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**"Look Like the Innocent Flower, but be the Serpent under't.": The Imbroglia
of Betrayal in George R. R Martin's *Storm of Swords* and William
Shakespeare's *Macbeth*. A Comparative Study**

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Dedication

To my mom Rania Khalfaoui, my Grandmom Rahima Meskaldji (Manina),

This work is dedicated to you.

Thank you for everything you did to me, thank you for being the reason of my strength and success. Your love, wisdom, and encouragement have shaped me into the person I am today.

Special thanks to the men of my life, my dad Mounir, my brother Mouhamed Alaa and my fiancé

Ahmed Yassine Filali.

BELGACEM Safa

Dedication

This dissertation is devoted to the memory of my beloved grandfather Papa Taher, whose presence in my life was a source of immense wisdom and inspiration. Although you are no longer with us, your legacy will be forever present in the principles you instilled in me. I hope this work makes you proud, as your encouragement and belief in my potential have been guiding lights on this academic journey.

And to my friend overseas Sara, who's despite the distance her support and encouragement have remained a steadfast source of joy. And finally, very special thanks to my parents, the reason behind my strength and passion to keep learning and fighting regardless of the difficulties.

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Abstract

The present enquiry assimilates the conceit of betrayal and the search for identity in Shakespeare's *Macbeth* and George R.R. Martin's *Song of ice and fire*, season three *Storm of swords*. This study delves into the perplexing sequences for betrayal and how it saddens character's metamorphosis in the story, by dint of the American comparative school and psychoanalytic perspectives. The dissertation hones in on the ways characters in *Macbeth* and *Storm of swords* interact via noxious political environments, droning on about tribulations of faithfulness, aspirations, and self-emancipation. The research probes how betrayal impacts the endowment of individual's identity leaning on psychoanalytical literary theory, knuckling down to Freud's ideas about the unconscious mind and Lacan's theories of desire. By comparing how betrayal and the pursuit of self-development are portrayed, we can gain perspectives into common human reminiscences in various literary and cultural settings. This work adds to the wide study in comparative literature by foregrounding the ongoing preponderance of these leitmotifs in narratives and how they affect our understanding of human behaviour and motivations. To resume, this research aims to enhance our cognizance of betrayal as a trigger for self-development and permutations, providing exegeses of the inextricable parallels between power, ambition, and identity in both traditional and modern literature.

Key words: Betrayal, *Storm of Swords*, *Song of Ice and Fire*, *Macbeth*, self-identification, trauma, comparative study, desire.

Résumé

Cette étude compare la trahison et la recherche d'identité dans *Macbeth* de Shakespeare et dans *Storm of Swords* de George R.R. Martin, de la saison trois de *Song of Ice and Fire*. Cette étude explore les raisons complexes de la trahison et comment elle affecte le développement personnel des personnages dans les récits, en utilisant l'école comparatiste américaine et les points de vue psychanalytiques. Cette étude se concentre sur la manière dont les personnages de *Macbeth* et de *Storm of Swords* interagissent à travers des environnements politiques dangereux, traitant des questions de fidélité, d'aspirations et de croissance personnelle. Cette étude explore comment la trahison impacte la formation de l'identité individuelle à travers le prisme des théories psychanalytiques, en se concentrant sur les idées de Freud sur l'inconscient et les théories de Lacan sur le désir. En comparant la manière dont la trahison et la quête d'auto-réalisation sont représentées, nous pouvons obtenir un aperçu des expériences humaines communes dans différents contextes littéraires et culturels. Cette étude contribue à la conversation plus large en littérature comparée en mettant en lumière l'importance continue de ces thèmes dans les récits et comment ils influent sur notre compréhension des actions et motivations humaines. En conclusion, cette recherche vise à accroître notre conscience de la trahison comme déclencheur de la prise de conscience de soi et du changement, fournissant des explications sur les relations complexes entre le pouvoir, l'ambition et l'identité dans la littérature traditionnelle et moderne.

Mots clés: trahison, identification de soi, traumatisme, ambition illimitée, manque de loyauté, étude comparative, désir.

المخلص

تقارن هذه الدراسة بين الخيانة والبحث عن الهوية في مسرحية شكسبير "مكبث" ورواية جورج آر آر مارتن " أغنية الجليد والنار، الموسم الثالث: عاصفة السيوف". تبين هذه الدراسة الأسباب المعقدة للخيانة وكيف تؤثر على تطور الشخصيات في القصة، باستخدام اساليب مدرسة المقارنة الامريكية والنظريات السايكولوجية.

تركز هذه الدراسة على الطرق التي تتفاعل بها الشخصيات في مكبث وعاصفة السيوف من خلال البيئات السياسية الخطيرة، والتعامل مع قضايا الوفاء والطموحات والنمو الشخصي. تستكشف هذه الدراسة تأثير الخيانة على تشكيل الهوية الفردية من خلال ووجهات النظر السايكولوجية، مركزة على أفكار فرويد حول العقل اللاواعي ونظريات لاكان حول الرغبة.

من خلال مقارنة كيفية عرض الخيانة وسعي تحقيق الذات، يمكننا الحصول على رؤى حول تجارب بشرية مشتركة في مختلف الإعدادات الأدبية والثقافية. تساهم هذه الدراسة في الحوار الأكبر في الأدب المقارن من خلال تسليط الضوء على أهمية استمرار هذه المواضيع في السرد وكيف تزيد فهمنا لتصرفات ودوافع البشر.

في الختام، تهدف هذه البحث إلى تعزيز وعينا بالخيانة كمحفز لتحقيق الذات والتغيير، وتوفير تفسيرات للعلاقات المعقدة بين القوة والطموح والهوية في الأدب التقليدي والحديث على حد سواء.

الكلمات المفتاحية: الخيانة، تحديد الذات، الصدمة، السلطة، عدم الولاء, دراسة مقارنة, الرغبة.

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Introduction

Betrayal, a recurrent theme in literature, imposing complex stories that investigates trust, loyalty, and consequences, invites the readers to study and analyse human relationships with themselves and with their environment. In this study we aim to explore the topic of betrayal in William Shakespeare's *Macbeth* and George R.R. Martin's *song of ice and fire* in its third season *A Storm of Swords*. Although, these literary pieces are set in different locations, they are united with their deep examination of betrayal and how it affects both individuals and communities.

both these literary works hold a great significance in the literary world for various reasons.

As a start, it emphasizes the lasting importance and global presence of specific themes and motifs in various time periods and genres. Both works, one from Shakespearean tragedy and the other from contemporary fantasy, despite being written in different time periods and literary backgrounds, going through themes like ambition, power, betrayal, and the human psyche. This comparison shows how these themes are important in literature.

Moving forward, the analysis demonstrates the importance and flexibility of these themes across various storytelling settings. *Macbeth* and *A Storm of Swords* both explore common themes in unique ways through the use of diverse literary techniques, characters, and storytelling methods. Even with these differences, both literary works effectively depict the complexities of human behaviour and the price of trading one's morals, showing how various themes can be analysed and understood in different ways within a work of literature.

Additionally, this comparison shows how storytelling techniques and narrative conventions have developed over time. Although *Macbeth* is a classic play of Elizabethan drama, known for its poetic dialogue, strong soliloquies, and passionate feelings. *A Storm of Swords* on the other hand represents modern fantasy literature, known for its complex plot, detailed world-building, and complex characters. By comparing these two pieces, readers can understand how storytelling has changed over time and appreciate the enduring strength of conventional literary styles.

This comparative study offers new perspectives to the way authors deal and interact with the literary canon while writing their works.

George R.R. Martin, similar to other modern authors, was inspired by Shakespeare and walked his path in choosing characters, settings, and elements of Shakespearean tragedy which is clearly depicted in *A Song of Ice and Fire*. Analysing the similarities between *Macbeth* and *A Storm of Swords* allows readers to gain more understanding into how Martin honours Shakespeare and adds his own signature to classic themes and storytelling methods.

Overall, the exceptional works of *Macbeth* and *A Storm of Swords* highlights how literature continues to shed light on human experiences and encourages critical thinking. The focus on the importance of interacting with various literary genres and investigating how literature still influences our perception of the world.

In *Macbeth* the examination of the political ambition and ethical decline provides a stable understanding of the crucial role of betrayal in this tragedy. By studying *Macbeth*, we can explore the deep psychological implications of betrayal, investigate the limits of loyalty, and understand the outcomes of unlimited ambition.

On the opposite side, *A Storm of Swords* takes us to the world of Westeros and Essos, where power conflicts, political plans, and family betrayals are crucial elements in the story's settings. Martin's story introduces a variety of characters connected with a complex relationship of alliances and deceptions, where betrayal acts as a powerful force in shaping fates and plot direction. This literary work explores betrayal in a fantastical world, offering a new perspective on trust, loyalty, and moral challenges.

This study's goal is to discuss and dissect the theme of betrayal in *Macbeth* and *A Storm of Swords* through a comparative study that analyses the resemblance and differences in their diverse setting and cultural impacts. This study looks beyond the reasons of betrayal, its outcomes on those who have been betrayed, and how it challenges societal norms. The goal is to prove that betrayal is not only a common theme yet a very special theme in literature that remains significant throughout different time periods and genres.

Betrayal is a crucial conceptual theme that acts a major role in the mental growth of main characters in *Macbeth* and *Storm of Swords*. Their purpose and inner struggles effect the storytelling of both literary works, investigating the complexities of human behaviour and the results of divided loyalties.

choosing betrayal as a theme comes from its significant importance in both *Macbeth* and *A Storm of Swords*. Betrayal serves as a common theme, driving the storyline forward as it studies human mind, ambition, loyalty, and disloyalty. We seek to understand the reason, outcomes, and

symbolic importance of betrayal in the complex world of these tales. Betrayal also allows an examination of further topics like power, morality, and identity.

To precise, our study will depend on psychoanalytical theories to investigate the psychological aspects of betrayal in both *Macbeth* and *A Storm of Swords*. Freudian ideas like the id, ego, and superego provide insights into the unconscious motivations behind human behaviour, and Jungian archetypes add more understanding to the symbolic meanings of it in the unconscious mind of characters. Similarly, we will use Lacanian theory to investigate how language, desire, and the unconscious influence character's perspective of betrayal, while scholars such as Kristeva will shed light on the connections between language, culture, and subjectivity.

Reality in George R.R Martin's A Song of Ice and Fire by Lucia Sadykov in her bachelor thesis at Masaryk University. Comparing aspect of Geroge R.R Martin *A Song of Ice and Fire* book series to real history of Britain, arguing that Martin was inspired and used element from the history, as the divisions and nicknames for different groups of people, like northerns vs southerners, similar to historical division in Britain, knights and their status and duties, symbols and rules of secession as well. Customs and events that are similar between the book and British history too. Sadykov also discussed the genres in *A Song of Ice and Fire* that can be categorized into postmodernism, historiography, metafiction, high fantasy and how it challenges taboos. She argues that the book portrays a 'grey world' and present moral ambiguity with both good and bad challenges.

However, *Medievalism in A Song of Ice and Fire and Game of Thrones* by Shiloh Carroll, a book that investigate the complexities between the medieval-inspired world and modern world.

Carroll's analysis goes beyond a mere comparison of historical accuracy to explore how theme of power, politics and identity are portrayed and interpreted within the context of fantasy realm

R.R Martin clearly was influenced by medieval Europe. By exploring the tension between historical authenticity and modern interpretation

Medievalism in A Song of Ice and Fire and Game of Thrones offers a through-provoking exploration of how popular culture engages with reigns, the medieval world in ways that suits with audience today.

There is also an article under the name of “A Study of Tragedy and Moral Values in William Shakespear *Macbeth*: A Structural Analysis” by Budi you Saputro, he examined Macbeth’s structural elements, exploring a complex set of themes and characters whom are involved and support the tragic storyline. Saputro explores the concept of unlimited ambition, depicting how Macbeth was encouraged by his desire for authority led to his end. In his study he investigates ambition’s role as a motivation factor in the drama, emphasizing the moral uncertainties and ethical challenges facing the characters. Furthermore, the examination also covers the context of the eleventh century thematic complexities of the play. In this article Saputro also explore the political plans and cultural standers the influence the characters behaviour and choices.

This research is basically based on primary and secondary sources. It follows a comparative method in which the notion of the Betrayal is discussed through *A Storm of Swords* and *Macbeth*. Since this research will be a comparison between two different literary works, the American comparative school is the chosen one in terms of focusing on the thematic and cultural study.

Although, both the descriptive and the analytical methods are part in this study. Through a descriptive method, the notion of betrayal, identity and power desire will be drawn clearly.

Otherwise, it is analytical by analysing the two literary works and demonstrating the relationship between the conscious mind and characters behaviour.

The first chapter is considered as a theoretical framework that deals with the construction study of the title. It has been divided into two sections that trace the historical background and the definition of all concepts that have been discussed. The first section displays

The critical review that deals with the psychoanalytical theories that are going to be applied on both works, *A Storm of Swords* and *Macbeth*. The history of the psychoanalytical theories and the school of comparative literature that we are going to use on in our comparative study.

Similarly, the second section is a representation of how betrayal was portrayed in a literary story delving into the trauma theory and its results on the storyline.

The second chapter is divided into two sections that comprise the applied theories and concepts on both novels. The first section represents author's Middle Ages and political inspiration, and by the implication of psychoanalytical theory on both works, the focus will be on the thoughts of characters, their inner conflicts and their consciousness and unconsciousness. However, the third chapter deals with how betrayal shapes the outcomes and tragedies of characters and events in both *Storm of Swords* and *Macbeth* in a comparative study.

The second section that follows, represents a general background for both literary texts, and how Language choice symbolism and imagery reflects the storyline and characters development, that will help us more to understand the complexity of human relationships.

Chapter One: Theoretical Nexus and Conceptual Perustration

"An honest enemy is better than a false friend. When in doubt, pay more attention to what people do and less to what they say. Actions not only speak louder than words, they are more difficult to fake." (Zero Dean)

Betrayal is a common theme in literature, by studying it using psychoanalytical theories and cooperative literary context allows us to understand the complexities of human behaviour and relationships and its significant impacts on characters and plots in literary works. Psychoanalytic perspectives, particularly shaped Freudian and Jungian theories, provides important comprehension into the psychological foundation of betrayal. Freud's theory of the unconscious mind and its influence on human behaviour frequently helps us to expose characters tensions and suppressed feelings while Jungian focused on the hidden aspects of character's personalities that are usually kept hidden.

In a literary analysis that holds different works dealing with betrayal as a theme. A detailed study is possible to understand how this theme is used in various genres, time periods and cultural settings. Shakespear's famous work *Othello* and Ian McEwan's modern novel *Atonement* are two examples to show how betrayal is portrayed in a well-defined manner in Elizabethan tragedy was demonstrated a major theme to question how it can deeply affect both Individual's mind and the overall storyline.

Furthermore, while previous research on literary works usually focusses on classic texts only or particular genres. This study aims to fill the void by analysing two literary genres through analysing betrayal from a psychoanalytic perspective, going through character's motives and unconscious mind, comparing betrayal in different literary works helps to uncover common themes and storytelling methods, studying how betrayal affects character's mental growth and story path.

To conclude, in literature, betrayal goes beyond being just a tool for the plot, it acts as a tool that guides storylines and influence character's growth. Through the lens of psychoanalytic theories in comparative studies of betrayal, both scholars and readers can develop their comprehension of character's motives, storytelling techniques and the lasting thematic importance of betrayal indifferent genres along with essential inquiries regarding identity, trust, loyalty and their influence.

1.1 Section One: Critical Review

Critical theories and comparative literature studies open a way to the depth of human comprehension and cultural analysis. At the core of this investigation is the fundamental basics established by psychoanalytical theory, a field that dives into the depth of the mind, uncovering deep understanding of human behaviour and character s developments. In the late 1800 s Sigmund Freud innovative works were based on psychoanalytical theory which explores the hidden motives and unconscious action of the human being. Common themes and patterns found in literature and art were studied by Freud after his explanation of the Oedipus complex and archetypes between conscious desires and subconscious conflicts which are usually expressed through dreams and symbolic imagery. The 20th century was a start for a better understanding and studying of human psyche. Psychoanalytical theory developed beyond its phase of experiments and combined with literary criticism to create a better method to interpret and analysing works. Carl Jung was among the first using this method adding their distinct viewpoints, enhancing our comprehension of symbolism and collective unconscious. The evolution of psychoanalytical theory led to a modern application that still influence literary studies and critical development in the world of literature.

Moving from psychoanalytical theory development to the emerges of comparative literature that arises as a field of study that goes beyond linguistic and cultural boundaries. Comparative literature studies play an important role for our understanding of different narratives and stylistic influence by linking literary traditions. The American school of comparative literature shed the lights on the way literary works are connected through intertextuality and parallelism focusing on their relationship across different periods and nations.

1.1.1 Critical Theories:

Through various critical theories, readers can analyse any given literary work through multiple perspectives, allowing them to become aware of various interpretations. Among those analytical patterns, psychoanalytic criticism gives a profound knowledge of literature by delving into the unconscious motives and dreams of both characters and authors. Starting with Freudian ideas, this technique investigates the psychological depths of the literary work, uncovering hidden meanings and unresolved conflicts. While Formalism/Structuralism emphasizes the formal elements of a literary work, consisting of plot, characters, and setting, psychoanalytic criticism goes beyond the surface to discover the subconscious drives that defines those factors. This attitude sheds light on the underlying symbolism and ordinary motifs that reveal the characters' internal chaos and the author's subconscious impacts. Moreover, psychoanalytically informed Freudian Criticism examines the elaborate interaction between the conscious and unconscious mind, revealing the psychological motivations that drive character actions and story development. By uncovering the complexities of the human psyche, this technique offers perspectives to the embedded tensions and dreams that drive the storyline forward. In addition to develop character psychology, psychoanalytic criticism also considers the collective unconscious and cultural archetypes that permeate literature. Through an investigation of normal symbols and topics, this method uncovers the parts of which means

resonate throughout cultures and time durations. In the end, psychoanalytic criticism enriches our knowledge of literature by providing a deep study of the subconscious forces playing inside the textual content. By delving into the mental motivations of characters and authors alike, this technique shows the profound depths of meaning that lie beneath the surface of the narrative, enriching our interpretation and appreciation of literary works. However, it is important to note that psychoanalytic criticism is not the only approach to analysing literature. Other critical theories, such as feminist criticism, postcolonial criticism, and reader-response criticism, also offer valuable insights into the multiple layers of meaning within a literary work. Each of these approaches brings its own unique perspective, allowing readers to engage with literature from different angles and uncover diverse interpretations.

1.1.1.1 Psychoanalytical Theory

Psychoanalytical literary principles are a theoretical framework that delves into literary works' mental foundations. They claim that literature will become a way for authors to express and uncover their forbidden thoughts, desires, and inner conflicts. This concept is derived from Sigmund Freud's foundational ideas and further developed by theorists like Jacques Lacan.

In Freud's 1900 innovative work, *The Interpretation of Dreams*, bureaucracy is evidence of psychoanalytic theory. In this unique work, Freud introduces the concept of the unconscious mind. He hypothesizes that our dreams serve as an entrance to understanding our hidden depths. These notions lay the foundation for applying psycholytic techniques to literature. They suggest that authors, consciously or unconsciously, inspire their works by subconscious factors.

Elaborating further on his previous ideas accumulated in the writing of *Introductory Lectures on Psychoanalysis*, penned in 1917, serves to accrete additional research into essential psychoanalytic approaches. Freud discusses the evolution of repression, the shape of the psyche regarding id, ego, and superego, and the effect of subconscious forces on human behaviour.

These insights provide a stable foundation for understanding the mental complexity inside literary narratives. In his 1923 book *The Ego and the ID*, akin to all his acclaimed work, Freud delves into the difficult stability between the rational ego, the intuition-driven ID and the ethical superego. These standards are essential for analysing literary characters' motivations and conflicts. Characters, as manifestations of psychological forces, often engage in internal struggles that reflect the human experience.

In his 1966 *Écrits*, Jacques Lacan introduces original ideas inclusive of the replicate degree and symbolic order that build upon Freud's theories. Lacan's mind emphasizes the characteristic of language and cultural symbols in shaping individual's subjectivity. He argues that language is not just a tool for communication, but also a fundamental tool for human identity and subjectivity. Lacan says language is the number one method by which we assemble our experience of self and our interaction with the world around us. By providing a framework for understanding and deciphering language, Lacan's theory allows us to recognize how language can shape our identification, our relationships, and our sense of place in the world (9).

In his paper titled *Mirror Stage (1949)*, one of all Lacan's maximum influential thoughts, he describes the instant in which a baby first recognizes the mirrored image of their own reflection. During the mirror stage, the child starts evolving to develop a sense of self and identify their reflection as a separate entity from others. This unique moment marks the start of their individuality formation and ego construction. It is at this stage that an infant realizes he or she is becoming independent from their caregiver and begins to recognize their own name. An individual's reputation marks the beginning of their self-identification and this is a vital step towards the development of the self. Lacan argues that this moment is also the beginning of an individual's access to symbolic order. Our quarter knowledge is formed through language and subculture.

In literature, Lacan's ideas suggest that language itself becomes a reflection of the writer's psyche. The use of symbolism in literature serves as a symbolic language through which repressed dreams can find expression. He also argues that the use of symbols in literature isn't always arbitrary, but rather reflects the subconscious dreams and conflicts of the writer. Literary works may be understood as a manifestation of the author's own psyche, revealing the hidden factors in their persona. Overall, Lacan's ideas offer an important study for understanding the complex combination between language, subculture, and subjectivity. By emphasizing the role of language in shaping our sense of self and our connection to the world, Lacan's theories offer an original angle on the way literature reflects and shapes our understanding of the human experience.

Shoshana Filmman in *Psychoanalysis and Education* exemplifies the use of psychoanalytic concepts in literary interpretation. Felman demonstrates how literature, via intertextual readings, brings light to the subconscious elements of human enjoyment. Through this, characters and narratives emerge as symbolic representation of an individual's psyche.

To explore the difficult vocabulary of psychoanalysis, Jean Laplanche and Jean - Bertrand Pontalis write in relation to seduction in particular in *The Language of Psychoanalysis* to additionally clarify psychoanalysis's aim. As it helps scholars and readers in deciphering the symbolic and mental dimensions found in literary works.

Later on, Frederick Crews, in *Psychoanalysis and Literary Criticism* explores the intersection of psychoanalysis and literature. Crews deals with how psychoanalytic theories uncover the rise and reception of literary works. He emphasizes on the profound ways in which an author's unconscious affects the story setting and person improvement. (615-617) where the writer's psyche can be depicted through, the characters, the story or even the setting.

