit her, that he will take her virginity and discard it because she will never be his wife. Her heart has convinced her that Hamlet loved her, despite his denials. Ophelia is the eternal virgin, the vessel of morality whose purpose is to be a dutiful wife and steadfast mother, according to her father and brother. She is a sexual object to Hamlet, a corrupt and deceitful lover. She has no way of deciphering the contradictory expectations because she does not have a mother to guide her.

2.6.1 Id, Ego, and Superego:

Ophelia's **Id**, like Hamlet's, is revealed early in the play. Ophelia desires Hamlet's love and seeks an unrealistic expectation of love from Hamlet throughout the play. However, it is clear from the play that Hamlet does not live up to these expectations. However, the first scene of act 3 implies that Hamlet does not love Ophelia and regards her as a whore; Hamlet tells Ophelia, "Get thee to a nunnery!". all of that is due to Hamlet displacing his disgust and anger of his mother's marriage towards Ophelia who is also a woman. Ophelia's desire to be loved and appreciated by Hamlet is what drives her to believe Hamlet's intentions, despite what her brother and father say. Both Ophelia's father and brother try to persuade her that Hamlet is a bad person with "improper intent" (*Hamlet*, Act I Scene 3, 33). Ophelia, on the other hand, dismisses their ideas and beliefs about Hamlet and instead chooses to focus on other positive aspects of him. Ophelia believes in

his good intentions and attempts to persuade her father. Ophelia's id in the play is her desire to be loved by Hamlet in the same way she loves him.

Another point that she contrasts with Hamlet is her **Superego**. Ophelia's **superego** triumphs over her **Id**. Ophelia is portrayed as a weak character who is unable to think for herself. Ophelia says to her father near the beginning of the play, "I do not know, my lord, what I should think." (*Hamlet*, act 1, scene 3, 35). This demonstrates that Ophelia's character struggles with a sense of personal identity, and that part of her identity is derived from her father. Polonius and Laertes repeatedly try to persuade Ophelia not to love Hamlet early in the play. They believe Hamlet has selfish motives with Ophelia and that he is unworthy of the love she expects from him." Laertes says to Ophelia:" fear it Ophelia, fear it my dear sister, and keep within the rear of your affection," (*Hamlet*, act 1, scene 3, 33). Laertes attempts to help Ophelia understand that Hamlet is a selfish and untrustworthy man in this line. He is attempting to persuade Ophelia that he is unworthy of Hamlet's love and that it will only bring her sorrow and disappointment. Polonius and Laertes serve as Ophelia's moral guides. Ophelia, on the other hand, tends to rely heavily on them to guide her through what is right and wrong, resulting in her **Superego** overpowering her **Id**.

2.6.2 Defense Mechanisms:

Shakespeare created Ophelia character to demonstrate the fragility of innocents when faced with the harsh reality, and to escape this reality, Ophelia made use of two. The first one is the repression of her brother and father's words. When they warned her about Hamlet's evil intent in using her. She chose to repress those ideas in favor for her affection towards Hamlet.

The second mechanism is denial. When Hamlet shows his madness to her, she denies his madness and accept it as his immense affection to her and pure love of him. This is heavily influence by her father Polonius when she informed him about Hamlet becoming crazy.

2.6.3 Conclusion:

As a final remark, Ophelia is the embodiment of the angel who was born in a world ruled by demons, even though her love for Hamlet was pure and genuine, his family and conditions hasn't allowed that love to flourish. The pain of rejection which proved to great for her to bear has lead her commit suicide by drowning herself in the river. From a Freudian perspective, she is a character whose **superego** dominates his **id**, but that dominance will lead to the same downfall for those whose **egos** were dominated by their **ids**.

2.7 Laertes the Swordsman Who Lost Everything:

Laertes, the son of Polonius and Ophelia's overly loving elder brother, undergoes an impressive transformation throughout the play. At first, he is just another young courtier studying in France. He comes to Denmark only to attend the coronation of the new king and then returns to France, not forgetting to remind his sister to keep her chastity. He returns as soon as he learns of his father's death and, unlike Hamlet, storms into the king's palace, leading a mob of people. His rebellion attempts are quickly crushed by the diplomatic king Claudius which pushes Laertes to side with him, eager to avenge his father's death and his sister's insanity, both of which he has witnessed. The death of Ophelia gives rise to new reasons for impending vengeance. All of which Hamlet is the culprit.

2.7.1 Id, Ego, and Superego:

The only time where we see Laertes display some form of internal conflict is when he found out about Hamlet enrollment in his father's death. His **Id** seeks to satisfy his bloodlust for revenge by telling to murder Hamlet, but his **Ego** decides that killing Hamlet directly will cause a massive scene, so he should make his death seem like an accident. And that's why he poisoned the tip of his sword when he had a dueling match with Hamlet at the end of the play. From standard perspective, it may seem that his decision to poison his blade was influenced by his superego which is false. Laertes is one of the few characters whose **Ego** is never shown to be influenced by the **Superego**.

