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Dedication

*This modest work is dedicated to every single member of my family
especially my parents...*

*To my teachers and every one of those who motivated me to reach this
level...*

To my intimate friends and all my colleagues.

Lokmane.

I dedicate this modest work to the candles of my life, my parents who devote their life to makes us happy.

To my lovely brothers ,and to my dear sister.

Particular dedication goes to my friend Lokmane for his encouragement in order to fulfill this work,

Special dedication goes to My dear teacher Mr.Djelloul Bourahla for his supporting in hard times.

To all my family and my friends who encouraged and helped me.

Said.

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Abstract

Based on the work of Fredric Jameson in which he amalgamates Marxism and the Psychoanalytic theory we attempt in this research to account for his Political Unconscious theory which goes along with every narrative text. For the purpose at hand, we elected the play *Hamlet* in order to show how this theory works in it, by exposing the common area in which drama meets reality. Yet, the main purpose of this study is to show how Personal Desire can be analyzed using Jameson's theory and to what extent can this phenomenon make part of the individual's psyche, and furthermore, how can it shape the one's behaviors. So, an analytical study will be conducted in order to understand the effect of a person's psychological part on his acts.

This research has been divided into three main parts. Firstly, a historical and social background in which the main characteristics of the Elizabethan period will be tackled. Secondly, a literary and theoretical chapter contains a background about Fredric Jameson and his work concerning the Political Unconscious theory, in addition to the status of drama during the Renaissance and also the main playwrights then. The last part will be represented in a practical way, what means that it will discuss the application of the Political Unconscious theory on the characterization of the elected play.

Key words: Political, Unconscious, Personal Desire, Imaginary, Symbolic act, Social order, Real, History, Shock, Psychoanalysis.

ملخص

نسعى في هذه البحث لتطبيق نظرية فريدريك جيمسون "اللاوعي السياسي" التي قام فيها بدمج المذهب الماركسي و نظرية التحليل النفسي من أجل إيجاد طريقة جديدة لتحليل النصوص ذات الطابع السردي او القصصي. من اجل هذا قمنا باختيار مسرحية هاملت لكاتبها ويليام شكسبير لغرض توضيح كيفية استعمال هذه النظرية لتحليل أحد الجوانب المتعلقة بها و هو "الرغبة الشخصية" لدى الشخصيات الأساسية في هذه المسرحية, أخذين بعين الاعتبار جميع العوامل التي تساعد على تكوين سيكولوجية الفرد و تأثيرها على سلوكياته.

من أجل إتمام هذا البحث فقد تم تقسيمه إلى ثلاث أجزاء رئيسية. أولاً, لمحة تاريخية و اجتماعية تعرض أهم الخصائص التي تميز بها المجتمع إبان عهد الملكة إليزابيث. ثم بعد ذلك, لمحة أدبية و نظرية نتحدث فيها عن فريدريك جيمسون, و نظريته "اللاوعي السياسي", و كذلك عن الحالة التي شهدتها الدراما في عصر النهضة, إضافة إلى التعرض لأبرز الأدباء المعاصرين. أما الجزء الأخير و هو الجانب التطبيقي من هذا البحث فسيتم فيه تحليل الرغبات الشخصية لشخصيات المسرحية باستعمال النظرية السالف ذكرها.

الكلمات المفتاحية: سياسي, لاوعي, رغبة شخصية, تصوري, فعل رمزي, نظام اجتماعي, واقع, تاريخ, صدمة, التحليل النفسي.

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General background

« ...What a piece of work is a man »; said Hamlet in one of his soliloquies, referring to the degree of complication of human being's thoughts and behaviors especially when it is related to his unconscious. Particularly speaking, Shakespeare's plays are politically unconscious; this bold claim is driven by a belief that no literary work of any kind can consciously or unconsciously escape the political influence of the time and place of its production. Fredric Jameson, American literary critic and Marxist political theorist, in his book *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981) claimed that 'the political unconscious shapes the way we think about things and the language we use'. Throughout this book, he stresses the importance of history and historicizing. Jameson believed That Textbooks and Scientific Texts Are biased because of our Political Unconscious.

The current dissertation discusses the maxims of Jameson's theory in Shakespeare's *Hamlet*, and investigates the ways in which this topic plays an important role in accommodating the themes and styles of this play, trying to make an analysis for each of the main characters in it in order to lay bare the specific aspects that control the individual's psyche and modify the one's needs and desires.

Research problem

Since personal desire is considered a major theme in *Hamlet*, how is it an aspect of the political unconscious in this play?

The objectives of the study

This study aims to figure out how the Political Unconscious theory is applied in Shakespeare's drama. It sheds light on the play of *Hamlet* which contains a big range of conflicts and political issues trying to see the impact of the previous phenomena on the society in order to display the Renaissance status in general and how did life look like then. It aims also to define the Political Unconscious theory in order to gain familiarity with its characteristics. In addition to that this research endeavors to analyze the personal desire in *Hamlet* in the light of the Political Unconscious theory.

Research questions:

The main questions to be asked in this dissertation are the following:

- What are the characteristics of the Elizabethan Era?
- What is the Political Unconscious and how does it impact the society?

- How is personal desire presented in *Hamlet's* characterization as an aspect of the Political Unconscious?
- What are the main horizons in analyzing the human psyche according to the political unconscious theory ?

Research Hypotheses

- It is hypothesized that the Elizabethan era was characterized by its cultural and literary revolution.
- It is hypothesized that the political unconscious is a theory that impact the society through extracting the buried meanings of texts.
- Personal desire is represented in Hamlet's characterization as an aspect of the political unconscious through the characters' schemes.
- It is hypothesized that the main horizons in analyzing the human psyche are; the imaginary, the symbolic, and the real.

Research Methodology

The methodology of this dissertation is analytical descriptive approach since it is the most appropriate in discussing facts, starting with observed data to reach a final outcome. Our work is based on analyzing and interpreting personal desires as an aspect of the political unconscious theory in the main characters of Shakespeare's *Hamlet*. In this study the Marxism and psychoanalytic theory are the most appropriate theories in analyzing Shakespeare's literary work because Shakespeare criticizes the abnormal activities of the different social classes under the mask of a play. The present paper is an attempt to study and to analyze the main characters in the play of Hamlet, by highlighting the impact of personal desires on the human behavior.

Structure of the Dissertation

The present study will be divided into three main chapters. The first one is about the historical and social background of the Elizabethan era which deals with the status of society in that epoch by portraying the most important aspects of life then. The second chapter is devoted to the literary and theoretical background which gives a wide overview about the theory treated; also it contains some definitions and views about this theory. And finally the third chapter, in which a deep analysis will be conducted to include the main characters of the play in order to expose the work of the Political Unconscious theory in Shakespeare's *Hamlet*.

CHAPTER I

HISTORICAL AND SOCIAL BACKGROUND OF THE RENAISSANCE

Introduction

In literature, the world's history had known a sequence of different movements which established various literary eras that went with the cultural, the social and the political situations of the environment. In this chapter; we are going to tackle the main characteristics of the Elizabethan period. The beginning of the chapter will be related to the historical context. However in the second part we will discuss the social context: we are going to take an overview of life order, education, family structure, the condition of women, and religion. The last part of this chapter will discuss the political context of the Elizabethan era and the themes related with it such as politics, economics, agriculture, and urbanization. The general aim from of this chapter is to cover the different aspects of the Elizabethan Time providing the reader with information about history and life at that time.

