

# Shakespeare's characters and their Defensive Means

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### Abstract

Shakespeare, through his theatrical writings, put a clear artistic imprint that differs from the writers who preceded him and those who came after him, His theatrical texts were distinguished by their diversity in dramatic construction and deviation from the ordinary. the defensive means of Shakespeare's characters formed a clear feature in their dramatic situations through diversity in the dramatic structure and through their diversity and contrast. This is what the researcher seeks to study through. The question in this problem, includes the interrogative on the most prominent defensive means that Shakespeare's theatrical characters resorted. Through their behavior within the context of the dramatic event. To answer this question, the research came in three chapters. The first chapter included - the methodological framework of the research, and its problem. The research focused on shedding light on the positions of Shakespeare's theatrical characters and the defensive means they resort to as a result of the type of that position and its impact on them. The second chapter included the theoretical framework and literature review. While chapter three, included the research procedures, which are: the research community and it consists of three plays and the research results.

**Keywords :** Characters, Defensive means ,

### Introduction

Shakespearean drama constituted a new turn that the theater had not been familiar with it before in terms of dramatic treatment. His plays include historical facts, intellectual and philosophical propositions, social situations and psychological projections, as well as political treatments, and also his creative diversity between tragic and comedic.

Through his genius, Shakespeare was able to combine in his plays everything related to man, and through his writings he was able to delve into the secrets of the soul and write about man in a different manner from those who preceded him and those who came after him, The experience he gained in writing came benefiting from previous writings, beginning with the Greeks

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and ending with those who were contemporaries to him: Therefore, his writings were integrated and distinct from other writers, as Shakespeare bequeathed literature of the English language, but rather literature of the whole world, an immortal heritage of representative poetry.

Perhaps the ability that Shakespeare enjoyed in building his theatrical characters, and their positions through the dynamics of the event came from his experience and social knowledge, as the characters he puts in his plays were similar in terms of mood, mental formation and genetic influence in addition to the factors of space. where Shakespeare was able to collect this dynamic force and use it Within certain defenses to highlight to us its virtues , most exalted and most beautiful forms, or vice in their most intense preludes and ends.

“It is for this reason that Shakespeare’s characters and understanding the curves of their souls and the wrinkles of their features had the first importance on which the dramatist relies in understanding his plays... Despite the dependence of Shakespeare’s tragedies on the models of their characters and the situations in which these characters are placed... The hero meets his fate as a result of facing forces Which is most more his ability, and he obtains what he must obtain ” (Al-Ashmawi, p. 34.).

## section one

### Research Problem

Shakespeare's characters vary from one type into another, Sometimes they are justified, sometimes they are reincarnated, and sometimes the actions fall on other characters .Many of the defensive means are taken as an attempt to reach the thing that the character preoccupied with on the one hand, and to achieve goals that the personality tries to set in specific plans to achieve on the other, The motive for using of these means are love, revenge, betrayal, access to power, hatred and aggression.

Based on this variation and diversification in the construction of these characters, the researcher found that the research problem lies in the following question:

What are the most prominent defensive means used by Shakespeare's theatrical characters through their behavior within the context of the dramatic event?

### Research Importance

1 The research sheds light on the positions of Shakespeare's characters and the defensive means they resorts to in response to certain situation and its aftermath,

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2. This research is an analytical: psychological study of Shakespeare's theatrical characters on the one hand and an attempt to find the relationship between the defensive means used by the character and the nature of the situation they are going through to achieve the psychological balance of the personality on other hand

## **Research aim.**

The current research aims to:

explore defensive means in relation to the positions of Shakespeare's characters.

Objectively: Studying the positions of Shakespeare's theatrical characters and the defensive means that the character takes towards those positions.

## **Research Terminology:**

1- Means

2- Defensive

3-position

4-personality

## **Section two**

### **Defensive Means in Psychology:**

Defensive means are a set of means that a person resorts to in order to preserve his physical safety and to secure his psychological, mental and physical comfort thus, achieving psychological balance within him, and fulfilling certain goals and desires.

Defensive means take many forms that a person resorts to, consciously or unconsciously, so as to escape the painful effects resulting from previous situations or experiences that may negatively affect him, which result from an abnormal situation. Psychologists have divided defensive means into several kinds and that vary according to response of the character in a particular situation:

1. Justification.

2. Regression.

3. Repression.

4. Compensation.

5. Projection.

6. Reincarnation.

7. Imagination (daydreaming).

8. Withdrawal

9. Elevation or sublimation.

10. Formation of the reaction (reverse formation) (Rajeh, p. 551-565).

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These means are not concentrated unless they happen again and again to face many experiences and these means work unconsciously to escape from facing reality through distortion, obliteration or concealment ( Daoud, p. 92).