2.7.2 Defense mechanisms:

Laertes' reaction to his father's death is to return to Denmark immediately, ready to kill Claudius, whom he believes is the murderer. His grief manifests itself in the form of anger and hatred for all to see, and he arrives at Elsinore at the head of a riotous mob. To be on the verge of killing Claudius without even checking to see if he was the perpetrator. This could be considered a form of displacement, since he displaces his anger from the murderer of his father towards his king whom he assumes was the one who gave the order. This is the only time we see Laertes display a defense mechanism in Hamlet's play.

2.7.3 Conclusion:

Unlike Hamlet who is a thinker and a cold headed individual, Laertes is hotheaded, So killing someone who deserved it would be no problem for him, but Hamlet is a decent man who is disgusted by all the wrongs that have been done to him. He is not a criminal; he could not murder in cold blood. That is exactly what Claudius did. Claudius is not him. Furthermore, as a thinker, he is concerned about right and wrong and their long-term consequences. That's why

Laertes is Hamlet's foil, while Hamlet question his actions and their consequences, Laertes execute his actions with no regard to the consequences.

2.8 Fortinbras the Soldier Who Became King of Denmark:

The Prince of Denmark is a soldier who seeks to avenge his father by conquering Denmark. His situation is just like Hamlet's, except that his father was murdered by King Hamlet during a battle between the two kingdoms, and he will do anything to achieve his vengeance. Fortinbras is a Hamlet's foil, just like Laertes. He doesn't wait and think about his decisions; he is a soldier who will solve his issues by action, not by talking or negotiating. In some ways, he could be considered the Norwegian equivalent of Laertes.

2.8.1 Id, Ego, and Superego:

as a prince and a soldier to the kingdom of Norway, Fortinbras is shown to be always calm and in command of his **Id**. Horatio explains: "at least the whisper goes so: our last Hamlet{...} did slay this fortinbras: who by a seal'd compact, well ratifies by law, and heraldry, did forfeit (with his life) all those lands" (*Hamlet*, act 1, scene 1, 20). In other words, Fortinbras is an avenger who seeks to reclaim the lands that his father lost along with his life during his bet with king Hamlet. His **Id** is showing to be commanding him to invade Denmark and reclaim what belong to him by right, but his uncle the king of Denmark tells him to not invade Denmark at the request of king Claudius. Fortinbras **Ego** decide that a direct invasion of Denmark is impossible, so he requests his troops to march through Denmark in order to conquer Poland. However, his plan fails as he finds that the royal family of Denmark is dead and that he won't achieve his vengeance. That's where he became the new king of Denmark.

2.8.2 Defense Mechanisms:

As mentioned before, Fortinbras is a calm and collected individual, yet he is still tempted by his **id** and **ego** to make certain decisions that require some defense mechanisms to ease his **ego**. The best example is his attitude towards the noble family of Denmark. Fortinbras knows that he lost his father and his lands because of a bet he made with King Hamlet, yet he bears anger towards the current ruler of Denmark. This is a clear sign of displacement from Fortinbras. This anger should be directed at the king Hamlet, not the royal family. That's the only time we see Fortinbras display some sort of defense mechanism during the entirety of the play.

2.8.3 Conclusion:

As a foil to Hamlet, Fortinbras plays the role of an avenger very well. He seeks to regain what he lost at all costs. He doesn't stop to think about the consequences of his actions like Hamlet. He is not a thinker but a fighter who is motivated by his desire to conquer the lands of his enemies.

2.9 Horatio the Loyal Friend:

Horatio personifies the loyal friend. When Hamlet confides in him about the fates of Rosencrantz and Guildenstern, he only questions Hamlet's judgment once. Otherwise, Horatio backs Hamlet's every rash decision. Horatio is the type of man Hamlet aspires to be. He is intelligent, but his intellectual creativity does not drive him. Horatio appears to accept the world as it is, whereas Hamlet is driven by his desire to question all apparent truths. Marcellus and Barnardo respect Horatio's intellect enough to seek his opinion on the ghost, but no one accuses him of talking or thinking excessively. He can follow Hamlet's elaborate wordplays but is not inclined to participate in any. He knows enough to value his ignorance as a shield against political ruin, but neither ambition nor deception determines his loyalties. Unfortunately, despite

having the true qualities of a loyal friend, Horatio is still a man with emotions. These emotions is what influences his decisions when it comes to Hamlet. Horatio adores Hamlet so much that he would rather impale himself on his own sword than continue to live after Hamlet's death. In his request that Horatio tell Hamlet's story, Hamlet passionately demonstrates his own deep love and admiration for Horatio. Hamlet believes in his friend enough to entrust him with the task of locating the words that will reveal the truth.

