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&

Laboratoire de Cognition, de Coaching Opérationnel,
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Revue Interculturelle, Internationale de Cognition,
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Présentation de la revue

RIICHSA (Revue Interculturelle, Internationale de Cognition, des Humanités et des Sémiotiques Applicables) est une publication Scientifique du Centre d'Etudes de Recherches en Education et en Intervention Sociale pour le Développement (CEREID) et Laboratoire de Cognition, de Coaching Opérationnel, Stratégique et de Sémiotique (Labo CCOSS) de l'Université d'Abomey-Calavi en collaboration avec des Universités de l'espace CAMES et du Nigéria.

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Sommaire

1. Les chansons d'Adedoyin : un véritable plaidoyer en faveur des femmes de Sylvestre Djouamon (Bénin).....	011
2. Sémiotique des transformations sociales liées à l'application du nouveau code électoral des élections législatives au Bénin : pour une lecture didactique de Marcellin Médétonhan LOUGBEGNON , Judicael Ayéchoro AFFO et Julien K. GBAGUIDI (Bénin)	051
3. Critical representation of human nature in <i>shakespeare's halmet and macbeth</i> de Dr (MC) Hergie Alexis SEGUEDEME (Bénin)	075
4. Quelques processus de dérivation en idaaca, langue yoruboïd du Bénin de A. D. Germain OKOUNDE et Flavien GBETO (Bénin)	105
5. Negation in consecutive clauses in Nda'nda' de Emilienne Ngangoum Z. Tiojio et Sara Noussi Tegantchouang (CAM).....	125
6. Le cercle d'études, de recherches et de formation islamiques (CERFI) : genèse et évolution de 1987 aux années 2000 de GANSONRE Boukaré , SEGDA Aboubakar Sidiki et SAWADOGO Kadré (Burkina).....	157
7. L'infinité du temps d'après la <i>physique</i> d'Aristote de l'abbé Valerry WILSON (France).....	187
8. De la tradition franciscaine, de la pensée économique à l'économie de communion : nouvelles perspectives de solutions à la crise économique mondiale de Bertrand Alphonse Comlan ADJADOHOUN (Espagne).....	217

**CRITICAL REPRESENTATION OF HUMAN NATURE
IN *SHAKESPEARE'S HALMET AND MACBETH***

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CRITICAL REPRESENTATION OF HUMAN NATURE IN SHAKESPEARE'S HALMET AND MACBETH

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Abstract

This research study offers an interpretation that involves a new concept of the plays. It also aims to access human nature and provide a deep analysis of the human shape in life in relation with his destiny. To succeed, it uses psychological criticism to deeply explore Human Nature in Shakespeare's *Halmet* and *Macbeth* so as to let people discover the fundamentals of human beings. This paper reveals that Shakespeare highlights the animalistic part in Macbeth words. Besides, Conscience is associated with fear, cowardice, moral goodness, humanity, light, sacrifice, and judgment about what is to be done. Finally, Lady Macbeth is counted as the fourth witch and the harbinger of darkness.

Keywords: Representation, Human Nature, Mind, Hamlet, Macbeth

Résumé

Cette étude offre une interprétation qui implique un nouveau concept de la pièce de théâtre. Elle se propose aussi d'évaluer la nature humaine et de fournir une analyse pro-

fonde de l'état psychologique en lien avec la vie et la destinée. Pour réussir, ce travail utilise la critique psychologique pour faire une profonde exploration de l'état psychologique humain dans les œuvres *Hamlet* et *Macbeth* de Shakespeare. Cette recherche révèle que Shakespeare a mis en lumière les propos animaliers du personnage Macbeth. De plus, la conscience est associée avec la peur, la gourmandise, la bonté humaine, l'humanité, la lumière, le sacrifice et le jugement dans ce qui devrait être fait. Finalement, Lady Macbeth est présentée comme la quatrième sorcière et messenger des ténèbres.