1.1. Historical and Social context

This will be represented separately as following:

1.1.1. Historical context

The Elizabethan era took place into history in the period extended between 1558 and 1625 AC, exactly when England was facing a new phase of economic and cultural growth. This period is also known as the English Renaissance which is considered as one of the most interesting periods in the British history because of the exploration feature that labeled that era in addition to the cultural changes and modifications that occurred in various disciplines such as literature, theater, religion, education, politics and so on. England then had a great cultural brightness due to the pioneers of that epoch like William Shakespeare, Christopher Marlowe, Francis Drake, John Hawkins, and many others. (Glenton, P2)

Abnormal desires such as incest and some sexual activities in England were largely regulated by the church courts, and popes had insisted that such problems would directly affect the salvation and faith of the people. They were relating these matters to papal legislation. It was up to the church to decide what is concerned as sexual offense or an unsound marriage, and those same courts were responsible for the regulating the penalties for sexual and marital misconduct. (Ullmann, P205)

Queen Elizabeth was known in history as one of England's greatest monarchs. Elizabethan reign period makes her became known as the "Virgin Queen" .she had a very cautious position about the act of marriage. Elizabeth was opposed by the pope, who refused to

recognize her legitimacy and therefore Catholic plots were planting against her. However, Protestant greeted her and greeted the idea of being ruled under a Protestant queen.

1.1.2. Social context

Elizabethan social context was characterized with a number of typical features that reflected the social conflicts at that time.

1.1.2.1. Class order

The social life in England during the Elizabethan period was based on classes that were ordered as following: The highest rank presented in the Monarch, and then the Nobility as the second rank, after that it comes the Gentry as the third one, and the Merchants as the fourth, while Yeomanry was the fifth class and finally Laborers as the basic class. The queen believed to be God's representation on Earth. She also believed that God had formed these social ranks and showered blessings on each one. The Parliament set the styles of costumes that can be worn by each class and warn against every deviation considering it a defiance of the order if a laborer wore clothes of the rich. Laws were imposed by rulers to limit the expenditure of the people. These laws applied to food, beverages, furniture, jewelry and clothing. They were used to control behavior and ensure that a specific class structure was maintained, these laws allowed an easy and immediate way to identify rank and privilege. (Prasad,M). Hence, Shakespearean plays were implicitly a kind of social criticism to the life order.

1.1.2.2. Education

In the Elizabethan age, education was not available to everyone, nor were all schools equal in quality. Some of England's top scholars were selected in order to teach the nobility's children in their houses. In return they had got a considerable expense in the time when the country's public schools were opened to the children of the growing middle classes except girls who were staying at home and learn about the art of the homemaking getting prepared to be house ladies in the future. Public schools also were not for free what drove the poor children to keep away of regular education and heading to work at very young ages instead of that, trying so to compensate what they could not realize with education, however at the end, they had neither the time to learn not the money to pay for it. Education was more available in the cities, where the middle classes were larger. Even some working-class parents in these cities were successful enough to be able to spare their sons from working full-time, and a

growing number of working-class boys went to school for at least a couple of years to be able to learn the basics of reading and writing in the English language.

1.1.2.3. Family structure

The family's main structure in England at that time was composed of a father, a mother and their children, but sometimes some additional members like (uncles, aunts, cousins, grandparents...etc.) are included through the very wealthy families and this is almost always accompanied with a large staff of live-in servants. Among farm laborers and craftspeople, families were viewed as working units. Tasks were distributed upon the family members, so for each his own. On a farm, a young boy might be in charge of shooing birds away from the crops, an older boy might herd sheep, and the wife was in charge of maintaining the home, feeding the family, and helping her husband with raising and harvesting the crops. Girls usually were trained by their mothers to help take care of the household. Similarly, families in the cloth industry often worked in their homes and divided up the labor of spinning and weaving the cloth. For working people, it was a time-honored tradition that the son would take on the same career as his father. There were few single people in Elizabethan England, all were expected to marry. In fact, women who did not marry were regarded with suspicion; some were even called witches. Married women were almost always homemakers, though poor women often had to work for pay as well. Patriarchal view was applied in the Elizabethan period where women are considered to be inferior to men.

1.1.2.4. The condition of Women:

Women could not inherit the family property. They were expected to obey their male relatives and had few rights. It was equally expected that men would marry. Those who remained single had no legal claim as head of their household, and thus were not eligible for public office or to inherit from their families. Marriages were often arranged by parents. Most marriages were not made for romantic love, but for social or financial purposes. Divorce and separation were rare and required an act of Parliament. Only the very wealthy could even consider this option. Almost all Elizabethan couples desired to have children; they often had many children, knowing some would not survive. Generally, children were raised to be respectful and to serve their parents. They were viewed as the property of their fathers, and beatings and other severe punishments were a normal means of discipline in Elizabethan households. Parents' approaches to child rearing were very different from one another.

1.1.2.5. Religion

At the Elizabethan time there was no separation between church and state. Traditionally, the country was ruled politically by the king and spiritually by the Roman Catholic Church, and the Church was an inseparable part of both public and private life. Attendance at its services was obligatory, and whole areas of personal morality and behavior were subject to its authority.. Religion could be a disruptive force which divided families and communities, and individuals were likely to be imprisoned or hanged for their faith. (P, Hinton)

Religious Beliefs during Elizabethan Time Shakespeare Religion was central to the society for which Shakespeare wrote. Queen Elizabeth made attendance at Church of England services mandatory, even though many church-goers had to travel long distances. People, who did not attend for any reason except illness, were punished with fines. The two major religions in Elizabethan England were the Catholic and Protestant religions. The convictions and beliefs in these different religions were so strong that they led to the executions of many adherents to both of these Elizabethan religions. Queen Elizabeth believed passionately in the Catholic religion and persecuted Protestants who were burned alive for their beliefs. (Ibid)

However, powerful people were less likely to be punished than others, and Shakespeare along with all Elizabethans, would have been well aware of the ebbs and flows of this power struggle. He often referenced religion and its effects on culture and politics in his plays. In *Twelfth Night*, Shakespeare's characterization of Malvolio pokes fun at a strict Puritan lifestyle. The porter's speech in *Macbeth* is commentary on the act of equivocation, or not telling the whole truth in order to avoid incriminating oneself or others. Father Garnet's "equivocation" during the Gunpowder Plot trial had grave consequences. In *Hamlet*, Claudius holds a more Protestant view of grief customs and observances while Hamlet is more conservative, observing a more Catholic lifestyle. While Hamlet wears black and insists on mourning traditionally for his father, Claudius encourages Hamlet to move on from the funeral and celebrate his marriage to the Queen.

1.2. Political context

The most important features that marked the Political scene are:

1.2.1. Politics

Queen Elizabeth reigned for forty-five years in which the English government was monarchial, Queen Elizabeth was absolute ruler of England, and she was responsible for all governmental actions and decisions. The monarch decided whatever is needed from

parliament; Parliament was made up of two constituent parts; the House of Lords and the House of Commons. The House of Lords was the upper house and was more powerful, it was made up of members of the nobility and bishops. The House of Commons contained some educated gentry, lawyers and merchants. At that time England was not a democracy, it was only landowners and wealthy citizens. The queen Elizabeth had the right to reject an Act of Parliament. It is known that this period was not a happy subject. There was violence sometimes. Crimes were met with hard and cruel punishments and executions which were witnessed by many hundreds of people. Death Penalty was definitely not an issue during the Elizabethan era; the only question was what form of execution did the person in question deserve. Decapitation was considered the least brutal way which was accorded to important State prisoners or people of noble birth. The most dreadful punishment of being Hung, Drawn and Quartered was another form of execution reserved for the most hated prisoners who had usually been convicted of treason. The Elizabethan politics was very brutal. In fact, if you were being charged with a severe crime, you may have to suffer several types of torture. For example, one woman was killed when she was charged with going against the Church of England. (Royle, W.)