Defensive means occur by forcing (the ego) sometimes under extreme pressure to take extreme measures of pressure. These actions are called defensive processes; means, The main defenses are suppression, dropping, reaction formation, reincarnation, and regression. All defense operations are characterized by two common features:

1. Deny, forge, and change reality
2. It operates subconsciously so that the person does not realize what is happening. (K. Hall and J., Lindzi p. 72).

The use of defensive means in basic self-imposed business. It deals with threats and dangers which raises anxiety in the individual and narrows him down ,so the self can try to overcome the danger by real and realistic adaptation in solving problems, or it is trying to reduce anxiety by means of fabrication or distortion of the truth. this hinders the growth of the personality, and that the latter methods are called (the mechanism of self-defense or defensive means).

## The Third Study

The Defensive Psychological Construction of the Shakespearean Character

Shakespeare began writing for the theater in 1592 and reached a stage of creativity in writing in a period not exceeding twenty years Where Shakespeare produced thirty-six plays that represented the clear genius and the ability to choose in ideas and comprehensive expression, leaving nothing to be written about.

Even his contemporaries were counting for him, as Robert Green said of him, "...a raven has recently emerged, clothed with the beautiful feathers that we created, and gone in the heart of a predatory tiger clothed in the dress of an actor, claiming that it outweighs any of you the ability to say poetry The sender, his arrogance was evident, is the only one who destroys scenes in the country." (Harrison, J.B., the same previous source, p. 10).

Shakespeare's art was not an art that supported religion, philosophy, or sociology, and touched in its nature only theater with its depth, pulp and original seeds. Shakespeare cared about his language and the words of his plays, Based on this. we find that Shakespeare's art is associated with the characteristics of greatness, strength, splendor, luxury, and ugliness, as well as softness, luxury, imagination, love, tranquility, nobility, humanness, and pleasure. The motivating factor of his characters depicted the conflict of the

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human soul over something and the character's use of a certain defensive means in order to injure the soul or fail to achieve its self or what it aims at. (Al-Qaha: pp. 358-35).

Shakespeare was brilliant in describing the defensive means in the positions of his characters and there was a difference between the creation of personal positions and between the position or expression, which means there was the personal message of Shakespeare is to create personal and positions , and also the characters enjoyed various situations in his plays, some of them were good and bad, some were great and despicable, some were in a state of joy and contentment, some were shown in a state of anger and sadness, and someone was shown in all cases. The positions of Shakespeare's characters were different from other writers, for example, that Racine's characters pass after the curtain comes down, but the positions of Shakespeare's characters stay for a moment on the stage and go on, and you feel that they are still remaining and that we may meet them again (Al-Akkad, Abbas pp. 135-136.).

Shakespeare's plays are based on multiple psychological motives, including the defensive means of the characters, more than they are based on their complexities and themes, and as a result of scientific discoveries that explained everything that was affirmed "that it is a result of man's pursuit and perseverance towards perfection, and he became aware that he is a creature driven by selfish desires and contracts". (Al-Akkad, Abbas pp. 139-143.).

Shakespeare tried to give in most of his plays a socio-psychological analysis of human cultures characterized by coherence and amazing detail.

It does not represent just individuals moving in the middle of a world, but rather it should be considered as characters in social situations with high specificity in the socio-psychological field in *Hamlet*, the tit- for tat , *Othello* and *Coriolans* are four societies, each one characterized by a psychological character and certain defensive means, which is the basis for the tragic movement in each of these four plays. Yanther: Lulu'a, Abdul Wahed, Shakir al-Hadhar never, (Al-Fikr Magazine, Ministry of Information, p. 44)

It seems clear that the positions of Shakespeare's characters were rich and full of ideas and defensive means. The characterized by each of his personalities and their different types . Shakespeare in all his plays looks at life in a comprehensive view. The multiplicity of defensive means for personalities and the diversity of their characteristics and nature gives you a bright picture of them(Al-(Desouki Omar,pp. 316-318).

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## Previous studies

The researcher did not find a previous study regarding defensive means in the position of Shakespeare's theatrical characters, but there are studies on Shakespeare's play texts and how to deal with them, but they did not address the issue of defensive means.

## Chapter III

Search procedures:

This research included:

### 1. Research community:

The current research community consists of three texts written by William Shakespeare, which dealt with the defensive means .

### 2. The research sample :

The research sample included theatrical texts that were deliberately selected from the research community for the following justifications:

1. That the defensive means are included in it and are present from beginning to end.
2. Two plays of each type were chosen according to the divisions mentioned in Shakespeare's works:
  1. Tragedy
  2. Comedy
  3. Historic by the main and secondary characters.