Mots-clés : Représentation, Nature humaine, Esprit, Hamlet, Macbeth

INTRODUCTION

William Shakespeare is the most notable and influential author of the Elizabethan period of the English Literature. He is recognized as a philosophical playwright to all the critics. His plays deal with the universal thoughts and ideas which are mostly needed in almost all spheres of life.

He also reflects love in many of his plays. He is a poet of human nature. He presented all these themes with the use of a great number of versatile utility which are a bit upper than the general level of normal writing condition. Shakespeare has given morals with aphorism and impersonality.

He also depicts the proper direction to the readers of all ages of different natural aspects. He possesses a great mixture

of intellectual strength and moral perfection. He also pictures with the spiritualism of man's life. He successfully exposes the problems of human relationships, meaninglessness of man's life, socio-economic condition and solution for those problems of all ages through the versatile utilitarianism in his plays and poems.

In Hamlet and Macbeth, Shakespeare poses the depth of the human mind and spirit, and morality and immorality of human behaviour. He argues that men can be interrelated with each other. Moreover he unravels the truth about the animalistic and humanistic parts of the human mind in planning and designing evil or good actions. He, accordingly, strives to warn his audience and readers about their true responsibilities in this world.

1.1 Background to the Study

Mind is considered as the origin and source of human characteristics. On the emergence of our modern and current concept of the mind, the roots can be traced to ancient Greek philosopher, Plato's idea of the soul. In his book, *The Phaeton*, Plato describes the first sketch of the theory of the soul. He believed that every human being has two parts, physical body and senses on the one hand and the soul as the "true self" on the other hand. So soul is always alive and is separated after one's death and responsible for his action in the Day of Judgment. Plato also thought of the soul as a "real person".

Shakespeare's main focus was human mind as the planner, designer, director, and monitor of human behaviours and actions. Through concrete portrayal of human

psychology, Shakespeare depicts human beings' thought, unconscious theme, emotions, subjective visions, feeling, actions, conflict with themselves and each other, inner realities, the mental torture and suffering of human being a sense of connections among past, present, and future.

He believes that human characteristics are the outcome of their minds. His intellectual power, dramatic power, and power of expression caused him to pay much attention to darker side of human experience, weakness and sins of man. His great tragedies like Hamlet and Macbeth enjoy such astonishing advantages. Roosevelt states, "Men and women are not prisoners of fate, but only prisoners of their own mind." The mind has a great deal of power. It also has the power to cure and heal the diseases.

It is unlimited in its potential to reach the results it desires. It is human being who limits himself with his thought, and vice versa. He can have everything he desires or wishes. It is the mind that shapes who we are and what we do. It is our mind that shapes our belief system for programming, thinking, reasoning and function. Human unconscious mind has unlimited opportunity when he is asleep. That's why his repressed unconscious desires have chance to take place in his dream.

Shakespeare is a kind of psychologist who believes that there is nothing bad or good but it is we who think and label something as good and others as bad. So these thoughts and assumptions are vulnerable to error through misperception and misinterpretation. Montaigne says "if that which we call evil and torment, be neither torment, nor evil, but that our

fancy ohly gives it that quality, it is in us to change it: and having the choice of it, if none compel us, we are very fools, to bandy for that party, which is irksome unto us".

Therefore, the perception of events and their subsequent interpretation based on one's knowledge or belief causes us to do action. It is an aggressive mental suggestion which transfers into a physical manifestation. It is also a mental phenomenon in the realm of mesmerism and suggestive influences upon the imagination and associated with the superstition of the "evil eye". The term fascination as the meaning of bewitchment is an illustration of mental "magic".

Bewitchment includes material elements in its processes - poisons, potions or sympathetic magical items. It is a perceived presence of a person or animal. According to Johnson the verb "to fascinate" means; to bewitch; to enchant; to influence in some wicked and secret manner, and the noun "fascination" means the power or act of enchantment; bewitching; unseen inexplicable influence.

In fact it is a personification of one's passion and envy. Human beings find their ways of living and relationship with each other based on patterns of their mind. The phenomenon of fascination is created within the faculty of perception. It is powerful in its illusions. Someone's action is influenced primarily by his perception of what constitutes his current reality. Perception can be counted as our window to our context (Montaigne, 1811).