Queen Elizabeth made the policy of attending at Church. Attendance was mandatory, and people who did not attend were punished except for illness. At that period to be Catholic in Elizabethan England was not a crime, but there was no legal way for Catholics to practice their faith. It was illegal to hold or to attend a Mass. Powerful people were less likely to be punished than others. Many of the upper classes were excused from the new oaths to the Church of England. Elizabethan policy allowed freedom of belief as long as English subjects did not openly flout the law or encourage sedition. (National Endowment for the Arts).

During her reign, the queen Elizabeth brought back the stabilization to the kingdom's politics after it in mess especially that it was in war against France in juxtaposition with Spain, this war that ended by signing the Treaty of Cateau-Cambresis attached with England's relinquish of Calais in April 1559, since that date on the French authority took control on Scotland through the queen Mary, Elizabeth's cousin who had married the heir to the French throne Philip II, however Elizabeth's counselor Cecil was encouraging the resistance to French domination in Scotland under the sponsorship of the queen but without any positive results until the death of Mary of Guise, Mary's mother, in June 1560 when the war in Scotland came into an end signing another Treaty called "The Treaty of Edinburg" which contained the total evacuation of the French troops from the Scottish lands.

The Elizabethan reign had known a case of success in the different areas of life starting with politics because it is the pillar on which all is carried what makes England live the golden age in that period. So as conclusion, a good and powerful politics leads directly to a stable and flourishing nation.

1.2.2. Economics

It is said that the population of Europe and particularly of England has been rising so fast in the period between the 1520s and the 1640s until it reached the double, as an indication of some kind of economic expansion that was probably going on. In his course at Yale university, Professor Keith Wrightson mentioned a statistic which says that in 1561 and exactly when the queen Elizabeth ascended the throne, the population was around 3 million to jump later on into 4 million by 1601 and after that to over 5 million by 1641 what made an impact on social relationships (especially on landlords and tenants) and living standards in general according to the following areas of economic.

The economy was in struggle during the Elizabethan Era because it started out in a bad position, but with the leadership in the Elizabethan Age, this economy got out of its hole. Trade and shipping was one of the few industries that were able to produce reasonable economic gain. The most important trade at that period was woolen cloth and there was a primarily focus on agriculture. The iron industry of England flourished in the Elizabethan Age. There were many jobs available at the time, these jobs included, artist, astrologer, baker, barber, bottle, gardener, gong farmer messenger, money lender, painter, porter, physician, sheriff, shoemaker, squire, and watchman. (Christopher W). In the small towns, the economy did not concentrate on agriculture. Here, the people were craftsmen, butchers, bakers, tailors, weavers, blacksmiths, and carpenters. At this stage in the economic development of England, manufacturing was not mass-produced; however men did everything by hand. Those who did not produce goods focused on selling others' goods to earn a living. There was a large variance of pays during this time. Many peasants would never have money. (ibid)

1.2.2.1. Agriculture

It is the most important since a rural society is concerned. So the agricultural historian Mark Overton suggested that grain output rose by about 38% in England in the first fifty years after 1550, and by a further 26% after the second fifty years, due to the extension of the cultivated area by intensifying the use of the land in different ways. So many huge schemes were set up and sponsored by the royal Privy Council which aimed to make a balance

between arable and pastoral production in the kingdom as a whole. They focused on draining lands and channels, building dikes in addition to clearing forests. They tended to the production of milk, cheese, grain and meat also. Furthermore, they planned to create farms and sheep ranches in the early sixteenth century which would be under the individual management, and this liberated farmers to invent and apply different techniques depending on each one's capacities (K.Wrightson).

1.2.2.2. Urbanization

In that period of time, there existed a sum of markets for agricultural produce distributed in the towns with large populations for which main activity is not agriculture, or rather the industrial areas. This period had known a great growth of the urbanization which was obvious in the creation of new cities and the enlargement of the existed ones automatically due to the growth of the number of the inhabitants. The population of the city of London in 1550 for example was about 70000 and it grew up to 200000 by 1600, to reach 400000 by 1650 and still growing. This city contained 5% of the national population by 1600. And in the year of 1650, London contained over 9% of the national population and still growing to reach 10 % in the last statistics. All this comes across important number of urban mortality especially in the overcrowded towns because of either the infectious diseases or the catastrophic epidemics mainly caused by sanitation issues and water supply what made the average life very limited for the inhabitants of these cities especially the poor ones for which it is rated by about 20 to 25, while in the wealthier parishes it involves 30 to 35. These averages were also affected by the sicknesses and epidemics mentioned above especially the "Plague" which killed over 10-15% of the population between 1579 and 1640. However, despite all these hard circumstances, population there keeps growing, insomuch the demographer John Graunt said about it: "*let the mortality be what it will, this city repairs itself within two years.*" In addition to the continuous migration movements from the other continents what makes England knows a huge diversity of cultures and capacities, so for as long as it was and still one of the leading in industry and economical activities. Shipyards in the east next to shipping industry(ropes, sail, coopers, pulleys,...) since England is a great trading city around the river, there is also textiles and metals industry in addition to the production of sugar, soap, glass, and so on.

Conclusion:

To conclude, we say that the Elizabethan Era is exactly the time in which England faced a new phase of economic and cultural growth so that this period is considered as one of the most interesting ones in the British history because of the various explorations of multiple disciplines such as literature, theater, religion, education, politics and so on. There was a social class order in the Elizabethan epoch; the Monarch, Nobility, Gentry, Merchants, Yeomanry, and the last class was Laborers as the basic class. Education was not available to everyone, nor were all schools equal in quality. And concerning women, they were expected to obey their male relatives and had few rights.

Politics in The Elizabethan reign had known a status of stability, and at that time the good and powerful politics lead directly to stable and flourished nation. During her reign, the queen brought back the stabilization to the kingdom's politics after it was in mess. However, the economy was in struggle during the Elizabethan Era. Trade and shipping was one of the few industries that were able to produce reasonable economic gain, while The most important trade at that period was woolen cloth and There was a primarily focused on agriculture.

CHAPTER II

LITERARY AND THEORITICAL BACKGROUND

Introduction

In this chapter we are going to talk about Fredric Jameson and his work concerning the Political Unconscious theory. This chapter is divided as following: the first part discusses the theory itself and focuses on the way a literary work can speak politics through an unconscious level of meaning, and how it manages to say things as braided in the form, in addition to the content of the literary work at hand. The second part is where we are going to introduce Drama and its characteristics in the Elizabethan period. The main concern of this part is to show the Elizabethan themes and styles. Next, we are going to talk about Shakespeare as an Elizabethan playwright trying to give a hint about his rhetorical style, his type of tragedies, with talking about some of his famous contemporaries. Finally, at the end of the chapter we are going to take a close idea about the relation of Jameson's studied theory with literature in general and how does it function in Shakespeare's writings in particular.

