



Hak Cipta Dilindungi Undang-Undang

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber:
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penyusunan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Unand.
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Unand.

PRESTIGE AS HIDDEN DESIRE OF TITUS IN SHAKESPEARE'S PLAY TITUS ANDRONICUS: A LACANIAN READING

A Thesis



**YUDIA RIFKI
07 185 032**

**ENGLISH DEPARTMENT - FACULTY OF LETTERS
ANDALAS UNIVERSITY
PADANG 2011**

Acknowledgements

Alhamdulillah. I praise in the name of Allah, the Merciful, the Compassionate, for His blessing in accomplishing this thesis. Invocation is also uttered to His beloved prophet Muhammad SAW, Allah blesses and gives him peace. Muhammad has brought us out of darkness to enlightenment.

Firstly, I want to express my gratitude to my honorable supervisors, **Gindho Rizano S.S., M.Hum** and **Wulan Fauzana, S.S, M. Eil**. Thank you for your great support, contribution, and patience in guiding me to finish my thesis. My gratitude also refers to my honorable examiner, **Edria Sandika, S.S., M. Hum, Marliza Yeni, S.S., M. A,** and **Seswita, S.S, M. Hum**. May God bless you and rewards you upon all of your kindness and willingness.

Secondly, I would like to give my special gratitude for my beloved mom, **Elza Fachrida**, who has sacrificed everything and worked hard to make better her children. I will not be like this without your love, prayer, and guidance. I thank my beloved sisters, **Sari Narulita, S.E** and **Marisa Refina, A. Md**, who always stand by my side and give me love, pray, and support to finish my study.

Then, my thanks also go to my friend **Triando S. Firma** who help me to finish my thesis. I also thanks to **Putri Irina Mayang Sari** and **Nurul Hidayah** for their support and help me lending their printer. My thanks also go for all English Department students of Andalas University, especially students of 2007, who have supported me.

Finally, I realize this thesis is far from perfect, but I hope it will be useful for everybody who needs it.

Padang, July 2011

The Writer

ABSTRAK

Skripsi ini membahas tentang hasrat tersembunyi di balik tindakan kekejaman tokoh utama Titus dalam drama Titus Andronicus karya William Shakespeare. Analisis bertujuan untuk mematahkan asumsi umum bahwa motif dari aksi pembunuhan dan kekejaman lainnya yang dilakukan oleh Titus adalah untuk membalas dendam kematian dan penganiayaan anak-anaknya. Penulis mengidentifikasi bahwa terdapat hasrat tersembunyi dibalik tindakan brutal Titus.

Dalam melakukan analisis ini, data utama diperoleh dari naskah drama Titus Andronicus. Penulis menggunakan pendekatan objektif dengan metode kualitatif yang dijelaskan secara deskriptif. Penulis menggunakan metode kepustakaan dalam pengumpulan data. Analisis hasrat tersembunyi tokoh Titus Andronicus dilakukan dengan menggunakan teori psikoanalisis dari Jacques Lacan, yaitu fase Imaginer dan fase Simbolik. Dalam analisis ini, penulis membaginya ke dalam tiga sub-bab, yaitu mengenai apa hasrat terpendam tokoh Titus Andronicus, asal mula Titus bisa memiliki hasrat tersebut, dan usaha-usaha Titus untuk mendapatkan kembali prestise sebagai hasrat terpendamnya di dalam teks.

Penulis menyimpulkan bahwa kehilangan prestise atau status sosial kebangsawanan dan popularitas sebagai prajurit terhormat kerajaan Romawi merupakan hasrat terpendam dari tindakan brutal Titus. Isu pembalasan dendam akan kematian anak-anaknya ditonjolkan untuk menutupi hasrat yang sebenarnya yang merupakan motif kekejaman tokoh utama Titus Andronicus, yang secara tidak sadar terpengaruh oleh kehilangan status sosialnya.

Kata Kunci: kekejaman, psikoanalisis, fase Imaginer, fase Simbolik, hasrat, prestise.