### 3. Research Methodology :

the methodology that the researcher will depend on of his research ,the descriptive and analytical approach. That contributes to revealing ideas and trends according to methodological steps that seek to discover the ideas inherent in the text.

### 4. Sample Reconnaissance:

An **Reconnaissance** sample (Othello's play) was selected and analyzed in order to obtain the vocabulary of the defensive means contained therein and their consistency and suitability to the indicators of the theoretical framework and the findings of the researcher in studies and literature, and the researcher helped in the analysis process analysts.

## Play analysis

### *The Comedy of Errors*

Written by: William Shakespeare literature that the researcher viewed

The story of the play: a comedy play

The play revolves around a father's search for a son who went missing with his mother during a shipwreck. As there were twins, one with the father and

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the other with the mother, and during the sinking of the ship, the father and mother were able to cling to the mast of the ship in order to save their lives, However, a huge boulder blocked their way and split the mast in two, and each of them went in a direction, and nearby ships were able to take them both according to their own path

Eighteen years later, the boy who was raised in his father's arms wanted to investigate his brother's news, so the father (Agaion) was forced to search for him.

During five years, he went to many countries to search for him but did not find him. Until his last voyage was thrown him on the shores of (Ephesus) and he was arrested according to an agreement between the city of (Ephesus) and the city of (Sergosa), as everyone who enters one of the two cities and it is not his city will be arrested and sentenced to death or to pay a fine, so the story of (Ajaion) the father who is searching for About his son and tells his story to the Duke, and the Duke tries to help him and asks him to borrow the amount from merchants he knows or his friends in order to help him to release . play analysis:

### 1. Justification:

When Agaion comes from Syracuse to search for his second son, whom he lost with his mother eighteen years ago, to Ephesus, The Duke begins by addressing him on this subject, which is a transgression of what is concluded between the two cities, As it was agreed between the two cities that if any person is found in a city other than the city that is his home, he shall be sentenced to death, except in the case of paying a fine of one thousand dinars to exempt him from such punishment

, but (Ajaeon) does not have this amount, so he was sentenced to death according to the law concluded between the cities, but (Ajaeun) begins to defend himself and relieves the pain and anxiety he suffers when he is asked by the Duke (Ephesus), as he justifies him in his following dialogue:

*Ajaeun: If the goddess had been merciful, she would not have called her fickle. she was. The two ships were still about ten leagues away when an enormous boulder intercepted us. Tossed violently by the winds, our ship was wrecked halfway and split in two. They made my wife and I forcibly separated, each one on one side.(Shakespeare, William, The comedy of Errors,p11)*

(Agaion) begins using the means of defensive justification and justifies to (the Duke) how he separated from his wife and his son as a result of what happened to their ship. He earns the Duke's sympathy and mercy.

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Agaeon tries to explain to the Duke of Ephesus the reason for his presence in the city of Ephesus, as he justifies the Duke with a defensive means that he resorted to in order to protect himself from the execution imposed by the law of the two cities by having his second son, who became eighteen years old, wanted to know the news of his brother, so he gave his remaining life By searching for him and that he traveled and within five years searching for him from the ends of Greece to the labyrinths of Asia until he ended up on the shores of (Ephesus), as he justifies to the Duke the reason for his existence and tells him.

*Agaion: ...During the summer, during five years, I traveled to the ends of Greece, wandering even in the labyrinths of Asia, until I found my journey back on the shores of Ephesus, and I was disappointed to find my son, after I had traveled almost all parts of the inhabited world. Here ends my story. (Shakespeare, William, The comedy of Errors,p13)*

2. Regression:

There is no regression in the positions of the characters of a farce of mistakes

3. Suppression:

There is no Suppression in the positions of the characters of a farce of mistakes.

4. Compensation:

Perhaps the conversation that is taking place between (Antivolos) of Syracuse and (Dromion) of Syracuse on the subject of early human baldness. (Dromion) begins by sticking the defensive compensation that belongs to him in this matter, as he is bald. He starts with the following defenses through his conversation with his servant Dromion:

*Antivolos Syracuse: A moment ago I confirmed that men have the thickest hair.*

*Those who are dull without intelligence.(Shakespeare, William, The comedy of Errors,p12)*

**5. Projection:**

When (Adriana) and her sister (Luciana) meet (Antivolos) Syracuse and his servant (Dromion), (Adriana) begins to address him, thinking that he is her husband, as she tells him that he promised her that he would not see another woman.