2.1. Jameson and the Political Unconscious Theory

2.1.1. Fredric Jameson

Fredric Jameson (1934) is an American scholar and critic, he is considered to be one of the foremost contemporary Marxist literary critics. He has published a wide range of works analyzing literary and cultural texts and developing his own Marxist theoretical view. Jameson has concentrated on developing his own literary and cultural theory and works such as *The Political Unconscious: Narrative as a Socially Symbolic Act*' (1981). In this book Jameson moves from the emphasis on the many dimensions of a text, its ideological, psychoanalytic, formal, mythic-symbolical levels to the emphasis on the ways the text is inserted into historical sequences and on how history enters and helps constitute texts. (Bizzel, P2, 1991)

2.1.2. The political unconscious

The political unconscious is a theory which deals with all texts as being narratives. Any social or cultural artifact is seen as a narrative as it represents a deeper dimension of the person creating it. Fredric Jameson's theory of the political unconscious involves a significant celebration of the Marxist stance because it focuses on the relationship of people to their social world, as well as the influence of the modes of production on the development of man's life.

The idea of the political unconscious as a theory celebrates the way a narrative stands as a social act against the modes of production. In other words, the theory focuses on the way a literary work in particular can speak politics through an unconscious level of meaning.

Psychoanalysis is important because it helps throwing light on a different dimension, which lies beneath the language, and the formalities of the text. The unconscious is significant as it represents the fictionality of the mind as intertwined with the literary world. To say it another way, the political unconscious is significantly political as it manages to say things as braided in the form, and the content of the literary work at hand.

The aspect of history which is sloganized as a focal aspect in the political unconscious does not mean the workings of kings, or princes along historical periods. Yet, it throws light on the Lacanian idea of the Real. The Real is the third component in Jacques Lacan's formula that explains the unconscious in general. For Lacan, the unconscious can be a part of the imaginary which is "the formation of the ego in the mirror stage" (Evens, P84, 1996) and a part of the symbolic which is the social order that functions as "the other" to the imaginary. The unconscious renders partially related to each of these systems as it has an ability to metamorphose, and function deviously.

The Real for Lacan is another order which describes the shock that any human being could have when their desires are revealed. The Real, in particular, is the traumatic aspect which manifests in ripping a human being apart. For example, madness can be described as a traumatic experience where one has the Real realized as a part of the collision that takes place between the imaginary, and the symbolic. A mad person is unable to reason, or to take part in the social word as he/she is tormented in the paintings of fear, and disturbance he /she witnesses.

On this regard, Fredric Jameson considered that the political unconscious is rooted in the Lacanian Real which is an absent cause, and an aspect which is unrealized on the surface of the text. As a part of the historicizing aspect of texts, the literary text must be interpreted by taking into account the socio-political atmosphere (realities) creating it and its autonomous relativity which is manifested in the way it stands dependent from the modes of productions contributing in its emergence. The idea of the political unconscious helps in understanding the way a literary work describes the realities of its age, or of any age as fused in the fiction of the story at hand. Reality does not exist in the text because it is not openly stated, it can only be interpreted or referred to as a part of what does the text represent. Here, meaning is also delivered in binarity because the duality sharpens the notion of the unconscious as a part of the ego, and as a part of the subject related to the social world.

2.2. The Unconscious as Text

Freud claimed that the only common element between art and the unconscious is fantasy, which means primarily, an imaginary scene or a narrative (Easthope 110). Fantasy is created “to fulfill a wish . . . it turns ideas into concrete images and narrative” (ibid). Fantasies are scenes presented in the imaginary, and represent an unconscious desire. For Lacan it is “the defense which veils castration” (Evans 61). It is, then, another way to one’s desires to escape. Art and mainly literature, with all its genres, provides an outlet for either writers or readers alike. In his analysis of how do dreams work, Freud compared art, and literary writings to the imaginary world a dream can create. Literature is then significant to shape up our identifications with the outside world. Literary writings are also an outlet, in their use of ideas, characters, and language; they help the writer construct another world out of his or her imagination. Perhaps, it would be, eventually, the way to say it all in disguise.

Poetic language and dramatic speeches weave that complexity any writer searches for, in repressing desires, a writer is sublimating them “towards a more socially valued end” (Eagleton, P132). In redirecting desires towards writing, a writer manages to subvert all the hidden emotions as implicitly knitted within the story itself, or cleverly and generously endowed to the character to carry out the story. Eagleton sees that the process of writing seems to rob one from his or her being (ibid, P113); because, it is simply considered as a “second-hand mode of communication, a pallid, mechanical transcript of speech, and so always at one remove from the consciousness” (ibid). It is not only in speech that an individual alienates. Also, writing is fundamental to express oneself. The opposition the writer seems to construct is a duality between himself and his Other. Society is a medium through which or from which a writer either identifies, or alienates. Hence, it is impossible to detach ourselves from our social or historical components because they form our identity.

2.3. Literature as a Socially Symbolic Act

Fredric Jameson emphasizes on the fact that every literary text should be dialectically interpreted because he considers that nothing is written for its own sake, claiming that everything is eventually political in nature. In dealing with history, as narrative, of the story and the storytelling, he believes that the relationship between the oppressed and the oppressor is inexorable; for him, everything is antithetic in the way that one must understand one thing by considering its opposite. Jameson argues that the only presentation we offer texts is via granting them a second level of interpretations as a means of “a metacommentary process according to which the object of study in the way one confronts it and appropriate it is less a text than an

interpretation because we can never get the original text as a thing in itself” (ibid X). Jameson believes that this kind of interpretation is but a sort “interpretation which is construed as an essentially allegorical act, which consists in rewriting a given text in terms of a particular interpretive master code.

What Jameson pointing out in his treatise, is that because of absence of historical version in textual form, he suggests that he only refers to it implicitly through “maintaining an essentially historicist perspective in which our readings of the past are vitally dependent on our experience on the present” (PU XI). The text then has to be interpreted as a social symbolic act rather than a historical reading of the past in the way that “Hermeneutics, which is the art of interpreting texts, requires an unmasking of cultural artifacts as socially symbolic acts, asserting, accordingly, the political unconscious in essence” (ibid 5)

2.4. Drama in the Elizabethan period

The Elizabethan era was so exceptional that is why the effect of drama was so special in this period of England history as well. Social dimensions in Europe were expressed in different ways throughout Drama which played a great role in portraying issues and treating subjects that was almost all about religion and education, It took the form of plays presented as monologues and dialogues in order to convey morals and teach lessons and tell stories from the bible and the lives of saints and through the means of allegorical actions and the personifications of abstract qualities in addition to depicting the old life and the historical events what required a unity of some writers' efforts and this helped in developing their styles in describing such accidents.

Drama was still facing some difficulties during that period and for many years afterwards caused by the most determined resistance of city authorities all over the kingdom, particularly in London where exist the strongest objections against this growing movement. Since this new community was almost crippled or had been compacted by the controls, what affected on its development and obliged it to work in restricted way. As a result, plays and players situation was a Diaspora beyond permitted limits, with an extremely stiff censorship. Nevertheless, the theater developed and the demand for new shows was never-ending (Rogers108). It was also hindered by many oppositions such as the rough legislation in the middle part of the century which suggests that the amateurs and semi specialized actors constituted a recognized elements in life of country, particularly in London for those actors who are not under the regular support of a noble men and travelling in small groups singing, clowning, and acting in general.