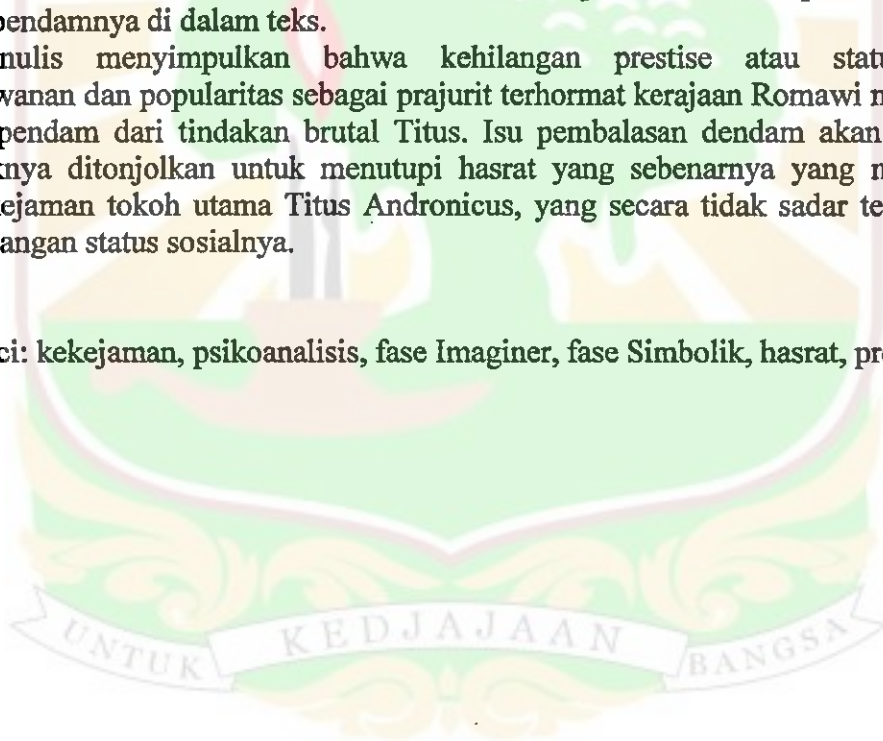


TABLE OF CONTENTS

	Page
DECLARATION	i
ACKNOWLEDMENT	ii
ABSTRAK.....	iii
TABLE OF CONTENTS.....	iv
CHAPTER 1: INTRODUCTION	
1.1 The Background of the Research.....	1
1.2 The Identification of the Problem.....	3
1.3 The Scope of the Research.....	4
1.4 The Objective of the Research.....	4
1.5 The Review of the Previous Research.....	4
1.6 The Theoretical Framework	
1.6.1 Sigmund Frued	8
1.6.2 Jacques Lacan	9
1.7 The Methods of the Research	
1.7.1 Collecting Data	13
1.7.2 Analyzing Data	13
1.7.3 Presenting the Result of Analysis	13

CHAPTER 2: THE PRELIMINARY ANALYSIS OF TITUS ANDRONICUS

2.1 Characters..... 14

2.2 Plot..... 20

2.3 Theme..... 23

2.4 Setting..... 24

CHAPTER 3: PRESTIGE AS HIDDEN DESIRE OF TITUS IN SHAKESPEARE'S PLAY TITUS ANDRONICUS

3.1 The Prestige of the Renowned Warrior; the Hidden Desire of Titus' Character in the Play Titus Andronicus 26

3.2 The Lack of Prestige as the Origin of Titus' Hidden Desire in the Play Titus Andronicus 28

3.3 The Attempts of Titus to Regain the Prestige as Hidden Desire in the Play Titus Andronicus..... 35

CHAPTER 4 CONCLUSION..... 45

BIBLIOGRAPHY..... 47

CHAPTER I

INTRODUCTION

1.1 The Background of the Research

William Shakespeare is one of the most prominent English playwrights since Renaissance period. He is also regarded as an icon of English literature that created many great works especially plays. His works have widely recognized by people. Most of his works can be analyzed from all sorts of literary approaches for literary studies. There are many interpretations have done to his works. In this case, the interpretation of Shakespeare's work Titus Andronicus.