1.1.1.1.1 Principles of Psychoanalytic Theory

1.1.1.1.1.1 The Oedipus Complexes

The Oedipus complex is a psychoanalytic theory introduced by Sigmund Freud. It posits that children experience possessive sexual desires for their opposite-sex parent, while simultaneously viewing their same-sex parent as a rival. This complex is considered a crucial stage in normal psychological development. Freud's view of the Oedipus Complex is that it arises as a result of the child's unconscious sexual desires and feelings of rivalry towards their same-sex parent. According to Freud, the child goes through a series of stages known as the Oedipus Complex. Psychoanalytic theory, proposed by Sigmund Freud, outlines several stages of childhood development. The Electra complex marks the first stage for girls, where they may develop attraction towards their father and look to their mother as a match for their affection. Following this, both boys and girls enter the phallic stage, characterized by a curiosity and desire for genital stimulation. The latency period in early childhood serves as a period of sexual urges and emotions being suppressed or redirected, allowing children to focus on other aspects of life. Finally, the genital stage, typically during adolescence, represents the culmination of psychosexual development, where individuals become capable of forming healthy, mature relationships characterized by mutual respect, intimacy, and sexual fulfilment. These stages offer insight into how early experiences shape later personality development and interpersonal relationships, remaining influential in psychology despite critiques and modifications by subsequent theorists. Freud believed that these stages were essential for the development of the Oedipus Complex. He believed that if successful resolution of these stages did not occur, they would lead to psychological disturbances and conflicts in the future. (*Oedipus Complex in Literature Works* wang and Liu) which will lead to a different composition of human psyche.

Arguably, the Oedipus complex is a theoretical construct used to understand psychological development, and it, by all means, implies literal desires or actions. It remains a significant concept in the field of psychoanalysis.

1.1.1.1.2 Archetypes

Conceptualized and schematized by Carl Jung, The Jungian archetype is a psychological concept that refers to a universal, inherited idea, pattern of thought, or image that is present in the collective unconscious of human species. A psychic equivalent of instinct, archetypes are thought to be the basis of many of the common themes and symbols found in stories, myths, and dreams. Some examples of archetypes include those of the mother, the child, the trickster, and the flood, among others. The concept of the collective unconscious was first proposed by Carl Jung, a Swiss psychiatrist and psychoanalyst.

According to Jung in *Interpretations*, “an archetype is a psychic phenomenon, not a visible, tangible thing” (qtd in *IMAGE, SYMBOL, and ARCHETYPE: DEFINITIONS and USES* JK Davis 26.), they are innate patterns of thought and behaviour that strive for realization within an individual's environment. ‘This process of actualization influences the degree of individuation, or the development of the individual's unique identity’ (Understanding *the Self* Stevens) For instance, the presence of a maternal figure who closely matches the child's idealized concept of a mother can evoke innate expectations and activate the mother archetype in the child's mind. This archetype is incorporated into the child's personal unconscious as a "mother complex," which is a functional unit of the personal unconscious that is similar to an archetype in the collective unconscious.

1.1.1.1.3 Unconscious Dreams and Conflicts

A psychoanalytic literary concept that focuses on subconscious dreams and conflicts that drive characters' movements and behaviours. For example, in Jane Austen's *Pride and*

Prejudice, Mr. Darcy's initial detachment and arrogant behaviour may be seen as a result of his insecurities and feelings of inadequacy. According to psychoanalytic theory, Mr. Darcy's behaviour may be related to his subconscious desire to protect himself from rejection and vulnerability.

Freud's study of dreams, jokes, slips of the tongue, and other symptoms as signs of concealed, conflicting desires. He considered powerful desires to be always in conflict, and his theories tried to explain how these conflicts give rise to unintentional expression. Dreams and other unconscious acts as a cover even as they reveal wishes that we would rather not face more directly. (*The Complete Letters of Sigmund Freud to Wilhelm Fliess*)

However, Psychoanalysis, the theory and practice of Sigmund Freud and his proponents, has faced many criticisms over the years. Some of the common criticisms are that psychoanalysis is sexist, racist, outdated, expensive, ineffective, and harmful" (qtd in Reinfeld, "*Psychoanalysis: History, Techniques, Criticism and More*"). More to the point, Psychoanalysis "is also accused of being too ambiguous, simplistic, repetitive, and unscientific" (The Columbia Electronic Encyclopaedia). Some critics also claim that Freud and his colleagues lacked empathy and projected their own feelings into their theories. Freud's psychoanalytic theory has also been subject to various other criticisms. The main criticism entails that Freud's theory is too deterministic, neglecting the importance of free will and individual agency. Critics argue that Freud's emphasis on the role of the unconscious mind in human behaviour reduces individuals to the control of their desires, denying them the ability to make rational choices and take responsibility for their actions.

A more severe criticism appeared against Freud's psychoanalytic theory that revolves around his reliance on the Oedipus complex as the central theory of human behaviour. The theory suggests that all children go through a phase in which they desire to replace their parents

and form a sexual relationship with the opposite-sex parent. This complex is conceived to be the driving force behind various psychological disorders and conflicts, but critics have questioned its universal applicability and empirical support. Furthermore, some critics argue that Freud's psychoanalytic theory is too subjective and relies on interpretation rather than objective evidence. Freud's theories were primarily based on clinical case studies, which led to different interpretations and controversies among psychoanalysts. This subjectivity makes it challenging to generalize the findings and apply them broadly across different individuals and populations. Some argued that this technique is overly deterministic, as it suggests that character psychological states and experiences are the number one drivers of literary interpretation unlike broader societal issues and topics.

In conclusion, the record of psychoanalytical literary theory is deeply rooted in the foundational ideas of Sigmund Freud, the father of psychoanalysis. Freud's works in the 19th and early 20th centuries laid the foundation for understanding the tricky connections between the human psyche and literary expression. Psychoanalytic literary theory is a critical technique to literature that seeks to discover the unconscious goals and conflicts that pressure character's actions and behaviours. "While the principle has been criticized, it remains a widespread and influential approach to understand and study literature". (Fitzgerald) in *Freud in Trial*

1.1.2 History of Psychoanalytical Theory

1.1.2.1 Late 19th Century: Freud's Pioneering Work

Sigmund Freud's exploration of the human mind, particularly in his book *The Interpretation of Dreams*, delivered key standards that became foundational for psychoanalytic literary theory. He proposed that our behaviour is strongly inspired by unconscious thoughts, goals, and recollections that we are unaware of. Properly speaking, the unconscious is the real psychic; its inner nature is just as unknown to us as the reality of the external world, and it is just as

imperfectly reported to us through the data of consciousness as is the external world through the indications of our sensory organs (486). This concept challenged traditional notions of human attention and opened the way for a deeper understanding of psychological phenomena.

Freud also brought new standards including the Oedipus complex, which describes a baby's subconscious sexual preference for opposite-sex discern. Freud also brought new standards including the equal-sex discern. This concept, along with Freud's ideas on psychosexual improvement, highlighted the importance of early adolescence stories in shaping adult character and behaviour.

1.1.2.1.1 Defence Mechanism

Freud developed the concept of defence mechanisms to explain human behaviour. These mechanisms play a crucial role in helping us cope with uncomfortable or repressed thoughts, emotions, and experiences. Freud identified several defence mechanisms that individuals use to protect themselves from anxiety and other psychological stressors. Initially, “repression” which is one of the primary defence mechanisms identified by Freud. It involves the unconscious suppression of unacceptable thoughts, feelings, or memories. When an individual experiences anxiety or distress associated with a particular thought or memory, they may push it out of their conscious mind and into the unconscious mind. This suppression serves the purpose of keeping the thoughts or emotions from conscious awareness. It involves providing a logical or socially acceptable explanation for irrational thoughts or behaviours. It also involves creating cognitive explanations for uncomfortable feelings or actions, often as a means of justifying or minimizing them. “Rationalization” is often used as a means of self-protection and to maintain a sense of control in challenging situations. Moreover, “sublimation” is also a defence mechanism that involves redirecting or transforming unacceptable desires or impulses into a socially acceptable outlet. For example, an individual who has aggressive behaviour

towards others may devote those actions into sports or art. By redirecting their aggressive thoughts or desires, the individual can cope with them in a more socially acceptable way. Furthermore, “displacement” another defence mechanism that involves the redirection of feelings or emotions towards a less threatening target. It occurs when an individual becomes overwhelmed by strong emotions but is unable to express them directly. Instead, they transfer those feelings onto someone or something that is less vulnerable or less important. For example, someone who is angry at their spouse may direct their anger towards inanimate objects or pets (93).

Additionally, “regression” is a defence mechanism that involves reverting to an earlier stage of development as a means of coping. It occurs when an individual reverts to behaviours or emotions associated with early childhood as a means of emotional comfort or protection. For example, someone who is experiencing anxiety may regress to behaviours or thoughts characteristic of a child, such as seeking reassurance or engaging in play behaviours (Clark 160). “Denial” is also a defence mechanism that involves the refusal to acknowledge or accept reality. It involves the refusal to acknowledge or accept the existence of something, often as a means of protecting oneself from emotional distress. For example, someone who is in denial about their illness may adamantly refuse to see a doctor or follow recommended treatment. Similarly, “intellectualization” is a defence mechanism that involves the detachment of emotional involvement from thoughts or feelings. It involves focusing on intellectual or rational aspects of a situation or problem as a means of coping with emotional discomfort. Intellectualization is often used as a means to avoid or suppress negative emotions, such as anxiety or sadness. Lastly, “reaction formation” is a defence mechanism that involves adopting the opposite or exaggerated expression of a thought or feeling as a means of disguising its true underlying nature. It involves projecting or expressing feelings or thoughts that are actually repressed or unacceptable. For example, someone who secretly harbours feelings of hatred

towards someone may appear overly affectionate or loving towards that person as a means of disguising their true feelings.

In conclusion, defence mechanisms are psychological strategies that individuals employ to protect themselves from anxiety, stress, or uncomfortable thoughts or emotions. Freud identified several defence mechanisms, including repression, sublimation, rationalization, displacement, regression, denial, intellectualization, and reaction formation, which play a role in shaping our behaviour and helping us cope with our internal conflicts. Understanding these defence mechanisms can provide valuable insights into human behaviour and psychotherapy. Throughout his career, Freud developed a structural version of the psyche that included the id, ego, and superego. In his *New Introductory Lectures on Psychoanalysis*, Freud described the id as the “dark, inaccessible part of our personality. The only real way to observe the id, his suggestion was to study the content of dreams and neurotic behavioural clues” (76)

Freud's conception of the id was that a reservoir of instinctual energy driven by the pleasure principle that works toward fulfilling our most basic needs. This version describes the dynamic interaction between innate instincts, rationality, and moral standards in shaping human conduct. By explaining these psychological systems, Freud offered a framework for comprehending human motivation and decision. Freud's ego is the rational part of the psyche that mediates between the instinctual desires of the id and the moral constraints of the superego, operating primarily at the conscious level. The ego is “that part of the id which has been modified by the direct influence of the external world.” (*Freud 25*)

The ego is the only part of the conscious personality. It is what the person is aware of when they think about themselves and what they usually try to show toward others. The ego develops to mediate between the unrealistic id and the real external world. It is the decision-making component of personality. Ideally, the ego works by reason, whereas the id is chaotic and

unreasonable. The ego develops from the id during infancy. The ego's goal is to satisfy the id's demands in a safe and socially acceptable way. In contrast to the id, the ego follows the reality principle as it operates in both the conscious and unconscious mind. Like the id, the ego seeks pleasure (i.e., tension reduction) and avoids pain, but unlike the id, the ego is concerned with devising a realistic strategy to obtain pleasure. The ego has no concept of right or wrong; something is good simply if it achieves its end of satisfying without causing harm to itself or the id. Often the ego is weak relative to the headstrong id, and the best the ego can do is stay on, pointing the id in the right direction and claiming some credit at the end as if the action were its own. Freud made the analogy of the id being a horse while the ego is the rider. The ego is "like a man on horseback, who has to hold in check the superior strength of the horse." (*Freud 15*)

Freud's superego is the moral component of the psyche, representing internalized societal values and standards. It contrasts with the id's desires, guiding behaviour towards moral righteousness and inducing guilt when standards aren't met. The superego incorporates the values and morals of society, which are learned from one's parents and others. It develops around 3 – 5 years during the phallic stage of psychosexual development.

The superego develops during early childhood (when the child identifies with the same-sex parent) and is responsible for ensuring moral standards are followed. It operates on the morality principle and motivates us to behave in a socially responsible and acceptable manner. It is seen as the purveyor of rewards (feelings of pride and satisfaction) and punishments (feelings of shame and guilt), depending on which part (the ego-ideal or conscious) is activated. The superego is a part of the unconscious that is the voice of conscience (doing what is right) and the source of self-criticism.

It reflects society's moral values to some degree, and a person is sometimes aware of their own morality and ethics, but the superego contains many codes, or prohibitions, that are issued mostly unconsciously in the form of commands or "don't" statements.

"The superego's function is to control the id's impulses" (qtd in *Communication Studies* 62 Beck, Andrew), especially those which society forbids, such as sex and aggression. It also persuades the ego to turn to moralistic goals rather than simply realistic ones and strive for perfection.

Despite criticism and conflict during his lifetime, Freud's legacy endures as a foundational insight into psychology and cultural discourse. His theory continues to cause a debate and inspire research into human nature. Freud's innovative work continues to be a cornerstone of modern psychology, influencing various fields and enriching our understanding of the human mind's complexities.

1.1.2.1.2 Freudian Psychoanalytic theory

A seminal contribution to the field of psychology made by Sigmund Freud all through the late nineteenth and early twentieth centuries along with his psychoanalytic theory. Based on his theory, the framework for expertise the psyche is made from three systems which might be delineated in keeping with its elaborate dynamics: the id, ego, and superego

The psychoanalytic theory devoid the psyche into three significant elements of the human: the id, the ego, and the superego. The id serves as an important representation of the self, containing initial instincts and basic drives. It operates with a primary goal of immediate satisfaction, prioritizing perceived pleasure over essentials of truth or consequences. In opposition, the ego assumes the role of a mediator, standing between the demands of the id and the external realities and social norms. Its function is to provide equilibration within the

psyche while maintaining a connection with the external world. Finally, the superego represents societal and moral standards, protecting values and ideals that guide behaviour. Through the superego, humans develop a sense of morality, willpower, and ethical judgment, differentiating between right and wrong actions. These three elements collectively participate into the complex composition of human behaviour and psychological settings within the psychoanalytic Theory.

Freudian theory conceptualizes psychosexual degrees. These tiers oral, anal, phallic, latency, and genitals are based totally on human sexuality unfolding during lifestyles. Each level provides precise challenges and possibilities for personal increase and improvement, shaping the grownup character.

Freud's emphasis on early youth studies, specifically the ones related to family matters, places his psychoanalytic concept as a significant basis for knowledge the unforgettable memories of childhood on psychological development. He believed that worrying occasions or undesired wishes at some stage in important intervals could result in lengthy-term emotional and intellectual fitness troubles.

Central to Freud's contributions is the concept of unconscious thoughts, an area housing repressed thoughts, goals, and unresolved conflicts. Dream evaluation, as elucidated in his monumental practice *The Interpretation of Dreams*, offers a methodical technique for deciphering the unconscious's symbolic language. By examining goals, Freud sought to expose hidden factors of the psyche and offer insight into the underlying causes of various neuroses and disorders.

Defence mechanisms, together with repression and projection, are indispensable elements of the Freudian principle. They illustrate how the ego navigates the psyche's complexity to

keep balance. Repression entails pushing unwanted thoughts or emotions out of conscious awareness, while projection refers to attributing personal undesirable tendencies to others.

The Oedipus and Electra complexes, key elements of Freudian psychoanalytic principles, delve into the intricate interaction between familial relationships and the formation of an individual's psyche. In the Oedipus complex, boys experience intense rivalry with their fathers over their mothers' affection, "Freud named this complex after Sophocles' play titled *Oedipus Rex*, where the protagonist kills his father and marries his mother" (Kilmartin and Dervin)

In contrast, girls identify with their mothers and experience jealousy toward them. Conversely, inside the Electra complex, ladies emerge drawn to their fathers and compete with their moms for father's love. Both complexes highlight the importance of parent-child relationships in personality improvement.

There has been some criticism regarding Freudian psychoanalytic theory being applicable to diverse populations, as well as its perceived centrality of sexuality to psychological development. Yet, it is evident that its influence on future generations of psychologists and scholars provides sufficient evidence of its long-term impact. There is no doubt that Freud's original insights into the human mind have had a significant impact on the changing context of psychoanalytic thought.

1.1.2.1.3 Jungian Psychoanalytic Theory

Contributing to Psychoanalytic theory Through Carl Jung's Analytical Psychology: This detailed discussion aims to further explore the nuances of Carl Jung's analytical psychology, particularly in relation to Sigmund Freud's psychoanalysis. By examining the core concepts of Jungian theory, we gain insight into how this perspective has evolved beyond Freud's seminal work.

The Shadow, as described by Carl Jung, is the unconscious part of our character or personality that does not align with the ideal version of what we're aiming for; this is the version of us Jung called the ego ideal. Within Jungian theory, one of the most prominent archetypes is the shadow, which represents much of what we find unacceptable and unwelcome about ourselves. When we confront our shadows, rather than repress or hide them, they serve as powerful reminders of our own imperfections and shortcomings (Smith)

In addition to the ego idea, the persona archetype is a social mask that people wear in public to present a certain image of themselves. The term derived from the Latin word for the masks worn by Etruscan mimes. The persona reflects the role in life that the individual is playing, and it helps them to adapt to the world around them and fit in with the society it is different from a persona, which is a humanized representation of a user group, there are also the animus and the anima. The anima refers to the feminine part of a man's soul, while the animus refers to the masculine part of a woman's soul. The anima is associated with inner feminine qualities such as intuition, emotions, creativity, and nurturing (Ulanov)

These terms are part of the array of other animistic parts within the Self in Jungian psychology as individuals, each of these archetypes plays a significant role in determining who we are and how we interact with others.

A central concept of Jungian theory is the concept of the self, which refers to an individual's conscious and unconscious contents. During the process of individuation, self-realization and self-integration are the goals that are sought by individuals so as to integrate the various components of their personality into a cohesive whole.

It is interesting to note that Jung viewed the individuation process as an ongoing endeavour throughout one's lifetime, as opposed to Freud's psychosexual stages, which were seen as

milestones along the pathway of a person's psychological development. Taking this perspective enables us to understand the dynamic and fluid nature of human growth and development. *Introduction to Jungian Archetypes (Thomas)*

Jungian ideas demand situations beyond traditional barriers associated with Western rationalism and empiricism. They feature that there exists a measurement of reality that defies logical explanation yet profoundly affects our lives. This non-rational aspect of life is known as numinous, a term used to explain reports of spiritual ecstasy, mystical visions, and different forms of transcendence.

Moreover, the Jungian idea encourages us to consider the possibility of synchronicity, a phenomenon where seemingly random events appear meaningfully related. Synchronicity indicates that there may also exist hidden connections among activities that cannot be explained simply using purpose and impact relationships.

1.1.2.1.4 Clinical Application

Jungian therapy, like Freudian psychoanalysis, uses techniques of unfastened association, dream interpretation, and transference analysis. Yet, unlike Freudian therapy, Jungian therapy contains additional tools, such as active imagination, sports activities, sand play therapy, and mandala drawing. These techniques aim to facilitate access collective unconscious and promote self-exploration and healing.

In Carl Jung's psychological model, "All the most powerful ideas in history go back to archetypes," Jung explained in his book, *"The Structure and Dynamics of the Psyche."* various archetypes play important roles in forming personal identities and impacting relationships between people. One type of basic model is the Persona, which acts as a social disguise, displaying a socially acceptable facade to society and protecting against unwanted

examination or criticism. Another crucial archetype is the Ego Ideal, an idealized self-image that influences behaviour and directs aspirations towards self-fulfilment. In males, Jung also recognized the Animus archetype, while in females he identified the Anima archetype, both representing hidden traits of the opposite gender within a person. These archetypes represent characteristics and attributes that might not be completely merged into someone's conscious self, offering a structure to comprehend and combine both masculine and feminine dimensions within the mind. These archetypes collectively add to the intricacy of human identity and interpersonal connections as explained in Jungian psychology. ‘*The 4 Major Jungian Archetypes*’ (Cherry)

These archetypes, together with different Jungian concepts along with the Shadow, Self, and Hero, help explain complicated patterns of notion and conduct by revealing underlying subject matters and motifs in the human psyche. They provide useful insights into human nature and provide useful information for personal development and relationships with others.

To conclude, the explorations of Freudian and Jungian psychoanalytic theories show both commonalities and divergences. Both views understand the significance of the unconscious and employ dream evaluation; however, Jungian theory goes beyond man or woman experiences and sexual development to embody collective dimensions and archetypal styles. These two psychoanalytic paradigms, each with its particular contributions, have significantly motivated the field of psychology and continue to influence modern-day scholarship and scientific exercise.

1.1.2.2 Early 20th Century: Psychoanalytic and Literature

In the early twentieth century, the intersection of literature and psychoanalysis marked a significant change in how scholars and writers approached the exploration of human

consciousness and behaviour. Psychoanalytic literary theory emerged as a unique approach that sought to apply the insights of psychology, particularly Sigmund Freud's specific practices, to the analysis of literature.

psychoanalytic literary theory deals with the intricate connections between the text and the psyche. It goes beyond surface-level analysis to uncover the deeper psychological motivations, conflicts, and unconscious desires that shape both the creation of literature and the experiences of readers. By examining the mental states of authors and characters within literary works, this approach offers a nuanced understanding of the complexities of human existence as portrayed in literature.

Freud's psychoanalytic framework, psychoanalytic literary theory emphasizes the role of the unconscious mind in shaping literary expression. It explores how repressed thoughts, desires, and traumas manifest themselves in symbolic forms within literary texts, offering insights into the inner workings of the human psyche. Through the analysis of themes, symbols, and narrative structures, psychoanalytic literary theorists uncover layers of meaning that extend beyond the literal interpretation of the text.

In January 1939, Sigmund Freud presented Virginia Woolf with a narcissus, presumably as a token of gratitude to his English publishers, the Woolf's' Hogarth Press. This symbolic gesture carries weight, given that Woolf's association with the Hogarth Press played a pivotal role in introducing Freud's writings to a British audience and integrating them into the intellectual milieu of the Bloomsbury circle '*International Journal of English and Literature*' (Rotto). The choice of the narcissus as a gift is particularly intriguing, hinting at an acknowledgment of Woolf's penchant for delving into themes of selfhood and introspection in her literary endeavours. Indeed, the narcissus, symbolizing self-absorption and introspection, resonates with the threads of literary Modernism and the psychoanalytic

project, both of which place a premium on exploring the intricacies of the self. This period witnessed a profound intertwining of psychoanalysis and literature, as both disciplines sought to articulate and comprehend the complexities of the human psyche. Together, they embarked on a collaborative endeavour to forge a new language for probing the unconscious, endeavouring to illuminate the enigmatic aspects of the self-afresh. Despite their diverse methodologies, psychoanalysis and literary Modernism grappled with the inherent paradox of the self: its elusive and unknowable nature, existing beyond full comprehension or possession. As psychoanalyst and critic Adam Phillips contends, “both the Modernist writer and the psychoanalytic patient inject something ineffable and confounding into the cultural landscape, challenging conventional understanding and provoking a reassessment of the self's essence and its relationship to the world” from *Modernism and Its Aftermath*.