2.9.1 Id, Ego, and Superego:

As Hamlet's friend, Horatio displays the need to protect him from what Claudius plots for him. When he speaking with osiric about the dual between Hamlet and Laertes, Horatio' **Id** immediately sought to notify Hamlet and protect him from Claudius, but his **Superego** advised him that such action will rise suspicions about cooperating with Hamlet and he will be judged for it. At the end his **Ego** decides that warning Hamlet about the plan will be enough and he will deal with any further complications. This is proven when Horatio tells Hamlet:" *"if your mind [dislikes] anything, obey. I will forestal their repair hither, and say you are not fit"* (Hamlet, act 5, scene 2, 141). To put it simply, Horatio id seeks to guarantee Hamlet' survival while his **Superego** seeks to avoid the consequences of his defense. At the end of the play. Horatio spirit is broken when witnessing the death of his friend Hamlet. Before he plunges the sword and end his life, Hamlet gave him one final request where he should be the one to tell his story in which Horatio gladly accept it. At this instance, Hamlet is considered Horatio's **Superego** which seeks to save him from his **Id** who wants to end his suffering and grief, and his **Ego** decides to honor his friends last request and spread his story for everyone.

2.9.2 Defense Mechanism:

Horatio is one of the few characters who doesn't seem to display a certain defense mechanism in the play. It could be argued that Horatio never experienced a situation that deemed so stressful for him that he needed the defense mechanism to cope with the stress. However, the final scene in the play displays Horatio's depression and his need to commit suicide from losing his best friend. Some might interpret this as a form of repression as Horatio will live while repressing the painful memory of losing Hamlet, but it's not clear as the rest of Horatio's life is not shown. There is no clue that indicates that he moved on from this incident or he is still repressing this painful memory.

2.9.3 Conclusion:

As the sole surviving main character of the play, Horatio embodies the concept of a true friend to Hamlet. He never questioned his actions, and any request that Hamlet gave him, he fulfilled. His internal conflict is only concerned with the Hamlet. His only concern is to assure Hamlet's safety from the king. Although he failed in saving Hamlet, Horatio demonstrates his loyalty in the end by fulfilling Hamlet's dying wish by telling Fortinbras his story.

2.10 Conclusion:

To sum up this chapter, The Unavoidable End has happened, the characters are linked in a vast web of psychological disarray. It all starts with Hamlet's mental decline, which leads to Claudius' paranoia, Ophelia's dissociation, Laertes' insanity, and Gertrude's guilt. They're all a mash-up of psychodynamic turmoil, ready to implode in on themselves. And, of course, they all die at the hands of one another. Leaving Horatio and Fortinbras as the sole main characters who managed to survive. In other words, Hamlet's discovery of his father's death started a chain reaction throughout which led them to face their internal conflicts in the form of their **id**, **ego**, and

superego and apply defense mechanisms in the hopes of maintaining their status during the play, which proved to be insufficient, leading them to their deaths. In short, Hamlet's quest for revenge is the main reason for the deaths of most of the main characters.

Chapter 3: The Oedipus complex in *Hamlet*

3.1 Introduction:

In this final chapter, the researcher will tackle one of the main themes of *Hamlet*, which is his oedipal complex. This complex is known for making young boys seek out to earn their mother's affection and stealing her from their fathers. However, Hamlet's situation is unlike other oedipal situations. With the death of his father, who was his first rival, and the arrival of Claudius as the new husband of his mother, Hamlet is torn between choosing his own opinion on his mother. Does he love her for how she raised him with love alongside his father, or does he despise her for replacing his noble father with a lesser man, that is, Claudius? This chapter will mostly be an analysis of the relationship between these four characters in order to sum up if Hamlet does possess an oedipal complex or not.

3.2 Freud on Hamlet's Play:

The psychoanalytic interpretation of literature in *Hamlet*, in particular, is limited in its usefulness. However, without a critical understanding of the origins and development of Freudian thought on the subject, any opinion on the subject would be insufficient. In the footnote "*to Die Traumdeutung*" (1900). Freud explains that: "Shakespeare's *Hamlet* is rooted in the same soil as *Oedipus rex*." Freud attributes the fact that the *Oedipus* pattern is openly worked out in *Oedipus Rex* and disguised itself in *Hamlet* to the history of repression. Observing that no satisfactory explanation for Hamlet's basic problem, namely "Hamlet's hesitation to accomplish the avenging task which has been assigned to him," Freud suggests that the correct explanation may be found in the "unusual nature" of Hamlet's task. In other words, Hamlet has no choice but to exact revenge on the man who has moved his father out of the way and taken his father's place with his mother—on the man who reveals the realization of his suppressed childhood desires. The

loathing that should drive him to vengeance is thus replaced in him by self-reproaches and conscientious scruples, which show him that he is no better than the murderer he is to punish (Marshall W 266, 267).