The play Titus Andronicus was written in very early in his career, about 1590-1593. This is one of the best tragedies ever created by him. This play tells about the best and renowned warrior of Roman empire named Titus who takes revenge on murders of his innocent sons; Quintus and Martius, and also the raping and mutilation of his daughter, Lavinia, by antagonist characters; Tamora, Aaron, Chiron, and Demetrius. The play Titus Andronicus clearly exposes the murder, betrayal, slander, mutilation, rape and other heartlessness. Those atrocities begin from the murder of Mutius by Titus, his father, when he recklessly tried to get away his sister, Lavinia, who will make the Rome's empress by Saturninus and indirectly humiliates the new emperor and Roman Empire. It then continues with the death of Bassianus in Chiron's hand in the forest, and together with his brother, Demetrius, they rape

Lavinia and chop off both of her hands and her tongue. Aaron, the black Moor, the one who frames these deeds though, entraps Titus' sons, Quintus and Martius as the murderer of Bassianus, and he gets Titus' right hand by screwing him. In the middle of mess, Titus is shocked to see Lavinia has been raped and truncated by someone unknown. In this play, Shakespeare is able to construct the psychological complexity of the conflict in the play Titus Andronicus. These cruelties establish the early idea of the motive of Titus' retaliating measures. Revenge of losing children becomes the most assumption and superficial meaning for the cruel actions of Titus.

The reasons why the writer chooses the play Titus Andronicus are firstly this play is the earliest tragedy of Shakespeare. Secondly, this play presents the complex psychological conflict of the characters and as the most barbarous tragedy of Shakespeare. Lastly, the main reason for the writer chooses the play Titus Andronicus in this research is to break the dominant assumption about the motive of Titus' barbarous actions. Many interpretations claim this tragedy talks about the revenge of Titus. The writer argues that this interpretation is still arguable in the perspective of psychoanalysis. Indeed, there is something concealed and have not shown yet upon the cruel actions of Titus' character.

The explanations above make the writer interested in analyzing the hidden desire of character Titus Andronicus through his unconsciousness by using two phases of Lacanian psychoanalysis: *the Imaginary Order* and *the Symbolic Order*. The writer assumes that the idea of Titus' atrocity to pour his suffer of losing the

children by retaliating actions is disputable in order to conceal the true desire. By using Lacanian psychoanalysis, the writer finds that the prestige as a renowned warrior is the hidden desire of Titus that triggers all of his harsh actions. This hidden desire is able to deconstruct the superficial meaning of the play Titus Andronicus. Therefore, this research is entitled **Prestige as Hidden Desire of Titus in Shakespeare's Play Titus Andronicus: a Lacanian Reading.**

1.2 The Identification of the Problem

Shakespeare's play Titus Andronicus describes a nobler Titus, a brave general of Roman Empire who takes revenge on the death of his sons and the rape and mutilation of his daughter to the characters Aaron, Chiron, Demetrius, and Tamora. By utilizing the two phases of Lacanian Psychoanalysis: the Imaginary, and the Symbolic, the writer believes that there is such hidden motive behind all harsh deeds of Titus. He is described as a good father who later takes revenge on the murder of his family. Revenge is assumed as Titus' repression to conceal the true desire of him, which is lack of such delusional unity and completeness that he had before. In this research, the writer would break the dominant argument about the motive of Titus who kills his enemies just to take revenge on the death of his son and torture of his daughter.

1.3 The Scope of the Research

To conduct the research, the writer emphasizes the analysis into three statements as follows:

- a) The Prestige of renowned warrior; the hidden desire of Titus' character in the play Titus Andronicus;
- b) The Lack of Prestige as the origin of Titus' hidden desire in the play Titus Andronicus;
- c) The attempts of Titus to regain the prestige as his hidden desire in the play Titus Andronicus.

1.4 The Objective of the Research

This research is aimed to describe the hidden desire as a motive in taking revenge action through the unconscious mind of Titus Andronicus by using phases of Lacanian psychoanalysis. A play Titus Andronicus is believed to have the contradictive meaning like unconscious mind under superficial meaning of the text itself.

1.5 The Review of Previous Studies

In supporting this research, the writer conducted the previous studies related to the work Titus Andronicus and the psychoanalysis approach. During the library research, the writer finds out an English Department student, Faculty of Letters of

