TRAGIC HESITATION IN WILLIAM SHAKESPEARE'S *HAMLET*:

A PSYCHOANALYTIC PERSPECTIVE

PUBLICATION ARTICLES

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ABSTRACT

The major problem of this study is how the tragic hesitation is reflected in the major character's personality. The aims of this study is to analyze William Shakespeare's Hamlet drama based on the structural elements and the development of personality of the major character based on Psychoanalytic Perspective. This study focuses on the major character, namely Hamlet. The method of data collection is qualitative method. This study uses two data sources, namely primary and secondary data source. The primary data source is the script of the play itself, while the secondary data source includes books and other data that have relationship with the research. Technique of the Data Collection is taking note, while the technique of Data Analysis in this study is descriptive analysis. Based on the structural analysis, it is evident that in this drama, William Shakespeare wants to deliver a message that hesitation can bring a loss to us and other people. Based on the psychological analysis, it is clear that in Hamlet drama Shakespeare describes a psychological phenomenon, in which the major character, namely Hamlet always hesitates in dealing with problems.

Key words: Hesitation, Loss, Psychoanalytic Perspective.

INTRODUCTION

Hamlet is one of the most famous dramas of William Shakespeare written in 1599 - 1601. The play sets in the Kingdom of Denmark, which tells how Prince Hamlet takes revenge on his uncle Claudius, firstly for murdering the old King Hamlet, Hamlet's father, and secondly for succeeding to the throne and marrying Gertrude, Hamlet's mother. The play vivi*d*ly describes about feigned

madness, sadness, and explores the themes of revenge, treachery, and moral corruption. *Hamlet* is Shakespeare's longest play and among the most powerful and influential dramas in the English language. During Shakespeare's lifetime, the play is one of his most popular works.

William Shakespeare is the greatest playwright in England. His birth is unregistered, but legend places it on April 23, 1564, partially because April 23 is the day on which he died 52 years later. He attended the local grammar school, the King's New School that was staffed with a faculty which held Oxford Degrees. He d*id* not attend the university, which was not usual at this time since university education was reserved for prospective clergymen and was not a particular mind-opening experience. His early works especially drew on such Greek and roman greats as Seneca and Plautus. *Hamlet* was written in 1604, when the themes of jealousy and sadness created in this era. The other's William Shakespeare's works are *Othello, Romeo and Juliet, Macbeth, King Lear, and Julius Caesar.*

The benefit of this research is divided into two, namely theoretical benefit and practical benefit. Theoretical benefit is this study is proposed to give a contribution to literature researches dealing with William Shakespeare's *Hamlet*. Practical benefit is this research paper has a practical benefit, which is to give deeper understanding about the content of the play, especially from the psychoanalytic aspect.

The objectives of the study are to analyze the drama based on the structural elements and to analyze the drama based on a psychoanalytic

perspective. While the problem statement of this research is "How is tragic hesitation reflected in *Hamlet* drama?"

The researcher uses Psychoanalytic Perspective to analyze this drama. In analyzing the hesitation of major character, namely Hamlet, the writer uses Freud's psychoanalysis. It is considered that psychoanalysis can explore the personality disorder that is caused by the experience in the past.

In analyzing her research, the writer uses the psychoanalytic theory by Sigmund Freud. Psychoanalysis is "a technique for investigating an indi*vid*ual's unconscious thoughts and feeling" (Hjelle and Ziegler, 1992: 86). Based on his theory, he di*vid*es human brain into three parts: the conscious, the preconscious and the unconscious, Freud claims that "psychoanalysis aims at and achieves noting more than the discovery of the unconscious in metal life" (Freud in Pervin, 1984: 71).

According to the psychoanalytic theory, psychic life can be described in the degree of phenomena awareness. The conscious relates to phenomena of we are aware of at any given moment, the preconscious to the phenomena we are able to aware of if we attend to them, and the unconscious to phenomena that we are unaware of, and cannot become aware of except under special circumstances (Pervin, 1984:7 1).