In simple terms, one of the best examples of Freud's Oedipus complex theory lays in his analysis of Shakespeare's Hamlet. The Oedipus complex refers to the child's strong attachment to his mother and his desire to possess her in order to kill the father. Throughout the play, Prince Hamlet mulls over and postpones the task of assassinating Claudius in order to avenge his father's death. According to Freud, "Hamlet's inability to decide whether or not to kill Claudius is due to his own Oedipus Complex", the repressed but persistent presence in the adult's unconscious of the male infant's desire to possess his mother and kill his rival, the father. The term comes from Sophocles' *Oedipus Rex* (who unknowingly killed his father and married his mother). Another possible influence is Shakespeare's personal life, because the play was written shortly after Shakespeare's father died in 1601, Freud connects Hamlet's situation to Shakespeare himself. Hamnet was also the name of Shakespeare's son, who died at a young age (Mambrol).

The Oedipus complex can be seen in Hamlet's hesitation and indecision in avenging his father's murder. On his return home, Hamlet appears to have forgotten about his obligations and shows no signs of plotting to murder Claudius. Hamlet's reluctance to carry out his father's command to avenge his death stems from his subconscious gratitude to Claudius for assassinating his father (Rashkin 24-25). According to the Freudian theory, Hamlet suffers from deep-seated aspects of the complex, as evidenced by his continued rivalry with his father and desire to succeed him in loving his mother. The play's focus is Hamlet's quest for vengeance, but there are no obvious reasons for his hesitation to kill Claudius. Hamlet's consciousness is torn apart by the fact that he is obligated to exact revenge but secretly rejoices at his father's death. Jacques Lacan

used the Freudian concept to argue that Hamlet's melancholy and reluctance to kill Claudius is due to his perception of Claudius as a repressed oedipal self (Rashkin 25). Because Claudius was able to kill Hamlet Sr. and sleep with Gertrude, Hamlet is able to live out his oedipal fantasies through him. Hamlet decides to murder Claudius in Act 5, which is a long time after learning that he is his father's murderer. After the death of his mother, Gertrude, Hamlet kills Claudius without hesitation in Scene III. Hamlet's reluctance was linked to his suppressed feelings for Gertrude, and when she died, his oedipal instincts died with her, leaving him with no inhibitions. Furthermore, Hamlet's oedipal instincts can be seen in his hatred of Claudius and Gertrude's relationship. Only Hamlet's unresolved oedipal feelings and instincts can be linked to the theme of indecision. His aversion to vengeance is due to a mental conflict between his duty and the oedipal instinct to rejoice in his father's death. Hamlet's hatred and disgust for his mother's quick remarriage to Claudius is one of the more explicit indications of his psychological complex. He is obsessed with Gertrude's decision to marry and have sexual relations with him, and he constantly chastises her for it. The fixation of a child on the sexual life of his or her parents is an unusual endeavor that can only be explained by the concept of the Oedipus complex. Finally, Hamlet's complicated relationship with Ophelia reflects his suppressed sexual feelings as well as his unnatural psychological bond with his mother.

3.3 Hamlet Relationship with Claudius:

Throughout the play, Hamlet and Claudius relationship has been on the hostile side all the time. Whether it was over the fact that Claudius killed his father, or he gained his mother as his new wife when he ascended the throne. Hamlet's rage and jealousy toward Claudius, as well as his marriage to his mother is a clear sign of him being an Oedipus complex victim. Because of his hastened nuptial to his mother, Hamlet shows hostility and hatred towards Claudius. In his first

monologue, he declares, "O, most wicked speed, to post/with such dexterity to incestuous sheets!"(*Hamlet*, act 1, scene 2, 28). He finds Gertrude's remarriage and affection for his uncle revolting. Hamlet is enraged when Gertrude expresses affection for anyone other than him because of his suppressed feelings for her. Her act of remarrying his uncle appears to be more important to him than his father's death. When Hamlet scolds his mother in his chambers about her sexual deeds with Claudius and confesses his true feelings towards their marriage, his jealousy is fully displayed. Rather than his uncle, Hamlet wishes to be the object of his mother's love and desire. His Oedipal instincts tell him that now that his father is dead, he should be with his mother (Jamwal 123). Claudius, on the other hand, assuming the role of his father, which he craves, instills rage and hatred in him. Hamlet's desire to eliminate the 'father' figure for his mother's full affection is exemplified in the third act when he stabs Polonius, assuming it is Claudius. This is a clear manifestation of the Oedipus complex.