He did not touch a soft any woman, nor did he taste delicious food except when he was near it, since according to her knowledge of it, she accuses him of all these accusations and that he ignores her, knowing that she did not say anything to him when she says to him:



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*Adriana..... A while ago, I swore to him firmly that you had not heard a single word that was so sweet to your ears, nor had you seen what pleased your eyes, nor had you touched.*

*Soft hand, and you have not tasted delicious food, or else I am near you, I hope in you admirer. I will caress and serve you. How can I agree to you, my dear husband, that you ignore?*

*your ego? I say yourself because you ignore me, who never leave you .(Shakespeare, William, The comedy of Errors,p31)*

Then she begins to drop accusations on (Antivolos) Syracuse, who is her husband's twin, when she tries to defend herself through these defensive projections, And what her husband treats her with knowledge is she treats him with the best treatment except that these defensive projections, It is represented as a defensive position in reducing the severity of the pain and suffering she suffers with her husband, as she resorted to this position as a defensive means to protect herself from the treatment that her husband treats her.

### 6. Reincarnation:

During the arrival of (Antivolos) Syracuse to the city of (Ephesus) with his servant (Dromion) to search for his brother, who lost eighteen years ago.

A conversation is taking place between the merchant and (Antivolos), as the merchant begins to tell (Antivolos) to assume the character of a person from other than the city of Syracuse, The merchant begins by warning him not to reveal his identity, in order to prevent him from falling into the hands of the authority (Ephesus) and its laws that require the payment of a fine, and in the event of failure to pay it, the death sentence will be imposed on him, Indeed, he is impersonating this character in order not to fall into the hands of the authority. The merchant says to (Antivolos):

*Merchant: You must declare that you are an obedimum, if you wish not to confiscate your livelihood at once.*

*Today, a merchant from Syracuse was arrested because he got off the ship to our forbidden shores.*

*And since he does not have enough to ransom his life... he must die before the sun sets soon beyond the horizon of Morocco.() .(Shakespeare, William, The comedy of Errors,p40)*

He assumes this character, who turns out to be from the city of Epidemic, to be able to defend himself first from any danger that threatens him.

This character is also represented according to the laws of the city as being socially and politically desirable, other than the city of Syracuse, which is the

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enemy of the city (Ephesus) according to the laws held between the two cities.

He was able to unite with those who have similar characteristics with the city and use deception and cunning to obtain personal desires, and thus he resorted to the means of reincarnation to achieve what he desired.

### 8. Withdrawal:

When (Adriana) delusions of her husband (Antivolos) Ephesus, And she believes that her husband, whom she saw before him, is (Antivulus) Ephesus, but he (Antivulus) of Syracuse, And she begins to address him with a very influential speech, accusing him of treachery Failure to respect marital laws. (Antivolos) Syracuse gets a kind of astonishment and madness, as he does not know this woman and has never seen her in his life, but he is forced to talk to her. when the lunch that takes place in Adriana's house ends, he leaves the house. he thinks defensively to withdraw from the city of Ephesus and return to his city, as he talks with his servant (Dromion) Syracuse and says to him.

*Antivolos (Syrgossa): Hurry up then to the beach, for the first  
That the wind blows us away quickly from land.*

*Dromion of Syracuse: As a human flees from a bear and releases his legs to  
the wind.,(Shakespeare, William, The comedy of Errors,p79)*

(Antifolus) Syracuse and his servant take the defensive method of withdrawal as a defensive position, so he resorted to it in order to try to escape from such an embarrassing situation.

In this way, they were also able to confront the threats and obstructive situations that put an obstacle in their way.

Also, in order to protect themselves from such exciting situations, their preparations to withdraw and flee from this city were the best defensive means in order to save themselves.

Likewise, that they distance themselves from such a situation that calls for madness, because of the things he sees that are close to vigil and imagination, because everyone in the city knows them, and so does everyone have their obedience and appreciation.

Also they found themselves that they have wives and a family, so everything that happens is close to the imagination. they also resorted to the means of escape and withdrawal from the city of (Ephesus), the best way to preserve themselves.

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### 9. Exaltation (sublimation):

There is no escalation in the positions of the characters in a *The Comedy of Errors*.

### 10. Reactive composition (reverse formation):

There is no reverse composition in the positions of the characters of the *Comedy of Errors*

### Analysis the Play (*Henry V*)

**Written by: William Shakespeare**

The story of the play: a historical play

Shakespeare dealt with many topics from the history of English kingdom, Among the topics he dealt with is the play of Henry V, which revolves around an external topic, which is the invasion of France in 1414, In order to claim his right, he is considered the rightful one to the throne of France, as well as all the duchies attached to him, and at the same time Henry IV recommended to his son that the nobles should be engaged in foreign war so that they could not be involved in local rivalries, On the other hand, the Archbishop of Canterbury, one of the clergymen, was able to encourage Henry V to wage war against France and to recover it as the rightful heir to it, and to keep the kingdom's men from claiming a large part of the church's money.