Andalas University named Rafika Putri Sania (2007) who has already analyzed the play Titus Andronicus for her thesis. Her thesis is entitled “The Revenge in William Shakespeare’s Play Titus Andronicus.” In her analysis, Rafika discussed about the revenge of character Titus Andronicus. She describes that Titus as a man who has good personality become the brutal because of his motivation to take revenge on suppression of his children. The writer uses data acquired through the literary work itself, Titus Andronicus, as the main data for the research and library research. This data is processed by using qualitative method and it is explained descriptively. Her undergraduate thesis concerns to the motivation of Titus Andronicus in taking avenge and the processes of his revenge into some effects such as murder, raping, and cannibalism by using the psychological approach that focus on Abraham Maslow’s theory. This thesis is useful to my research topic in order to argue on her analysis about the motive of Titus’ barbarous actions, which is said that this is all about taking revenge. The limitation of this analysis is the motivations behind the revenge action of character Titus in the humanistic psychoanalysis viewed by Maslow. Therefore, the author indicates that the taking revenge action of Titus is a kind of motivation to satisfy him and show his potency insides that mentioned as *self-actualization* (Maslow) and *growth motivation* (Helbert). This thesis will not form the basis of my research. Anyway, it will be helpful supplementary information for my research.

Related to the literary work that would be discussed, the writer found an English Department student of Faculty of Letters, Andalas University, Zuraidah Afni Rangkuti (2007) who has already analyzed the play Titus Andronicus for her thesis.

Her undergraduate thesis described about “Major Characters’ Actions in Getting the Object in Shakespeare’s Titus Andronicus.” In her undergraduate thesis, Zuraidah discussed about the form and actants chart and the structural function of each character in play Titus Andronicus. The writer uses data gained through the play Titus Andronicus, as the main data for the research and library research. This data uses qualitative method and descriptive analysis. His undergraduate thesis concerns on the complexity of structure of the play by identifying the relation and function each elements of character. This research uses Structuralism approach by A. J. Greimas about six actants; these are *Sender*, *Object*, *Subject*, *Opponent*, *Helper*, and *Receiver*. This thesis is helpful to my research topic in order to describe about the character, especially Titus Andronicus. The main limitation of this research is the revealing the complexity of the play by analyzing the relation between six actants by A. J Greimas. Therefore, the author indicates the relationship among the elements that reveal the complexity of the play. This undergraduate thesis will not form the basis of my research. Nevertheless, it will be helpful supplementary information for my research.

Related to the approach of this research, the writer finds out no student of Faculty of Letter, Andalas University has been used the psychoanalysis criticism developed by Jacques Lacan. Further, the writer discovers Keith Green and Jill LeBihan’s book *Critical Theories and Practice: a Course book* (1996), chapter 4, pp 174-177. In this writing, the authors review the Lacanian psychoanalytical reading about the story of *Peter Pan*. This book states the critique of Marjorie Garber, in her

Vested Interests, about representations of transvestism in culture. The authors use data gained through the book *Critical Theories and Practice: a Course book*. Garber's analysis focuses on the issue of the woman cross-dressed to play Peter on the stage becomes a central, not a marginal, issue. For Garber, the way to fix the meaning of *Peter Pan* is less through the presence of the phallus than through the absence of the penis. This analysis is useful to my research that shows Lacanian psychoanalysis in action on literary texts. As Garber stated, the character "Peter is a kind of Wendy Unbound, a re-gendered, not-quieted gendered alternative persona who can have adventures, fight pirates, smoke pipes, and cavort with redskins is certainly one feasible way of understanding him – and her. Peter can do all kinds of things that Wendy, Victorian girl-child that she is, is forbidden" (Green and LeBihan, 174).

The limitation of the analysis is the Garber interprets that Peter becomes the Other of Wendy when appear in her dreams as her alter ego. He is a phallic Wendy, both Wendy has imagined version of herself, and a woman take masculine power by goodness of her appearance in stage production. The woman who plays Peter can be explained as lacking the penis, when she comes off stage and disrobes. Therefore, the authors indicate that the Lacanian insistence that the penis and the phallus must be distinguished, and however it appears, no one ever have the phallus. This Lacanian reading will not form the basis of my research. However, it will be helpful supplementary information for my research.

1.6 The Theoretical Framework

In accomplishing this research, the writer uses some theories related to this study. The writer applies the psychoanalytical literary theory in order to analyze and discover the hidden desire through the unconsciousness of the character of Titus Andronicus and the text by using phases of forming the human psyche of Jacques Lacan's psychoanalysis. Psychoanalysis is proposed by Sigmund Freud and later used with other practitioners, especially Jacques Lacan.