Moreover, psychoanalytic literary theory considers the psychological dimensions of both the creative process and the act of reading. It examines how authors' own psychological experiences and conflicts influence the themes and characters they depict in their works. Similarly, it explores how readers' unconscious desires and fears interact with the text, shaping their interpretations and emotional responses.

This theory represents a holistic approach to understanding literature, one that recognizes the profound connection between literary expression and the human psyche. By illuminating the unconscious dimensions of literature, this theory offers valuable insights into the universal aspects of human experience depicted in literary works across cultures and time periods.

Overall, the early 20th century witnessed the emergence of psychoanalytic literary criticism, enriching the literature by supplying particular insights into the psychological dimensions of literary texts and contributing to a deeper knowledge of human personality and creativity.

1.1.2.3 1920-1930: Freudian Literary Criticism Emerges

In the 1920s and 1930s, Freudian literary criticism emerged as an important intellectual theory, connecting psychoanalysis and literature. This period witnessed increased interest in psychoanalytic concepts to investigate literary works, exploring the psychological depths of authors and characters inside literature. Critics of this period applied Freudian standards inclusive of the Oedipus complex, Freudian slips, and the id, ego, and superego. This was to deal with literary texts' underlying motivations and behaviours.

In *Modern Theories of The Unconscious* Freud's theory about subconscious mind, practices and experiences shaping adult behaviour, and the difficult workings of human desires were strongly identified with scholars and writers during this time.

Moreover, psychoanalytic literary criticism during the 1920s and Thirties was not restricted to individual man or woman evaluation, but also extended to examining narrative structures and themes via a psychoanalytic lens. This technique offered precise insights into the mental nuances of literary creations, enriching the understanding of human nature as portrayed in literature.

The combination of psychoanalysis and literature at some point in this era led to a deeper understanding of human psychology complexities. By applying Freudian principles to literary analysis, critics sought to uncover hidden meanings, mental conflicts, and unconscious motivations hidden inside fiction works. This integration of psychoanalysis

and literature in the 1920s and 1930s marked a significant step in the evolution of literary criticism. It highlighted the long-term effects of Freud's theories on creative literature interpretation.

1.1.2.4 1940-1950: Expansion of Psychoanalytical Theory

Psychoanalytical methods continued to expand into literature during the mid-twentieth century. Jacques Lacan's works added considerable importance to the field. Lacan's works, consisting of the mirror stage and the symbolic order, led scholars to consider language, identity, and the unconscious in literature. His re-interpretation of Freudian ideas “The unconscious is structured like a language” (qtd Skelton 199) and progressive standards provided a framework for understanding the connection between language, id, and the unconscious in literature. One of Lacan's most influential principles was the mirror stage, which he introduced in 1936. This theory describes the formation of the ego and the feeling of self through the popularity of the individual personal image in a reflection. Lacan argued that this second form of self-representation became crucial for human subjectivity development and that it laid the basis for an individual's entry into the symbolic order, that is the area of language and lifestyle are interconnected, forming an essential element of everyday communication. Jacques Lacan's reinterpretation of Freud. Lacanian reading attempted to correct the flaws of Freudian theory, especially the privilege that it accords to the ego in self-determination. Lacan's work called *Return to Freud* brought a post-structuralist turn to psychoanalysis, and underscoring his emphasis on language, he famously remarked, “The unconscious is structured like a language”. (Nasio.)

Lacan's ideas about symbolic order and the role of language in shaping human subjectivity had a major effect on how scholars approached literary texts analysis. His concept of

symbolic order emphasized the methods where language structures our understanding of fact and shapes our experiences. This brought about a re-assessment of how language operates in literature and impacts the development of characters, and narratives. Lacan, Jacques. (2002). The function and field of speech and language in psychoanalysis. In his book *Écrits*

Further, Lacan's perspective on the subconscious as a language challenged traditional views of the subconscious as a repository for repressed desires. “The symbolic order is what gives meaning to our existence and shapes our understanding of reality”(Lacan). He argued that the unconscious does not truly represent a storehouse of hidden minds and emotions, but is instead based on language and symbolic structures. This perspective offers new opportunities for understanding how literary texts interact with unconscious techniques and speak meaning through complicated linguistic and symbolic systems.

Lacan's works significantly expanded the scope of psychoanalytic literary ideas. It imparted students with a rich theoretical framework for studying the ways in which literature engages with unconscious strategies, identity formation, and the complexities of human subjectivity. His principles continue to influence literary studies, supplying new insights into the complicated courting between language, identity, and the unconscious in literature.

“The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation” (Lacan).

1.1.2.5 1960-1970: Critical Development

During the 1960s and 1970s, psychoanalytic literary theory experienced considerable changes, involving psychoanalytical concepts into larger critical frameworks such as

structuralism and poststructuralism. This period witnessed the emergence of innovative interpretive strategies and the expansion of psychoanalytic discourse beyond classical Freudian and Jungian models.

Julia Kristeva, a Bulgarian-French philosopher, literary critic, psychoanalyst, and feminist, was one of the influential scholars who contributed to these critical developments. Her innovative book *Revolution in Poetic Language* (1974) demonstrated the applicability of psychoanalytic principles to literature and language studies. Kristeva's work has been influential in the fields of literary theory, feminism, and psychoanalysis. She has authored over thirty works, including *Tales of Love*, *Black Sun: Depression and Melancholia*, *Proust and the Sense of Time*, and *The Powers of Horror: An Essay on Abjection*. Her works address intertextuality, the semiotic, and abjection in the fields of linguistics, literary theory, and psychoanalysis. Kristeva's work has been translated into many languages, and she has lectured widely throughout Europe, the United States, and Latin America.

Roland Barthes, another influential scholar, was instrumental in introducing psychoanalytic concepts into literary criticism. His essay *The Death of the Author* (1967) challenged conventional notions of authorship and emphasized the reader's role in constructing meaning. Both Kristeva and Barthes sought to broaden the application of psychoanalytic theory by exploring new avenues of interpretation, moving away from the strict confines of classical psychoanalysis. Their works paved the way for subsequent generations of critics to engage with psychoanalytic theory in novel and inventive ways. (Kristeva, Barthes, and Genette 6)

1.1.2.6 late 20th Century: Drivers Application and Critiques

The late 20th century witnessed the diversity of psychoanalytic practices in literary research. Feminist critics, for instance, applied psychoanalysis to investigate gender roles and representations. They have employed principles such as the Oedipus complex, the uncanny, and the id. They have studied the methods where patriarchal norms and electricity

dynamics are manifested and challenged in literary texts. This approach has highlighted on the complicated interplay between literature, gender, and the unconscious mind. Feminist critics has used psychoanalytic theory to deconstruct conventional gender roles and power dynamics in literature, revealing the ways the subconscious mind shapes and displays societal norms

Additionally, postcolonial scholars critiqued psychoanalysis for its Eurocentric biases and obstacles in addressing non-Western cultures' reports. They have linked about the universal validity of psychoanalytic concepts. They have highlighted the need to consider indigenous belief systems, cultural practices, and historic contexts when applying psychological theories to non-Western literature. This has sparked critical discussions about the challenges associated with using psychoanalysis as a framework for reading literature from diverse cultural and geographical backgrounds. Postcolonial pupils have raised crucial questions about the normal application of psychoanalytic concepts, urging a greater nuanced approach that takes into consideration the precise cultural and ancient contexts of non-Western literary traditions. *The Pelvrage Handbook of Psychosocial Studies*

These developments have enriched the field of psychoanalytic literary theory by encouraging scholars to develop more nuanced and culturally sensitive analyses of literary texts. In addition, they prompt ongoing reflections on the evolving relationship between psychoanalysis and various cultural traditions.

1.1.2.7 Contemporary Period: Continuing Relevance and Integration

At present, psychoanalytical literary ideas remain relevant, with scholars adopting Freudian and Lacanian ideas into larger theoretical frameworks. Literature texts continue to be relevant, as evidenced by critics nuanced interpretations. This has shed light on character's mental motivations, the manifestation of unconscious dreams, and the ways to language and

symbolism perform in literature. By incorporating those psychoanalytic perspectives, additional comprehensive information of the complicated interplay among the conscious and subconscious elements in literary works has been done.

While some critics are surprised that psychoanalytic principles are widely used, others emphasize their enduring significance in understanding the psychological dimensions of literature. They argue that psychoanalytic ideas provide valuable equipment for exploring the depths of human enjoyment as represented in literature. They offer profound perspectives into human psychology and emotion as expressed through literary works.

Peter Brooks in *The Idea of a Psychoanalytic Literary Criticism* argues that the psychological literary principle offers an important framework where literature engages with subconscious thoughts, declaring that “psychoanalytic theory has given us a manner of thinking about the unconscious that is both rigorous and flexible, and that can be carried out on an extensive range of literary texts” (Brooks). Similarly, Mary Jacobus in *Psychoanalysis and the scene of reading* emphasizes the importance of psychological ideas in expertise the psychological dimensions of studying, pointing out that “psychoanalytic theory gives a way of understanding the complex interplay between the reader and the textual content, and the methods wherein literature can interact with the subconscious mind”

To resume, Psychoanalytical Literary Theory has persisted to adapt, closing in on a dynamic and influential force for the understanding of literature. Its integration with other crucial techniques and ongoing debates on its practice reflect its enduring relevance. It also provides valuable insights into the ways in which literature reflects and engages with the complexities of the human psyche. The principle's method to provide a framework for understanding

unconscious motivations and common elements of human psychology guarantees its persisted significance in literary research.

1.1.3 Comparative Literature

1.1.3.1 Comparative Literature Definition

The field of comparative literature, encompasses a wide range of discipline, Comparative literature scholars are uniquely located at the intersection of diverse literary traditions, transcending temporal and geographical constraints. They possess linguistic proficiency in multiple languages, enabling them to engage in the comprehensive examination of literary, cultural, and artistic works across diverse national and historical contexts. This interdisciplinary analysis examines social and cultural production within political dynamics, cultural movements, historical shifts, and other fields of human activity. It provides a holistic understanding of human expression and experience complexities. *A Companion to Comparative Literature* (Behdad and Thomas 21).

Moreover, comparative literature is not limited to the isolated analysis of individual texts; rather, it involves the juxtaposition and comparison of these texts. By exploring the intersections of similarity, difference, and connection, scholars in this field uncover deeper layers of signification inherent in cultural expressions. This study fosters a more interconnected and culturally enriched understanding of the global human experience. It contributes to the development of nuanced perspectives that extend beyond conventional disciplinary boundaries. (Koelb 392)

In essence, comparative literature links between diverse cultural artifacts and intellectual traditions, facilitating meaningful connections and interpretations. Through their rigorous engagement with this multifaceted field, scholars in Comparative Literature expand the field's own intellectual horizons in addition to contributing to the advancement of

knowledge. This enriches our understanding of the human experience's complexities and nuances.

1.1.3.2 History of Comparative Literature

“The academic discipline of Comparative Literature originated in the 19th century alongside other new fields such as Comparative Law or Comparative Philology “ *philology* (David Cristal). The aim of those disciplines was to find what was common to different legal systems, different languages or in the case of Comparative Literature, different literatures. The origin of the term has been debated, but its first steps were taken, in France. The first record of the term is to be found in the volume *Cours de littérature comparée*, which brought together several texts published in 1816 by Jean-François-Michel Noël, but it bore little resemblance to what Comparative Literature would become. The pioneers in the field were Abel-François Villemain, Philarète Chasles and Jean-Jacques Ampère. Comparative Literature was established as a field of study with the contributions of Charles-Augustin Saint-Beuve in *Comparative Literature Studies*, who used the term in a conference in 1868, even though previously, in 1840, he had already talked about compared literary history. The first specialized journal on the topic was published in Cluj, Romania, in 1877, and was run by Hugo Meltzl. The term in English was made popular by Hutcheson Macaulay Posnett in a work published in 1886, precisely under the name *Comparative Literature*.

The institutionalization of Comparative Literature gained momentum with the establishment of the first specialized journal dedicated to the field under the name of comparative literary studies. This milestone occurred in Cluj, Romania, in 1877, under the editorial stewardship of Hugo Meltzl. Originally titled in multiple languages as a *comparative literature journal*, it underwent a transformation in 1879, adopting the name *Acta Comparationis Litterarum Universarum*. (J. López)

The dissemination of the term 'Comparative Literature' in the English-speaking world can be attributed to Hutcheson Macaulay Posnett and David Damrosch in his book *The New Literary History*, whose work published in 1886 was aptly titled *Comparative Literature*. This marked the popularization of the term and contributed to the broader acknowledgment of Comparative Literature as a legitimate academic pursuit.

The history of comparative literature can be divided into three categories: how European literatures have been compared inside Europe; how European literature has been compared with other cultures outside Europe; and how literatures outside Europe have been compared among themselves. The first Chairs of comparative literature were founded at the Ivy League universities over the course of the 1890s. Comparative literature studies is an academic field dealing with the study of literature and cultural expression across national, geographic, and disciplinary boundaries. Comparative literature "performs a role similar to that of the study of international relations but works with languages and so as to understand cultures 'from the inside' American *school of comparative literature* (Nikol Dziub and Frédérique Toudoire-Surlapierre).

The American Comparative School is a different approach within the broader field of Comparative Literature, characterized by its specific contributions and views. Originating in the United States, this school of thought played a significant role in developing comparative literature. Scholars at this school often engage in the exploration of diverse cultural expressions, looking to recognize how literary works interact with and reflect broader intellectual phenomena. One hallmark of the American Comparative School is the emphasis on terms like 'parallelism' and 'intertextuality'. These terms emphasize the school's commitment to studying the relationships among unique literature traditions, genres, and old ideologies. Scholars associated with the American Comparative School

regularly explore among more than one language and cultural context, reflecting the faculty's commitment to transcending linguistic and national limitations. This approach enables a diverse exploration of the complexities inherent in cross-cultural literary comparisons.

The American Comparative School has advanced over the years, incorporating various theoretical frameworks and methodologies. While it stocks some not unusual connections with the wider context of Comparative Literature, its exceptional understanding of interdisciplinarity, parallelism, and intertextuality sets it's apart as an original and influential angle within the subject. The contributions of the American Comparative School continue to contribute to the dynamic panorama of comparative literary (D'haen) This is done by providing new perspectives into world literary traditions' interconnectedness.

1.1.3.2.1 Intertextuality

Intertextuality, a crucial concept within the American Comparative School, has been extensively informed by the seminal works of prominent French theorist Julia Kristeva. Kristeva's contributions have helped creating this discipline by presenting intertextuality not only as a technique but also as a philosophical framework. This is through which we can understand the complicit world of connections among literary texts. She challenged traditional notions of influence research by suggesting that intertextuality transcends simple borrowings or allusions; instead, it encompasses an even more fluid and pervasive change of ideas and ideas across diverse texts.

Kristeva's conception of intertextuality is rooted in her perception that no text exists independently, but instead emerges from an already-existing network of texts. In this sense, each text is an assemblage, bearing lines from previous writings while also developing its own personal layer on top of them. For Kristeva, intertextuality represents a fundamental

component of human communication. As a result, it explores the boundaries between man and woman authorship and emphasizes tradition and information's collective nature. (John Worton)

Scholars like M. Enani, affiliated with the American Comparative School, draw upon Kristeva's insights when developing their own theories about intertextuality. Enani's conceptualization of intertextuality as a manner whereby the original text becomes embedded inside the fabric of subsequent ones resonates strongly with Kristeva's perspective. This underscores the importance of studying how texts engage and evolve.

By incorporating Kristeva's views into the American Comparative School, researchers improved comparative literary studies. This has enabled them to study the interconnections between numerous literary traditions and cultures without geographical or linguistic obstacles. As such, Kristeva's contribution to intertextuality remains notably influential, supplying a basis for further exploration and development of this crucial theoretical lens.

Intertextuality, as mentioned previously, refers to complex dating among texts, often related to influences, diversifications, and adjustments. Two essential phrases associated with intertextual analysis are hypo text and hypertext. Gerard Genette added these principles to an innovative work *Palimpsests: Literature in the Second Degree*.

A hypo text is the source text that precedes and informs the creation of later textual content, known as hypertext. The time period 'hyper' implies something above or beyond, indicating that the hypertext builds upon, extends, or challenges the hypo text. Shakespeare's *Romeo and Juliet* is a traditional instance. This play pulls heavily from Arthur Brooke's poem *The Tragical History of Romeo and Juliet*. In this example, the *Tragical History* serves as a hypo text, while *Romeo and Juliet* serve as a hypertext.

Hypo text and hypertext offer a useful analytical framework for analysing intertextual members of the family. This is because they allow students to identify the origins of

particular elements inside a given passage to their resources, they also allow us to identify patterns of edition, transformation, and innovation in literary manufacturing. Moreover, those concepts help remove darkness from the approaches authors take to critically engage with present texts. This expands our understanding of the creative approaches at work behind literary compositions. *Quantitative Intertextuality* (Forstall et al.)

Julia Kristeva's intertextuality principal complements Genette's distinction between hypotext and hypertext. While Genette focuses primarily on the linear progression of texts, Kristeva stresses the intertwined and overlapping nature of texts. She argues that no single textual content exists independently of others. Both methods contribute to a deeper appreciation of the complexity inherent in intertextual family members, providing useful tools for analysing the multifaceted dynamics at play between texts.

1.1.3.2.2 Parallelism

Ihab Hassan, an influential American critic of Egyptian heritage, redefined the discourse on literary impact in the area of comparative literature. In his seminal work *The Dismemberment of Orpheus the American Scholar* (hassan466) *Toward a Postmodern Literature*, Hassan critiqued the idea of influence as proposed by means of the French comparative faculty, expressing concerns regarding its limitations and advocating for an alternative attitude, namely parallelism, which he believed would offer a greater viable theoretical framework.

Furthermore, the concept of parallelism, championed via Hassan, offers a compelling lens to look at literary interconnection. This perspective is shared by students and Konrad, a Russian comparatist. Konrad argued that the parallel concept can be discerned through the exploration of shared attributes in humanity's social evolution. Under the umbrella of parallelism, numerous affinities come to light throughout diverse literary traditions,

drawing parallels to the process of social evolution. *The Comparative Study of Traditional Asian Literatures* (Braginsky)

The American comparative school, developed with the aid of thinkers like Hassan and Konrad, is devoted to promote nuanced information that transcends conventional notions of impact. In response to the French school, which emphasizes a hierarchical relationship between literary works, the American school seeks to develop a sense of equality among various literary creations. This objective emphasizes the commitment of the American faculty to comprehensive exploration of the interconnections and shared factors found in the rich diversity of global literature.

1.2 Section Two: Adaptation of Betrayal in a Literary Body

Within the realm of literary exploration, few themes resonate as deeply as betrayal—a provocative and multifaceted element that threads through literary works, revealing deep discoveries into human nature and relational exchanges. This section deals with the adaptation of betrayal within the literary work, revealing its nuances and wide implications.

We begin with a brief exploration of betrayal itself—a universal human experience that transcends cultural boundaries and historical epochs. Betrayal Trauma theory offers a significant view through which to understand the psychological effect of betrayal, highlighting the emotional dilemmas lasting scars left by treason.

In literature, betrayal emerges as a recurring motif, reflecting the complexities of human relationships and moral dilemmas. Characters struggling with betrayal face conflicts of interest, navigating the vicious waters of fear, societal pressure, and the dissection of empathy. This exploration unveils moral ambiguities inherent in betrayal, inviting readers to reflect on themes of redemption versus tragedy as a result of broken trust.

Furthermore, betrayal is implicitly attached into the fabric of character development, serving as a trigger for introspection and transformation. As we examine betrayal as a tragic flaw in both protagonists or antagonists, we uncover the hidden relation between personal motivations and story consequence. The impact of betrayal extends beyond individual character arcs, influencing the development of storylines and the evolution of relationships.

In analysing betrayal's adaptation within literary works, we embark on a journey of discovery and reflection. Through the exploration of conflicts, fears, and ethical dilemmas, we gain deeper transparency into the human condition and the fragile nature of trust. The literary work become mirrors reflecting the complexity of human behaviour and the enduring quest for understanding among the echoes of betrayal.

1.2.1 Betrayal: Synopsis

In the vast and complicated world of literature, few themes resonate as deeply and universally as betrayal. “Betrayal has a deep fascination, it captures our imagination in part because we have all betrayed or been betrayed” (qtd Akerstrom in *Betrayal and Betrayers, The Sociology of Treachery*), It is a motif that goes beyond temporal and cultural boundaries, weaving its intricate threads through stories covering periods and genres. Whether it manifests in the treacherous depths of political conflict or the intimate betrayals of personal relationships, betrayal captivates readers, leading them to confront the complexities of trust, loyalty, and morality. betrayal is the rupture of trust or allegiance, resulting in harm or disillusionment for the betrayed party. It results in a range of actions, ranging from overt acts of treason to subtle betrayals of omission or deceit. In literature, betrayal serves as an important narrative device, driving plot development, character arcs, and thematic exploration. Its presence often serves as a catalyst for conflict and moral ambiguity, prompting readers to confront the darker facets of human nature. Scholars and critics have proposed various theoretical studies to illuminate the phenomenon of betrayal in literature.

From existentialist notions of authenticity and alienation to psychoanalytic interpretations of desire and repression, these theories offer insights into the complexities of betrayal and its implications for human experience. Concepts such as moral ambiguity, power dynamics, and the fragility of trust further enrich our understanding of betrayal as a thematic motif that resonates with readers on both emotional and intellectual levels

1.2.1.1 Betrayal Trauma Theory

The psychologist Jennifer Freyd first introduced betrayal trauma as a concept in 1991. She described it as a specific trauma that happens in key social relationships where the betrayed person needs to maintain a relationship with the betrayer for support or protection. Betrayal Trauma theory, is generally used to refer to the theory about the cause of unawareness and amnesia as in Betrayal Trauma Theory, “A theory that predicts the degree to which a negative event represents a betrayal by a trusted needed other will influence the way in which that event is processed and remembered” (Gartner) Jennifer Freyd introduced the terms ‘betrayal trauma’ and ‘betrayal trauma theory’ in 1991 at a presentation at Langley Porter Psychiatric Institute: Freyd, J.J. Memory repression, dissociative states, and other cognitive control processes involved in adult sequelae of childhood trauma. Invited paper given at the Second Annual Conference on A Psychodynamics. She said: “I propose that the core issue is betrayal, a betrayal of trust that produces conflict between external reality and a necessary system of social dependence. Of course, a particular event may be simultaneously a betrayal trauma and life threatening. Rape is such an event. Perhaps most childhood traumas are such events”. Betrayal trauma theory was introduced: "The psychic pain involved in detecting betrayal, as in detecting a cheater, is an evolved, adaptive, motivator for changing social alliances. In general, it is not to our survival or reproductive advantage to go back for further interaction to those who have betrayed us. However, if the person who has betrayed us is someone we need to continue interacting with despite the betrayal, then it is not to our advantage to respond to

the betrayal in the normal way. Instead, we essentially need to ignore the betrayal.... If the betrayed person is a child and the betrayer is a parent, it is especially essential the child does not stop behaving in such a way that will inspire attachment. For the child to withdraw from a caregiver he is dependent on would further threaten his life, both physically and mentally.