Indeed, the English army is preparing for this war Defensive plans are drawn up for England to avoid the intrusive Scots. Leaders, nobles and soldiers gather and travel to the depths of this war. On the other hand, the French army is preparing to fight this war and is preparing an army that is weaker than the English army.

And upon the arrival of the English to the city (Harvere), they occupy it first

As its ruler surrenders and delivers (Harvelar) to Henry V, then the English army moves and sets up a camp in (Agencourt), then the battle takes place between the two parties until the English overcome most of the French leaders, nobles and soldiers, despite their large number, but the determination of Henry and his entourage and their bravery managed to defeat the French.

Indeed, Henry can recover France, and an agreement is concluded between the two countries according to which Henry will be the King of England and the heir to the throne of France, and peace between the two countries is restored by Henry V's marriage to (Catherine), the daughter of the King of France, and peace is restored between the two countries.

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## play analysis:

### 1. Justification:

Perhaps the law that was put in place in England by the king was to put the lands endowed on the church at the king's disposal, and thus a lot of privileges and money from the churchmen go to the king, his entourage and his people. The king, with all things, keeps him from disposing of this money for a certain period, and actually (Canterbury) resorts to the means of defensive justification, as he speaks to the king about France, which is considered according to historical charters as part of their kingdom, and demands the return of France and puts this to the king, as Canterbury says to (Eli) his Archbishop Eli:

*Canterbury: ... I offered him, for the restitution of France, a sum of money greater than what the Church had ever given to his ancestors. (Shakespeare, William, Henry V, p. 21.)*

Through the conversation that takes place between King Henry and (Canterbury), and when (Canterbury) tries to put forward his idea of launching war against France, as it is the right of England, the king begins to address words that contain defensive justifications, through which he tries to show the difficulty of the situation they are dealing with, as the This speech will lead to awakening the swords from their slumber, as well as the spilling of blood, as well as destruction and loss of souls, so he tries to justify to Canterbury as a means of defense. Through his words, he tries to preserve the bloodshed as well as the violence that this war will lead to, so the king says to Canterbury:

*KING HENRY: ...Then be careful, as you implicate our person,  
Or awaken the sword of our war from its slumber, translate: Muhammad  
Awad Muhammad, swear in the name of God to be careful,  
Never before have I conquered two kingdoms like these,  
Without shedding blood .( (Shakespeare, William, Henry V, p. 26)*

Here King (Henry) is justified as a defensive means through which he tries to protect his people from bloodshed and violence, Thus, he resorts to the means of defensive justification because he does not want to put himself in a person who loves wars, Or a bloody person who tends to wars and bloodshed, Rather, he is a just person who thinks about the consequences of things and the destruction left by wars for peoples, orphans and widows, and killing and sabotage, so he is trying to justify the meaning of this war.

### 2. Regression:

There is no regression in the positions of the characters of the play Henry V.

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### 3. Suppression:

There is no repression in the attitudes of the characters of the play Henry V.

### 4. Compensation:

There is no compensation in the positions of the character of the play Henry V.

### 5. Projection:

There is no projection in the positions of the characters of the play Henry V.

### 6. Reincarnation:

When the conflict intensifies between the Onbashi (Nim) and (Pistol), who married his fiancée (Kwikli) and (Nim) begins to draw his sword to fight Pistol and also (Pistol) strips his sword for the purpose of fighting, but the officer (Bardolph), He tries to bring them together and talk to them in words, trying to convince each of them that they are friends and it is not preferable for them to quarrel on such a subject, In addition, England needs these swords of yours more than you are in terms of rage and struggle in such a situation, but they do not pay attention to this talk, and the conflict between them rages more and more, but (Bardolph) is trying to use a defensive method to prevent them from diving into this matter. As Bardolph says to Nîmes:

*Bardolph: O Onbashi-nim, if you desire friendship, be his friend, and if you do not wish, be my enemy too. choose for yourself what you like (Shakespeare, William, Henry V, p. 51.)*

Bardolph was able to convince his friend Nym of one choice but not to lose his friends by doing this.

And he sheathed his sword so that he would not lose his friends, and (Bardolph) was able to use the means of defensive justification to try to justify to his friend that what he was doing was wrong.

And he has to retract from this position, or else he will lose his friends and become their enemy, so (Bardolph) was able to preserve the bloodshed and to spare his friends violence and crime through his justifications to his friend (Nim) and his act through which he tries to erase the friendship and commit sin and crime. He puts his friend in a position of one choice only. It is not reasonable for him to make his friends his enemies for an issue that does not deserve all this. Through the justifying position that Bardolph put in him, he was able to reconcile the two sides.