In 1553 new laws and decrees were created by the fathers of the city to constraint the artificers and handicraftsmen to throw out their occupations and wander about singing at weddings and feasts. All these procedures influenced the theatre act which defined the actor's status. Nonetheless, theatre phenomena spread where the players had been performing in London for some years, but without any permanent control center for their shows. Thus, theatre places have varied, where the first performance of plays was in London innyards what pushed innkeepers to encourage clients from the players, and many owners of these places have even modified their grounds for actors' usefulness. Therefore, the inns gradually became little less than permanent theatre, and its importance at the beginning is recognized in legislation of 1574, when the city fathers issued a law specifically intended at the control of great inns, having chambers and secret places beside their open stages and galleries where plays and shows perform. But in 1595 the use of city inns by players was forbidden.

3. Shakespeare as Elizabethan playwright

Shakespeare's career is divided into four main stages regarding the works he produced and the subjects he tackled. The works of his first period revolved the theme of "love", and then in the second period he ameliorated his approach to produce more artistic works. Moreover, he was interested in writing tragedies in his third period, while his fourth one is known as the time of calm and serenity in which he started writing about domestic peace and forgiveness. *Hamlet* was written probably in 1600 or 1601 exactly at the beginning of the period of Shakespeare's mature tragedies. It falls between *Julius Caesar* (1599) and *Othello* (1604). But before that, in 1594, Shakespeare became not only an actor and a writer for the lord Chamberlain's men (a company of actors that was called the king's men after the ascension of James I in 1603.) but also a managing partner in the operation next to Will Kempe, a master comedian, and Richard Burbage, a leading tragic actor of the day. He studied against his contemporaries playwrights the main reason of his apparent success in addition to that he was working with the best group in London at that period which had plays published and sold in octavo editions or penny-copies to the more literate of his audiences. (Brook).

Shakespeare believes in the supernatural, he thinks that ghosts do exist and witches may affect life and society. He also believed in purgatory and that was obvious in the play of *Hamlet* when the ghost appeared, and this is not a Protestant belief but a Catholic one, and that is expectable since his parents certainly had been Roman Catholic although Catholicism is against the law, and that may was the reason why William's religion is ambiguous. However, Amanda

Mabillard claimed that no writer has integrated the expressions and themes found in the bible into his own work more magnificently than Shakespeare. This latter extracted his imagery and many of his implicit or explicit themes from the Bible and the book of the common prayer. (Hinton, 15)

2.6. Shakespeare's rhetorical style

Shakespeare's style was in gradatio, starting with the development of his English language and the raw materials in his very early plays and poems to be enhanced little by little until he became an introducer of new words and vocabularies. Many other circumstances are considered the effective factors that helped in enriching the language which were by the contact among its natives and also the contact with other languages' speakers through wars, explorations, colonization movements, pirating, diplomacy, trade... etc. the thing that obliged the parties of contact to find a compromise or rather a neutral new language that facilitate their affairs especially in their political and economic dealings, what allowed neologisms to appear. This updating process motivated enthusiasm of Shakespeare to reveal his eagerness for evolving ideas, terms and literary traditions of his era (Dunton, Howard, P39, 2003).

Accordingly, the interaction between English and other languages is obvious in Shakespearian diction that is inspired from different cultures, his creativity was not limited only on the words from different languages but also the words from the same language as well, so he extracted new brand words from old English words as an intra-lingual extraction such as the adjective "kissing" and the noun "amazement" from the English of Germanic origin, and he did the same thing with the new English words to invent others like assassination from assassin (ibid, P40)

Shakespeare's first plays were written in the conventional style of the day. He wrote them in a stylized language. The poetry depends on extended, sometimes elaborate metaphors, and the language is often rhetorical. Shakespeare's standard poetic form was blank verse, composed in iambic pentameter with clever use of puns and imagery. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause, and finish at the end of lines, with the risk of monotony. Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow. This technique releases the new power and flexibility of the poetry in plays such as Julius Caesar and Hamlet. The literary critic A.C Bradley described this style of Shakespeare

as "more concentrated, rapid, varied, and, in construction, less regular, not seldom twisted or elliptical". In the last phase of his career, Shakespeare adopted many techniques to achieve these effects. These included irregular pauses and stops, and extreme variations in sentence structure and length. The late romances, with their shifts in time and surprising turns of plot, inspired a last poetic style in which long and short sentences are set against one another, clauses are piled up, subject and object are reversed, and words are omitted, creating an effect of spontaneity.

(A.C. Bradley)

In most of Shakespeare's plays, humor and soliloquy are considered key elements. Soliloquy is a form of monologue in which the character shows up a speech directed to none but to himself in a fictional realm, in order to put the audience in the atmosphere of his motivations and inner conflicts. These works of Shakespeare have been considered controversial through the centuries. Many similarities between Shakespeare's general style and his contemporaries' ones can be noticed through the works of Christopher Marlowe, Francis Beaumont, John Fletcher and others.

2.7. Shakespeare's tragedy

Shakespearean tragedy is presented by the history plays which are based on portraying real figures throughout the history of England what makes these works classified as histories. However, many other works like the Roman tragedies: "*Julius Caesar*", "*Antony and Cleopatra*" and "*Coriolanus*" are classified as tragedies rather than histories and that is because their source stories were foreign and ancient. Later in, Shakespeare wrote and released a set of romances in the form of tragicomic plays, these latter are published originally as either tragedies or comedies since they share both aspects and elements.

In general, Shakespearean tragedies consist of a five-part structure that includes five acts partitioned into the exposition as the first part, it is the beginning of the action in which the situation is outlined and the main characters are introduced. and then the development as the second part considered as a continuity of the action that introduces implications. What comes next is the climax (the crisis) that brings the action to the zenith. after that, the fourth part which includes further development leading inevitably to the fifth part in which the revelation and resolution of the crisis is explained.

What is common is that tragedies tend to be more serious especially that dramatic plots that ends with the death of main character, but it does not mean that it cannot be interrupted by some

comedic moments .So as previously said ,William has a well manipulation of his character ‘ features ,he presented this character as an isolated creator sometimes with a social breakdown, and in other times he adduced a sense that events are inevitable or inescapable ,in addition to the ends with death, and also the presence of eventual downfall .the plays which are generally classed as Shakespearean tragedy are: *Macbeth, Hamlet, Romeo and Juliet, Titus Andronicus, Julius Caesar, Troilus and Cressida, Othello, Coriolanus, and King Lear* .

Mainly, Shakespearian tragedy employs a significant number of characters. However ,the light is shed only on one who is hero, or on two in some particular cases , the hero and the heroine .Consequently , it is only the romantic or love tragedies , such as ‘*Romeo and Juliet*’ and *Antony and Cleopatra*’ ,where it is noticeable that the heroine is as much the center of the action as the hero .Also ,the most distinguished property of tragedy is the death of the hero at the end of the sequence of events ,but before that , the troubled part of the hero’s life which precedes and causes his death should be portrayed .In other words, the immediate death happening b accident in the middle of wealth would not be enough .For that reason, tragedy fundamentally is a story of suffering and disaster conducting to death .