Claudius remains unaware of Hamlet's feelings for his mother. He assumes that Hamlet despises him for replacing his rightful throne and he displays jealousy over it. At first, Claudius was wondering Hamlet's face was covered with a frown when he asked him why "the clouds still hang" over Hamlet, who is still dressed in black mourning robes (*Hamlet*, act 1, Scene 2 ,25). Gertrude urges him to shed his "nightly color," but he bitterly responds that his inner sorrow is so great that his glum exterior is just a poor reflection of it (*Hamlet*, act 1, Scene 2, 25). Claudius declares, in a fatherly tone, that all fathers die, and all sons must lose their fathers. When a son loses his father, he is obligated to mourn, but mourning for an extended period of time is unmanly and unsuitable. Claudius encourages Hamlet to think of him as his own father, reminding him that he is next in line for the throne when Claudius dies. On his remark, Francis Ferguson writes:

"The Oedipus complex does not account for the fact that Hamlet, in addition to being a son, is also a dispossessed prince; nor does it account for the fact that Claudius, in addition to being a father symbol, is also the actual ruler of the state, the play's actual movement, let alone its ultimate meaning, is dependent on such objective facts and values... (18) The central action of Hamlet's play can be summarized as an attempt to locate and eliminate the hidden 'imposthume' that is poisoning Claudius' life... (19) We can see that the welfare of Denmark...is more important than Hamlet's individual plight in the play as a whole. (20) (Friedman et al 112)

In other words, the play's main goal is to destroy Claudius imperfections for the safety of Denmark. However, one of these imperfections is concerned with his lust for Gertrude, and that what leads him to commit fratricide to gain her which in turn leads Hamlet to seek revenge for both his father's murder and the act of stealing his mom from him.

3.4 Hamlet and Gertrude Relationship:

Hamlet's relationship with his mother deteriorates throughout the play. It can be seen from the start that Hamlet has a neutral relationship with her. By the end of the play, it has progressed to aggressive aggression. Hamlet expresses his dissatisfied feelings in the first soliloquy where he exclaims:

"A little month; or ere those shoes were old With which she followed my poor father's body Like Niobe, all tears; — why she, even she, —O God! a beast that wants discourse of reason, Would have mourn'd longer, — married with mine uncle, My father's brother; but no more like my father Than I to Hercules: within a month; Ere yet the salt of most unrighteous tears Had left the flushing in her galled eyes, She married: — O, most wicked speed, to post With such dexterity to incestuous sheets!" (Hamlet, act 1, scene 2, 28).

He is not only saddened by his father's death, but also enraged by his mother's hasty marriage to his father's brother. Hamlet is disgusted with himself because he is Queen Gertrude's

son. It occurred as a result of Hamlet's outrage at Gertrude's actions. He came to believe that his mother was to blame for his father's death. Hamlet kills Polonius while mistaking him for Claudius in the closet scene. This murder was carried out on the spur of the moment. Hamlet progresses from planning the murder to carrying it out. He then accuses his mother of colluding with Claudius and holds her responsible for his father's death. At this point, Hamlet's paranoia has completely clouded his judgement. His internal conflict alongside his oedipal complex has damaged his view on his family and mother. She is, however, ashamed of her actions after speaking with her son. she exclaims: "o Hamlet! Speak no more; thou turn'st my eyes into my very soul, and there I see such black and grained spots, as will not leave their tinct." (*Hamlet*, act 3, scene 4, 97). In other words, Gertrude knows that the act she committed by remarrying Claudius shortly after her husband's death is an insult to Hamlet. Hamlet sees this act no better than Gertrude telling him that she never loved his father or him and that she married him only for the prestige it brought. She also claims that she had no idea Claudius had murdered her late husband. Their relationships begin to improve as a result of this conversation. Both Hamlet and Gertrude are affected by this episode. Hamlet can't move forward with his revenge plan until he confronts his mother. Hamlet continues to act insane, and Gertrude assures Claudius that he is after witnessing him talking to the void which was occupied by the ghost of his father. Claudius accepts Hamlet's insanity. Towards the end of the play, He concocts a poisonous beverage for Hamlet. Gertrude, on the other hand, picks it up and drinks it. It demonstrates her love and loyalty for her son which results in her death that unleashes Hamlet's anger and allows him to kill Claudius with his sword and making him drink the same poison that killed his mother.

In conclusion, Hamlet and Gertrude relationship had its ups and downs during the play. Hamlet's relationship with his mother is complicated to say the least. "Hamlet is able to do

nothing except take vengeance on the man who got away with his father and took that father's place with his mother, the man who shows him the repressed wishes of his own childhood realized," says Freud in *The Interpretation of Dreams*. Hamlet's procrastination in killing Claudius, according to Freud, stems from a deep connection Hamlet has with him. Hamlet's desires and wishes are represented by Claudius. Hamlet's Oedipal complex is represented by him. Claudius is, according to Freud: "the man who shows him [Hamlet] the repressed wishes of his own childhood realized."