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## Imagination (daydreaming):

There is no way of imagining the situations of the characters in the play of Henry V.

## 7. Withdrawal:

When the English army under the leadership of King Henry besieged the walls (Harvelar) and many were killed by the French, at this moment the trumpet was blown for the purpose of negotiating. Negotiations take place between them, and then everyone in the city will be eliminated if they do not surrender, Indeed, when the governor of the city finds that he is surrounded and his city is in danger, he addresses King Henry and says to him:

*Governor:...we have come to you, O great King, to surrender to your mercy and tenderness.*

*Our life and our city*

*Enter our gates, and dispose of us and our affairs*

*We are now defenseless (Shakespeare, William, Henry V, p. 95.)*

The governor of the city (Harvelar) resorted to the defensive method of withdrawal as a defensive position he resorted to to preserve the shedding of the blood of his people, as well as in his withdrawal this fear of the consequences of things and the outcome of the battle of destroying the entire city and killing the people of the city, as well as terrifying children, orphaned and widowing women, so he resorted to the method of defensive withdrawal In order to preserve the city after they became powerless in defending it, withdrawal is the best defense method to protect the city and those in it.

## 8. sublimation:

There is no way to heighten the positions of the characters of Henry V.

## 9. Reactive configuration (reverse configuration)

When the French agree with the three lords (Lord Scrubb, Lord Cambridge and Lord Grey) to kill the king while he boards the ship towards France for some money, As each of these three tries to kill the king according to the agreement made with the French, and before boarding the ship, the king begins to ask them some questions as they are close to him, As the king begins to tell them that the English are all with their hearts and money in this war, and there is no one who does not wish us success and victory, as Cambridge says to him, who is close to the king.

*Cambridge: I do not know of a possession in the souls of your majesty of dignity and love (1(Shakespeare, William, Henry V, p. 98)*

In his stance with the king, (Cambridge) resorted to the method of (reverse formation), as he showed a behavior opposite to the original behavior that he

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had in mind as a defensive means. He resorted to the method of reverse formation in order to avoid anxiety and failure of the aim he wants to achieve.

### **Analysis of the play (*Macbeth*)**

**Written by: William Shakespeare**

### **The story of the play: a tragedy**

During the reign of King Duncan, one of the Kings of Scotland, there was a great lord named Macbeth who was close to King Duncan because of his honor, nobility and courage in fighting,

And in one of the great battles in which the Scots won, Macbeth and his friend Banquo were on their way home, Three ghosts stopped them, and these ghosts were close to the shape of women, Macbeth began to speak to them, but each of them put her fingers on her mouth, asking him to shut up, And the first began to speak and call out the name (Macbeth) and his official title (Lord Glamis), Macbeth's face was astonished when he noticed that he was known by these creatures ,and Macbeth's astonishment increased when the second called him (Lordcourdor), the title he had not obtained, and Macbeth was astonished when the third called him, "Welcome to the next king."

Macbeth began to be confused because he knows that as long as King Duncan's sons are present and alive, he cannot reach the throne, Then the witches began to speak to Banquo, telling him mysterious words that he would be inferior to Macbeth, And he will be happy And that his sons would be kings of Scotland, and they turned around in the air and disappeared, Here, they note that are witches While they were standing astonished by what they saw, a special messenger arrived from the king to give Macbeth the title and name (the Duchy of Courdor), and in the meantime Macbeth was convinced of the witches' prophecy and began to look forward to fulfilling the third prophecy in reaching the throne in particular.

And when Macbeth spoke to his wife about the witches' prophecy

She began to incite him to kill the king, and conspiracies began to be hatched to kill King Duncan while King Duncan loved Macbeth and wanted to increase Macbeth honor and , so Macbeth visited him in his palace, Macbeth and his wife killed the king, and his two sons fled, fearing for their lives. As for Macbeth, in order to pay the suspicion on him, the king's two sons were accused of doing this thing, With the disappearance of the king's sons, Macbeth became King of Scotland, and thus the witches' prophecy was fulfilled.

play analysis:

# Shakespeare's characters and their Defensive Means

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## 1. Justification:

Macbeth's justification is used as a defensive method to describe the kinds of behavior the characters used, For example, when the army coming from England led by (Malcolm), (Seward), his father, Macduff and a number of leaders, And when they reach the Birnam Forest, At this moment (Malcolm) asks the commanders and soldiers that each soldier cut a branch from the forest and put it in front of him, As this branch covers the entire army, the enemy will not be able to know their locations and prepare them. Indeed, Malcolm was able to implement this plan by making the enemy in a state of confusion, and this is a defensive method used by (Malcolm) to protect his army coming with him from England to fight Macbeth, And it is a means of justification. When Malcolm is asked about the reason for doing this act, he justifies to them that he is misleading the enemy by not giving a weak point on himself. Here Malcolm was able to lead this army in this way and defend his homeland and honor, as (Malcolm) says to the soldiers:

*Malcolm: Let every soldier cut his own branch,  
He holds it in front of him. With this we will cover  
On the number of our army, we make pollsters  
They make mistakes in their reporting about us.*

Soldier: We will carry out the order. (*Shakespeare, William, Macbeth, p. 175.*)

## 2. Regression:

There is no regression in the attitudes of the characters of Macbeth.