Thus, the trauma of child abuse by the very nature of it requires that information about the abuse be blocked from mental mechanisms that control attachment and attachment behaviour.

One does not need to posit any particular avoidance of psychic pain per se here instead what is of functional significance is the control of social behaviour.

The fundamental issue at the heart of human psychology and social interaction often boils down to the concept of betrayal, a breach of trust that ignites conflict between external reality and the essential systems of social dependence. Indeed, certain events can serve as dual threats, embodying both betrayal trauma and imminent danger to life. One stark example is the heinous act of rape, which not only violates physical integrity but also shatters the trust and security upon which social cohesion relies. This duality underscores the profound impact of betrayal on the human psyche. Enter the Betrayal Trauma Theory, a conceptual framework aimed at elucidating the psychological dynamics underlying experiences of betrayal.

According to this theory, the psychic anguish inherent in detecting betrayal, akin to identifying a cheater within one's social circle, is evolutionarily ingrained as an adaptive mechanism for navigating social alliances. In essence, it serves as a warning signal, prompting individuals to reassess their relationships and adjust their behaviours accordingly.

After all, continuing to engage with those who have betrayed us is often not conducive to our survival or reproductive success. However, there are instances where the perpetrator of betrayal is someone with whom continued interaction is unavoidable, such as a parent figure in the case of childhood trauma. In such scenarios, the individual facing betrayal is compelled to suppress the natural impulse to sever ties and instead adopt a strategy of cognitive

dissonance. This cognitive dissonance entails the conscious suppression of awareness regarding the betrayal, effectively compartmentalizing the trauma to safeguard the continuation of essential social bonds. This phenomenon is particularly pronounced in cases of child abuse, where the perpetrator is often a caregiver upon whom the child is dependent for physical and emotional well-being. For a child to withdraw from such a caregiver would not only threaten their immediate safety but also threaten their long-term psychological development. Consequently, the trauma of child abuse necessitates the implementation of psychological defence mechanisms aimed at preserving attachment and mitigating the risk of further harm. Rather than attributing this cognitive dissonance solely to an aversion to psychic pain, it is more apt to view it through the lens of functional adaptation. The overriding imperative is the regulation of social behaviour to ensure continued survival and well-being within the familial and societal framework. Thus, the blocking of information pertaining to abuse from mental mechanisms governing attachment serves as a survival mechanism rather than a mere avoidance tactic. In essence, the Betrayal Trauma Theory sheds light on the intricate interplay between betrayal, attachment, and social adaptation. It underscores the complex strategies employed by individuals to navigate the precarious terrain of human relationships, often at the expense of confronting painful truths. By unravelling these psychological mechanisms, we gain a deeper understanding of the profound impact of betrayal on human behaviour and social dynamics. To illustrate this theory and concept, we turn to exemplary works that masterfully explore the theme of betrayal. betrayal is not confined to the world of political intrigue or grand epic sagas. It permeates countless other works of literature, from classic tragedies to modern thrillers. Whether portrayed in the context of romantic relationships, friendships, or allegiances forged in the crucible of war, betrayal serves as a potent catalyst for conflict and character development. It forces characters to grapple with questions of loyalty, trust, and morality, offering profound insights into the

human condition. As we traverse the complicated world of betrayal in literature, we dive on a journey of introspection and discovery. From the imagistic width of legendary tale to the intimate drama of personal betrayals, the theme of betrayal invites us to confront the complexities of human relationships and the moral perplexities that arise when trust is broken. Through literature, we strive to unravel the themes of trust, offering deep observations into the resilient truths of human nature and the timeless power of betrayal to shape our destinies and our narratives.

However, betrayal is not confined to the realm of political intrigue or grand epic sagas. It permeates countless other works of literature, from classic tragedies to modern thrillers.

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1.2.2 Betrayal as a Human Trait in Literature

Betrayal is such phenomena which present in human nature since the human got the existence on earth. The history is full of evidences with the different kinds of betrayals in relationships. In Greek literature, the element of betrayal is present at every tale. Aeneas betrays Dido,

Clytemnestra betrays Agamemnon, and Epilates betrays Spartans by helping the Persians at battle.

“Its human; we all put self-interest first” (Euripides 431).

Betrayal as a human trait is a famous topic in literature, providing a way to explore various factors of human nature, relationships, and social norms. Betrayal can occur in various forms, including deception, dishonesty, disloyalty, and disasters to guide when needed. Authors use betrayal to create tension, conflict, and exchange in their stories. This allows characters to face challenges and overcome obstacles.

Literary methods used to bring betrayal to life include creating suspense, exposing the motivations behind the villain's actions, exploring the emotional and mental impacts of each act, and highlighting the effects of betrayal on plot development and character improvement. Betrayal can result in profound emotional responses, such as surprise, loss, grief, and anger, and may bring about life-changing results.

In addition to external betrayals, authors also look at self-betrayal, which occurs when people fail to stay in line with their beliefs or dreams because of external pressures or internal conflicts. Self-betrayal can contribute to fundamental betrayals and perpetuate harmful cycles. Exploring betrayal in literature presents insights into human experience, helping readers recognize the complexities of agreeing with, loyalty, and social bonds. Through literary works, authors explore the long-term effects of betrayal and its capability to shape our lives and identities.

1.2.2.1 Conflicts of Interests

The theme of conflict of interest is common in literature. It represents the moral complexities and ethical dilemmas that individuals experience when their own self-interests clash with their responsibilities or obligations to others. In many instances, this struggle occurs when characters have to pick between following what they want and adhering to principles, values

or even relationships that could be at loggerheads.

Conflict of interest is used by authors to create tension, question characters' beliefs and motivations as well as show the consequences of their choices. Various writers explore human nature's intricacies by developing characters with contradicting wants and loyalties thus leading to inner conflicts. Stating Character vs fate conflicts, they trap the character against something that nobody can control. We see this theme frequently in ancient myths and legends, where the gods take revenge on people who displease them. A character vs fate conflict can also have a prophecy at its centre, with the character taking action to stop the prophecy coming true, or trying to avoid the inevitable.

Literature illustrates conflicts of interests with internal monologues, dialogues that expose internally conflicted characters, symbolic portrayals of contradicting desires and plot twists that force characters to face their inner struggles head on. Using these techniques, writers invite readers into ethical issues by asking us whether we would consider the implications that result from our choice of choosing self-interest above duty or the opposite. Conflict is the driving force behind a story. Without conflict, we don't have a story.

Conflict of interest in literature serves as a powerful tool for examining shades of Gray in human behaviour. Readers are challenged to reflect on their own values and choices. By portraying characters grappling with conflicting interests, authors capture the audiences to contemplate the complexities of decision-making and the repercussions of prioritizing personal gain over integrity or loyalty. Eventually, exploring conflict of interest in literature offers valuable insights into human relationships. It also offers valuable dive into individuals' challenges when navigating competing demands. *Betrayal, the ultimate conflict (Hill)*

1.2.2.2 Fear/Pressure and the Concept of Betrayal

In literature, fear and repression often entangle, shaping the actions and decisions of characters in paradoxical contexts. These characters find themselves caught between their desires and their moral spectrum, struggling with internal conflicts that give rise to strong emotions and dramatic consequences. Throughout literary history, many examples of fear and pressure have appeared, developing the story forward and emphasizing the complexities of human experience.

One such example can be found in George Orwell's dystopian novel *1984*. Set in authoritarian society where individual freedom is suppressed and any form of rebellion is met with severe repercussions, the protagonist, Winston Smith, explore a world filled with fear and repression. His desire for freedom and truth forces him to rebel against the oppressive regime, yet he must constantly confront the fear of being caught and the consequences of his actions. The continuous surveillance, coupled with the threat of torture and execution, creates a palpable atmosphere of tension and paranoia, highlighting the profound impact of fear and compulsion on the human psyche.

Beyond literature, fear and tension also manifest in the realm of writing, often taking the form of writing anxiety. Many writers struggle with feelings of inadequacy, self-doubt, and fear of failure, which can limit productivity and creativity. This writing anxiety may manifest as writer's block, procrastination, or avoidance of certain projects considered really good or challenging. Addressing these concerns requires developing strategies, seeking support from peers or mentors, and embracing the creative process with courage and resilience.

Exploring the fears and tensions that persist in literature not only enhances our understanding of the human condition but also fosters empathy and compassion for individuals facing similar challenges in real life. By delving into the inner struggles of literary characters,

readers can gain insights into the complexities of human psychology and the universal experience of confronting fear and repression *Writing through Repression* (Levine)

. Moreover, understanding the role of fear and pressure in writing can inspire writers to push beyond their limits and create fiction that resonates with authenticity and emotional depth.

In conclusion, fear and repression are recurring themes in literature, driving the story forward and identifying the complexities of human nature. Whether depicted in the struggles of literary characters or experienced by writers themselves, these themes are the significant effect of fear and tension on the human psyche. By exploring these themes with empathy and awareness, readers can enhance their appreciation for literature and gain a deeper understanding of the challenges inherent in the creative process

1.2.2.3 Lack of Empathy in Betrayal

Lack of empathy in relation to betrayal represents a profound failure in human connection and understanding, leading to devastating consequences for both the betrayer and the betrayed. Betrayal, by its very nature, involves the betrayal of trust and a violation of the bonds that reinforce interpersonal relationships. When accompanied by a lack of empathy, betrayal becomes even more outrageous, as it reflects a disregard for the emotional well-being and humanity of others. (Noller, Feeny 275)

As an example of betrayal drive, by lack of empathy, in Shakespeare's *Othello*, the character of Iago embodies the destructive power of betrayal fuelled by a lack of empathy. Iago's manipulation of Othello and others is driven by a deep-seated resentment and envy, which blinds him to the human cost of his actions. His betrayal is calculated and merciless, leaving a trail of devastation in its wake. finally, Iago's inability to empathize with the suffering of his victims proves to be his tragic flaw, leading to his own downfall as well as the destruction of those around him.

In real-life contexts, betrayal performed by a lack of empathy can have profound and far-reaching consequences. In *A Man's Tools for Addressing Betrayal*, we distinguish that whether in personal relationships, professional settings, or societal institutions, instances of betrayal can destroy trust and undermine the fabric of social cohesion. Moreover, the absence of empathy creates cycles of harm and causes divisions within communities, discouraging efforts toward reconciliation and healing.

Addressing the lack of empathy in relation to betrayal requires an effective effort to develop empathy and compassion within individuals and society as a whole. This entails fostering a greater awareness of the impact of one's actions on others, promoting dialogue and understanding across differences, and prioritizing empathy as a fundamental value in interpersonal relationships and societal interactions.

lack of empathy in relation to betrayal represents a profound failure in human connection and understanding, with devastating consequences for both individuals and communities. By exploring the intersection of betrayal and empathy in literature and real life, we can gain insights into the complexities of human behaviour and relationships, and work towards building a more compassionate and empathetic world.

An example that significantly represents the devastating impact of betrayal can be found in George Orwell's seminal dystopian novel, *1984*. Within the totalitarian regime of Oceania, the protagonist Winston Smith experiences a profound betrayal at the hands of his lover, Julia, as well as the oppressive Party itself.

Winston and Julia initially form a clandestine relationship as an act of rebellion against the Party's strict rules and surveillance. They share intimate moments of defiance, believing themselves to be united in their resistance against the oppressive regime. However, their trust and affection for each other are shattered when it is revealed that Julia was, in fact, an

informant for the Thought Police, tasked with monitoring Winston's activities and reporting any signs of dissent. *The Year of the Rat* (Orwell 8)

This revelation constitutes a profound betrayal for Winston, as he had entrusted Julia with his deepest hopes and fears, only to have those confidences exploited for the benefit of the Party. The sense of betrayal is compounded by the realization that Winston's rebellion was ultimately futile, as Julia's betrayal symbolizes the pervasive reach of the Party's surveillance and control over individual thought and behaviour.

Moreover, Winston experiences betrayal on a systemic level as he grapples with the truth about the Party's manipulation and distortion of reality. Throughout the novel, he uncovers the extent of the Party's deceitful tactics, from the rewriting of history to the manipulation of language through Newspeak. The Party's betrayal of truth and reason serves as a stark reminder of the dangers of authoritarianism and the erosion of individual autonomy.

the betrayal experienced by Winston in *1984* serves as a powerful indictment of totalitarian regimes and the inherent dehumanization and oppression they entail. It underscores the profound psychological and emotional toll of betrayal, both on a personal level and within the broader context of political oppression. Through Winston's harrowing journey, Orwell highlights the fragility of trust in the face of manipulation and coercion, offering a cautionary tale about the dangers of sacrificing freedom for the illusion of security.

1.2.2.4 Moral Ambiguity and Betrayal

Betrayal and moral ambiguity often interrelate in literature, presenting complex ethical dilemmas that challenge readers' perceptions of right and wrong. Unlike clear-cut instances of villainy or heroism, acts of betrayal characterized by moral ambiguity blur the lines between good and evil, forcing characters and readers alike to grapple with shades of Gray in the human experience.

A crucial example of betrayal drowned in moral ambiguity is found in William Shakespeare's tragedy *Hamlet*. The titular character, Prince Hamlet, finds himself entangled in a web of deceit and treachery following his father's murder and his mother's hasty remarriage to his uncle, Claudius. As Hamlet seeks to avenge his father's death, he becomes embroiled in a series of betrayals, both real and perceived.

Central to the moral ambiguity in *Hamlet* is the character of Claudius, whose betrayal of King Hamlet serves as the catalyst for the unfolding tragedy. Claudius's actions are driven by ambition and desire, as he manipulates events to seize power and secure his position as king. However, the extent of Claudius's guilt and culpability is subject to interpretation, as his motives and inner turmoil are shrouded in ambiguity. Hamlet's own actions and decisions are marked by moral ambiguity, particularly in his treatment of Ophelia and his manipulation of those around him. His quest for vengeance leads him to deceive and betray those closest to him, raising questions about the ethical boundaries of his actions and the extent to which they are justified in the pursuit of justice Science. *Hamlet, Questions and Answers* (Notes)

Another example of betrayal related to moral ambiguity can be found in Fyodor Dostoevsky's novel *Crime and Punishment*. The protagonist, Raskolnikov, commits a heinous act of murder with the belief that he is morally justified in doing so for the greater good. However, as Raskolnikov grapples with the consequences of his actions, he is confronted with the moral ambiguity of his choices and the profound betrayal of his own conscience.

Throughout *Crime and Punishment*, Dostoevsky explores themes of guilt, redemption, and the inherent complexities of human morality. Raskolnikov's betrayal of his own moral code serves as a poignant reminder of the fragility of ethical principles in the face of personal ambition and ideological fervour.

In both *Hamlet* and *Crime and Punishment*, betrayal and moral ambiguity converge to create narratives that challenge conventional notions of right and wrong. Through the portrayal of characters grappling with conflicting desires and motivations, these works invite readers to reflect on the complexities of human nature and the universal struggle to navigate the murky waters of morality. Ultimately, the exploration of betrayal and moral ambiguity in literature serves as a testament to the rich tapestry of human experience and the enduring power of storytelling to illuminate the human condition.

Trauma principle is considered as one of the most critical frameworks for the analysis of trauma signs and symptoms in the literature. It focuses on the psychological and emotional influences of demanding studies on people and groups, as well as how these reviews are represented in literature as a result of disturbing experiences. It has been proven that trauma concept can be used to provide an explanation for redemption, tragedy, and moral ambiguity, in addition to complex ethical complexities. Trauma theory suggests that traumatic experiences can profoundly affect a person's mood. This causes symptoms such as dissociation, relapses, and anxiety. These symptoms can be triggered by a traumatic event that lasts long after the story is over. Depression theory also recognizes that depression can be intergenerational, passed from generation to generation through cultural and social practices.

In literature, trauma concept has been used to research the illustration of trauma in works which include *Beloved* by using Toni Morrison's *Beloved: History, Remembered*, and a *Clamor for a Kiss*, Caroline Rody in *American Literary History*, explores the legacy of slavery and its effect on African American groups. Trauma theory has also been used to study the illustration of trauma in works which include *The Handmaid's Tale* via Margaret Atwood, which explores the psychological effect of residing in a dystopian society.

Trauma theory has been used to explore the subject matters of redemption and tragedy in literature through inspecting how characters cope with demanding stories. For instance, in *The*

Kite Runner by Khaled Hosseini, the protagonist Amir grapples with guilt and shame after betraying his friend Hassan, and seeks redemption through returning to Afghanistan to rescue Hassan's son. Trauma idea has also been used to analyse the illustration of tragedy in works consisting of Hamlet via William Shakespeare, which explores the mental impact of grief and loss (Adams, Graham 164)

In end, trauma theory is a crucial framework that has been used to investigate the representation of trauma in literature. It explores the mental and emotional impact of traumatic stories on people and groups, and the way those studies are represented in literary texts. Trauma theory has been used to have a look at the issues of redemption and tragedy in literature, as well as the complexities of moral ambiguity. By examining the representation of trauma in literature, trauma concept invitations readers to mirror on the effect of trauma on individuals and communities, and to remember the ability for recovery and transformation.

1.2.3 Betrayal as a Protagonist Tragic Flaw Vis a Vis the Antagonist's Tragic Flaw

In literature, betrayal often acts as a significant force, reshaping characters' destinies and the environments they live within.

As characters explore the treacherous world of betrayal, they must confront the consequences of their actions and suffer with the moral complexities of power, loyalty, and ambition. tragic flaws give characters relatability. These flaws allow writers to develop characters on various levels, create complexity in the story, lead characters toward a path of self-discovery, and cause readers to feel sympathy toward the characters. Readers may identify with the character on a more personal level, allowing them to care about the character or even fear that they are on the same destructive path. "Tragedy, betrayal and the complexity of human nature" (qtd in *Cliff's notes*.)

1.2.4 The Ramification of Betrayal: The Story Line and Characters Errand

1.2.4.1 1.2.4.1 On the Story Line

Betrayal is a multi-dimensional narrative that dives into literature, affecting characters, story development, and enhancing reader engagement. The impact of betrayal on storytelling in literature is a narrative strong and complex that digs deep into human emotions and relationships. When a character gets betrayed in a book, it is often the inspiration for major plot changes. Betrayals can provide a captivating mix of drama, suspense, and emotional intensity. character development arcs, and thematic insights that touch readers emotionally. Whether it's a sudden betrayal or a slow-burning betrayal that develops over time, the effects are far-reaching and can shape the course of the story in unexpected ways. In literature, betrayal often acts as a potent force, reshaping characters' destinies and the environments they inhabit.

Furthermore, the betrayal presented in the literature is not merely rhetorical but manifestations of real-life experiences and challenges. Through the use of betrayal, the authors explore complex ethical dilemmas, and the fragility of trust in interpersonal relationships. By portraying characters struggling with betrayal, the authors invite readers to consider their own beliefs, values, and reactions to betrayal in their own lives.

The effect of betrayal on plot in literature goes past character characters and influences issues which includes power dynamics, loyalty, deception, forgiveness, and redemption.” Betrayal can function a lens through which authors examine social problems, ancient occasions, and psychological phenomena, adding layers of depth and complexity to their narratives.” (qtd in *Tales of betrayal*, Harris)

In conclusion, betrayal is an effective narrative device that authors wield with talent and precision to awaken effective emotions, improve thought-provoking questions, and create

compelling memories that seize readers' imaginations. The impact of betrayal at the plot in literature is profound and lasting, leaving an indelible mark on each the characters of the story and the readers who embark on the adventure with them

1.2.4.2 The characters Errand

Character development in literature is crucially connected to the effect of betrayal at the storyline. Betrayal regularly serves as an essence for profound changes in characters (Taylor & Francis 33), shaping their role and transformation in the course of the narrative. When characters experience betrayal, it may lead to a reevaluation of their beliefs, values, and relationships, in the long run influencing their movements and choices within the story.

Authors use betrayal as a device to deepen character development by exploring how individuals reply to betrayal, whether or not they searching for revenge, forgiveness, or redemption. Betrayal can reveal hidden sides of a character's persona, motivations, and flaws, presenting opportunities for internal struggle and external demanding situations that power the character arc forward.

Furthermore, the procedure of the character's development includes developing properly-rounded and relatable characters with practical trends, backstories, goals, and motivations. Betrayal can be the surprising change in an individual's journey, forcing them to confront their vulnerabilities, strengths, and moral compass. Through the aftermath of betrayal, characters can also go through big increase as they navigate the emotional turmoil and outcomes of being betrayed.

Importantly, betrayal in literature does not influences the storyline but additionally performs a crucial role in shaping characters' evolution and depth. By intertwining betrayal with individual development, authors craft compelling narratives that resonate with readers on an

emotional and psychological level. The effect of betrayal on characters' improvement underscores the complexity and variety of storytelling in literature.

Chapter Two: *Storm of Swords* and *Macbeth*: Contextual Audit

The choice of betrayal as an iconic theme that continue our study of these different yet very common literary works, Shakespeare master piece *Macbeth* and George R.R Martin *Storm of swords*, resembles in the innovative and extreme changes that this notion opposes on their narrative. Betrayal, a game changer theme that effects on the plot and also characterizes each character in a different manner.

Adhering to this term that is a motif that fuel character's intentions and lead them to take villainous actions resulting in chaos and massacres to only satisfy their starvation for power, blood and reign. In both *Macbeth* and *Storm of swords*, the main characters are influenced by the political setting in which they find themselves in.

in these stories the political setting does not only sets the plot but also motivates the character's choice and behaviour, their hopes are frequently driven by social norms, personal desires, and the necessity to gain power. Power effect on the mind is a key focus in both stories showing how political ambition can lead to an ethical decision-making result in bad outcomes. Moreover, psychoanalytical perspective and language choice helps us more to understand the psychological motivations behind character's behaviour. In *Macbeth*, Macbeth's uncontrolled ambition and guilt demonstrate the inner struggles between his desire for dominance and what he truly believe. Similarly, characters in *Storm of Swords* face a significant challenge influenced by their political environment. Moving to the language choice that plays a crucial role in both pieces reflecting on character's sese of delf and their inner conflicts as well. Language serves as a tool to understand characters personalities and their complex relationships.

Studying characters may be a common theme connected to language choice in stories. Characters in both *Macbeth* and *Storm of Swords* experience significant changes. As a result of their ambition and desire and the external forces affecting them. Both works depict the complexities of human relationships, showing how power dynamics affect the storyline.