The seed of ambition in Macbeth caused him to embrace a suppositional reality. He fantasized about

eliminating King Duncan. Many of quandaries, temptations, internal questionings and negotiations cause Macbeth to find their roots. Bewitchment is a mental malpractice which shows the effects of fascination. Macbeth experiences the influences of prophecy and is surrounded by the spectacles of inner and outer imageries which distort his understanding of reality and caused false conclusions. His false perception of Weird Sisters' prophecy made him kill the King.

Hamlet's perception of Ghost didn't make him do faulty actions. His sound mind invites him to investigate more and more in order to make sure about Claudius' crimes. So his hesitation is one of the reasons of his sound mind. Mental malpractice conspires against harmony and security. The direction of our "inward" leads us to construct or destruct the "outward". Human evil is the result of ignorance and false belief.

In 1895, Dr. Freud is well-known as the father of psychoanalysis, analyzed literature, art, religion, and even politics, then developed thinking about mankind and his mental process and elaborated an entire theory about mental functioning. He believes that human's behaviours originate from his personality which is as the outcome of mind.

1.2 Problem Statement

In Hamlet and Macbeth, characters face many universal issues either when they obey the rule of humanity or disobey it. The characters conflict with themselves and with each other. Their characteristics are common to everybody.

Freud (1895) stated that human behaviours have roots in

their mind so the mind is the source of human characteristics. He well studied Shakespeare and other playwrights' works, then developed his theory of mind to solve many of the problems in the field of human characteristics. He believed that mind produces internal psychological barriers in learning.

We know everybody particularly young people are vulnerable to conflicts in their minds. So the problem of mind is a crucial issue of human life. This study tries to demonstrate the extent to which Shakespeare is successful in portraying human characteristics with variety of characters that differ in sex, age, state of life, virtues and vices.

It also tries to consider the mental and physical problems as the results of one's decline under the influence of unconscious dark thought. Shakespeare believes that the hostile destiny of someone lies in his flaw or failing in his own character. He makes us be familiar with Macbeth as a symbol of noble man with high respect that didn't remove his hallucination as his own enemy that caused turbulence whereby he killed others and was killed. On the other hand, Claudius, Hamlet's uncle, corrupted himself and his society with his enemydark thought.

1.3 Purpose of the Study

The purpose of this study is dual: beyond offering a reading or interpretation that involves a new concept of the plays; it also aims to access human nature and provide a profound and deep analysis of the human shape in life in relation with his destiny. My objective is not to offer a

religious reading of Hamlet and Macbeth but, again a fairly comprehensive analysis of Shakespeare's work and its reception. These tend to be related to the remarkably enigmatic protagonists, whose characters and motivations are in the focus of most enquiries, both within the plays and in their reception.

1.4 The Significance of the Study

Human nature refers to the distinguishing characteristics including ways of thinking, feeling and acting which humans tend to have naturally; independently of the influence of culture. Human nature is in fact the psychological and social qualities that characterize humankind, especially in contrast with other living things.

The two great tragedies, Hamlet and Macbeth, are Shakespeare's psychopathological dramas. These plays consider human characteristics under the light of conscience as the essence and origin of judging and punishing mechanism that gain a high level of significance. So this study points out the concept of struggle between humanism (i.e., reason, conscience, ethics, etc.) and counter-humanism (i.e., evil, foul deed, dark thought, animalistic desire, etc.) to readers.

It is also significant to stress the concepts of everyday life lessons which everyone needs to know themselves and others. Shakespeare demonstrates that the sin of man originates from his unconscious dark desires which may be repressed by his reason and healthy mind. When we read two of Shakespeare's greatest and most widely-read plays, Hamlet and Macbeth, we can find ourselves, He knows more about

human heart and mind. His heroes are active agents in bringing awareness to the people.

Although Shakespeare had a short life but the wealth of writings he left behind is read, studied and discussed more today than ever before. These tragedies are read and displayed to audience, stirring their imagination, informing them of the realities of man and life, strengthening their faith in a brighter future and cultivating humanity, passion and affection for good and lightness against darkness and evil. His plays deal with human possibilities at a profound level, and therefore attain universality.