Despite his deep pain, Hamlet does not want to hurt his mother. It demonstrates his genuine affection for her. He tries to reason with her and persuades her to carry out her plan of vengeance. Their mother-son relationship is somewhat restored before the end of the play. Unfortunately, that will not last for a long time.

3.5 Hamlet Relationship with King Hamlet:

King Hamlet remains a mysterious figure throughout the play. Nothing demonstrates what kind of man, king, or husband he really is. The only bits of information known about him are seen from Hamlet's point of view. First and foremost, Hamlet expresses his admiration for his father, who has passed away. From as far back as history goes, a son's admiration for his father appears to be a natural emotion. The perception of fathers as big, strong, and invincible men who are the "master of the universe" appears to be ingrained in all males. As we grow older as men, we strive to be as good a man as our fathers (assuming a healthy relationship), and our fathers usually want us to be better men than they are or were. When Hamlet looked at his father, he saw perfection as well. He was perfect in terms of emotional rigidity and strength. Hamlet's father was the type of man who led other men by example in both his actions and words, and Hamlet recognized how fortunate he was to have him as his father. Hamlet had even a habit of comparing

his father to men of legends when he exclaimed: "My father's brother, but no more like my father than I am to Hercules," (*Hamlet*, act 1, scene 2, 28). He clearly holds his father to the highest of standards. This contrast demonstrates that, while his uncle is of noble blood, he is not even close to the man Hamlet's father was. His father is compared to gods while his uncle is a mere "satyr" Hercules was a one-of-a-kind figure who would go down in history as a hero and an invincible warrior.

Another way to tell if Hamlet's love for his father is "genuine" is to observe how deeply Hamlet's grief and mourning affect him. The way he weeps and cries in the empty room after everyone has left in the first act when he is speaking about his father's death is a good example of how the loss of a father combined with the intense affection for a father can be a very volatile combination. Grief is inextricably linked to love in the sense that there can be no grief without love. To be able to grieve, you must love someone so much that the loss of their presence in your life causes both emotional and physical distress. Grief can lead to weight gain, depression, and even mental breakdowns that are nearly irreversible. It is human nature to overemphasize the positive aspects of love and affection. However, there is a "unpleasant" side to love that manifests itself in the form of grief.

Finally, vengeance appears as the third form of "love" in Hamlet's relationship with his father. Vengeance, like grief, is impossible without love. A person's love for another and the death or personal harm caused on purpose by another can often lead to vengeance. People, like Hamlet, sometimes embark on personal vendettas to exact vengeance. Again, so often as the society tend to only think of the positive aspects of love when love is a topic of conversation or discussion, however, whether we like it or not, there are ugly sides to love. The love that Hamlet has for his father is considered an "ugly love" because of the three aspects that are apparent in

Hamlet by William Shakespeare. The admiration Hamlet has for his father and how he regards him as the supreme man and male figure, the grief Hamlet feels as a result of the death of his beloved father, and the vengeance Hamlet seeks against his uncle for murdering his father and assuming his throne are all demonstrations of these aspects.

3.6 Claudius Relationship with Gertrude:

While they are the main couple of the play, the way their relationship has begun is very obscure. Claudius being jealous of the privileges that his brother is getting decides to poison him to gain his throne and his wife Gertrude. At the beginning of their relationship, Gertrude has only lustful desires and personal needs. That is explained by the ghost of king Hamlet where he says:” Ay, that incestuous, that adulterate beast, with witchcraft of his wit, with traitorous gifts, O wicked wit, and gifts that have the power So to seduce! won to his shameful lust The will of my most seeming-virtuous queen:” (*Hamlet*, act 1, scene 5, 41). Claudius' queen, Gertrude, gave in to Claudius' "traitorous gifts and won to his shameful lust," according to the ghost of King Hamlet. Claudius was not loved by Gertrude at the start of their relationship. This is evident because Gertrude married Claudius shortly after King Hamlet was murdered, leaving her with insufficient time to learn everything there was to know about Claudius. Claudius was able to sway Gertrude solely through his seductions.

Gertrude and Claudius develop a more sensible husband-and-wife relationship as their marriage progresses, while also attempting to gain Hamlet's acceptance. This can be seen when Claudius and Gertrude are both concerned about Hamlet's negative attitude toward their marriage, and they approach him to persuade him to let go of his sorrow. Claudius also devises a scheme to have Guildenstern and Rosencrantz spy on Hamlet in order to ascertain the cause of Hamlet's sudden madness, for which Gertrude promises a great compensation. In short, Both

Gertrude and Claudius work together to persuade Hamlet to accept that what has been done is done, and that he must move on from the past and accept that his father is gone.