## 3. Suppression:

There is no repression in the positions of the characters of Macbeth drama.

## 4. Compensation:

When Macbeth uses the witches again, To try to understand from them what dangers he will face, In order to try to warn of it, here Macbeth resorted to another defense method, which is compensation, In order to relieve the tension arising from the inferiority complex within him, which led him to this state, he used witches in dialogue with witches.

*Macbeth: What is wrong with you?*

*Invisibility and blackness, the face of the night!*

*What are you doing? ((Shakespeare, William, Macbeth, p. 19.)*

## 5. Projection:

It is a method used by Macbeth to justify the behavior of murder.

And he removes suspicions from him, after completing the killing of King (Duncan), (Macbeth) begins to remove suspicions from him by smearing the



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hands and faces of the guards who guard the king with blood, As well as their dagger, and Macbeth kills these two guards as a means of defense, which (Macbeth) resorted to in order to cover up for his heinous act in killing the king and his wife As (Macbeth) drops this crime on these people in order to alleviate the suffering unknown to him, as well as attributing his mistakes that he committed to others, that is, he inflicts them on others as a defensive means that he resorted to. In Hadith with Macduff

*Macbeth: Ah, yet I regret Hougie,  
I killed them*

*Macduff: Why did you do that?*

## 6. Reincarnation:

Despite the social status that Macbeth enjoyed, and the pride and majesty he reached, his wife (Lady Macbeth) begins to plant an idea, He is the King of Scotland, so he must kill the King in order to take his place. His wife demands that he must do it . When the king visits Macbeth in his palace, where he and his wife live, Lady Macbeth begins to practice her bloody plans and criminal thoughts, as the lady begins to teach her husband to show in his external character all love, friendliness and obedience to the king. But what is inside him is the opposite of this, as her husband has learned to show what is inside him so that no one will feel it and in order for the crime to be carried out properly,

Likewise, Lady Macbeth was also practicing this method, as she showed love and loyalty to the king, but what was inside her was otherwise. With the position they want to achieve, the two embody the character and attitude of a loving person who is obedient to the king. In Lady Macbeth's dialogue with Macbeth:

*Lady Macbeth: No, you won't see the sun*

*Tomorrow! Your face, my prince, is a book for people*

*To read strange things in it... in order to deceive time*

*Make your face in the semi-time. I bring welcome in your eyes,*

*In your hand, in your tongue, like an innocent flower,*

*But be the snake under it*

## 7. Imagination (Daydream)

As the news arrives from the army coming to fight Macbeth, we see Macbeth neither afraid nor caring about the news he receives, He used to use his imagination as a defensive means, which he resorted to in order to deflect what was going on in his head, He imagines that this does not threaten him

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and does not raise his anxiety, as he deludes himself with what the witches said. In the dialogue, Macbeth remembers the words of the witches:

*Macbeth: "Do not be afraid, Macbeth, no man born of a woman will ever overcome you." -Then, flee, you treacherous princes,  
They mixed with the English Epicureans.*

Here Macbeth resorted to imagination, a kind of defensive means, in order to weigh himself, to remove danger and anxiety from him, and to avoid confusion with others.

He tried to satisfy his desires with his imagination and was not afraid of any situation and remembered these words that the witches said while he was not afraid of any enemy who would attack him while he was defending and fighting and he was not afraid of anything.

8. Withdrawal:

It is a defensive method used by the characters in the play to protect themselves, And prepare for the following situations. In the position taken by the sons of King Duncan, it is considered a defensive means through which they were able to protect themselves, especially when suspicion of them became clear from everyone. And they arranged a meeting for them to take the unjust measure against them, and in the meantime they thought of escaping each to a certain place in order to protect themselves from danger, as Malcolm says to his brother Donalpin.

*Malcolm: This is the deadly arrow that was fired  
It hasn't happened yet, give us the way  
Avoid the target. So to the horse!  
Let us farewell compliments,  
And we will leave stealthily if there is no clemency  
She was justified in stealth when she stole herself.(20) (Shakespeare,  
William, Macbeth, p. 140.)*

Each of them managed to run away in order to protect themselves from betrayal and treachery, By this they resorted to the means of withdrawal to protect themselves from the unjust laws that would be issued at the end of the meeting made by Macbeth and Banquo and all the men of the court. Withdrawal is the best defense they can resort to.