1.6.1 Sigmund Freud

Psychoanalysis is formerly developed by Sigmund Freud (1856–1939) at the end of nineteenth-century in Vienna. Other practitioners later developed this theory, particularly Jacques Lacan (1901–81). The fundamental and greatest psychoanalysis discovery of Freud was the existence of a large part of the human psyche, “the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware—that is, **unconscious**—was one of [his] most radical insights, and it still governs classical psychoanalysis today” (Tyson, 12).

For Freud, the *unconscious* is not only the places of painful experiences and emotions, such as fears, guilty desires, and unresolved conflicts but also the sexual desire, pleasure, and other thing that we actually tend to hide and disallow the others to know it. However, unconscious keep trying to find the way out. Human mind do such self-mechanism, for example *repression* or erasing the pain experience from the

consciousness. Repression is not able to eliminate the painful experiences and emotions though. It rather gives force by making such substitutes of our experience and tries to look for the way out by disguising, distorting, and self-defeating ways. In order to keep repressed the desires in our unconsciousness, we are served by *defenses*. Defenses are the processes to keep unconscious exactly in their place and keep repressed in order to avoid it show up. French psychoanalyst, Jacques Lacan also uses the idea of unconsciousness as re-reading Freud.

1.6.2 Jacques Lacan

The traditional or classic psychoanalysis is developed by Sigmund Freud and preceded the modern psychoanalysis to other practitioners. Nevertheless, the writer would not use the psychoanalysis theory by Freud, but pro-Freudian thinker named Jacques Lacan who was a French practicing psychoanalyst. His writing *Écrits* was published firstly in the 1930s, but the impact has grown in 1966. His opinion that "the unconscious is structured like a language. His procedure is to recast Freud's key concepts and mechanisms into the linguistic mode, viewing the human mind not as pre-existent to, but as constituted by the language we use." (Abrams, 252)

Lacan made controversy of a radical rereading and rewriting of Freud's texts, especially relating to the development of recognizes the 'self'. He proposed his new own style of teaching and practicing of psychoanalysis in several schools for training analysts that he built. Lacan discusses three concepts of human psyche; these are need, demand, and desire, which simply relate to two phases or stages of the

development of Subject, these are *Imaginary Order* and *Symbolic Order*. Furthermore, those phases are explained in the following state:

Imaginary Order is the pre-verbal or pra-linguistic, the realm before the acquisition of language in human mind. This realm is illustrated where live the pre-Oedipal infant starts to identify the self or subject. Imaginary order is the world of fullness, completeness, and delight. The infant senses itself as a whole that illusory control over its environment. This is the first time the infant learns the absence or presence of satisfaction. The Imaginary Order is indicated by presenting *the mirror stage*. Mirror stage is “the moment when the infant learns to identify with his or her image in a mirror, and so begins to develop a sense of a separate self that is later enhanced by what is reflected back to it from encounters with other people” (Abrams, 252). It means that the infant begins to recognize itself as the image in the mirror. The infant then realizes its separation with the unity or completeness with its. The infant views the image of reflection as itself through mirror stage and the other people.

The Imaginary Order is essentially not the world of the imagination, rather the world of perception. In this realm, human experience through neither images nor words. It “...occurs between the ages of six and eighteen months, when the child first recognizes itself in a mirror as a seemingly coherent and whole entity” (Hitchcock, 158). Child or baby tries to identify self as other that is seen in mirror where the child becomes aware to the concept of ‘self’ as a reflection image of mirror. This is the moment before the child can speak or even walk. The child recognizes him/herself as

other, as an objectification of itself in an image whose point of view and position are external. Hence, ego is created through an illusory representation, which Lacan calls *misrecognition*. The Imaginary is the identification of *self as other* as well as *self and other* structured by this logic of misrecognition. It actually describes the function of the ego through the process of identification. The baby or infant has not aware yet the physical boundaries of its body.

Through the *mirror stage*, the child then begins to enter the *Symbolic Order*. Lacan refers the acquisition of language as initiation into the Symbolic Order. It means the world known through language, which is symbolized by way of language and other representational systems of language. Jacques Lacan explains that desire appears since we enter the Symbolic Order which "...constitutes our most important experience of loss, and it is one that will haunt us all our lives" (Green and LeBihan, 28). It means that desire is our effort or stimulus to seek the illusory experience about the feeling of unity and completeness in Imaginary Order that has lost. We spend our entire lives pursuing this lost. Lacan refers the lost object of desire as *objet petit a* - the illusory experience of unity. From the perspective of the character of Titus Andronicus, he experiences the separation with his illusory experience. Object *a* means our lost object of feeling of unity and completeness with mother, and even the world that separate us since the entrance of Symbolic Order. The *a* means *autre*, the French word for 'other'. In the play Titus Andronicus, the illusory experience of Titus refers to his hidden desire as the feeling of unity and completeness with the