2.8. Shakespeare’s contemporaries

2.8.1. Christopher Marlowe (1564-1593):

One Of the men who were writing plays at the same time as Shakespeare, Marlow’s dramas contain the logical development of one idea, well-drawn characters and better verse form than the dramas of the other writhers of his time. Marlowe’s writings tend to focus on the moral drama of the ‘Renaissance man’. Marlowe’s mysterious heroes may carry something of the playwright himself, whose early death in 1593 remains one of English drama’s great mysteries. His work in fact is a mirror that represent his own reputation, as his principal characters tend to driven by uncontrollable passions that drive them, tragically and inevitably, towards their downfall. (Glenton, E, 11)

Marlowe is often alleged to have been a government spy. College records indicate he had a series of absences from the university that began in the academic year 1584-1585. College buttery (dining room) accounts indicate he began spending lavishly on food and drink during the periods he was in attendance, more than he could have afforded on his known scholarship income. In 1587 the Privy Council ordered Cambridge University to award Marlowe his MA, saying that he had been engaged in unspecified "affaires" on "matters touching the benefit of his

country". In 1592 Marlowe was arrested for his alleged involvement in the counterfeiting of coins, but this arrest may have disrupted another of Marlowe's spying missions. (ibid)

One of Shakespeare's sources was Marlowe. Marlowe was considered to be the leader of English tragedy and blank verse. It is said that his works contained the true spirit of Elizabethan era, he represents themes such as sin redemption, the conflict between medieval and renaissance values, and the power as a corrupting influence. Marlowe uses some poetic techniques to give unity to a passage. And In one construction of his poetry, he did not end each line with a heavy and distinct pause. He often varied the caesuras within a line, and he also continued a thought from one line to another. (H, Tonkin.2003)

2.8.2. Francis Bacon (1561-1626):

He was a great Philosopher and Writer in the Elizabethan age. He was a great thinker. According to Bacon, the goals of logic are to correct our intellectual mistakes and habits of mind, to serve as auxiliary to our correct intellectual predilections and habits, and to provide a constructive tool for the organization of knowledge gained.

Bacon has been called the father of empiricism. His works argued for the possibility of scientific knowledge based only upon inductive and careful observation of events in nature. His methods have marked a new turn in the rhetorical and theoretical framework for science. He became known as a liberal-minded who tries to simplify the law. He spoke against religious persecution. In 1593 he was elected a member of the House of Commons, and showed himself the ablest speaker of his time. In 1609 he was made Solicitor-General, and in the following years held various offices until he finally became Lord Chancellor. (Irving H, 3).

Bacon's style displays a great talent for condensation. Every sentence in his essays is full with meanings and is capable of being expanded into several sentences. Many of his sentences appear to be proverbial sayings. He uses an aphoristic style which means a compact, condensed and epigrammatic style of writing. And an aphorism means to use a short sentence expressing a truth in the fewest possible words. An aphorism is like a proverb which has a quotable quality. Bacon excels in this kind of writing. Indeed, his essays are replete with aphorisms. Bacon uses the literary device (paradox), and according to him, Truth gives more pleasure only when a lie is added to it. He believes that, falsehood is a source of temporary enjoyment as it gives the people a strange kind of pleasure.

Conclusion

By the end of this chapter, the necessary information and ideas about the Political Unconscious theory have been delivered, or at least what the one needs to understand the functioning principles of this particular work of Jameson as a preparatory step that precedes the practical part. Fredric Jameson, a theorist and critic, made an amalgamation between two already existing works which are the Marxism theory and the Psychoanalytic theory to give birth to his new brilliant the Political Unconscious theory. This long sighted work revealed a new approach of analysis which allows the reader to interpret a literary text differently.

In order to project this theory on Shakespearean drama, we have presented some necessary characteristics of the period in which this great author was writing. The Elizabethan era is considered a flourishing epoch in which literature in general and drama in particular were in progress concerning themes and styles unlike in the previous.

CHAPTER III

THE POLITICAL UNCONSCIOUS IN HAMLET

Introduction

This last section which is considered as the practical part is designed to be an extension to what has been said previously, and within which we are going to deal with Hamlet's main characters' personalities. This is in order to explore and extract their hidden thoughts and ideas in the light of the Political Unconscious theory, trying to lay bare and analyze every character's desire since this latter is a permanent element buried and braided within the human psyche. However, it floats on the surface where it becomes more explicit when it is motivated by certain factors. This element is seen as the longing or the wish for something or for having more of it, and it is effectively shaped with the contribution of the growth conditions as well as the living situation of the individual.

Hence, it is worth noting that this chapter will be divided according to the highlighted characters. Thus a psychoanalytic study will be conducted and applied separately on each personality, starting with what is conscious and apparent to reach what is unconscious and hidden, with an endeavor to unmask it via the style of Shakespeare who gave importance to the spoken and the acted text over the written one in a way that fiction mirrors the sociopolitical reality through an imaginative story.

3.1. Characters' analyses

We will provide an account of characters' analyses with regard to their personal desires.

3.1.1. Hamlet's Desire

Since desire is defined according to Lacan as the lack that moves a subject to want more. It is supposed to be unconscious and it is the powerful motive that leads the subject to find what is called the object of desire which, logically, surrenders to Freud's "wish-fulfillment" notion. Hence, in her research paper *Lacanian Desire and Queerness in William Shakespeare's Hamlet*, 2006, Maddie Williams wrote:

Hamlet's desire, the thing that is keeping him from "full self-realization", is not the conscious drive for revenge against Claudius, but the unconscious desire to be loved, physically and emotionally Hamlet does not feel loved; he is denied love by his mother, who instead dedicates her devotions to Claudius, and his father is not present in his life...

It is understood that the mirror stage is the self-reflection through another object. Based on this definition, it becomes clear that the ghost's role is a reflection of Hamlet's imaginary. The ghost acts significantly in weaving the buried desire of Hamlet; he plants the idea of avenging his murder in his son's psyche, and that is clearly understood from the dead king's explicit demand to revenge when he said: "Revenge his foul and most unnatural murder." (I,5, ...) as

a step of the “ego-formation”. The ghost divulged to his son about the way in which he had been murdered by Claudius, and furthermore the way in which his wife had been seduced by this latter after his death:

Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen at once dispatched,
Cut off even in the blossoms of my sin,
Unhouseled, disappointed, unaneled. (I,5,...)

And then before it disappears, the ghost asked Hamlet to control his acts especially towards his mother, and to be cautious of hurting or harming her, making him sure that God will give her the appropriate punishment she deserves,

“But howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven
And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once.” (I, 5,...)

Finally, with the scene of his leaving, the ghost reminds Hamlet that he should not forget their agreement “Adieu, adieu, adieu. Remember me.” (I, 5,..) And by his turn, the prince of Denmark devotes himself to stand for his murdered father's request even if he makes it the only goal to live for and he swears to remember that as he declares in his soliloquy after the leaving of the ghost:

Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter: yes, by heaven! (I, 5,..)

These agreements and commitments between Hamlet and the ghost of his murdered father helped in creating a set of conscious thoughts and schemes involving Revenge and Death which may lead him to realize his desire.

According to NM Calderón's research paper; *A Lacanian Reading of Hamlet: The Mourning Subject of Desire*, the prince of Denmark is restrained by the desire of the “other”, and this is referred to as the symbolic or the social order. So Hamlet's fixation to Gertrude's desire because of the Oedipus complex keeps him from avenging his murdered father (*“Desire”*12). To say it differently, Gertrude is in love with Claudius, the ghost's instruction to Hamlet not to harm his mother may also be another reason that makes him so passive because he knows that killing his uncle may affect her especially that she is in a critical period after the death of her first husband.

As another social order, Religious thoughts also take place in Hamlet's mind as another reason that keeps him from avenging his father's soul in a new attempt to kill his uncle when he was praying at his room in the castle; however, Hamlet seems indecisive again. He thinks that killing someone during his prayer is a gift to him because it contributes in sending his soul to heaven, while Claudius does not deserve as such opportunity in Hamlet's view because he did not do so for his father before murdering him:

Now might I do it pat. Now he is a-praying.
 And now I'll do 't. 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 sole son, do this same villain send to heaven.
 Oh, this is hire and salary, not revenge.
 He took my father grossly, full of bread,
 With all his crimes broad blown, as flush as May.
 And how his audit stands who knows save heaven?
 But in our circumstance and course of thought
 'Tis heavy with him. And am I then revenged
 To take him in the purging of his soul
 When he is fit and seasoned for his passage?
 No. (3,3,...)