Unfortunately, as the play moves forwards, Claudius starts treating Gertrude as an object and not as a wife even though she is loyal to him. That is demonstrated when Hamlet killed Polonius by accident. Gertrude betrays Hamlet by telling Claudius how Hamlet murdered Polonius. Claudius fears Hamlet after learning of his true intentions, and his true mercenary and self-centered personality shines through when he decides to send Hamlet to England without speaking to Gertrude and reaching a mutual understanding and decision. This demonstrates Claudius' lack of genuine concern for Gertrude. To give general idea, in the beginning of the play, Gertrude is seen as the perfect woman by Claudius which prompts him to seduce her. After they became a married couple, they started to act like a family in order to help Hamlet deal with his grief. However, Claudius becomes suspicious of Hamlet and orders his friends to spy on him, and Gertrude who is taken by Claudius charms agrees with him. This basically proves that Gertrude can be easily turned against her son by Claudius, but Claudius love for the throne is bigger than his love and lust for Gertrude which is why he completely dismiss her safety when she tells him that Hamlet killed Polonius. Another example is when Claudius decides to send Hamlet to England in order to have him killed. He never consults with Gertrude and asks for her opinion on the matter. At the then of the play, Claudius was too late to warn Gertrude about the poisoned drink, but that only proves that he became fixated with killing Hamlet and that Gertrude has become worthless to him which is why didn't make an effort in stopping her from drinking the poison. Not forgetting that during all this time, Claudius is seen as the new rival for Hamlet that seeks to gain Gertrude affection's. this results in Hamlet despising his mother for loving

another man other than him or his father and Claudius for killing his father and stealing his place as his new rival for Gertrude's love.

3.7 Oedipus Complex's effect on Hamlet and Ophelia Relationship:

Hamlet's mother has a tumultuous relationship with him, which has an impact on his relationship with Ophelia. He used to love her, but Gertrude's actions changed Hamlet's mind about love and women in general. The more the play advances, the chasm between the two lovers grows wider. It reaches a point where Hamlet declares openly that he no longer loves Ophelia. After Ophelia's death, however, he realizes he loved her. He admits to Laertes that no amount of love could ever compare to his feelings for her, and that he loved her more than "forty thousand brothers could not" (*Hamlet*, act 5, scene 1, 133). This all because of Hamlet's oedipal complex. His yearning for his mother's affection was revealed to be foolish due to her being seduced by Claudius. This act has created a false image of women inside Hamlet's mind. Ophelia may love Hamlet with all of her heart, but when the day comes for his death, she would replace him quickly with another man.

For all that is known, Ophelia is not Hamlet's mother and Hamlet loves Ophelia, this clearly contradicts an Oedipal interpretation. The entire basis of an Oedipal interpretation is that Hamlet is in love with another woman, not his mother. It is safe to say that Hamlet's relationship with Ophelia complicates or works against an Oedipal interpretation of the play on this basis alone. However, there are two sides to every coin. Hamlet's affection for Ophelia is a subconscious attempt to suppress his sexual desires for his mother. It's almost as if he's convincing himself that he doesn't love his mother by telling himself he loves Ophelia. Hamlet could also be attempting to make his mother jealous by using his relationship with Ophelia, as when he tells his mother that he would rather sit with Ophelia than with her at dinner. Critics

might argue that Hamlet's relationship with Ophelia lends itself to an Oedipal interpretation of the play. As a result, Hamlet's relationship with Ophelia can both support and contradict an Oedipal interpretation of the play.

3.8 Conclusion:

This chapter gave a general overview on the main relationships of Hamlet's play. It is safe to assume that Hamlet does indeed possess an Oedipus complex. However, his circumstances had made his oedipal complex stand out from its typical form. Claudius has killed his father who was his rival in earning Gertrude's love, and he took her away from him with his seduction. That gave birth to his anger and disgust towards his mother who has forgotten about his father in a short time for a much lesser man like his uncle. This led to him bearing a grudge against women including his lover Ophelia whom he saw as copy of his mother even though he still holds feeling for her. In other words, Hamlet is character symbolized by his anger and lust for his mother and lover because of his oedipal complex, and by his hesitation to kill his uncle Claudius whose actions has triggered all this anger and lust inside Hamlet.

General conclusion

To sum up this research, we have taken a dive in the middle ages where the renaissance movement has started. This movement progressed slowly until it reached England. By the time it reached England it was the period where queen Elizabeth would rule. This period was heavily influenced by the renaissance movement, to the point where the queen has spent her childhood reading Greek and roman texts and wanted to unify the church in England when she became an adult. Other than that, the renaissance has allowed many artists to shine their light to the audiences. One of these artist is William Shakespeare who is an English playwright and a poet. He excelled in performing plays related to tragedy and drama. Two very popular themes during the Elizabethan period because of their humanism and secularism. One of Shakespeare's masterpieces is Hamlet which is a revenge tragedy play which revolves around a prince of Denmark who seeks to avenge his father who was murdered by his uncle. However, during the play, he makes some very rash decisions that delays his act of vengeance and that has drawn some attention from the audience. In order to uncover this the researcher has chosen Sigmund Freud' theories of personality and defense mechanisms alongside the Oedipus complex theory in order to understand the conflict that has plagued the main characters of the play.