RESEARCH METHOD

This study belongs to descriptive qualitative research, which refers to the research based on qualitative data taken from drama William Shakespeare's

Hamlet. Object of the research is taken from William Shakespeare's *Hamlet*, which contains the series of drama description. Here, the writer tries to analyze the tragic hesitation that appears in the major personality. The data source of this research is divided into two, namely primary data source and secondary data source. The primary data source of the study is the script play itself, William Shakespeare's *Hamlet* drama. The secondary data sources are Biography of the author namely William Shakespeare, websites in the internet about *Hamlet*, and other resources which support to analyze. The method of data collection is library research by collecting, note taking, and selecting both of the primary data and the secondary data. Technique of the data analysis used by the writer is Descriptive technique, in which the writer interprets the text and the content relating to the psychological condition of the major character.

RESEARCH FINDING AND DISCUSSION

Based on this issue this study is reflected in Psychoanalytic perspective. The writer analyzes the personality of Hamlet character. Based on the structural personality there are three parts, namely id, ego, and superego. This study tries to discuss them and correlate all of them. William Shakespeare in Hamlet drama generally wants to express the hesitation of the major character.

1. Id

Hamlet's first *id* begins when he wants to prove what the ghost of his father says that Claudius is a murderer of his father. Hamlet meets and talks with the ghost of his father. The ghost tells that Claudius kills him while he

was sleeping. The ghost says that Hamlet should take revenge to Claudius as the murderer. As a loyal son, Hamlet wants to do what his father says. So that, Hamlet tries to get the truth whether Claudius is the real murderer or not.

The second *id* occurs when Hamlet has a plan to test Claudius who is suspected as the murderer of his father by making a drama in the castle. Hamlet also wants to leave Ophelia whom he loves, because he doesn't want Ophelia knows that he is pretending to be mad. Hamlet will know the response of Claudius after watching the drama which Hamlet makes. Hamlet believes that the drama will prove whether Claudius is the real murderer or not.

The third *id* occurs when Hamlet wants to challenge him to do a sword fight with Laertes who wants to eliminate Hamlet because of the death of his father, Polonius, and his sister, Ophelia. Laertes wants to kill Hamlet because he thinks that Hamlet is the cause of the death of his father and sister. Polonius dies because of Hamlet's fatal mistake when he stabs Polonius whom he thinks that he is Claudius. Ophelia dies because she gets a big depression after the death of his father, Polonius.

Hamlet's biggest *id* occurs when he finally knows that Claudius is the real murderer of his father. Hamlet knows from the reaction of Claudius after watching the drama in the castle. Hamlet has a plan to take revenge to Claudius as the murderer of his father, because he is loyal with his father.

2. **Superego**

Hamlet's first *superego* happens when he wants to prove what the ghost of his father says that Claudius is a murderer of his father. Claudius is his

uncle. Hamlet should respect him as his uncle and also as his mother's husband. Hamlet is also well-intelligent. He knows that ghost is not real. The ghost may pretend to be his father's spirit and tells a falsehood, so he should not believe the ghost said.

The second *superego* occurs when Hamlet has a plan to test Claudius who is suspected as the murderer of his father by making a drama in the castle. Hamlet also wants to leave Ophelia whom he loves, because he doesn't want Ophelia knows that he is pretending to be mad. He realizes that pretending to be mad is not good attitude and being a liar is forbidden. He also realizes that he should give the good moral value to the society, because he is a prince and has a good knowledge.

The third *superego* occurs when Hamlet wants to challenge him to do a sword fight with Laertes who wants to eliminate Hamlet because of the death of his father, Polonius, and his sister, Ophelia. Hamlet knows that sword fight is not important, because he doesn't feel wrong with the death of Polonius and Ophelia. Laertes is the brother of Ophelia, the girls whom he loves so much, so that Hamlet should respect him not to fight with him.

Hamlet's biggest *superego* occurs when he finally knows that Claudius is the real murderer of his father. Hamlet has a plan to take revenge to Claudius as the murderer of his father, because he is loyal with his father. But, Hamlet is still hesitate whether he should take revenge or not, because Claudius is his uncle and has become his mother's husband. He doesn't want to

make his mother sad if Claudius dies, and he also knows that killing is forbidden.