For most psychoanalysts, there is a collision between the human inner ideas and the social order what produces the Shock or rather what can be visual to others. So the stream of consciousness which invades Hamlet's mind concerning revenge and suicide in other times stands vis-à-vis his mother's desires accompanied with Claudius' deviousness and malice, in addition to the god's higher law and the religious boundaries. This conflict of desires shows itself in Hamlet's hesitation, procrastination, mourning, indecision, feigned madness.

3.1.2. Gertrude's desire

Gertrude is a weak woman; and that can be seen through her pursuit of her desire to substitute the absence of her husband, what makes her devoting herself to Claudius as he is the closer relative who represents the image of the dead king. As it is noticed through the plot of the story, Gertrude's unconscious lack of sensual care plays a significant role in shaping her behaviors as a hasty woman, and that is very clear in the act of her quick remarriage after her husband's funeral as Hamlet said;

O God, a beast that wants discourse of reason
 Would have mourned longer!—married with my 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 gallèd eyes,
 She married. O most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not nor it cannot come to good, (I,2,..)

This lack is the means that weaves the queen's imaginary which can be seen via her recklessness, self-interest in addition to her thoughts about devoting herself to Claudius. So, Hamlet's mother becomes an apathetic woman towards her environment but the new king with whom she falls in the guilt of incest. Gertrude's remarriage, tendency and fixation to Claudius is an indication to her lustful urge to be completed, covered and cherished after the death of her first husband, and that makes it an easy task for Claudius to get her tempted by his wicked words as the ghost informed Hamlet in their dialogue;

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.
O Hamlet, what a falling off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage, and to decline
Upon a wretch whose natural gifts were poor
To those of mine.
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel linked,
Will sate itself in a celestial bed
And prey on garbage. (I,5, ...)

Gertrude's act is considered for some critics as deceitful, they considered her as the unfaithful and cheating wife who committed a sinful deed, this interpretation is argued relying on the ghost speech; "that incestuous, that adulterate beast". However, some other critics that have an opposed view claimed that if there was a relationship between Gertrude and Claudius before the king's death, she would know of Claudius' plan of murder, and Hamlet himself as being the Symbolic would know or would even have a hint about his uncle's scheme.

As another figure of the Social Order, religion is considered important, because such incestuous relationships are forbidden, and it is supposed that the guilty person should be punished by the church, because there is a strict rules used by the in-charge organization to regulate sexual relations. Bruce Thomas Boehrer wrote in his *Monarchy and incest in Renaissance England: Literature, Culture, Kinship and Kingship*;

For practical purposes, it was therefore nominally up to church courts to decide what compromised a sexual offense or an unsound marriage, and those same courts were responsible for stipulating the penalties for sexual and marital misconduct. Indeed, morals cases took up the majority of the church courts' time, and incest was only one of many sex-related offenses within their preview...

Shakespeare aims at showing and clarifying how the royalty underestimates misuses some religious beliefs to satisfy their personal greed and to realize their plans. He highlighted this theme which became famous in England during the renaissance and which “seems to have gained special significance from its appearance within the bedrooms of the great.” (ibid)

The queen Gertrude met the shock in her very serious dialogue with Hamlet who came into her closet and talked to her in a very harsh way what makes her wondering and afraid “Come, come, you answer with an idle tongue.” (III, 4,...). Gertrude was in a situation of fear and shock, especially when Hamlet starts referring to her as the sinful, shameless, and unfaithful woman. We can say that this traumatic experience of Gertrude (the Real) comes after the collision of her ego and the social order, and that is mentioned in the ghost words for Hamlet ;

Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But look, amazement on thy mother sits.
O, step between her and her fighting soul.
Conceit in weakest bodies strongest works.
Speak to her, Hamlet. (III , 4,..)

3.1.3. Claudius’ desire

Talking about Claudius nature, he is seen as a normal person who is sad for the death of his brother, but in fact Claudius is the antagonist, and Shakespeare does represents the most bad traits in Claudius’ character as corruption, treachery, bad manipulation and greed; He kills his brother, he uses characters as Laertes and Polonius for his own benefit, and the major thing is his strong desire for Power.

Claudius has a characterization of jealousy from his killed brother, this jealousy would play a great role in changing the acts of the play .because of his brother and the feeling of inferiority, Claudius hatred would lead him to commit the sin of his brother at first, and committing the incest with his wife later.

According to Claudius, Hamlet the prince represents the image of the murdered king, and that image play the role of a super ego for Claudius, which means that even Hamlet the prince is a danger that may deprive him from the crown. Prince Hamlet is a represented as an image of the murdered king where he represents a super ego for Claudius as a way of depriving him from the crown. Claudius desire for power is the imaginary, his ego and his view is that he will prove his upper hand on the kingdom, he thinks that everything is fine and that the throne

belongs to him as a real king; Hamlet the king is dead, people now believing that the king's death is because of a snake bit .the imaginary appears in Claudius' words in convincing Hamlet that his father is dead and all father are going to die;

'To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died today,
"This must be so." We pray you, throw to earth
This unprevailing woe, and think of us
As of a father. For let the world take note,
You are the most immediate to our throne'. (I, 2,..)

The symbolic here is all what Hamlet is preparing to show that Claudius is a killer and that he is not the king .Hamlet knew that his uncle kills his father and he also knew that the real place for Claudius is not the Throne. Madness of Hamlet is political and it also represent a symbolic act since Hamlet is trying to discover "the rotten thing in the kingdom" in a very clever way .Another symbolic is Claudius' regret and fear; his plots to kill Hamlet, and desire to punish the others for his deficiencies is resurfaced when Laertes comes to revenge his father's, and his sister's deaths:

CLAUDIUS: Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

LAERTES: Why ask you this?

CLAUDIUS: Not that I think you did not love your father;
But that I know love is begun by time;
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;

Hamlet comes back: what would you undertake,
To show yourself your father's son in deed
More than in words? (IV, 7,..)

For Claudius, the Real is when he realizes that the reality is already exposed; the play that Hamlet prepared explained everything .this is the shock, when Claudius is thinking about his awful crimes. The play that Hamlet prepared explains everything.

'Oh, my offence is rank. It smells to heaven.
It hath the primal eldest curse upon 't,
A brother's murder. Pray can I not.
Though inclination be as sharp as will,
My stronger guilt defeats my strong intent'.(III, 3,..)

3.1.4. Ophelia's desire

Shakespeare uses Ophelia to represent the virgin Renaissance English female. Her character shows us how much she is obedient to her father. Ophelia hopes to be the one lover of Hamlet the prince. However, the implicit relation between Ophelia and Hamlet ends in a tragic way, we say that the relation is implicit because it is not stated directly. In act 1 scene 3, Laertes tells Ophelia to stay away from Hamlet and that Hamlet perhaps loves her. However, Hamlet may use her just as a toy then throw her away;

‘For Hamlet and the trifling of his favor,
Hold it a fashion and a toy in blood,
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute.
No more.’ (I, 3,..)