In conclusion, this chapter will analyse *Macbeth* and *Storm of Swords* through notional and external lens, exploring the profound psychological depth of characters and the intricate interplay between language identity and human relationship. Through this analysis, we aim to gain insight into the enduring theme of power, morality and self-discovery that resonate across time and culture in these literary masterpieces.

2.1 Section One: *Storm of Swords* and *Macbeth* Extrinsic Analysis

Literature has historically acted as a reflecting mirror of human behaviour especially with the world of politics and power. Two timeless works, William Shakespeare *Macbeth* and George R.R Martin *Storm of Swords*, explore themes of politics, ambition, social influence, and moral dilemmas. Through the application of psychoanalytical analysis, we can deal with the psychological complexities of the storylines and characters personalities in both *Storm of Swords* and *Macbeth*. Characters are deeply affected by their political environment. Macbeth as a Scottish leader, who was tempted by a promise of power awaken his ambition for more power, presented in his saying “My thought, whose murder yet is but fantastical, shakes so my single state of man that function, is smothered in surmise.” (Shakespeare 3). As the temptations to the throne rises his moral start to decent, Moreover, characters such as Tyrion Lannister and Danerys Targaryen in *Storm of Swords* live in a complex world of political ambition, power conflicts and interest of authority. The political environment in these stories isn't fair, it affects character's choices and behaviour. Their ambition frequently motivated by social demands, personal needs and the necessity to reign powerful state of authority. ” When you play the game of thrones, you win or you die”. (RR Martin 45)

The central theme is the impact of power on the mind, showing how political ambition can affect ethical thinking and result in tragic outcomes. A psychoanalytical perspective uncovers character's true intention. In *Macbeth*, the main character's intentions and behaviour can be examined through Freudian theories, ID, Ego, Super ego Macbeth's uncontrolled desire and guilt reveal the inner struggle between his thirst for control and his sense of Morality.

Similarly, the characters are *Storm of Swords* experience moral challenges affected by their political circumstances. The themes of ambition, betrayal and moral decline have an enduring impact across different periods of time and societies. By analysing characters through a psychoanalytical viewpoint, we will uncover the complex valance between external influences and inner conflicts that shape characters moral development.

In the conclusion, both *Storm of Swords* and *Macbeth* emphasize how political motivation and social political influence can affect human behaviour, often revealing the weakness of moral beliefs when comforting desire and the search for power. By analysing these works of literature from a psychological perspective, we develop a better comprehension of how politics effect moral dynamics of both individuals and communities.

2.1.1 Inspirational Narrative: Revealing Author's Middle Ages and Political Inspiration

2.1.1.1 Cultural and Historical Aftermath in *Storm of Swords*

Storm of Swords manifests as a tale woven from two distinct literary works: George R.R. Martin's *A Song of Ice and Fire* and the historical commotion of "The War of the Roses." Within this rich tale lies a recurring motif that links both stories together. Betrayal, in all its forms and consequences, serves as a driving force behind the complex setting, character developments, and historical parallels that define both Martin's fictional world and the real-world events that inspired it.

In *Storm of Swords*, betrayal manifests itself in countless ways, shaping the destinies of characters and the course of events. From the shocking betrayal of Edward Stark at the hands of those he trusted in King's Landing to the calculated treason of characters like Peter Baelish and Roose Bolton, "betrayal is the nightmare of revolution" (Breen 159) betrayal inflicts wounds that echoes throughout the Seven Kingdoms "Chaos isn't a pit. Chaos is a ladder," (RR Martin 98.) The Red Wedding, a plot twisting moment in the series, represents the devastating consequences of betrayal as House Frey and House Bolton betray the sacred laws of guest right to slaughter their Stark allies, forever changing the political landscape of Westeros.

Similarly, the War of the Roses is abundant with tales of betrayal, treason, and shifting allegiances. The betrayal of Richard, Duke of York, by his Lancastrian rivals at the Battle of Wakefield echoes the political treason that evades Martin's fictional world. Likewise, the execution of George, Duke of Clarence, by his own brother, King Edward IV, exemplifies the personal and political consequences of betrayal within noble families competing for power and control.

Moreover, betrayal serves as a subtheme that adds depth and complexity to the characters in both stories. Characters like Tyrion Lannister, Jon Snow, and Sansa Stark struggle with betrayal on personal and familial levels, while historical figures like Richard III and Henry Tudor live a treacherous world where loyalty is a rare currency. Through their actions and choices, these characters confront the moral obscurity of betrayal, challenging readers to reflect the nature of honour, loyalty, and trust in a world defined by political intrigue and shifting alliances.

Ultimately, the theme of betrayal in *Storm of Swords* and the War of the Roses goes beyond mere narrative tool, serving as a perspective through which to explore the complexities of human nature and the corrupting effects of power. By mixing tales of treason and deceit into

his narrative story, George R.R. Martin invites readers to confront the darker aspects of human behaviour and to reflect the consequences of betrayal in both fiction and history.

2.1.1.2 Cultural and Historical Repercussion in *Macbeth*

In Shakespeare's *Macbeth*, betrayal is a central theme that shapes the plot and define the characters' actions. The story follows the tragic destruction of Macbeth, a Scottish nobleman, who is initially portrayed as loyal to King Duncan. But, motivated by ambition and the prophecies of witches, Macbeth is ultimately consumed by his desire for power (Smith 59), leading him to betray his king, his friends, and eventually himself.

The betrayal in *Macbeth* begins with Mabeth's act of regicide the murder of King Duncan (Shakespeare 70) in his quest to fulfil the witches' prophecy and win the throne. This betrayal not only violates the bonds of loyalty and relationships but also sets in motion a chain of further betrayals and acts of treason. McBeth's betrayal of Duncan is paralleled by Lady Macbeth's manipulation and betrayal of her husband's trust, as she urges him to commit the murder and then suffer with the guilt and madness that results.

As Macbeth rise to power, he becomes increasingly paranoid and distrustful (Shakespear 3), leading him to betray those closest to him in a desperate attempt to secure his reign. He orders the murder of his friend Banquo and Banquo's son Fleance (Shakespear 3), fearing that they pose a threat to his throne. Also, Macbeth betrays his former ally, MacDuff, by having his family slaughtered in a brutal act of revenge, further alienating himself from those who once supported him.

the theme of betrayal extends beyond individual characters to include broader societal and political betrayals. Macbeths seize of the throne (Shakespear 128) undermines the natural order and stability of Scotland, drowning the country into chaos and civil conflict. The betrayal of trust and loyalty within the political realm reflects the personal betrayals that

unfold among the story characters, highlighting the vast and harmful nature of betrayal in both public and private realms.

To resume, *Macbeth* serves as a cautionary tale about the consequences of uncontrolled ambition and moral corruption. The play illustrates how betrayal, whether motivated by ambition, fear, or desperation, certainly leads to ruin and self-destruction. Through the tragic arc of Macbeth and Lady Macbeth, Shakespeare explores the profound psychological and moral implications of betrayal, inviting audiences to reflect on the nature of power, guilt, and the human capacity for treason.

2.1.1.3 Socio-Political Contextual Corollary in *Storm of Swords*

The socio-political influence in George R.R. Martin's *A Song of Ice and Fire* series, informally referred to as *Game of Thrones*, extends deeply into the tale, intricately constructing together power dynamics, political intrigue, social hierarchies, and the pervasive theme of betrayal within the fictional continent of Westeros. Within this richly imagined world, noble houses compete for supremacy, engaging in relentless power struggles and political conspiracies familiar to Middle Ages societies (Battis, Johnston 291). This strive for power, often signified by the desired Iron Throne, are marked by shifting alliances, calculated betrayals, and brutal military conflicts, similar to the historic War of the Roses. Betrayal, a central motif, changing much of the plot forward, as characters manipulate, deceive, and undermine one another in their quests for power and survival. Instances of betrayal, such as the shocking betrayal of Eddward Stark in King's Landing and the infamous Red Wedding massacre led by House Frey and House Bolton (Bucklen486), serve as significant moments that reshape the socio-political landscape of Westeros. Among these power struggles, institutional powers such as the monarchy, religious institutions like the Faith of the Seven, and the sworn brotherhood of the Night's Watch exert their influence, further complicating the complex web of alliances and betrayals. In addition, the series delves into social inequalities,

gender roles, and ethnic diversity, with characters exploring a patriarchal society while challenging traditional norms. Notably, strong female characters like Daenerys Targaryen and Arya Stark defy gender expectations and play crucial roles in shaping the socio-political landscape of Westeros. Through its exploration of governance, inequality, and authority, *Storm of Swords* offers a profound analysis on the human condition, drawing parallels to real-world socio-political contexts while enriching the tale with its depth and complexity. In essence, the socio-political background of Westeros (Pavlac 232), related with themes of betrayal and power, serves as a mirror reflecting timeless truths about ambition, loyalty, and the consequences of unchecked political ambition.

2.1.1.4 Socio-Political Contextual Corollary in *Macbeth*

In William Shakespeare's tragedy *Macbeth*, socio-political influences interconnect with personal ambition, fate, and supernatural events to create a diverse story that explores the complexities of power, loyalty, and the human psyche. Set against the background of Middle Ages Scotland, the play offers a window into the hierarchical structure and power dynamics of its time, where loyalty to the king and adherence to social norms is a must. At the heart of the story is Macbeth, a brave Scottish general whose surrounded with three witches creates a consuming ambition within him. The witches' prophecies, particularly the tempting promise of royalty, become the motif for Macbeth's move into treason and moral corruption (Legatt 186).

The theme of betrayal run through the as Macbeth and his equally ambitious wife, Lady Macbeth, conspire to murder King Duncan while he is a guest in their home. This act of regicide not only betrays the sacred bond between ruler and individual but also defies the moral and ethical principles that govern human conduct. The couple's actions set off a chain reaction of betrayals, as Macbeth, driven by paranoia and a desperate desire to climb to power, eliminates potential threats and perceived enemies with ruthless efficiency (White 51).

From Banquo, his former comrade-in-arms, to Macduff's family, innocents are sacrificed at the altar of Macbeth's ambition, revealing the depths of moral decomposition and corruption to which he has sunk.

Adding to that, the story exemplifies the socio-political consequences of Macbeth's dictatorial rule (Dowdell, Wilkinson 262). Scotland, once a land of order and stability, descends into chaos and rebellion as Macbeth's reign drives the country into destruction. The break of trust, the breakdown of social order, and the loss of moral integrity are clearly portrayed as the kingdom struggles with the consequences of a leader who rules through fear and intimidation rather than legitimacy and justice.

Shakespeare masterfully explores themes of betrayal, ambition, and political disturbance, offering a moral tale about the dangers of unlimited ambition and the corrupting influence of power. Through its analysis of the psychological and moral consequences of betrayal, *Macbeth* remains a timeless work that continues to resonate with audiences, prompting reflection on the complexities of human nature and the fragile basics upon which societies are built.

2.1.2 Psychoanalytical Annotations

2.1.2.1 Characters Development

2.1.2.1.1 In *Storm of Swords*

In George R.R. Martin's *Storm of Swords*, the theme of betrayal is a complex composition of conspiracy, deception, and consequences throughout the story, shaping the destiny of key characters and driving the global plot forward with dramatic twists and turns. Betrayal, a persistent motif in the series, serves as a powerful trigger for character development and significant moments that redefine relationships and alliances within the unstable political world of Westeros.

One of the most notable acts of betrayal in *Storm of Swords* is the infamous Red Wedding, arranged by Walder Frey as retribution for feeling betrayed by Robb Stark's broken marriage pact. This treacherous act leads to the brutal massacre of Robb, Catelyn Stark, and their bannermen, forever changing the course of the War of the Five Kings and leaving a lasting impact on the realm. (Hichens 26)

Accordingly, characters like Peter Baelish, known for his clever and manipulative nature, engage in acts of betrayal that have consequential consequences. Baelish's involvement in Joffrey Baratheon's assassination serves as a crucial example of how betrayal can be mastered as a tool for personal gain and political tactics in the fierce world of Westeros (Buckland 181).

The theme of betrayal goes beyond political deceptions to personal relationships as well. Characters like Shae betray Tyrion Lannister by testifying falsely against him at his trial, revealing how loyalties can be tested and shattered under threat or through manipulation (Tong, Urick 120.). These acts of betrayal not only add levels of complexity to character interactions but also highlight the fragile nature of trust and allegiance in a world where survival often depends on one's ability to dive through dangerous waters.

Through these acts of betrayal and their unlimited consequences, Martin explores the obscure aspects of human nature, focusing on the moral neutrality that is spreader the world of Westeros “seems to fit very well to the grim picture realism paints of world politics” Muno 136). Betrayal serves as a magical narrative device that challenges character’s beliefs, tests their loyalties, and forces them to confront the tough realities of a realm where deceit and treason is hidden behind every corner.

In *Storm of Swords*, the theme of betrayal manifests as a powerful force that changes destinies, drives conflicts, and underscores the intricate web of relationships that define the complex composition of Martin's epic saga. As characters navigate the vicious waters of

Westeros, they must struggle with the constant threat of betrayal, knowing that trust can be a rare commodity in a world where alliances are fragile and loyalties are constantly tested.

2.1.2.1.2 In *Macbeth*

In William Shakespeare's *Macbeth*, the psychological development of the main characters, particularly Macbeth himself, is a central aspect of the play's exploration of ambition, guilt, and moral decline. At the beginning, Macbeth is portrayed as a valiant and loyal Scottish general, highly regarded for his bravery and expertise in battle. Yet, his meeting with the witches and their prophecy, ‘‘ Then live, Macduff. What need I fear of thee?

But yet I'll make assurance double sure,

And take a bond of fate. Thou shalt not live,

That I may tell pale-hearted fear it lies,

And sleep in spite of thunder’’

After getting encountered with the witches he becomes obsessed with their prophecies which sets in motion a chaotic inner conflict as his ambition is stoked by his wife, Lady Macbeth, and he becomes consumed by a relentless desire for power (Chaudhary, Kumari 94). Initially hesitant and plagued by doubt, Macbeth's psyche is gradually consumed by guilt (Keller 43), hallucinations, and paranoia as he descends deeper into treachery and murder. He wrestles with his conscience, experiencing profound moral turmoil as he grapples with the consequences of his actions. Ultimately, Macbeth's psychological journey culminates in a descent into madness and despair as he confronts the futility of his ambitions and the inevitability of his downfall. Similarly, Lady Macbeth's psychological evolution is intertwined with her husband's, as she suppresses her own moral qualms and urges Macbeth to commit murder, demonstrating a capacity for ruthlessness and manipulation. However, as the consequences of their actions unfold, Lady Macbeth's psyche is gradually consumed by guilt

and remorse, leading to her descent into madness and despair. In contrast, Macduff undergoes his own psychological journey as he grapples with grief, vengeance, and the burden of leadership following the murder of his family at the hands of Macbeth. Devastated by his loss, Macduff experiences profound anguish and rage, but his grief fuels a determination to seek justice and overthrow the tyrant king, showcasing a psychological resilience and unwavering commitment to his cause (Wallace 152). Overall, the psychological development of the characters in *Macbeth* offers a nuanced exploration of the human psyche under the influence of ambition, guilt, and moral conflict, inviting audiences to reflect on the complexities of human nature and the enduring consequences of unchecked ambition and moral transgression.

2.1.3 Psychological Vexation

2.1.3.1 In *Storm of Swords*

Betrayal, a pervasive theme in George R.R. Martin's *A Storm of Swords*, delicately connects through the story, deeply affecting character's dynamics and plot developments. This theme of betrayal meets with multiple psychological theories, enriching the narration by providing profound perspectives into the characters' actions and relationships. Characters such as Walder Frey, Peter Baelish, Shae, and Daenerys Targaryen experience betrayals that serve as changing moments in the complex narrative of Westeros. Walder Frey's betrayal by Robb Stark finishes in the villainous Red Wedding, a vicious act that redefines the political landscape and seals the fate of House Stark. Peter Baelish's manipulation and planning of Joffrey Baratheon's death exemplify the complexity of power plays and deceit that characterize the Game of Thrones. Shae's betrayal of Tyrion Lannister through false accusations at his trial and Daenerys Targaryen's sense of betrayal by Ser Jorah Mormont and Barristan Selmy highlight the emotional complexities and moral dilemmas faced by characters in moments of treason (Burke 136). In other hands, the betrayal of Jon Snow by his Night's Watch brothers further emphasizes the psychological effect of betrayal and the complexities of loyalty and

honour in a world abundant with political intrigue and shifting allegiances. These betrayals, driven by personal motives, power struggles, and moral ambiguity, align with psychological theories that explore human behaviour in response to betrayal and conflict, such as trauma theory, defence mechanism theory, and social identity theory. The interplay between betrayal and psychological theories not only deepens the tale of *Storm of Swords* but also offers deeper exploration to the character's motivations, moral dilemmas, and emotional chaos within Martin's morally complex and emotionally charged world (Overing, Witthaus 16), where trust is a rare currency and loyalties are constantly tested in the unforgiving landscape of Westeros.

2.1.3.2 In *Macbeth*

In William Shakespeare's *Macbeth*, the characters' psychological development can be analysed through various psychological theories, giving clear identification into their motivations, conflicts, and transformations. Starting from Freudian theory, Macbeth's descent into madness and paranoia can be understood as a manifestation of unconscious desires conflicting with moral conscience (Henry 260). As an example, after dealing with the witches and hearing their prophecy, Macbeth's hidden ambition is released, leading him to think deeply about the regicide. This inner conflict between his desire for power and his sense of morality intensifies as the play progresses, he ends up driven to commit horrific acts and escalates into madness. Equally, Lady Macbeth's manipulative behaviour can be seen through the lens of social learning theory. Influenced by societal expectations of power and masculinity, she encourages Macbeth to seize the throne through any means necessary. Her notorious monologue, in which she calls upon spirits to "unsex" her and fill her with cruelty (Harris 290), illustrates her willingness to adopt traditionally masculine traits to achieve her ambitions, reflecting the societal pressures of the time. Consistently, cognitive-behavioural theory that tracks back from the Oedipus complex theory emphasizes Macbeth's cognitive distortions. His irrational beliefs about fate, triggered by the witches' prophecies, lead him to

believe he is invincible and untouchable by any man born of a woman. This cognitive distortion motivates his high confidence and blinds him to the consequences of his actions, resulting in his downfall. Existential psychology further defines character's existential dilemmas, like Macbeth's doubts of the meaning and purpose of his actions. In his famous monologue, Macbeth fights with the existential dread of a life devoid of meaning and the futility of his pursuit of power. Through these psychological discoveries, we get to dive deeper into the complex interplay of psychology and human behaviour depicted in Shakespeare's tragedy, enriching our understanding of the characters and their psychological journeys in *Macbeth*.

2.1.4 Moral Dilemmas and Gospel Truth

2.1.4.1 In *Storm of Swords*

In George R.R. Martin's epic tale, *A Song of Ice and Fire*, moral conflicts and religious beliefs intersect within the chaotic landscape of warfare, creating a narrative tale rich with complexity and details. Throughout the series, characters such as Tyrion Lannister and Jon Snow are driven into the heart of moral crisis, where the lines between right and wrong obscure among the hard truth of power struggles and political plots. To illustrate, Tyrion, known for his cunning intellect, often finds himself lost between his familial obligations and his own sense of morality, especially during his position as Hand of the King. His decisions, such as his controversial alliance with the Hill tribes in the Vale or his treatment of Shae, highlight the insecure balance between personal ethics and the demands of realistic governance in a world filled with treachery and deceit (Pearce43)

Religious beliefs also fill the fabric of Martin's world, with various faiths striving for influence and supremacy. The Faith of the Seven, prevalent in the Seven Kingdoms, shapes the structured hierarchy and moral codes of courtesy (Taylor 76), while the Old Gods of the Forest, revered by the Northmen, symbolize a deep connection to nature and ancestral

traditions. Meanwhile, the followers of the Lord of Light, including perplexing figures like Melisandre and Thoron of Myr, hold mystical powers and prophecies that drive the course of events across the realm. The clash of these divergent faiths often rise conflict and tension, as seen in the religious intensity surrounding the War of the Five Kings and the Red Priestess's influence over Stannis Baratheon's campaign (Palac 281).

Central to the narrative is the instinctive depiction of warfare, where battles are portrayed not as glorified spectacles, but as tough and harrowing affairs with extreme consequences.

Characters confront the brutal realities of combat, suffering with the loss of loved ones, the moral compromises necessary for survival, and the profound psychological cost of violence on both antagonists and victims. From the devastating Battle of the Blackwater to the sorrowful Red Wedding, Martin masterfully captures the human cost of war, underscoring the futility of conflict and the circular nature of violence that perpetuates the cycle of suffering and revenge.

Through these linked themes, Martin combines a compelling tale that transcends the confines of traditional fantasy, offering readers a critical exploration of morality, faith, and the human condition among the chaos of war and the clash of civilizations. In the morally ambiguous world of Westeros and beyond, characters are forced to confront their deepest convictions and suffer with the consequences of their choices, challenging readers to reflect on the ethical complexities of their own lives.

In *Storm of Swords*, the third book of the series, many moments highlight these themes. One significant example is the moral dilemma faced by Jaime Lannister when he decides to free Brienne of Tarth from the captivity of the Brave Companions, despite the risk to his own safety and reputation. Jaime's actions, driven by his evolving sense of honour and empathy, challenge traditional notions of knightly duty and loyalty to his family (J. Silverman, ARP 288).

Religious beliefs come into play through the character of Stannis Baratheon, who embraces the faith of R'hllor, the Lord of Light, as he believes it legitimizes his claim to the Iron Throne. Stannis's reliance on Melisandre, a priestess of R'hllor, and her prophecies exemplifies the influence of religious passion on political ambitions, leading to conflict with other factions and faiths across Westeros.

The brutality of warfare is widely depicted throughout the series, none further so than in the Battle of the Blackwater. In this unique conflict, the forces of Stannis Baratheon lay siege to King's Landing, resulting in a desperate struggle for survival as the capital's defenders, led by Tyrion Lannister, implement wildfire and other tactics to repel the invaders. The battle's depiction highlights the devastating price of war on both combatants and civilians, strengthening the hard realities faced by those caught in the middle of the conflict.

These examples from *Storm of Swords* exemplify the complex interaction between moral dilemmas, religious beliefs, and clash that characterizes George R.R. Martin's epic fantasy series. Through the experiences of its diverse cast of characters and the unfolding of its vast story *A Song of Ice and Fire* offers a profound exploration of human nature, ethics, and the consequences of choices made in the tribal of war and politics.

2.1.4.2 In *Macbeth*

In William Shakespeare's timeless tragedy *Macbeth*, moral dilemmas, religious beliefs, and warfare intersect to create a deeply nuanced exploration of human nature, ambition, and the consequences of unchecked power. At the heart of the play is the titular character, Macbeth, whose moral journey from noble warrior to ruthless tyrant is shaped by a series of fateful choices and supernatural influences.