This study provides a means for everybody to be aware of their mind and interaction with external world. It provides a psychopathological method for people to analyze their mental activities and learn moral lessons about living. When I read or watch Hamlet and Macbeth, I may share in the tragic emotions of pity or sympathy and fear.

That's why I have fellow-feeling for the suffering of others, our deepest conception about right and wrong, good and evil, our hate for foul deed, and an elevated sense of dignity and the admirable potentialities of human spirit. These two masterpieces as faithful mirrors show human characteristics in the sense of laying them bare in all their great variety up to readers and audience imply that literature can help us to acquire wisdom and moral lessons.

Whereby, we can better guard against the barbarism and have a better life. Shakespeare teaches and warns us how to trust our surroundings and the people who live with us. In

addition, he warns us how to use our mind in a best way. Through going beyond oversimplified interpretations, this Study tries to make clear the fact that someone is enslaved and ruined by his unconscious animalistic desire.

1.5 The Scope

This study is to hold the mirror up to nature hence the plays can be regarded as a mirror reflecting human nature, and the theatre experience as a reflection of the world or reality, particularly ourselves, the nature of the audience who looks into the mirror of the plays. As we can see ourselves in a mirror, so can King Claudius, Macbeth and Lady Macbeth see themselves in the plays. The key theme of this study is the psychological and psychoanalytical human features in life affairs and their interactions with their destinies. It is carried on Shakespeare's Hamlet and Macbeth. Those plays were written at an age very much characterized and divided by religion and then people had a complex view of interactions with human features in life and their destinies. Actually people interpret human being through their inner characteristics which lead to their greatness or even to their misery.

1.6 Research Questions

- A- Can unconscious desire influence one's mind?
- B- Can Hamlet's Curiosity find human superiority to animal?
- C- Does human appearance signify his reality?
- D- Is Lady Macbeth as guilty as she is proved to be?

1.7 Objectives

English Elizabethan playwright Shakespeare in *Hamlet* and *Macbeth* does a reflective analysis of human characteristics and identifies the complexity of the human mind. These two plays also mirror realistic and universal views on psychological and psychoanalytical human features in life affairs and their interactions with their destinies.

1.8 LITERATURE REVIEW

To develop these hypothesis, I found the primary idea from the study on English writings of Shakespeare in the different course of the honours and masters level syllabus from different critical studies of Freud, Bloom, A.C. Bradley, Samuel Johnson, Hudson, Cliffs, Coles, S.C. Sinha. After the development of these hypothesis to prepare the research paper, I plan way hasten to produce the final survey paper.

In fact, the only helpful method in this research job is Observation. By using this method, I have gone through different literature articles, critical compositions, and websites to find related study materials, in order to be acknowledged in the related topics and I also collect critical journals from different libraries to have specialized information on both the writers and compose the survey paper in a more credible way.

1.9 Methodology

Through examining literature, psychologists use their own approach as tool for "reading beneath the lines". For proper rendering of literature, the complete playwright of the English Renaissance, Shakespeare with his statements of

imaginations about the moral and emotional effects of tragedy, was psychologising the literature. During the twentieth century, psychological criticism has been associated with a special school of thought; Freud as the father of psychoanalyst, has come to stage.

According to him, Hamlet and Macbeth are psychopathological tragedies. Freud believes that Macbeth is his favourite play next to Hamlet; both of them are among his list of "the ten most significant and magnificent works of world literature"(Holland, 1960:165). In this essay, Freud (1916) indicates the bewildering phenomenon that "people occasionally fall ill when a deeplyrooted and long cherished wish has come to be done.

Bloom states," Shakespeare's dramas are the wheel of all our lives, and teach us whether we are fools of love, or of time, or of fortune, or of ourselves, or of our parents." Shakespeare emphasized the qualities of mind and spirit of a human being (2004) Freud believes that there are three features in human mind which shape his personality as the best or worst. They are the id, the ego and the superego. The id is the darkest part of the mind which is associated with dark deeds such as; bloodshed, adultery, incest, usurpation, treachery, witchcraft, and aggression.