Roman Empire. The book *Critical Theory Today* (2006) notes that “...*objet petit a* also refers to anything that puts me in touch with my repressed desire for my lost object” (Tyson, 28). We become ourselves from what *Other* perspectives about who we are. Lacan claims that desire is always the desire of the *Other*. This is what Lacan means when he capitalizes the word *Other* in discussing the Symbolic Order is “*Other* refers to anything that contributes to the creation of our subjectivity, or what we commonly refer to as our “selfhood” (Tyson, 31).

The child becomes able to identify *self* within the Symbolic, because of language. The union and completeness “...of the infant with the world, its non-differentiation, is disrupted by the intervention of a third term, that of the patriarchal law, or the Name of the Father, the *nom du père*” (Green and LeBihan, 164) that constitutes and governs subjectivity. For this reason, Lacan sometimes calls the Symbolic as the patriarchal law, *le Nom-du-Père* - the Name of the Father. It composes and signifies the God-like authority and prohibition. The moments of schism of the Imaginary by the *nom du père* establish the Desire. It means that the motivation to return to the utopian state of the Imaginary where there is coherence, oneness, or unity of thing that the subject has been disallowed. However, one might not be fulfilled by another desire. The loss of the Imaginary is a permanent one. However, this Desire is repressed in the unconscious.

1.7 The Method of the Research

1.7.1 Collecting Data

To complete this research, the writer uses library research to collect all data and information to support this research. The data essentially consist of two parts; there are primary data and secondary data. Primary data is William Shakespeare's play Titus Andronicus that would be analyzed and secondary data is all information from books and internet related to the topic.

1.7.2 Analyzing Data

In analyzing data, the writer uses Psychoanalytic Criticism, especially Jacques Lacan's two stages of forming unconsciousness; the Imaginary Order and the Symbolic Order. These theories help the writer to analyze lack of prestige as the hidden desire of Titus Andronicus in taking revenge and others actions through phases of Lacanian psychoanalysis.

1.7.3 Presenting the Result of Analysis

The writer thus uses descriptive method to present the data. The data is presented descriptively in this analysis by quoting the sentences of dialogue from the drama that relevant to the analysis.

In the next chapter, the writer will discuss about the preliminary analysis including character, plot, theme, and setting of the play Titus Andronicus.

CHAPTER II

PRELIMINARY ANALYSIS

2.1. CHARACTER

Character can be defined as the fictional represented of a person drawn in the literary work, which is created by the author. In the book *A Glossary of Literary Terms (1999)*, M. H Abrams asserts the terms *flat* and *round* characters. Flat character is built around a single idea or quality and is presented without much individualizing detail who does not undertake important action. Round character is complex in temperament and motivation and is represented with subtle particularity who takes action of conflict in the work and influence by it (33).

2.1.1 Titus Andronicus

As the main character in this play, Titus Andronicus takes complex conflicts and then changes by that. Titus' character is the round character who plays the strong role of the story. He is "a nobler man, a braver warrior/ lives not this day within the city wall" (I. I. 25-26) and, on the other side, Titus is a father. This man has dedicated his life for ten years bringing the Roman Empire to the top of glory. He won many battles accompanying the Roman Empire to be the great kingdom. Titus Andronicus is the "patron of virtue, Rome's best champion/ successful in the battles that he fights" (68-69). He is the great defender of the Capitol. More than twenty valiant sons of Titus have bleeding and dead in the battle for the pride of Roman Empire. The empire honorably appreciates Titus

“from where he circumscribed with his sword/ and brought to yoke the enemies of Rome”, those are the Queen of Goths, Tamora and her sons, and Aaron, the general of Goths.

However, Titus later becomes such murderer and psychopath who take revenge on the death of his innocent sons: Quintus and Martius, and the raping and mutilation of his daughter, Lavinia. Titus then orders Lucius “Hie to the Goths and raise an army there” (III.1. 285). Titus later takes and binds Chiron and Demetrius whom tortured Lavinia, he says “hark, villains, I will grind your bones to dust/ and with your blood and it I’ll make a paste” (V.2. 181-182) to them. In the end, Titus kills Lavinia “whom [his] tears have made [him] blind” (V.3. 49) to end his shame. He also stabs Tamora while serve the pie containing the body of her sons. Finally, Titus’ brutality ends when the emperor, Saturninus, eventually kills him.