Macbeth's descent into darkness begins with his meeting with the three witches, whose prophetic declarations triggers the flames of ambition within him. Inspired by their tempting

visions of royalty, Macbeth struggles with moral dilemmas as he reflects on the prospect of regicide (Stockholder 131), in the end guided his own ambition and the manipulations of his ambitious wife, Lady Macbeth, he submits to temptation and murders King Duncan while he sleeps. This marking act sets in motion a chain of events that will at the end lead to Macbeth's downfall.

Throughout the play, religious beliefs are invoked to emphasize the moral and spiritual dimensions of Macbeth's actions. References to divine justice and the consequences of sin infuses the text, reflecting the Elizabethan ideology of a universe governed by a moral order. Macbeth himself suffers with feelings of guilt and remorse, haunted by visions of the murdered king and tormented by the specter of his own damnation. In one of the play's most iconic lines, he regrets, "Will all great Neptune's ocean wash this blood, Clean from my hand? No, this my hand will rather, the multitudinous seas incarnadine, Making the green one red".

This conflict serves as both a background and a trigger for the unfolding tragedy. Macbeth's initial rise to power is predicated on competence in the field of battle, where he recognizes himself as a fearless and valiant warrior. However, the violence and massacre of predict the greater conflicts to come, as Macbeth's thirst for power drives him to further acts of treason and betrayal. The climax of the play concludes in a climactic battle between Macbeth's forces and those of Malcolm and MacDuff, symbolizing the inevitable clash between tyranny and justice.

In *Macbeth*, Shakespeare masterfully links together these themes to create a haunting reflection on the corrupting effect of ambition and the fragile nature of moral integrity. Through the tragic arc of Macbeth's character and the powerful depiction of ambition, fate, and conflicts, the play offers deep perceptions into the human condition, reminding the audience of the stable power of conscience and the destructive consequences of unrestrained ambition.

2.2 Section Two: The Inextricability of Betrayal: A Stylistic Analysis

Theme such as politics, power, and moral challenges in literature helps us to know more about the complex angles of human life through analysing characters behaviours and their language choice. Both *Macbeth* and *Storm of swords* exemplify an intensive examination of the storyline that investigate the complexities of language use, questioning characters personalities. By analysing these works through a psychological perspective allows us to understand more the mental complexities experienced by characters dealing with ambition, deceit and the search for life goals. Language choice plays a crucial role in both works affecting the character's personalities and its results on their inner conflicts. Shakespear's play deal with an important mental experience like *Macbeth* and lady Macbeth. For example, Macbeth's monologue reveals his inner conflict (Andrews 90), while he battles with his ambition and guilts. Lady Macbeth's convincing speech and choose of words and tactics highlights the complexities of gender role and power dynamics within their relationships. Moreover, in *Storm of Swords* book, the choice of language of characters such as Tyrion Lannister and John Snow show the cultural background and social standers of Westors. Language serves as a tool for exploring power dynamics and complex connections, self-expression and identification. Identity inquiry is a recurring theme that's goes in parallel with language choice in both works. Characters in *Macbeth* and *Storm of Swords* experience a significant change driven by ambition and external pressure. The complicated nature of human connection is portrayed in both works focusing on the impact of power on relationship. Political ambition and, oral ambiguity challenges betrayal, devotion and love. Macbeth's breach of believe and friendship with Banquo and Macduff shows the unlimited desire of ambition can hurt individual's connections. Similarly in *Storm of Swords*, John snow faced challenges of loyalty and honour with the Night watch.

In the end, both *Macbeth* and *Storm of Swords* deal with human experience going through concepts like desire, identity and the complexities of self-development.

2.2.1 A Storm of *Storm of Swords* Abridgement

The third book in George R.R. Martin's epic fantasy series, *A Song of Ice and Fire*, titled *Storm of Swords*, carries on the complex story of Westeros during the turbulent War of the Five Kings. The story takes place in various interconnected plot lines that cover the detailed universe of the Seven Kingdoms. After King Robert Baratheon's death, different groups compete for power over the Iron Throne, leading to chaos and violence looking for taking the authority of the seven kingdoms. Robb Stark, declared as the ruler of the North, fights against the Lannisters while struggling to secure alliances and maintain his honour amid political intrigue and personal betrayals (Pierce 43). Stannis Baratheon, believing in his rightful claim, looks for support from unexpected allies like the mysterious Melisandre, a priestess of the Lord of Light, in order to take on the Lannister rule. At the same time, Balon Greyjoy from the Iron Islands takes advantage of the situation to declare independence, while Joffrey Baratheon, supported by the sly Tywin Lannister, strengthens his power in King's Landing.

In the middle of political chaos, the characters confront significant betrayals that have lasting impacts on the story. Jaime Lannister faces surprising twists in his path while struggling with the concepts of redemption and honour, confronting betrayals from those he once trusted.

Sansa Stark learned how to handle political under the supervision of Petyr Baelish, also known as Littlefinger, a master manipulator whose devious plans frequently result in surprising acts of disloyalty. While seeking revenge, Arya Stark sees firsthand the severe outcomes of unkept promises and divided loyalties in a world full of deception. The key moments in the novel revolve around the well-known Red Wedding, a dramatic plot twist prompted by deceit and carried out by House Frey and House Bolton, which fundamentally alters the direction of the war and its characters. Martin's storytelling is an evident

examination of the harmful effects of power, the intricacies of loyalty, and the brutal truths of war (RR Martin 623). The prose depicts the harsh realities of war in Westeros. The storytelling in *A Storm of Swords* is highly rich words building, and well representation of character development. The novel won the Locus Award for Best Fantasy Novel and cemented Martin's status as a leading figure in the fantasy genre. This part is important in the overall story of *A Song of Ice and Fire*, pushing the plot towards more conflicts and discoveries in the following books, while keeping readers engaged with its detailed storytelling, moral ambiguity ideas, and memorable deceits that impact the characters' futures.

2.2.2 *Macbeth* Overview

William Shakespeare's *Macbeth* is a strong play that discusses the effects of ambition and the spread nature of betrayal. Set in Scotland, the play follows the rise and fall of Macbeth, a noble warrior whose surrounded with supernatural prophecies and subsequent actions resulting to his eventual downfall. The foundation to the story is the theme of betrayal, which is presented in various forms, changing the plot and shaping the characters' destinies.

At the heart of *Macbeth* hides the initial betrayal of King Duncan by Macbeth, who murders his king to realize his ambition of becoming king. This act of regicide is not just a personal betrayal but a profound violation of the natural and social order. Duncan is portrayed as a tolerant and just ruler, and Macbeth, his trusted friend and hand, is expected to protect him. The murder, motivated by the witches' prophecy and helped by Lady Macbeth's intuitions, marks Macbeth's moral fall and starts a series of events characterized by further treason and massacres. Additionally, Lady Macbeth's role in Duncan's murder highlights another level of betrayal (Lohse 11). Her manipulation and questioning of Macbeth's masculinity triggers him to commit the horrific act. She betrays not only Duncan but also her own inherent morality and eventually herself. Her break into madness and eventual death is a direct consequence of her guilt and the psychological torture perceived from their betrayal.

Macbeth's betrayal extends to his friend Banquo, who, like Macbeth, is given a prophecy by the witches. Macbeth's fear that Banquo's relatives will inherit the throne drives him to organize Banquo's murder (Bansal 70). This act signifies Macbeth's further moral detachment and paranoia, presenting how betrayal poisons relationships and engenders fear and isolation. Banquo's ghost haunting Macbeth symbolizes the hunt of his guilt and the consequences of his treachery.

Additionally, Macbeth's rule is marked by his betrayal of Scotland itself. His cruelty and the acts of murders of Macduff's family exemplify his tragic fall into a paranoid ruler, betraying the very kingdom he fought to rule. The chaos and bloody massacres under his reign reflect the disorder consequence by his essential betrayal, concluded in civil unrest and his eventual downfall.

Macduff's betrayal of Macbeth, though motivated by a sense of justice and revenge for his family's slaughter, serves as the play's resolution to the theme of betrayal. Macbeth's overconfidence in the witches' prophecies leads to his downfall, as Macduff, born through a Caesarean section and thus not 'born of a woman', fulfils the witches' prophecy in a way Macbeth did not wish. This final act of betrayal restores the natural order, with Malcolm, Duncan's rightful heir, ascending to the throne.

In conclusion, betrayal is the driving force in *Macbeth*, emphasizing the protagonist's rise to power and his eventual downfall (Debney 74). Shakespeare meticulously portrays the destructive nature of betrayal, illustrating how it leads to moral decay, psychological torment, and social chaos. The play serves as a poignant exploration of the dark side of human ambition and the inevitable consequences of treachery, both personal and political. Through Macbeth's tragic journey, Shakespeare reveals that betrayal, once set in motion, inexorably leads to a path of ruin and despair.

2.2.3 Symbolism and Imagery in *Storm of Swords* and *Macbeth*

2.2.3.1 In *Storm of Swords*

In George R.R. Martin's *A Song of Ice and Fire* series, symbolism and imagery serve as an important tool for serving deeper themes and emphasizing the complexity of the story. House sigils and words are signifying the values, histories, and aspirations of the noble houses, offering perspectives into their identities and driving their actions throughout the story. For example, the Lannister's' symbol of a golden lion symbolizes their wealth, power, and pride, while their words, "Hear Me Roar" and "A Lannister Always Pays His Debts", identify their dominance and cunning in pursuing their ambitions. Same as the Targaryen's' three-headed dragon symbol presents to their historical connection to dragons and their relentless pursuit of reclaiming the Iron Throne, with their words, "Fire and Blood", expressing their eagerness to employ force to achieve their goals (Battis, Johnston 296).

The Iron Throne itself is a powerful symbol of authority and the brutal realities of governance. Created from the swords of conquered enemies, its rough and uncomfortable appearance reflects the sacrifices and massacres required to gain power, as well as the inherent dangers of ruling. The continued struggle for control of the Iron Throne drives much of the conflict in the series, focusing the corrupting influence of ambition and the limits to which individuals will go to secure their positions of authority.

Dragons in the world of Westeros represent more than just fascinating creatures; they represent magic, power, and the legacy of House Targaryen. The birth of Daenerys's dragons symbolizes her transformation from a vulnerable individual into a powerful leader capable of changing the world. Their presence declares a rebirth of magic and the ability for significant change in the political landscape of Westeros.

The Wall, a huge barrier of ice separating the Seven Kingdoms from the dangers beyond it, serves as both a physical and metaphorical divide. It represents the struggle against external threats like the White Walkers and the existential divide between the world of the living and the dead. Moreover, it represents the societal divisions within Westeros, especially the stark contrast between the honour-bound Night's Watch and the rest of the kingdom (Estell Frankel 254).

The fearful and unpredictable seasons of Westeros are central to the series' world-building, symbolizing the cyclical nature of life and the inevitability of change. The long winters and short summers serve as reminders of the fleeting nature of power and the impermanence of human endeavours, reinforcing themes of mortality and the transient nature of human existence.

Religious symbols, identifies in the various faiths of Westeros, offers perception into characters' beliefs and motivations. Whether it's the structured hierarchy of the Faith of the Seven, the reverence for nature and tradition in the worship of the Old Gods, or the fiery passion of the Lord of Light, religious symbolism adds depth to characters and their actions, often influencing the course of events in remarkable ways.

Adding to that, colours and clothing choices are applied to symbolizes allegiances, status, and character development. Sansa Stark's shifting attire reflects her evolving loyalties and survival strategies, while Cersei Lannister's preference for red and gold symbolizes her ambition, ruthlessness, and determination to maintain her family's power.

Overall, the rich novel of symbolism and imagery in *A Song of Ice and Fire* invites readers to explore deeper themes of power, identity, morality, and the human condition, rising the series beyond mere fantasy and marking it as a timeless work of literature.

In *A Storm of Swords*, George R.R. Martin combine a story of symbolism and imagery that adds depth and complexity to the narrative, elevating the reader's experience of the complex world of Westeros. Among the most iconic events in the series is the Red Wedding, a horrific display of betrayal and massacre that serves as a stark reminder of the ruthless nature of power conflicts within the realm (Renfro 384). Representing the fragility of alliances and the cost of ambition, the Red Wedding echoes throughout the story, leaving a lasting impact on both the characters and the readers. In other hands, the Purple Wedding, where King Joffrey meets his death, characterizes the precariousness of power and the unpredictability of life in Westeros, setting off a chain of events that shape the course of the story.

One of the essential character arcs in *Storm of Swords* is that of Jaime Lannister, whose journey is full with symbolism and imagery. His loss of his sword hand serves as both a literal and metaphorical disarming, stripping him of his physical distinguished bravery and forcing him to confront his identity beyond his skills as a warrior. Through his subsequent growth and transformation, Jaime embarks on a path of redemption and self-discovery, cast the levels of his past to reveal deeper facets of his character.

The Wall, a huge barrier of ice separating the worlds of the living from the dangers beyond, stands as a powerful symbol of the existential threats facing Westeros. The icy, isolated landscape surrounding the Wall serves as a stark reminder of the tough realities of life in the North, where danger setts around every corner (Dyson 71). The threatening presence of the White Walkers and the forces of darkness further accentuates the apprehension atmosphere, underscoring the fragility of life in the realm.

Among the chaos and fear, the dire wolves, especially those linked to the Stark children, appears as symbols of loyalty, strength, and familial bonds. Their presence serves as a constant reminder of the Stark family's heritage and unity, even as they are scattered across

the realm. Through their connection to the dire wolves, the Stark children find comfort and strength, creating a bond that transcends the trials and tribulations they face (Lowder 109.).

To resume, George R.R. Martin's masterful use of symbolism and imagery in *Storm of Swords* elevates the narrative to new levels, inviting readers to explore themes of power, betrayal, redemption, and identity in the complex world of Westeros. With each carefully crafted symbol and evocative image, Martin creates a rich and fascinating reading experience that continues to captivate audiences around the world.

2.2.3.2 In *Macbeth*

In *Macbeth*, symbolism and imagery are paramount in constructing the thematic foundation and atmospheric levels of the play, offering deep compositions into the characters' psyche and moral dilemmas. One of the most crucial symbols is blood, which permeates the narrative as a visceral reminder of guilt, violence, and the unliked consequences of ambition. From the opening scene, where Macbeth is described as 'unseamed' from the 'nave to the chops' after battle, to Lady Macbeth's infamous lament, "Out, damned spot! Out, I say!" as she desperately tries to cleanse her hands of imaginary blood, the motif of blood underscores the characters' moral decay and the heinous acts they commit in their ruthless pursuit of power (Muir, Edwards 66).

Furthermore, the interplay of darkness and light serves as a metaphor for the struggle between good and evil throughout the play. Darkness symbolizes the forces of chaos (Davis 95), the supernatural, and moral corruption, as exemplified by the witches' eerie appearances amidst thunder and lightning. Conversely, light represents goodness, order, and truth, serving as a beacon of morality amidst the encroaching darkness. When Macbeth murders King Duncan, he implores the stars to "hide your fires" and "let not light see (his) black and deep desires", highlighting his desire to conceal his nefarious deeds from the scrutiny of truth and righteousness.

Sleep emerges as a poignant symbol of innocence, peace” Macbeth has murdered sleep, and therefore, Macbeth shall sleep no more” (qtd Shakespear 39-40), and the natural order, which is grievously disrupted by Macbeth's regicidal ambition. Following Duncan's murder, Macbeth is haunted by a profound sense of guilt and remorse, lamenting that he has "murdered sleep," thereby severing his connection to the natural rhythms of life and condemning himself to a perpetual state of existential torment.

Moreover, nature imagery pervades *Macbeth*, serving as a mirror to the internal tumult and moral decay afflicting the characters. After Duncan's assassination, the night is described as ‘unnatural’, with the earth trembling in fear and the wildlife shrieking in protest, vividly illustrating the profound disruption of the natural order wrought by Macbeth's tyrannical ascent to power.

In addition, clothing symbolizes identity (Norman, Cohen 224) and the disjunction between appearance and reality in *Macbeth*. Macbeth's elevation to the throne is marred by his insecurity over the legitimacy of his authority, as he frets over wearing ‘borrowed robes’ that do not truly belong to him. Lady Macbeth's injunction to “look like the innocent flower, but be the serpent under it” encapsulates the theme of deception and the stark contrast between outward appearances and inner moral corruption.

Through these meticulously crafted symbols and imagery, Shakespeare masterfully delves into the darkest recesses of the human psyche, probing the depths of ambition, guilt, and moral culpability. *Macbeth* thus emerges as a haunting and timeless exploration of the human condition, offering profound insights into the nature of power and the fragility of the human soul.

2.2.4 Language Choice in *Storm of Swords* and *Macbeth*

2.2.4.1 Diction and Psychological Characterization in *A Storm of Swords*

In George R.R. Martin's *A Storm of Swords*, the language choices serve as powerful tools for depicting the intricate psyches of the characters, offering readers nuanced insights into their motivations, emotions, and internal conflicts. Across the sprawling narrative, each character's distinctive voice and perspective are meticulously crafted through their dialogue and narrative passages, enriching the tapestry of personalities that populate the world of Westeros.

Take Tyrion Lannister, for instance. His language is imbued with a sharp wit and cynical humour, reflecting both his intelligence and the defensive armor he has built up in response to a lifetime of ridicule and discrimination due to his stature (Attardo 168). Tyrion's dialogue crackles with clever wordplay and biting sarcasm, serving as a shield against the cruelty of the world around him. Similarly, Arya Stark's language is characterized by a blend of determination and vulnerability as she navigates the treacherous landscape of Westeros. Her terse, straightforward speech reflects her resilience and determination to survive, even as she grapples with the trauma of witnessing her family's downfall (Wee, Goh 83).

Conversely, characters like Cersei Lannister and Stannis Baratheon employ language that mirrors their arrogance, ambition, and ruthless pursuit of power. Cersei's dialogue drips with contempt and entitlement, reflecting her belief in her own superiority and her willingness to manipulate and betray those around her to achieve her goals (Cogman 3). Stannis, on the other hand, speaks with a rigid, unyielding tone, reflecting his unwavering commitment to duty and his steadfast belief in his claim to the Iron Throne, even in the face of overwhelming odds.

Moreover, the language choices in *A Storm of Swords* also serve to illuminate the internal conflicts and moral dilemmas faced by characters such as Jaime Lannister and Jon Snow.

Jaime's narrative is marked by introspection and self-doubt as he grapples with the

consequences of his past actions and struggles to reconcile his reputation as the King slayer with his desire for redemption. Jon Snow's language, meanwhile, reflects his sense of duty and loyalty to the Night's Watch, as well as his inner turmoil over his Stark heritage and his obligations as a sworn brother.

Throughout the novel, George R.R. Martin masterfully utilizes language to delve deep into the psyches of his characters, painting a rich and textured portrait of the human experience in all its complexity. Through their dialogue and narrative voice, readers gain intimate access to the hopes, fears, and desires that drive each character forward in their tumultuous journey through the world of Westeros. As a result, *A Storm of Swords* emerges as not just a gripping tale of political intrigue and epic battles, but also a profound exploration of the human condition and the myriad ways in which language shapes our understanding of ourselves and the world around us.

2.2.4.2 Diction and Psychological Characterization in *Macbeth*

In William Shakespeare's *Macbeth*, the language choices serve as intricate threads woven into the fabric of the characters' psyches, offering profound insights into their motivations, emotions, and internal struggles. Across the play's rich tapestry of dialogue, soliloquies, and asides, each character's distinct voice and perspective are meticulously crafted, enriching the reader's understanding of the complex web of ambition, guilt, and moral decay that drives the narrative forward.

At the heart of the play is the titular character, Macbeth, whose language undergoes a dramatic transformation as he descends from a noble warrior to a tyrannical ruler consumed by ambition. Initially, Macbeth's speech is marked by loyalty and valour, reflecting his status as a respected general in King Duncan's army. However, as he encounters the witches and becomes fixated on the prophecy of his ascension to the throne, his language becomes increasingly fraught with paranoia, ambition, and moral ambiguity. The famous soliloquy in

Act 1, Scene 7, in which Macbeth wrestles with his conscience and contemplates the consequences of murdering Duncan, showcases the internal conflict raging within him as he grapples with the temptation of power and the fear of damnation.

Equally compelling is the language of Lady Macbeth, whose manipulation and ambition drive much of the play's action. Her early soliloquy in Act 1, Scene 5, in which she calls upon the spirits to "unsex" her and fill her with "direst cruelty," reveals her ruthless determination to seize power by any means necessary. However, as the consequences of Duncan's murder begin to weigh heavily on her conscience, her language becomes increasingly tormented and guilt-ridden, culminating in her haunting sleepwalking scene where she desperately tries to cleanse herself of the metaphorical bloodstains of her crimes. The famous line "Out, damned spot! Out, I say!" encapsulates the depth of her guilt and the psychological torment she experiences as a result of her complicity in Duncan's murder. (Mouat, Westline 272-274)

Furthermore, the language choices in *Macbeth* also serve to illuminate the moral dilemmas faced by characters such as Banquo and Macduff. Banquo's cautious scepticism and moral integrity are evident in his refusal to embrace the witches' prophecies without reservation, while Macduff's righteous fury and grief over the murder of his family drive him to seek vengeance against Macbeth, even at great personal cost. Macduff's impassioned speech upon discovering the murder of his wife and children in Act 4, Scene 3, underscores the profound emotional impact of Macbeth's tyranny and the lengths to which he will go to avenge his loved ones. (Mouat, Westline 245)

In conclusion, William Shakespeare's masterful use of language in *Macbeth* allows readers to delve deep into the psyches of its characters, revealing the complexities of human nature and the timeless themes of ambition, guilt, and moral responsibility that continue to resonate with audiences today. Through their dialogue, soliloquies, and interactions, Shakespeare crafts a

vivid and haunting portrait of a world consumed by ambition and betrayal, where the consequences of one's actions reverberate with tragic inevitability.

2.2.5 Identity Inquiry in *Storm of Swords* and *Macbeth*

2.2.5.1 In *Storm of Swords*

In George R.R. Martin's epic fantasy series, *A Song of Ice and Fire*, the third instalment, *A Storm of Swords*, delves deeply into the intricate web of identity inquiries that various character's grapple with throughout the novel. These inquiries contribute significantly to the richness and complexity of the narrative, adding layers of depth to the characters and their interactions within the volatile political landscape of Westeros (Carroll 22). At the heart of Arya's character arc lies a profound struggle with her identity as a Stark amidst the chaos and upheaval of a realm torn apart by war. From the outset, Arya's journey is marked by her unwavering desire for revenge against those who have wronged her family. However, as she traverses through perilous circumstances, assuming various disguises and aliases, Arya's identity becomes increasingly elusive. Her experiences prompt introspection, raising fundamental questions about who she truly is and what she ultimately desires. Arya's time with the Faceless Men in Bravos further complicates her sense of self, as she undergoes rigorous training in the art of assassination, blurring the lines between Arya Stark and 'no one'.