Therefore, darkest part of mind- the id- tempts the character to design the evil action. The darkness in these plays refers to conflict, progression of the action, and revelation of terrifying thoughts and ideas. In these two plays, the first and most important hostile territory of the darkness is the psychology of human nature, particularly that of Macbeth,

and Claudius. The second territory of this darkness exists in the deed undertaken by these characters. Bradley (1905) considered darkness in Macbeth as, "Darkness, we may even say blackness, broods over this tragedy. It is remarkable that almost all the scenes which at once recur to memory take place either at night or in some dark spot. The vision of the dagger, the murder of Duncan, the murder of Banquo, the sleep-walking of Lady Macbeth, all come in night-scenes.

Lady Macbeth as a sample of isolated person with no children and no companion, affected with daydreams. This isolation leads her to daydreaming, self-centeredness, and hysteria. Macbeth is the leading character whose deeds represent the three levels of consciousness. On the contrary, at the level of ego he fluctuates into different levels of consciousness in which Macbeth tells his wife that "[They] will precede no further in this business.", because King Duncan has honoured them and consequently their plans betray their own values, their King and their country.

The superego is obvious in Macbeth's personality, and can be symbolized by Macbeth's hallucinations, dreams and fears. In play Hamlet, darkness is associated with the inner characteristics of Claudius, Gertrude, Polonius, Rosencrantz, and Guildenstern. The Ghost in Hamlet is only apparently a ghost which is counted as Hamlet's superego, the ethical and moral part that makes his conscience, and manages him to act in accordance with the moral principle.

The nature of Freud's attachment to Shakespeare's work is also conveyed in his association of a "special cadence" in his own dream speech, with a cadence in Brutus's speech of

self-justification in Julius Caesar. "As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him." (1900a, 5: 424) Freud shed light on the unconscious conflict over gender and ambition that fractured Lady Macbeth's psyche, and on Shakespeare's technique of splitting a character in two "she becomes all remorse and he all defiance" (1916d, 14: 324).

In Shakespeare criticism, after classic papers by Ludwig Jekels, Ernest Jones, Theodor Reik, Hanns Sachs, Wanhg (Faber, M., 1970) and others, there has been a proliferation of essays, applying various aspects of psychoanalytic theory to Shakespeare's texts: dream theory, the structural model, incest fantasies, primal scene fantasies, and the symbolizing and creative functions of the psyche itself. There are several English bibliographies that catalogue these works, including those by Norman Holland (1964). D. Wilbern (1978), and Murray Schwartz and Copelia Kahn (1980).

"On the Universal Tendency to Debasement in the Sphere of Love" (1912d, 11: 179-190) has featured in the discussion of obstacles to love regularly encentered in comedy, "Mourning and Melancholia" (1916-1917 g, 14: 239-258), has been used in thinking about ambivalence toward the lost object and severe depression in tragedy or in a comedy like *Twelfth Night*.

Freud's "On Narcissism" (1914c, 14: 69-91), and the thinking that grew out of it on the structure of the psyche and its roots in infantile development, have influenced many recent interpretations of Shakespeare's plays.

"Negation" (1925h, 19: 235-239) has been useful to Shakespeareans as it explores one way in which the psyche negotiates its own internal contradictions. Beyond Freud, Jacques Lacan's "mirror stage," Donald Winnicott's "transitional object," Margaret Mahler's "separation/individuation," and Erik Erikson's "basic trust" have generated new psychoanalytic readings of Shakespeare's plays. Of the classic psychoanalytic essays on Shakespeare, Ernst Kris's essay, "Prince Hal's Conflict" (Faber, 1970) has remained a model of sophistication.