3. **Ego**

Hamlet's first *ego* occurs when he wants to prove what the ghost of his father says that Claudius is a murderer of his father. Hamlet meets and talks with the ghost of his father. Hamlet is well-intelligent; he knows that ghost is not real, so he should not believe the ghost said. But, Hamlet still keeps on his plan to get the real murderer of his father by pretending to be mad.

The second *ego* occurs when Hamlet has a plan to test Claudius who is suspected as the murderer of his father by making a drama in the castle. Hamlet makes drama because he wants to see the response of Claudius after watching the drama which tells about the murder of the King. He realizes that suspecting someone is bad habit and he also does not know whether what he does will have a good result or not. But, Hamlet still wants to have a drama and tests Claudius by seeing the response of Claudius after watching the drama.

The third *ego* occurs when Hamlet wants to challenge him to do a sword fight with Laertes who wants to eliminate Hamlet because of the death of his father, Polonius, and his sister, Ophelia. Laertes is the brother of Ophelia, the girls whom he loves so much, so Hamlet should respect him not to fight with him. Bur, Hamlet still fights with Laertes, to prove that he has no mistake with the death of Polonius and Ophelia.

Hamlet's biggest *ego* occurs when he finally knows that Claudius is the real murderer of his father. Hamlet is loyal with his father, so he has to take

revenge to the murderer of his father, Claudius. Hamlet is still hesitate whether he should take revenge or not, because Claudius is his uncle and has become his mother's husband. He doesn't want to make his mother sad if Claudius dies, and he also knows that killing is forbidden. But, Hamlet still keeps on his plan to take revenge to Claudius as the murderer although he has a trouble when he finally Hamlet makes a big mistake when he stabs Polonius. When Hamlet tries to make his mother sure that Claudius is the murderer of his father, Polonius follows them and hides behind a wall tapestry. When Hamlet sees the tapestry move, he stabs through it and kills Polonius, thinking he is Claudius.

CONCLUSSION AND PEDAGOGICAL IMPLICATION

Based on the analysis and discussion, this study wants to the conclusion such as:

1. Based on the structural element analysis, it is evident that in this drama, Shakespeare delivers a message about a hesitation can bring some losses. In order to reveal the message Shakespeare creates Hamlet as the price of Denmark who gets hesitation on taking revenge to the murderer of his father. Shakespeare creates setting of place and time based on a folk tale of *Hamlet* drama that appears in 1585. He does it in order to make obvious the story which supports the theme. The setting of place is in Denmark. The location is around the Elsinore castle in Denmark. Shakespeare uses a traditional plot. It is divided into four parts namely exposition, complication, climax, and

resolution. In the exposition, Shakespeare shows the character in the drama and shows true nature of the character. The complication shows the conflict that occurs in the story. The climax happens when the story arrives in the crisis. The resolution shows to close the story with the death of Hamlet. Knowing the drama thoroughly, the drama has combined all of those elements to have relation each other, and support the theme to make the drama be interesting.

2. Based on psychoanalytic analysis, it is evident that in this drama, Shakespeare wants to convey the psychological phenomenon in which an individual always hesitates in dealing with problems. By using Sigmund Freud's theory of psychoanalytic, the researcher analyzes the personality of Hamlet as the major character. Hamlet has a hesitation in taking revenge to the murderer of his father. His *superego* is bigger than his *id* and *ego*. Hamlet always has a justification in his every action, because he doesn't want to make mistake in his decision. By means of this drama, Shakespeare wants to convey a criticism that hesitation can bring some losses which endangers himself and other people around him.

Related to this study above, this study is hoped to give a new contribution in pedagogical implication such as:

1. This study is hoped to give contribution in developing literature aspect in English education.

2. This study is hoped can be a new study in literature's study.

3. This study can build the student's character especially about the hesitation that can bring a danger to us and other people around us.

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