It is noticed that Ophelia and Hamlet was in love with each other at the beginning of the play, and this idea is seen in act 1 scene 3, when Ophelia talked to her father Polonius about Hamlet; ‘My lord, he hath importuned me with love in honorable fashion.’ Another argument is in the same act and scene; ‘And hath given countenance to his speech, my lord, with almost all the holy vows of heaven.’

Ophelia deceives Hamlet, but that was involuntarily because of her chastity and obedience to her father. She cannot make her own decisions, because her imaginary is uncovered to her father; that means that Ophelia is in a conflict between her ego that encourages her to follow her desires and accepts Hamlet's love, and between her inner self that tells her of being at her father's words and instructions. This fragmentation leads at first to her split, and later to her madness, and death.

Analyzing the characters of Ophelia, we find that her main desire is Love. Love becomes the uncovered imaginary because of Ophelia's ego, and her addiction to the prince Hamlet, she defends him and loves him to the very end despite his brutality. Her desire toward Hamlet makes her constructing an imaginary that she is the lover of a prince.

In the middle of the play, the treatment and the act of Hamlet toward Ophelia turned from love to hate. However, this act may be unconsciously because of his mother's sin against his father. His words to Ophelia reveal that Hamlet becomes to see that all women are the same; deceitful, liars, and sinful. And that is shown in act 3 scene 1;

‘I have heard of your paintings too, well enough. God has given you one face and you make yourselves another. You jig and amble, and you lisp, you nickname God's creatures and make your wantonness your ignorance. Go to, I'll no more on 't. It hath made me mad. I say,

we will have no more marriages. Those that are married already, all but one, shall live. The rest shall keep as they are. To a nunnery, go.'

'If thou dost marry, I'll give thee this plague for thy dowry. Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go. Farewell. Or, if thou wilt needs marry, marry a fool, for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.' (III, 1,..)

Hamlet symbolic act of madness and hate here is politically unconscious. In the one hand he is trying to keep Ophelia, the woman that he loved once away from her father and brother, and on the other hand he is trying to discover the truth. another symbolic act, is the advices of Ophelia's father Polonius and her brother Laertes that she must stay virgin and that Hamlet is just deceiving her. Virginity here is unconsciously political, because at the end is a requirement to save the reputation of Polonius and his family. That is in act 1 scene 3;

'Tender yourself more dearly,
Or—not to crack the wind of the poor phrase,
Running it thus—you'll tender me a fool.' (I, 3,..)

At last, Ophelia's desire of love faces the hatred of the prince and the disagreement of her surrounding society, she experiences the shocking moment of her dearest father being murdered by the man to whom she reflected all her feelings, and emotions. When the imaginary faces the symbolic the shock happens and here The "Shock" will be summarized in the death of Ophelia because of her confusion about who to believe: "I do not know, my lord, what I should think" (Hamlet, I, 3).

3.2.Polonius' desire

It is very clear that Polonius is obedient to Claudius; he is interested in winning a favors and benefits. He devotes himself to serve the monarch, and he thinks that his loyalty to Claudius is the necessary tool to protect the realm from a mad, indecisive prince that may destroy the future of the kingdom. Polonius' desire is buried is his unconscious needs that makes him announce his loyalty to the king Claudius in order to win his trust and also to satisfy his greed by getting a best position in the kingdom. Polonius' desire would be realized when his motives meets his behavior of using Ophelia as an object of his desire ;at first he plans to make an end to the relationship of Ophelia and Hamlet ,because Hamlet represent an opposing force and a higher social order .therefor, Polonius put the blame on his daughter for believing the prince Hamlet;

Marry, I'll teach you. Think yourself a baby
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly,
Or—not to crack the wind of the poor phrase,
Running it thus—you'll tender me a fool. (I,3,..)

Polonius manages to alienate Hamlet, so he advises Ophelia to be careful of Hamlet, and to get rid of their imaginative love ;

In few, Ophelia,
Do not believe his vows, for they are brokers
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile. This is for all:
I would not, in plain terms, from this time forth,
Have you so slander any moment leisure,
As to give words or talk with the Lord Hamlet.
Look to 't, I charge you. Come your ways. (I,3,...)

As it known, human thoughts always faces opposite views and other counter thoughts which leads to a disturbed imaginary .here we notice that Ophelia's imaginary faced two opposed positions, at the one hand, her obedience to Polonius .and at the other hand, her affection and her behavior in keeping believing in Hamlet .All the mentioned above is appeared through her speech:

He hath, my lord, of late made many tenders
Of his affection to me.

My lord, he hath importuned me with love
In honorable fashion.

And hath given countenance to his speech, my lord. (I, 3)

Hatred is noticed through Polonius thoughts against Hamlet who is the representation of the upper social class for Claudius .his absolute dependence to the new king makes him looks as the untrusted man in Hamlet view .therefore, Hamlet has not regret or worried when he realizes that he has killed him, because for Hamlet Claudius is unimportant person .and this is appeared when Hamlet says in front of his mother;

Thou wretched, rash, intruding fool, farewell.
I took thee for thy better. Take thy fortune.
Thou find'st to be too busy is some danger.

Polonius 'favor and obedience to Claudius makes him blind and unaware to take care of his two children, until he has experienced the shock. The most traumatic experience for Polonius is being murdered by Hamlet's sword when he was spying on his discussion with Gertrude in her bedroom , and this is considered as Polonius most wicked plans in the play.

Conclusion

Finally, it is worth saying that human behaviors are not all the same, however there are some invisible circumstances and inner processes that control them and reveal what becomes obvious later on to the public. So, as it has been explained through this practical part, the studied theory works on bringing into light the thoughts and opinions of every character and projects them to the horizons of the Political Unconscious for the sake of a deep reading of every single act. And the conducted study made clear how this theory can be applied to expose the different desires of the main characters' in the play of *Hamlet*, explaining that the human's behaviors are products of his buried scrupulosity and emotions.

General conclusion

Every narrative text has an ending designed by the author himself, this ending is generally preceded by a sequence of events arranged in a specific way that makes it carries reality between the lines. So, the interpretation of any character's thoughts or actions in a narrative text is the reader's interest in order to reach the whole picture of this text and its objective as well, however, this can never be an easy task since every human being's behavior is a result of a set of sophisticated mental and psychological processes caused by different internal or external factors and leads to various consequences.

The Political Unconscious theory is concerned with reading the character's conducts and attitudes by projecting them to the Psychoanalysis theory. So, Lacan's partition of the human's psyche came to show the work of each part in conflict with the other, and what can they result as a total. He explained the formation of the ego in man's mind what is seen as the Imaginary or the symbolic act that holds all the personal ideas, thoughts and schemes; however, it generally collides with the social order which applies an opposite law. This collision produces what we can notice in reality and what we call the Shock or the Real.

Yet, personal desire is one of the factors that have a hand in building the individual's psyche and also have a significant influence on the individual's apparent behaviors, and that clearly appears in the play of *Hamlet*. So, every single character has a desire that he tends to realize it in a way or another in spite of the opposite forces. These desires can be unfolded through the analytical study of the play using the Political Unconscious Theory.

Fredric Jameson succeeded in creating a useful tool in a form of theory with which every narrative text can be differently read and interpreted. The Political Unconscious theory can reveal the hidden thoughts and intentions and give new meanings what helps readers in general and critics in particular to go far beyond the form of the text. But, no interpretation can be absolutely true because either the author's or the character's mind still abstract, and no one can reach the whole truth about it but at least a significant part of it.

In fact Shakespeare's writings are timeless and can be analyzed according to any theory. His texts have a high degree of ideological, political, religious productions.

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