Integrating elements of the play's language, characterization, and plot with corresponding elements of the play's language, characterization, and plot with corresponding elements of psychic structure, Kris, examining the play's sources and speeches, recognizes Shakespeare's exceptional genius for historical and psychological observation. More recently, psychoanalysis has influenced the critics who see Shakespeare as a dramatist whose "plays and poems do not merely illustrate his identity but are in each instance a dynamic expression of the struggle to recreate and explore its origins" (Schwartz, 1980, xv-xvi). In this spirit, Janet Adelman (1992) has analyzed masculine identity and "fantasies of maternal power" and of "the maternal body" in Shakespeare.

2-Analysis of Hamlet and Macbeth

2.1 Shakespeare's Hamlet

Hamlet was the prince of Denmark got shocked when he saw his widowed mother hurriedly married to his uncle,

Claudius. The ghost of his father informed him that he was secretly murdered by Claudius. Hamlet was ordered by the ghost to revenge. He pretends to be mad whereby he can check and test Claudius. Through play-within-a-play, Hamlet found out that Claudius was really guilty. He went to his mother's chamber to blame her for her moral weakness.

In talking to his mother, Hamlet heard someone cry out in concern for Queen's safety. He stabs that person, Polonius, thinking that he was Claudius. This homicide causes him to be banished to England under the escort of two courtiers, Rosencrantz and Guildenstern, with a written order of Claudius to the king of England to execute Hamlet. But Hamlet managed to escape and save his life by cannily replacing the names of Rosencrantz and Guildenstern for King Claudius' order of execution.

When Hamlet came back to Denmark, he encounters Laertes at the grave of Laertes'sister, Ophelia, who drowned herself, seemingly lost her reason and over her father's death and Hamlet's rejection of her. Laertes was angry with Hamlet because he was informed that Hamlet killed his father, Polonius, and caused Ophelia to become mad and then to be drowned.

Laertes wanted to take revenge for his father and sister's death. In suggesting gentlemanly duel between Hamlet and Laertes, Claudius in secret conspiracy with Laertes, poisoned the tip of his sword. Claudius also poisoned a glass of wine and put near to Hamlet. Queen Gertrude unknowingly took that glass of wine and drank it as a toast to her son, Hamlet, and died.

Hamlet learned from Laertes of Claudius' complicity in the poisoning of the glass and sword, hurriedly killed the King, Claudius and then died in the arms of his true friend, Horatio. Finally through diplomatic way, young Fortinbras, nephew of the king of Norway, who had invasion of Denmark in his mind, arrived in time for mourning the deaths of Prince Hamlet and claiming Denmark as his own territory.

2.2 Shakespeare's Macbeth

Macbeth, the hero of the play, was a military general of Scotland. He returned from battlefield, while he was victorious. On the way, he saw three Witches state the prediction that Macbeth will be Thane of Cawdor and King of Scotland. The Witches planted the seed of greed in his mind.

He Was driven by the image of his desire of kingdom. He stated in a letter to his wife, Lady Macbeth, about what he saw and heard on the way returning from the battlefield. Lady Macbeth tempted him to act on his thoughts, saying to him that she will support his desire and plan to kill King Duncan.

They invited the King to their castle as a guest. After he sleeps, Macbeth kills him. After the murder of King Duncan was discovered, Macbeth killed Duncan's servants, pretending they were murderers. Duncan's two sons, Malcolm and Donalbain, flee Scotland to save their own lives. Macbeth became the King of Scotland. He killed some generals and courtiers, because he grew suspicious that they might claim kingship.

Finally after a short time of his kingship, the elder son (Malcolm) of former King came back from England with his

army to depose Macbeth. His army killed Macbeth whereby Malcolm became the new king of Scotland. Lady Macbeth's destiny came to end when she suffered of conscience stricken. That is why her sense of guilty caused her to walk in sleep. Finally, her psychological disease caused her to commit suicide.

3. Discussion and human nature result and perspectives

Through these plays, Shakespeare aims to inform us about the conflict between evil and good. Our evil originates from our id (our animalistic and darkest part of mind) but our goodness originates from our superego (our logical part of mind):

*Shakespeare highlights the animalistic part in Macbeth words; "O, full of scorpions is my mind"(3.2:41) whereby he wants to warn the audience against their harmful animalistic part of mind, id. These are considered as two driving forces which push human being to do action at the same time. Conscience refers to one's capacity to distinguish between rightness and wrongness and willingness to choose the right.