In chapter 2, the researcher applies Freud theory of personality on the main characters of the play. This theory conclude that the human behavior is controlled by three major parts of the human psyche which are the **id**, **ego**, and **superego**. The **id** is the one charged with instinct and needs that need to be sated no matter what were the consequences. It could be pictured as a little devil in our shoulder that urges to make decisions that may have a negative impact on us in order to satisfy our needs. The **superego** is responsible for internalized moral standards and ideals acquired from parents and society (our sense of right and wrong). The superego strives to

improve and civilize the human behavior. It works to suppress all unacceptable urges and strives that comes from the **id** in order to make the **ego** act on idealistic rather than realistic principles. The **ego** is the personality component in charge of dealing with reality. It works on the reality principle, attempting to satisfy the **id** desires 's in realistic and socially appropriate ways. Before acting on or abandoning impulses, the reality principle weighs the costs and benefits of the action. Another Freudian element are Defense mechanisms which are unconscious psychological strategies used to protect a person from anxiety caused by unacceptable thoughts or feelings. Defense mechanisms, according to Freudian theory, involve a distortion of reality in some way to help us cope with a situation. The second chapter aims to uncover these two elements in each of the main character of the play in order to see if they have any connection to Hamlet's quest for vengeance. The conclusion answers one of the major questions of the research, Hamlet is not the only character who was influenced by his **id** and **superego**, almost all of the main characters had some internal struggle that influenced their egos

The third and final chapter is tasked to explain if Hamlet possess an Oedipus complex which is another theory made by Sigmund Freud that concerns young boys who grow to love their mothers and seeing their fathers as an enemy who wants to keep their mothers for themselves. To better understand this, the researcher will analyses each of the main relationships of the play in order to see the effects of the oedipal complex in the play. The love and lust between Claudius and Gertrude, Hamlet and Ophelia, and finally Hamlet rivalry with Claudius for Gertrude's love. Which proves that Hamlet indeed has an oedipal complex because of how he quickly became hostile towards his mother for replacing his father and him by another man, and that hostility has affected his relationship with Ophelia.

As a summary, the research has tackled the main elements of the renaissance period and how it allowed the rise of drama and tragedy in England. The application of the Freudian theories of personality, defense mechanisms and Oedipus complex has answered two major questions about Shakespeare's Hamlet. Prince Hamlet does have an oedipal complex towards his mother given how he acts towards her marriage with Claudius, and the theory of personality is applicable to all of the main characters of the play because of how they dealt with the situation that Hamlet has brought to them alongside their internal conflicts between their **id**, **ego**, and **superego**. The internal conflict is also applied on Hamlet which is revealed to be the main reason for his hesitation to kill Claudius. his status, his religious belief, and his way of thinking have created a conflict in his mind that wouldn't allow his ego to perform his act of revenge until it was too late.

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الملخص

تهدف هذه الوثيقة إلى إلقاء الضوء على موضوع الانتقام في مسرحية هاملت للكاتب المسرحي ويليام شكسبير وتأثيره النفسي على الشخصية الرئيسية (هاملت). هذا تحقيق يدور حول تطور الأشخاص الموجودين في المسرحية. بالإضافة إلى ذلك، ستناقش هذه الدراسة العناصر الأساسية لمأساة الانتقام وخصائصها في المسرحية من خلال استخدام منهج التحليل النفسي ومعالجة الظهور الكبير لحركة النهضة ودورها في الأدب الإنجليزي. الهدف هو معرفة ما إذا كانت فكرة تأخير فعل الانتقام من قبل هاملت هي نتيجة صراع روحي حيث تتعارض غرائزه مع أخلاقه. هاملت هو مظهر من مظاهر كيف يسير الموت والانتقام معاً. الخوف الذي يسكن هاملت هو نتيجة لاعتبارات أخلاقية معقدة تتعارض مع القدرة على الفعل. على الرغم من أن هذه مسرحية انتقامية، إلا أن وجود روح الانتقام في المسرحية لم يكن مفاجئاً. كيف سيقوم هاملت بعمله الانتقامي، وما هي العواقب التي تصيبه بسبب عمله، وهل يمتلك عقدة أوديب، سيتم حل كل هذه الألغاز وإثبات أن الانتقام هو جزء أساسي من تحفة شكسبير.

كلمات مفتاحية: هاملت، الانتقام، عقدة أوديب، نظرية الشخصية، آليات الدفاع، فترة النهضة. مسرحية المأساوية. الفترة الإليزابيت.