Jon Snow's identity inquiry is deeply intertwined with the mystery surrounding his parentage and his sense of belonging. As a bastard of House Stark, Jon grapples with feelings of alienation and uncertainty regarding his place in the world. Throughout the series, revelations about his true lineage only serve to further complicate his already tumultuous journey, forcing him to confront the complexities of his identity and the implications of his heritage. Jon's time spent among the Night's Watch also shapes his identity, as he struggles to balance his vows with his growing sense of duty to the realm as a whole.

Jaime Lannister's identity inquiry is defined by his tumultuous relationship with honour and the burden of his infamous title as the King slayer. Throughout *A Storm of Swords*, Jaime undergoes a profound transformation as he reflects on his past actions and strives to redefine himself in the eyes of others. His internal struggle between the expectations of society and his own personal values drives him to question the very nature of honour and redemption. Jaime's captivity and subsequent journey with Brienne of Tarth serve as catalysts for his introspection, leading to moments of profound self-discovery and growth.

Sansa Stark's identity inquiry unfolds amidst the treacherous political machinations of the court in King's Landing. Forced to navigate a world filled with deception and betrayal, Sansa grapples with the conflicting pressures of fulfilling her duties as a noblewoman while asserting her own agency and identity. Her journey is marked by moments of resilience and self-discovery as she learns to adapt to her surroundings and forge her path forward. Sansa's experiences, particularly her marriage to Tyrion Lannister and later to Ramsay Bolton, further shape her identity, highlighting her strength and resilience in the face of adversity.

Perhaps one of the most poignant examples of an identity inquiry in *A Storm of Swords* is that of Theon Greyjoy, who undergoes a harrowing ordeal at the hands of Ramsay Bolton. Captured and tortured, Theon loses not only his physical autonomy but also his sense of self, ultimately being stripped of his identity and renamed 'Reek'. His struggle to reclaim his humanity and rediscover his true identity serves as a haunting exploration of the psychological toll of trauma and captivity. Theon's arc underscores the theme of identity as a fragile construct, easily shattered by the cruelties of the world.

In *Medievalism in A Song of Ice and Fire and Game of Thrones and A Storm of Swords*, George R.R. Martin masterfully weaves together these disparate narrative threads, exploring the complex interplay between identity, loyalty, honour, and selfhood. Through the lens of its multifaceted characters, the novel offers a profound meditation on the nature of identity and

the transformative power of self-discovery within a world fraught with conflict and uncertainty. Each character's journey serves as a compelling exploration of the human condition, resonating with readers as they navigate their own paths of self-discovery and growth.

2.2.5.2 In *Macbeth*

In William Shakespeare's tragedy *Macbeth*, the theme of identity permeates the narrative, intricately entwined with the psychological turmoil and moral degradation of its central characters. At the outset of the play, Macbeth is portrayed as a noble and honourable warrior, celebrated for his bravery in battle and admired by his peers. However, his encounter with the three witches and their prophetic declarations of his future kingship catalyses a profound transformation in his sense of self (N, Watson 790).

Initially, Macbeth grapples with conflicting facets of his identity, torn between his innate loyalty to King Duncan and the tantalizing promises of power offered by the witches. This internal conflict serves as a harbinger of the moral ambiguity that will come to define his character. As he succumbs to the temptation of ambition, Macbeth's identity becomes increasingly fragmented, his moral compass obscured by the allure of kingship (N, Watson 202).

The murder of King Duncan marks a pivotal moment in Macbeth's descent into darkness, as he crosses a moral threshold from which there is no return. The act itself is not only a crime against the king but also a betrayal of Macbeth's own sense of honour and integrity. His subsequent reign of terror, marked by further acts of violence and bloodshed, underscores the extent to which his identity has been corrupted by his lust for power.

Throughout the play, Macbeth's sense of self is further eroded by his wife's manipulation and his own paranoia. Lady Macbeth, driven by her own ambition, urges her husband to seize the

throne through treachery and deceit. In doing so, she challenges traditional gender roles and subverts societal expectations of femininity, embodying a ruthless ambition that rivals that of her husband. However, her own sense of identity is ultimately consumed by guilt and madness, highlighting the devastating consequences of unchecked ambition.

The witches themselves serve as enigmatic figures whose influence on Macbeth's identity is both mysterious and profound. Their prophecies set in motion a chain of events that ultimately lead to Macbeth's downfall, raising questions about the nature of fate and free will. Are the witches' mere catalysts for Macbeth's actions, or do they possess a deeper understanding of human nature and destiny?

By the play's conclusion, Macbeth is a broken man, stripped of his humanity and consumed by nihilism. His final soliloquy, "Tomorrow, and tomorrow, and tomorrow", encapsulates his existential despair and the futility of his quest for power. In death, Macbeth is reunited with his true self, a tragic figure whose identity has been irrevocably altered by his insatiable ambition.

In *Macbeth*, Shakespeare masterfully explores the complexities of human identity and the corrosive effects of unchecked ambition. Through the tragic arc of its central characters, the play offers a timeless meditation on the nature of morality, fate, and the eternal struggle between good and evil.

2.2.6 Complexity of Human Relationships in *Storm of Swords* and *Macbeth*

2.2.6.1 In *Storm of Swords*

In *A Storm of Swords* by George R.R. Martin, the complexity of human relationships is a central theme that permeates the narrative, adding layers of depth to the characters and their interactions. Throughout the novel, familial bonds are explored with intricate detail, showcasing the dynamics within households such as the Stark family. Here, loyalty, duty, and

love intersect amidst the turmoil of war and political intrigue. The Stark siblings, particularly Arya and Sansa, provide contrasting perspectives on familial ties. Arya's journey, marked by separation and loss, underscores the enduring strength of familial love even in the face of adversity. Sansa's experiences, on the other hand, shed light on the complexities of familial expectations and societal pressures, highlighting the tension between personal desires and familial duty (Johnston 190).

Moreover, the political landscape of Westeros serves as a backdrop for a myriad of complex relationships characterized by alliances and betrayals. Characters form alliances out of necessity or ambition, often at the expense of personal loyalties and friendships. The intricate web of relationships adds layers of complexity to the narrative, as characters navigate shifting allegiances and hidden agendas. For instance, the alliances forged by characters like Tyrion Lannister and Tywin Lannister reveal the pragmatic nature of political relationships, while the betrayals suffered by characters like Robb Stark and Catelyn Stark underscore the treacherous nature of Westeros politics (Carroll7).

Romantic relationships are also fraught with complexity in *A Storm of Swords*, as characters navigate passion, desire, and betrayal. The tumultuous romance between Jaime Lannister and Cersei Lannister, for example, exemplifies the blurred lines between love and duty. Their forbidden love defies societal norms and familial expectations, leading to a cascade of consequences that reverberate throughout the narrative. Similarly, the forbidden love between Jon Snow and Ygritte highlights the challenges of romance in a world torn apart by conflict, as the couple grapples with their loyalties to their respective factions while navigating their feelings for each other (Carroll 86).

Furthermore, master-servant relationships are marked by power imbalances and complexities of their own. Characters like Tyrion Lannister and his sells word companion Bronn, or Daenerys Targaryen and her loyal advisor Jorah Mormont, navigate the nuances of loyalty,

trust, and mutual respect amidst their disparate social standings. These relationships are characterized by a delicate balance of power and dependence, with both parties seeking to advance their own interests while maintaining a semblance of trust and camaraderie.

Friendships and loyalties are tested and reshaped in the crucible of conflict, revealing the true depths of character and the strength of bonds forged in adversity. Characters like Tyrion Lannister and his unlikely friendship with Bronn, or Jon Snow and his companions in the Night's Watch, showcase the enduring power of camaraderie amidst the chaos of war.

Additionally, interactions across social strata highlight the complexities of class and privilege, with characters like Arya Stark and Sandor Clegane (the Hound) forming unlikely bonds despite their disparate backgrounds (Taylor 61), while others, like Sansa Stark and her interactions with the noblewomen of King's Landing, demonstrate the challenges of navigating social hierarchies.

In addition to these examples, other relationships in *A Storm of Swords* contribute to the rich tapestry of human connections depicted in the novel. The mentor-student relationship between Bran Stark and his mentor Jorden Reed explores themes of guidance, destiny, and sacrifice, while the friendships forged in the crucible of war among characters like Podrick Payne, Brienne of Tarth, and Ser Davos Seaworth showcase the transformative power of shared experiences. Overall, *A Storm of Swords* masterfully portrays the multifaceted nature of human relationships, inviting readers to ponder the intricacies of interpersonal dynamics and the enduring impact of relationships on individual identity and destiny.

2.2.6.2 In *Macbeth*

In William Shakespeare's tragedy *Macbeth*, the complexity of human relationships serves as a cornerstone of the narrative, intricately woven into the fabric of the characters' lives and driving the unfolding drama. At the heart of the play lies the dynamic and multifaceted relationship between Macbeth and his wife, Lady Macbeth. Their partnership is characterized

by ambition, manipulation, and ultimately, tragic downfall. Lady Macbeth's influence on her husband is profound, as she goads him into committing regicide in order to fulfil the witches' prophecy of his ascent to power. Their relationship serves as a chilling exploration of the corrupting influence of ambition and the moral compromises individuals are willing to make in pursuit of power. As the play progresses, their once-strong bond begins to fray under the weight of their crimes, with guilt and paranoia driving a wedge between them. Lady Macbeth's descent into madness serves as a poignant depiction of the psychological toll of their actions, highlighting the destructive consequences of unchecked ambition (Silverman 79).

Furthermore, Macbeth's interactions with other characters offer additional layers of complexity to his character and relationships. His relationship with Banquo, his former comrade-in-arms, is fraught with tension as Macbeth becomes increasingly paranoid about Banquo's descendants fulfilling the witches' prophecy of their own royal lineage. This jealousy and insecurity drive Macbeth to order Banquo's murder, further deepening the moral quagmire in which he finds himself. Additionally, Macbeth's interactions with Duncan, the king he ultimately betrays, reveal the internal conflict and moral ambiguity at the core of his character. Despite his loyalty and service to Duncan, Macbeth's ambition ultimately leads him to commit the ultimate act of treachery, betraying both his king and his own moral principles (White 11).

Moreover, the play explores the complexities of loyalty and betrayal through the relationships between Macbeth and his fellow nobles, as well as between Macbeth and his subjects. Characters like Macduff and Malcolm embody the ideals of loyalty and honour, standing in stark contrast to Macbeth's treachery and tyranny. Macduff's grief and rage over the murder of his family by Macbeth's orders fuel his determination to overthrow the tyrant king, culminating in their climactic confrontation. This conflict between loyalty to the rightful king

and loyalty to one's own ambitions underscores the themes of justice and morality that drive the play's tragic conclusion.

Additionally, the relationship between Macbeth and the supernatural elements in the play, namely the witches, adds another layer of complexity to his character. "First Witch:

When shall we three meets again

In thunder, lightning, or in rain?

Second Witch: When the hurly-burly's done,

When the battle's lost and won."

(Shakespeare act, scene1)

Macbeth's encounters with the witches and their prophecies serve as catalysts for his descent into madness and moral decay. His obsession with fulfilling their predictions reveals the extent to which he is willing to abandon reason and morality in pursuit of power. The witches' ambiguous nature and their influence over Macbeth further blur the lines between fate and free will, complicating our understanding of his character and motivations (Toshak 19).

Overall, *Macbeth* masterfully portrays the intricate web of human relationships, delving into themes of ambition, power, loyalty, and betrayal. Through the interactions between its characters, the play offers a nuanced exploration of the complexities of the human psyche and the consequences of unchecked ambition. Shakespeare's timeless tragedy serves as a poignant reminder of the fragile nature of morality and the destructive power of ambition unchecked by conscience.

Chapter Three: Toll and Fallout

Betrayal serves as a powerful and transformative theme in both William Shakespeare's *Macbeth* and George R.R. Martin's *A Song of Ice and Fire*, shaping the narratives and leading

characters towards tragic outcomes. *In Macbeth*, the ambition-driven betrayal of King Duncan by Macbeth and Lady Macbeth sets off a chain of treacherous acts that ultimately lead to their downfall. The play vividly illustrates how betrayal corrodes trust and morality, plunging the characters into a circle of guilt and regret.

Similarly, in Martin's epic saga, betrayal is pervasive within the intricate political landscape of Westeros. Characters like Eddard Stark, Robb Stark, and Jon Snow experience devastating betrayals that change their fates and the course of the story. Betrayal becomes a catalyst for vengeance and retribution, highlighting the precarious nature of alliances and loyalties in a world driven by power and desires.

Both narratives explore the consequences of betrayal on personal integrity and societal stability, emphasizing the universal themes of human frailty and ambition. Through these stories, Shakespeare and Martin invite reflection on the complexities of trust and the moral dilemmas faced when ambition overrides principles. The enduring resonance of betrayal as a narrative motif underscores its timeless relevance in exploring the darker facets of human nature and the tragic paths it can lead individuals and societies towards.

In Macbeth, Macbeth's initial act of betrayal against Duncan unfolds into a series of further betrayals, including the murder of Banquo and the slaughter of Macduff's family, driven by a relentless pursuit of power and the fear of losing it. Each act of betrayal not only deepens Macbeth's moral corruption but also highlights the destructive consequences of unchecked ambition. Similarly, in *A Song of Ice and Fire*, characters like Robb Stark, betrayed by his own bannermen at the Red Wedding, and Jon Snow, murdered by his sworn brothers of the Night's Watch, illustrate the far-reaching impacts of betrayal within a morally complex world.

Ultimately, these narratives caution against the seductive allure of ambition at the expense of honour and loyalty. They serve as poignant reminders of the fragility of trust and the profound

consequences of betrayal, resonating with audiences by tapping into fundamental aspects of human nature. The exploration of betrayal in literature not only enriches storytelling but also invites introspection into the moral dilemmas faced by individuals grappling with power and ambition in their pursuit of greatness.

3.1 Section one: Introduction to consequence:

3.1 Betrayal: An Ineludibly Tragedy

In both *Macbeth* by William Shakespeare and George R.R. Martin's *storm of Swords* series, betrayal is a fundamental theme that permeates the narratives, profoundly shaping the outcomes and tragedies of characters and events. Betrayal in these works serves as a catalyst for conflict, character development, and thematic exploration.

Betrayal in both *Macbeth* and *Storm of Swords* often leads to significant shifts in power dynamics. Characters betray their allies, friends, or family members in pursuit of power or to maintain their positions of authority. In *Macbeth*, for example, the titular character's betrayal of King Duncan propels him to the throne but also triggers a series of betrayals and power struggles that ultimately lead to his downfall. Similarly, in *A Song of Ice and Fire*, characters such as Cersei Lannister and Littlefinger betray those around them to advance their political ambitions, resulting in a constant reshuffling of power within the realm of Westeros (Lowder 240).

Furthermore, betrayal undermines the trust that character's place in one another, leading to a breakdown of relationships and alliances. In both works, characters struggle with the consequences of betrayal as they navigate a world where loyalty is scarce and deception is rampant. The erosion of trust breeds suspicion, paranoia, and isolation, driving characters to desperate measures to protect themselves and their interests. This theme of mistrust and

deception contributes to the atmosphere of uncertainty and treachery that pervades both narratives.

Moreover, betrayal introduces moral ambiguity into the stories of *Macbeth* and *Storm of Swords*. Characters are forced to confront ethical dilemmas as they weigh the consequences of their actions and alliances (Bloom 108.). Betrayals are often motivated by conflicting loyalties, personal ambitions, or survival instincts, blurring the lines between right and wrong. This moral complexity adds depth to the characters and challenges readers' perceptions of morality within the context of the stories.

Additionally, betrayal sets off a chain reaction of unforeseen consequences that reverberate throughout the narratives of both works. Characters may initially betray others to achieve their goals, only to find themselves ensnared in a web of lies, violence, and retribution. The fallout from betrayal can spiral out of control, leading to unintended outcomes and tragic endings for those involved. This theme of unintended consequences highlights the unpredictable nature of betrayal and its capacity to shape the fates of individuals and entire kingdoms.

betrayal is a central and multifaceted theme in both *Macbeth* and *Storm of Swords* shaping the development of characters and events in profound ways. From its role in driving power struggles and eroding trust to its implications for morality and destiny, betrayal serves as a rich and enduring motif that resonates throughout these timeless works of literature.

Understanding the consequence of betrayal is essential for analysing the themes and narratives of both *Macbeth* and *Storm of Swords* because it provides insight into the deeper layers of the stories and the complexities of human nature depicted within them.

Firstly, examining the result of betrayal allows readers to get the full extent of the consequences that arise from characters' actions. In both works, betrayals often lead to a chain

reaction of events that reverberate throughout the narratives, affecting not only the betrayer and the betrayed but also other characters and the wide world they inhabit. By exploring these consequences, readers gain a deeper understanding of the themes of power, morality, and fate that underpin the stories.

It also heightens the psychological and emotional impact it has on the characters involved. Betrayal can inflict profound wounds on both the betrayer and the betrayed, shaping their identities, motivations, and relationships with others. For example, in *Macbeth*, the titular character's betrayal of King Duncan triggers a descent into madness and despair, leading to his eventual downfall. Similarly, in *Storm of Swords* characters such as Jon Snow and Tyrion Lannister struggle with the emotional fallout of being betrayed by those they trusted, struggling to reconcile their personal values with the harsh realities of betrayal and deceit.

betrayal allows readers to explore the broader implications of trust, loyalty, and deception within the narratives. Betrayal often serves as a lens through which deeper themes and conflicts are examined, such as the corrupting influence of power, the fragility of human relationships, and the moral ambiguity of individual choices. By examining how characters live the aftermath of betrayal, readers can gain insight into the underlying moral and philosophical questions that drive the stories forward.

This analysis enables readers to appreciate the narrative intricacies and character development that emerge as a result. Characters' responses to betrayal reveal their strengths, weaknesses, and inner conflicts, shaping their arcs and contributing to the overall narrative trajectory. By closely examining how characters evolve in the wake of betrayal, readers can gain a deeper appreciation for the richness and complexity of the storytelling in both *Macbeth* and *Storm of Swords*.

3.2 Betrayal and power dynamics in *Macbeth* and *Storm of Swords*

Betrayal plays a significant role in influencing power dynamics in both *Macbeth* and *Storm of Swords*. In both works, characters betray their allies, friends, or family members to gain or maintain power, leading to shifts in power structures and the consolidation of authority by certain individuals.

In *Macbeth*, the titular character's betrayal of King Duncan serves as the catalyst for a dramatic shift in power dynamics. Macbeth's ambition drives him to betray Duncan and seize the throne, leading to his ascent as the new king of Scotland. However, this act of betrayal sets off a chain reaction of further betrayals and power struggles. Macbeth's paranoia and insecurity prompt him to betray and murder other potential threats to his rule, including Banquo and Macduff's family. Each act of betrayal further entrenches Macbeth's grip on power but also destabilizes the kingdom, leading to political unrest and rebellion against his tyrannical reign.

Same case, in, *Storm of Swords* betrayal is a recurring theme that shapes the power struggles within the realm of Westeros. Characters such as Cersei Lannister, Littlefinger, and Varys engage in fuelling schemes and betrayals to advance their political ambitions and consolidate power. For example, Cersei's betrayal of her husband, King Robert Baratheon, and her subsequent machinations lead to her own ascent to power as Queen Regent, despite the illegitimacy of her children's claim to the throne. Meanwhile, Littlefinger's betrayal of Ned Stark and his manipulation of the ensuing power vacuum contribute to the destabilization of the realm and the outbreak of the War of the Five Kings.

The consequences of power struggles motivated by betrayal are manifold and far-reaching. Political instability becomes as symbol of both *Macbeth* and, *Storm of Swords* as the betrayals and power grabs of ambitious individuals lead to internal strife and external threats to the stability of the kingdoms. Violence becomes a common means of asserting and maintaining

power, as characters resort to murder, warfare, and intrigue to eliminate rivals and secure their positions. Social upheaval follows in the wake of these power struggles, as the fabric of society is torn apart by distrust, fear, and division.

The act betrayal often breeds mistrust and paranoia among those seeking for power, leading to a cycle of betrayal and retribution that maintain the cycle of violence and instability.

Characters become increasingly isolated and vulnerable as they struggle to discern friend from rival in a world where loyalty is a rare currency. Ultimately, the consequences of power struggles motivated by betrayal are disastrous for both the individuals involved and the societies they live in, resulting in widespread suffering and destruction.

In conclusion, betrayal profoundly influences power dynamics in both *Macbeth* and *Storm of Swords* leading to shifts in power structures and the consolidation of authority by certain characters. The consequences of power struggles fuelled by betrayal are dire, including political instability, violence, and social upheaval, which wreak damage on the characters and societies caught in their wake.

3.3 Psychological Denouement in *Storm of Swords* and *Macbeth*

Betrayal inflicts profound psychological wounds on characters in both *Macbeth* and, *Storm of Swords* leading to themes such as guilt, paranoia, and the erosion of trust.

In *the hysteria of lady Macbeth*, the titular character experiences intense psychological turmoil as a result of his betrayal of King Duncan and subsequent acts of treachery. Macbeth's guilt weighs heavily on him after he murders Duncan, leading to hallucinations, sleeplessness, and a deep sense of moral decay. His conscience torments him with visions of the murdered king and Banquo's ghost, revealing the psychological toll of his betrayal. As Macbeth descends into madness, his paranoia intensifies, leading him to betray and murder others to secure his power and silence his perceived enemies. Ultimately, Macbeth's guilt and paranoia

consume him, driving him to a tragic end as he faces the consequences of his actions (Henry Coria 94).

In comparison to characters in *Storm of Swords* confront with the psychological consequences of betrayal as they live in a world characterized by deceit and treachery. Jon Snow, for example, experiences profound betrayal when he is stabbed by his fellow Night's Watch brothers in a mutiny orchestrated by his enemies. Jon's sense of betrayal is compounded by his deep commitment to the Night's Watch and his belief in the mission to defend the realm. The betrayal shakes Jon to his core, leading him to question his place in the world and his own sense of identity. Moreover, characters such as Tyrion Lannister and Sansa Stark experience the erosion of trust as they navigate the political intrigue and betrayal of the Game of Thrones. Their experiences of betrayal lead to feelings of isolation, mistrust, and vulnerability as they struggle to discern friend from foe in a world where loyalties are constantly shifting (Carroll 198).

accordingly, betrayal undermines the basics of trust and loyalty that bind characters together, leading to a breakdown of relationships and alliances. In both *Macbeth* and *Storm of Swords* characters betray their friends, family members, and allies in pursuit of power or self-interest, breaking the bonds of trust that once held them together. The destruction of trust leaves characters isolated and vulnerable, unable to rely on others for support or guidance. This theme of betrayal and its psychological consequences underscores the fragility of human relationships and the corrosive effects of deceit and treachery.