*Conscience is associated with fear, cowardice, moral goodness, humanity, light, sacrifice, and judgment about what is to be done. It is metaphorically associated with stinging, biting, gnawing, pricking, murmuring, accusing, and witnessing. It is figured as a little god within the heart. Macbeth's id shapes his dark thoughts (ambition, greed, regicide) but his conscience is associated with his loyalty and fear. He fears to murder Duncan but his ambition urges him to murder him. In addition, his wife's greed dominates his

conscience. He is torn between conscience and ambition. He is fighting with his ambition. That's why in his soliloquy he says: "I have no spur/To prick the sides of my intent, but only/Vaulting ambition, which overleaps itself,/And falls on th'other (1.7:2528)"

*Lady Macbeth is counted as the fourth witch and the harbinger of darkness. She calls onto the night to match her mental darkness with darkness of night in order to accomplish her dark plan (killing King Duncan); "Come, thick night,/And pall thee in the dunnest smoke of hell,/That my keen knife see not the wound it makes,/Nor heaven peep through the blanket of the dark/To cry, Hold, hold!(1.5:48-52)"

*Macbeth and his wife are burnt by the flame of the:r ambition and greed;" This avarice/Sticks deeper: grows with more pernicious root/Than summer seeming lust: and it hath been/The sword of our slain kings (4.3:84-87)"

*Since one's id is associated with his dark thought, it seeks dark atmosphere to be fulfilled. Witches appear in foggy air and urge Macbeth to do evil. In physical darkness (night), Macbeth's mental darkness (greed, ambition, murderous plan) wants to be fulfilled; "Now over the one half world/Nature seems dead, and wicked dreams abuse/ the curtained sleep; Witchcraft celebrates/ Pale Hecate's offerings; and withered murder,/ Alarumed by sentinel, (2.1:49-53)"

*Lady Macbeth's conscience couldn't tolerate her guilt. So she symbolically tries to wash her hands from blood; "Out, damned spot! Out, I say!" (5,108). She continues;" Here's the smell of the blood stilt all the perfumes of Arabia/Will not

sweeten this little hand. Oh! Oh! Oh!

*Shakespeare uses Hamlet as a man who is torn between his id and superego but is successful with his conscience. Hamlet was put in a dualistic moment, "To be, or not to be, that is the question" (3.1:57). The thought of suicide hovers in his mind. It is his conscience that allows him to think about the immorality of such an evil deed.

* Hamlet's healthy mind caused him to be too sensitive, too melancholy, too shy, too contemplative, too death-bent, and too sexually confused. He is different from the characters in Macbeth in the case of trauma. Hamlet is traumatized by others but Macbeth and his wife are traumatized by themselves. Shakespeare uses Hamlet to consider humans' trauma in having no humane purposes and in having mere attention to animalistic pleasure; "What is man,/If his chief good and market of his time/Be but to sleep and feed? A beast, no more (4.4:34-36)"

*In Macbeth, the cause of trauma is his wife who corrupts him. He is so traumatized because he can't tolerate the burden of his sins upon his conscience. So he cries; "Glam is hath murdered sleep, and therefore Cawdor/Shall sleep no more, Macbeth shall sleep no more! (2.2:41-42)"

*Shakespeare matches the hands with human faulty deeds particularly bloody deeds, So he mentions that human beings metaphorically try to wash their hands in order to get rid of the burden of sin upon their conscience. So Macbeth as a guilty person tries to wash his hands in order to lessen his mental pressure;"What hands are here? ha! they pluck out

mine eyes!/Will all great Neptune's ocean wash this blood/
Clean from my hand? (2.2:5859)"

*Through Lady Macbeth's sleep-walking which is a symptom of her trauma, It psychoanalytically signifies an unpleasant group of memories or complexes that imply an imaginary contamination would come back to haunt Lady Macbeth. Her reminiscence of her criminal actions caused her to be coward and bite her conscience. She tries to wash her bloodstained hands, but they can't be cleaned because of unforgivable sins and crimes. Her dialog indicates her attempt of getting rid of the burden of sin;" What, will these hands ne'er be clean?/ ... Here's the smell of the blood still: All the perturnes of Arabia/Will not sweeten this little hand (5.1:35-41)"