9. sublimation

Macbeth, despite all that he sees and hears of news, does not care, as he prepares for war with a high fighting spirit, does not care and is not afraid of

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dangers, for he is only afraid of the one who has not given birth to a woman, so he talks with (Seward Jr.) in the dialogue:

*Macbeth: They have lifted me to a stake: I cannot escape,*

*Like a bear, I have to fight to the end of the round.*

*Who has not given birth to a woman? such a man*

*I have to fear him, and no one else. (Shakespeare, William, Macbeth, p. 180)*

Here Macbeth resorted to a defensive means, which is exaltation, as he transcends his personality and strength, trying to defend his kingdom and rule, no matter what this cost him.

10. Reactive composition (reverse formation):

There is no reverse formation in the situations of the characters of Macbeth

### Results

Macbeth play

1. Justification was employed mainly in Shakespeare's plays as a defensive means that the characters resort to in away parallel to the nature of the psychological behavior of the personality.

2. Justification in Shakespeare's tragedies has many meanings (such as illusion and love). Shakespeare was able to paint multiple pictures of one meaning.

3. The use of magic, as it represents a kind of defensive means represented in compensation as a defense method used by Shakespeare against a negative situation from which the character suffers.

4. The characters resort to tragedies to assume a role commensurate with the situation the character is going through, And what it requires of lying or hypocrisy or showing the opposite.

5. Shakespeare was able to convey the concept of repression as a psychological motivator, that personality Suffering from, And to find what is inside the soul , Through this concept and its use as a retaliatory defensive method in tragedies

6. Dropping the vice actions and murders on personalities other than the real ones who committed the crime appeared clearly in the tragedies as a defensive position to keep suspicions away.

**the Comedy play (*The Comedy of Errors*)**

7. Shakespeare was able to build his plays on psychological motives, including defensive means, more than his dependence on knot and subject matter, and this is evident in his comedic plays.

8. Shakespeare tried to give in most of his plays a socio-psychological analysis of human cultures, as he appeared in his comedies plays.

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9. Shakespeare's comedy plays contain works that are characterized by richness and capacity, and contain human models and multiple defensive means.

10. The use of the evil character in comic plays and the diversity in its use of defensive means in a way that parallels the dramatic event.

11. Women's use of defensive means in comedy plays is the way in which the knot is resolved in the play, and giving women an important aspect by Shakespeare in their use of defensive means.

12. The character's regression in the comic play as a kind of achieving certain goals and objectives.

13. Character impersonation is an important part of comedic plays, so Shakespeare employed this concept in a way that parallels with theatrical event and as a form of defense that the character resorts to.

### **Theatrical History (Henry V).**

14. The historical plays included historical facts, intellectual and philosophical propositions, social positions, psychological projections, and various political treatments.

15. The use of defensive means for personal purposes and personal ambitions was evident in the historical plays.

16. The embodiment of heroic qualities was an important element that Shakespeare adopted in depicting the positions of heroic characters in historical plays.

17. The practice of flattery and seduction in the position of historical figures represents a defensive element that the personality resorts to to protect itself.

18. Dropping accusations against the opponent represents a defensive element in historical plays that appears clearly in many of the characters who try to push the war process forward.

19. The concept of betrayal clear appears in historical plays, but Shakespeare puts it inwardly in his characters and shows its opposite outwardly as a defensive reaction to the character.

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## الوسائل الدفاعية لشخصيات شكسبير

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## مستخلص البحث:

من خلال كتاباته المسرحية، ترك شكسبير بصمة فنية واضحة واستطاع أن يختلف عن الكتاب الذين سبقوه والذين ظهروا بعده. تميزت نصوصه المسرحية بتنوعها الدرامي في البناء والانحراف عن القاعدة. وشكلت الوسيلة دفاعية من شخصيات شكسبير ميزة واضحة في مواقفها الدرامية من خلال التنوع في البناء الدرامي وايضا ومن خلال التنوع والتباين. وهذا هو ما يسعى الباحث إلى دراسة من خلال سؤال حول هذه المشكلة، والذي يتضمن سؤال حول معظم وسائل دفاعية البارزة في الشخصيات المسرحية لشكسبير التي لجأت لها من خلال سلوكهم في سياق الحدث الدرامي. وللإجابة عن هذا السؤال ، جاء البحث في ثلاثة فصول.

الكلمات المفتاحية: الشخصيات , الوسائل الدفاعية