In *Macbeth*, the titular character grapples with intense guilt and paranoia following his betrayal of King Duncan. Macbeth's guilt manifests as hallucinations and tormenting visions of the murdered king, revealing the psychological toll of his actions. Despite his initial ambition and determination to seize power, Macbeth's guilt ultimately consumes him, leading to a descent into madness and despair. His behaviour becomes increasingly erratic and violent

as he seeks to silence his conscience and secure his hold on the throne. Moreover, Macbeth's paranoia drives him to betray and murder others whom he perceives as threats, further isolating him from those around him and fuelling a cycle of violence and betrayal.

Hence, characters in *Storm of Swords* struggle with the emotional fallout of betrayal as they discover the faithless politics of Westeros. Jon Snow, struggles to repair his sense of duty and honour with the betrayal he experiences at the hands of his fellow Night's Watch brothers. Jon's sense of betrayal leads him to question his place in the world and his own sense of identity, driving him to make difficult choices about where his loyalties lie (Schepp 107). Moreover, characters such as Tyrion Lannister and Sansa Stark cope with the emotional fallout of betrayal by adapting to their new circumstances and learning to navigate the treacherous political landscape of the Seven Kingdoms. Their experiences of betrayal shape their behaviour and motivations as they seek to survive and thrive in a world where trust is a rare commodity.

Above all, characters in both works are motivated by a desire for vengeance or justice in response to betrayal. In *Macbeth*, Macduff's betrayal at the hands of Macbeth drives him to seek revenge for the murder of his family, leading to a climactic showdown between the two characters. Similarly, characters in *Storm of Swords* such as Arya Stark and Oberyn Martell are motivated by a desire for vengeance against those who have wronged them, driving them to pursue their own paths of justice in a world marked by betrayal and deceit.

Consequently, characters in both *Macbeth* and *Storm of Swords* cope with the emotional fallout of betrayal in distinct ways, shaping their behaviour and motivations in response to the trauma they experience. Whether driven by guilt, paranoia, or a desire for vengeance, characters grapple with the consequences of betrayal as they navigate the treacherous landscapes of their respective worlds.

3.4 Betrayal and Relationship in *Storm of Swords* and *Macbeth*

Betrayal in both *Macbeth* and *Storm of Swords* strains and redefines interpersonal relationships, including friendships, marriages, and alliances, as characters grapple with the consequences of broken trust and shattered loyalty. (Jamison 100)

In *Macbeth*, betrayal fractures relationships at every level of society, leading to mistrust and suspicion among characters. Macbeth's betrayal of King Duncan strains his relationship with his wife, Lady Macbeth, as they become increasingly isolated from one another in their guilt and paranoia. Lady Macbeth's descent into madness further distances her from Macbeth, revealing the destructive effects of betrayal on their marriage. Moreover, Macbeth's betrayal of his former allies, such as Banquo and Macduff, strains his relationships with other members of the Scottish nobility, leading to further divisions and conflicts within the kingdom.

In a similar manner, in *Storm of Swords* betrayal redefines relationships between characters as they dive into the vicious politics of Westeros. Cersei Lannister's betrayal of her husband, King Robert Baratheon, strains her marriage and sets off a chain reaction of betrayals and power struggles within the Lannister family. Equally, characters such as Jon Snow and Sansa Stark experience the erosion of trust and loyalty within their respective alliances, as they grapple with the consequences of betrayal at the hands of their former comrades in the Night's Watch and House Bolton. The betrayal of friendships and alliances leads to fractured relationships and deepens the divisions between characters, driving them further apart as they struggle to survive in a world marked by deceit and treachery.

betrayal reshapes the dynamics of power and authority within interpersonal relationships, as characters vie for control and dominance in the wake of broken trust. In *Macbeth*, characters such as Macbeth and Lady Macbeth seek to consolidate their power through betrayal, leading to a breakdown of traditional hierarchies and social norms. Similarly, in *A Song of Ice and*

Fire, characters such as Cersei Lannister and Littlefinger manipulate and betray others to advance their own agendas, leading to shifts in power dynamics and the emergence of new alliances and rivalries.

These acts of cheating and betrayal strains and redefines interpersonal relationships in both *Macbeth* and *Storm of Swords*, as characters fight with the consequences of broken trust and shattered loyalty. Whether within marriages, friendships, or alliances, betrayal fractures the bonds that once held characters together, leading to mistrust, suspicion, and division as they navigate the treacherous landscapes of their respective worlds.

In both *Storm of Swords* and *Macbeth*, betrayal sets off a chain reaction of consequences that reverberate throughout the narratives, leading to themes of power, ambition, and the fragility of human relationships. While there are parallels in the consequences of betrayal between the two works, there are also notable differences that reflect the unique settings and characters of each story.

One significant theme in both *Storm of Swords* and *Macbeth* is the destabilization of power structures and the emergence of political instability in the wake of betrayal. In *Macbeth*, the titular character's betrayal of King Duncan leads to destruction of order within the kingdom of Scotland, as Macbeth's tyrannical rule sparks rebellion and civil war. Alike, in *Storm of Swords*, betrayals within the noble houses of Westeros fuel the War of the Five Kings, plunging the realm into chaos and bloodshed as rival factions vie for control of the Iron Throne. The consequences of betrayal are thus portrayed as far-reaching and catastrophic, leading to widespread suffering and destruction in both works.

likewise, both *Storm of Swords* and *Macbeth* explore the psychological toll of betrayal on the characters involved, leading to themes of guilt, paranoia, and existential despair. In *Macbeth*, the titular character's guilt over his betrayal of King Duncan drives him to madness and self-

destruction, as he grapples with the consequences of his actions. typically, characters in *Storm of Swords* such as Jon Snow and Tyrion Lannister experience profound psychological trauma as a result of the betrayals they endure, leading to feelings of isolation, mistrust, and existential despair. The psychological consequences of betrayal thus serve as a driving force behind the character arcs and narrative trajectories of both works.

Despite these parallels, there are also differences in the consequences of betrayal between *Storm of Swords* and *Macbeth* that reflect the distinct settings and narrative structures of each work. In *Macbeth*, betrayal is portrayed as a personal and individualistic act driven by ambition and greed, leading to tragic outcomes for the characters involved. In contrast, *Storm of Swords* presents betrayal as a systemic and pervasive force that permeates the entire social fabric of Westeros, leading to cycles of violence and betrayal that engulf the entire realm. Moreover, while *Macbeth* focuses primarily on the consequences of betrayal within the context of one character's rise and fall, *Storm of Swords* explores the consequences of betrayal on a broader scale, depicting the impact of betrayal on multiple characters and factions across the Seven Kingdoms.

last, *Storm of Swords* and *Macbeth* both explore the consequences of betrayal within the context of power, ambition, and the fragility of human relationships. While there are parallels in the themes and patterns of betrayal between the two works, there are also notable differences that reflect the unique settings and characters of each story. Ultimately, both works offer profound insights into the human condition and the moral complexities of betrayal, shaping the narratives and characters in profound and impactful ways.

3.5 Betrayal and Morality in *Storm of Swords* and *Macbeth*

In *Storm of Swords*, betrayal is a central theme that challenges traditional notions of loyalty, honour, and justice, presenting a morally complex and ambiguous portrayal of human nature. The series explores the moral implications of betrayal by depicting characters who betray

their allies, friends, and family members for personal gain or survival, often blurring the lines between right and wrong.

One way in which *Storm of Swords* challenges traditional notions of loyalty is by portraying characters who betray their oaths and commitments in pursuit of their own ambitions or self-interests. Characters such as Cersei Lannister and Littlefinger manipulate and betray those around them to advance their political agendas, disregarding the bonds of loyalty and honour that traditionally bind noble houses together. Besides, characters such as Jaime Lannister and Theon Greyjoy grapple with conflicting loyalties and allegiances, leading them to betray their own families and allies in pursuit of personal redemption or survival. By depicting characters who betray their oaths and commitments, *A Song of Ice and Fire* challenges the notion that loyalty is an inherent virtue, suggesting instead that loyalty is often a matter of convenience or self-preservation in the morally ambiguous world of Westeros.

thereupon, *Storm of Swords* challenges traditional notions of honour by portraying characters who betray their moral principles and ideals in pursuit of power or revenge. Characters such as Tywin Lannister and Roose Bolton commit heinous acts of betrayal and treachery in the name of maintaining their family's power and prestige, disregarding the principles of honour and decency that govern the behaviour of noble knights and lords. Moreover, characters such as Arya Stark and Sandor Clegane grapple with the consequences of betraying their own sense of honour and justice, leading them to question the moral complexities of their actions in a world where justice is often elusive and subjective. By depicting characters who betray their moral principles and ideals, *A Song of Ice and Fire* challenges the notion that honour is an absolute and immutable concept, suggesting instead that honour is often a matter of perspective and circumstance in the morally ambiguous world of Westeros (Jacoby 295).

whereas, *Macbeth* presents a more morally distinct portrayal of betrayal, in which characters who betray their allies and friends are ultimately depicted as morally reprehensible and

deserving of punishment (Clifton56). The titular character's betrayal of King Duncan is portrayed as an act of treachery and ambition, leading to his eventual downfall and death as punishment for his crimes. In the same way, Lady Macbeth's manipulation and betrayal of her husband are depicted as morally reprehensible acts that ultimately lead to her own demise. By presenting betrayal as a morally reprehensible act with clear consequences, *Macbeth* reinforces the traditional notion that betrayal is inherently wrong and deserving of punishment, contrasting with the morally ambiguous portrayal of betrayal in *Storm of Swords*.

Briefly *Storm of Swords* challenges traditional notions of loyalty, honour, and justice by depicting betrayal as a morally complex and ambiguous act that is often driven by personal ambition or survival. Characters who betray their allies and friends are portrayed as morally conflicted individuals grappling with the consequences of their actions, challenging the notion that loyalty and honour are inherent virtues in the morally ambiguous world of Westeros. In contrast, *Macbeth* presents a more morally clear-cut portrayal of betrayal, in which characters who betray their allies and friends are ultimately depicted as morally reprehensible and deserving of punishment. "False face must hide what the false heart doth know."

(Shakespeare act 1scene7) , Macbeth clearly admits to act loyal as a mask , while he is fully away that he is going to murder closest person himself.

3.6 Parallel Narratives in *Storm of Swords* and *Macbeth*

In both *Macbeth* by William Shakespeare and *Storm of Swords* series by George R.R. Martin, betrayal appear as a central motif that shapes the tragedies of characters and events. Despite the differences in setting and narrative style, both works delve into the profound consequences of betrayal, exploring themes of power, ambition, and the fragility of human relationships.

Betrayal in *Macbeth* and *Storm of Swords* often serves as a path for dramatic shifts in power dynamics. Characters betray their allies, friends, or family members in pursuit of power or

self-interest, leading to the consolidation of authority by certain individuals and the destabilization of existing power structures. In *Macbeth*, the titular character's betrayal of King Duncan propels him to the throne, setting off a chain reaction of further betrayals and power struggles within the kingdom of Scotland. Similarly, in *Storm of Swords* likewise characters such as Cersei Lannister and Littlefinger betray those around them to advance their political agendas, leading to the burst of conflicts and wars across the Seven Kingdoms. betrayal inflicts profound psychological wounds on characters in both works, leading to themes of guilt, paranoia, and existential despair. In *Macbeth*, the titular character grapples with intense guilt and paranoia after betraying King Duncan, leading to hallucinations and tormenting visions of the murdered king. Similarly, characters in *A Song of Ice and Fire* such as Jon Snow and Tyrion Lannister experience profound psychological trauma as a result of the betrayals they endure, leading to feelings of isolation, mistrust, and existential despair. The psychological consequences of betrayal drive the character arcs and narrative trajectories in both works, shaping the behaviour and motivations of the individuals involved.

overall, betrayal strains and redefines interpersonal relationships in both *Macbeth* and *Storm of Swords* leading to mistrust, suspicion, and division among characters. Marriages, friendships, and alliances are fractured as characters betray their loved ones and allies, revealing the fragile nature of human relationships in the face of betrayal. In both works, characters grapple with the consequences of broken trust and shattered loyalty, driving them further apart as they struggle to survive in a world marked by deceit and treachery.

Despite all the above, there are also differences in the consequences of betrayal between *Macbeth* and *Storm of Swords* that reflect the unique settings and narrative structures of each work. While *Macbeth* presents a more morally clear-cut portrayal of betrayal, depicting it as inherently wrong and deserving of punishment, *A Song of Ice and Fire* offers a more morally

ambiguous exploration of betrayal, highlighting the complexities of human nature and the ambiguous nature of morality.

In examining the portrayal of betrayal and its outcomes in *Macbeth* by William Shakespeare and *Storm of Swords* series by George R.R. Martin, it is essential to consider the influence of cultural, historical, and narrative contexts on the depiction of this theme.

Cultural and historical contexts play a significant role in shaping the portrayal of betrayal in both works. *Macbeth* is set in medieval Scotland and reflects the political and social circumstances of Shakespeare's time, including the rise and fall of monarchs and the Machiavellian politics of the era. Betrayal in *Macbeth* is framed within the context of feudal loyalty and the divine right of kings, where betrayal of a monarch is seen as a grave sin against both God and the state. This cultural and historical backdrop influences the moral and ethical dimensions of betrayal in the play, reinforcing traditional notions of loyalty, honour, and justice (adelno Sherman 199).

On the other hand, *Storm of Swords* is set in a fictional medieval world inspired by European history and mythology, but with its own unique cultures, religions, and political systems. Betrayal in *Storm of Swords* is depicted within the context of the feudal society of Westeros, where noble houses vie for power and influence through alliances, marriages, and betrayals. The cultural and historical context of Westeros shapes the portrayal of betrayal as a pervasive and systemic force that permeates the entire social fabric of the realm, leading to cycles of violence and betrayal that engulf the entire kingdom. (West 363)

subsequently, the narrative contexts of *Macbeth* and *Storm of Swords* influence the portrayal of betrayal and its outcomes. *Macbeth* is a tragedy that follows the rise and fall of its titular character, tracing the consequences of his betrayal of King Duncan and subsequent descent into madness and tyranny. The narrative structure of *Macbeth* focuses primarily on the

personal and individualistic ramifications of betrayal on Macbeth and those around him, exploring themes of guilt, ambition, and fate.

Despite, *Storm of Swords* is an epic fantasy series with a sprawling narrative that spans multiple continents and perspectives, weaving together numerous plotlines and character arcs. Betrayal in *Storm of Swords* is depicted on a grand scale, with consequences that resonate throughout the entire realm of Westeros. The narrative complexity of *Storm of Swords* allows for a more nuanced exploration of betrayal, revealing the link of characters and events across time and space.

the narrative contexts of *Macbeth* and *A Song of Ice and Fire* shape the portrayal of betrayal as a morally ambiguous and complex phenomenon. While *Macbeth* presents betrayal as inherently wrong and deserving of punishment, *A Song of Ice and Fire* offers a more nuanced exploration of betrayal, highlighting the moral ambiguities of human behaviour and the complexities of power dynamics. Characters in *A Song of Ice and Fire* grapple with conflicting loyalties and motivations, leading them to betray their allies and commit heinous acts in pursuit of their own ambitions or survival.

admittedly, the portrayal of betrayal and its outcomes in *Macbeth* and *Storm of Swords* is influenced by cultural, historical, and narrative contexts. While both works explore the consequences of betrayal in compelling and thought-provoking ways, they offer distinct perspectives on the moral, psychological, and societal implications of betrayal within their respective narratives. Through their exploration of betrayal, *Macbeth* and *A Song of Ice and Fire* invite readers to contemplate the complexities of human nature and the ambiguous nature of morality in the face of betrayal.

3.6.1 Conclusion

In analysing betrayal in both *Macbeth* by William Shakespeare and *A Song of Ice and Fire* series by George R.R. Martin, several key findings emerge, highlighting overarching themes and patterns that resonate throughout both works.

Firstly, betrayal serves as a catalyst for dramatic shifts in power dynamics. Characters betray their allies, friends, or family members to gain or maintain power, leading to the consolidation of authority by certain individuals and the destabilization of existing power structures. This theme of power and ambition is central to both *Macbeth* and *Storm of Swords*, underscoring the ruthless pursuit of power that drives characters to commit acts of betrayal.

Secondly, betrayal inflicts profound psychological wounds on characters, leading to themes of guilt, paranoia, and existential despair. Characters grapple with intense guilt and paranoia as they confront the consequences of their actions, driving them to madness and self-destruction. The psychological consequences of betrayal drive the character arcs and narrative trajectories in both works, shaping the behaviour and motivations of the individuals involved.

, thirdly, betrayal strains and redefines interpersonal relationships, leading to mistrust, suspicion, and division among characters. Marriages, friendships, and alliances are fractured as characters betray their loved ones and allies, revealing the fragile nature of human relationships in the face of betrayal. This theme of interpersonal relationships and the erosion of trust underscores the moral complexities of betrayal and its far-reaching consequences.

In general, the analysis of betrayal in *Macbeth* and *Storm of Swords* reveals recurring themes of power, ambition, psychological trauma, and the fragility of human relationships. Despite the differences in setting and narrative style, both works offer profound insights into the moral, psychological, and societal implications of betrayal, inviting readers to contemplate the complexities of human nature and the ambiguous nature of morality in the face of betrayal.

Understanding the consequences of betrayal is crucial for interpreting the broader themes, characterizations, and narrative structures of both *Macbeth* and *Storm of Swords*. By delving into the ramifications of betrayal, readers gain deeper insights into the complexities of human nature, the moral ambiguities of human behaviour, and the complex interplay of power dynamics and interpersonal relationships within the narratives.

Starting by exploring the consequences of betrayal sheds light on the underlying themes of the works. Betrayal serves as a lens through which deeper themes such as power, ambition, morality, and the human condition are examined. In *Macbeth*, betrayal exposes the corrupting influence of unchecked ambition and the tragic consequences of succumbing to one's darkest desires. In *Storm of Swords*, betrayal highlights the moral complexities of power struggles and the blurred lines between right and wrong in a morally ambiguous world.

In precision, understanding the consequences of betrayal deepens our understanding of the characters and their motivations. Characters' responses to betrayal reveal their strengths, weaknesses, and inner conflicts, shaping their arcs and contributing to the overall narrative trajectory. By examining how characters cope with the emotional fallout of betrayal, readers gain insight into their moral compass, their capacity for empathy, and their resilience in the face of adversity.

And by exploring the consequences of betrayal enriches our interpretation of the narrative structures of both works. Betrayal often sets off a chain reaction of events that drive the plot forward, leading to conflicts, resolutions, and character development. By tracing the ripple effects of betrayal throughout the narratives, readers gain a deeper appreciation for the interconnectedness of characters and events, as well as the overarching themes and motifs that underpin the stories.

In fact, understanding the consequences of betrayal encourages readers to reflect on broader ethical and philosophical questions raised by the works. What are the moral implications of betrayal? Can betrayal ever be justified? How do individuals navigate the complexities of loyalty, honour, and justice in the face of betrayal? By grappling with these questions, readers engage in a deeper dialogue with the texts, enriching their interpretation and appreciation of the works as a whole.

To sum up, understanding the consequences of betrayal is essential for interpreting the themes, characterizations, and narrative structures of both *Macbeth* and *Storm of Swords*. By exploring the moral, psychological, and societal implications of betrayal, readers gain deeper insights into the complexities of human nature and the ambiguous nature of morality within the narratives. Through this exploration, readers are invited to contemplate the enduring relevance of betrayal as a thematic motif and its profound impact on the human experience.

Conclusion

The comparison between *Macbeth* by William Shakespeare and *A Storm of Swords* by George

R.R. Martin exposes a profound investigation into betrayal, ambition, power, and the complexity of human being in different eras and literary genres. Despite their unique settings and writing styles, both literary works analyse the psychological effects of betrayal, the consequence of the unlimited ambition, and the moral ethics involving loyalty and deception. By comparing both story lines, highly concentrated on betrayal and unlimited ambition. This serves to demonstrate how storytelling methods have changed over the years, yet continue to investigate human complexity and behaviour.

By studying the similarities between these two works it allows the readers to have a clearer understanding of how writers such as Martin are influenced by Shakespearean tragedy and add their own perspectives into similar traditional themes. By studying betrayal in *Macbeth* and *A Storm of Swords* we demonstrate the ongoing Importance of this theme in literature and

highlights authors' use of storytelling to provide insight into human experiences and encourage critical reflection. Both Shakespeare and George RR Martin use ambiguous plots, supernatural elements, and intricate characters to dive into the depths of human ambition and the consequence of betrayal. Comparing these literary masterpieces emphasizes the enduring presence of themes such as betrayal, ambition, and power, showing how literature still influences our perception of the world and human behaviour.

Additionally, the difference in storytelling techniques between *Macbeth* and *A Storm of Swords* shows how storytelling has evolved through the years. Shakespeare's play is famous for its lyrical conversations, powerful monologues, and intense feelings, whereas Martin's novel illustrates contemporary fantasy through its complex storyline, the creation of fantasy in the story and complicated characters. Readers can admire the lasting power of traditional literary styles and learning how these themes can be adapted to different storytelling

environments when looking at these two works together. The examination emphasizes how writers such as George RR Martin pay homage to the literary traditions while incorporating their own creative elements, showing the lasting impact of Shakespeare and other ancient authors on modern literature.

the common element between William Shakespeare's *Macbeth* and George R.R. Martin's *A Storm of Swords* explores how themes such as betrayal and ambition remain relevant in literature throughout the ages. Both works of literature set in different places and styles, masterfully portray the complexity of human actions and the results of sacrificing one's principles. Studying these stories helps us to study the psychological impact of betrayal and understand how these themes continue to be relevant in various time periods and cultures. As literature explores human life and encourages critical thinking, comparing *Macbeth* and *A Storm of Swords* demonstrates the impact of storytelling in delving into the complexities of human existence.

Betrayal is not only a significant theme on literature that changes the course of narrative , but also shape the character's roles and gives them mystical characteristics , Shakespear for instance and his use of the theme to portray the treacherous acts of the protagonist Macbeth and his wife takes us on a discovery journey into the human's psyche how losing the limits and trading one's morality for power and reign resulted in Macbeth's self-distraction ,along with his wife who's betrayal led her into paranoia and madness, Equally in a *Storm of Swords* were George RR Martin successfully wrote the red wedding were he presented one of the greatest scenes of betrayal that marked the whole book series and made an incredible plot twist not only in the pursuit of power , but betrayal in this literary work specifically was the fuel that later on set the fire in Westeros , it triggered characters such as Arya Stark and Sansa to seek for revenge for their family's intendent treason by house Baratheon and the Frey's,

Betrayal also fuelled John Snow's curiosity through his self-identification journey and gain back the title that was his right born.

In conclusion, these works and despite their global diversity, historically, literary, and geographically were a source of inspiration and left a significant impact for passionate readers to discover the complexity of human beings and a detailed analysis to the human's psyche and the motifs behind any act of treason, murder and sometimes even loyalty could become a cover used to reach their objective.

This Thesis offers a wider perspective to the concept of betrayal in literary works and profound analysis of character's development to enrich readers' insights and identify the long and treachery path of betrayal.

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