*Revenge seems a natural impulse that everyone inherits from their parents. It is not an admirable endeavour. There is a retributive balancing out of pain and suffering. The fulfilment of revenge depends to one's mental characteristics. Some people like Hamlet are cautious and think about the moral and ethical manner of avenging. He wants to test what the ghost said to him, so he arranges a-play-within- a play to make sure that his uncle is the murderer of his father;" I'll have these players /Play something like the murder of my father/ Before my uncle. I'll observe his looks;/...The play's the thing/ Wherein I'll catch the conscience of the king (2.2:595-606)". He goes further and makes himself fulfill the revenge; "Oh, vengeance!/ Why, what an ass am I! This is most brave,/ That I, the son of a dear father murdered,/ Prompted to my revenge by heaven and hell (2.2:582-585)"

*In Macbeth, the character Malcolm, the son of late King, comes back to unseat the usurper king and regain his father's crown and throne. His mind is full of tension. He wants to avenge his father's death whereby to decrease the pressure of his nervous system; "Let's make us medicines of our great revenge,/To cure this deadly grief./...Macbeth is ripe for shakihg/ ... Receive what cheer you may;/The night is long that never finds the day. (4.3:214-215 and 237240)

*Shakespeare tries to warn the audiences and readers about the deceptive nature in all human beings that lead to destruction. Freud believes that everybody has this deceptive nature in his id. It is an irrational drive for suppressing the reality. Deceptive nature of characters in Hamlet and Macbeth is one of the main causes of downfall and tragic scene for everybody. Each character in these plays experiences or enacts on some forms of deceit to obscure the truth. Therefore, one must be cautious about trusting others. A man with deceptive appearance often manipulates or conceals the truth to serve his needs. The reality of situation is hidden by deceptive appearance.

Through Hamlet's tongue, Shakespeare criticizes politicians who intentionally use deceptive appearance as a means to achieve their goals;" This might be the pite of a politician, which this ass now/Overreaches, one that would circumvent God/ ...our statistis do,/A baseness to write fair (5.1:78 and 5.2:33-34)

*Macbeth is deceived by theaid of Weird Sisters and his wife, However, his deceptive nature is activated by their deceptive appearances. The remarks of the Witches; "Fair is

foul, and foul is fair" emphasis this issue and show the gap between appearance and reality. Lady Macbeth appears to be a gracious and loving wife; beyond that, she is cruel in order to get her way at any cost. She advises her husband to have a deceptive appearance; "...To beguile the time,/Look like the time, bear welcome in your eye,/Your hand, your tongue:

look like the innocent flower,/But be serpent under (1.5:61-64)"

CONCLUSION

Shakespeare interprets human being through their inner characteristics which lead to their greatness or even to their misery. He has demonstrated how humans' dark thought such as pure greed, self-involved or self-concern, and ambition can be dangerous. On the contrary, if human being knows his lofty position as the paragon of animals, he does not allow dark thought to engage his mind. He shows the paradox and contradiction in human being.

That's why one can be base and cruel, but he can also show great compassion and kindness. Mankind is not inherently good nor inherently evil; he is capable of both. It is human mind which chooses good or evil¹. Humans are changeable. It is evil that kills families and threatens and poisons the life of nations. Shakespeare informs his audience about some inescapable characteristics as inherent feature in human being.

For example, greed is part of all human beings. It is inescapable, but everyone can control it to a certain degree. Self-concern is another inherent characteristic that human beings cannot escape. Vengefulness is an inexorable human trait that should be traced through a sense of justice and value. We can summarize the main task of Shakespeare in writing Hamlet and Macbeth through the words of Dibbles; "The destiny of man is become progressively less human and more humane, less compulsive and more creative, less instinctive and more intuitive, less material and more spiritual. Man's destiny is to always become more fully divine.

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