2.1.2 Saturninus

Saturninus is the eldest son of the late Roman king who later becomes new emperor. He is “...first-son that was the last/ that wore the imperial diadem of Rome” (I.1 5-6). Saturninus is such unkind person: impatient and ambitious. He is also round character in this play. Soon after Tribune accepted Saturninus to be the new emperor by admitted of Titus, He wants Lavinia to be the empress. However, Mutius asks his “brothers, help to convey her hence away” (290) and the emperor Saturninus feels humiliated by Titus and his sons, when he states, “I’ll trust by leisure him that mocks me once” (304).

Then, Saturninus speaks to Roman people that he chooses Tamora to be the empress of Roman Empire. At last, when Saturninus kills Titus in front of Lucius, Lucius also stab him until dead.

2.1.3 Bassianus

Bassianus is the brother of Saturninus, second-born of late Roman emperor. He is Lavinia's betrothed. Bassianus has good personality. He is humble and polite man. As a Prince of Rome, he gladly says "...I love and honor thee and thine/ thy noble brother Titus and his sons (I.1. 52-53)/... and will do till I die" (216) to greets Marcus Andronicus as his appreciation for the Andronicus. He is frightened when Saturninus asks Titus that will make Lavinia to be the empress, He then seizes Lavinia and get away. In the forest, Lavinia and Bassianus find the empress who is intimate with Aaron, the Moor. He thinks "the king [his] brother shall have note of this" (II.3. 85). Rather, Tamora's son, Chiron and Demetrius, murder him at the time they were arriving there.

2.1.4 Tamora

Tamora is the queen of the Goths who later become new empress of Rome while Saturninus declares "behold, I choose thee, Tamora, for my bride/ and will create thee Empress of Rome" (I. 1. 322-323). She is bad woman; crafty, the one who influence Saturninus' deeds in taking revenge on Titus Andronicus at the time she whispers to "...find a day massacre them all/ and race their faction and their family" to the emperor (I. 1. 453-454). Nevertheless, she loves Aaron.

Tamora comes alone into the forest when Aaron buries a bag of gold under a tree. She says “my lovely Aaron, wherefore look’st thou sad” (II.3. 10). It sees her intimate relationship with Aaron. Tamora asks his sons to kill Bassianus when he and Lavinia see her and Aaron in the forest. Tamora is dead in Titus’ hand when she visits to the Titus’ place with the emperor in the end of the play.

2.1.5 Aaron

Aaron is the Black Moor. He is a general war of the Goths who is captured by Titus. Secretly, Tamora and Aaron have intimate relationship. While Tamora is being taken new empress of Rome, he gets free playing role to take revenge on Titus Andronicus. He is despicable man, the one behind Lavinia’s torture. Tamora’s son have instructed by this Moor “fitted by kind for rape and villainy” of Lavinia (II. 1 116) and kills Bassianus, throwing the body to “...the hole where Aaron bid [them] hide him” (II. 3 186). Then he traps Titus’ sons, Quintus and Martius for Bassianus’ death by showing the bag of gold that he has been prepared before. Aaron makes up scenario to get Titus’ hand to get free Quintus and Martius by saying if “...any one of you, chop off your hand” to Titus and other as the ransom (III.1. 153).

2.1.6 Lavinia

Lavinia is the only daughter of Titus Andronicus. She is such a beautiful woman, “gracious Lavinia, Rome’s rich ornament” (I. 1. 55). Lavinia is the prince Bassianus’ fiancée, brother of new emperor. She is calm, obedient or loyal woman

who loves and honors her “...noble lord and father, live in fame” (161) Along with Bassianus, they encounter the intimate act between Aaron and Tamora in the forest. Chiron and Demetrius later rape Lavinia and chop off her both hands and tongue. Demetrius says, “She hath no tongue to call, nor hands to wash” anymore (II.4. 7). At last, she dies in Titus’ hand to end the shame of family. Titus says “die, die, Lavinia, and thy shame with thee” (V.3. 46) and stabs her in front of Saturninus and Tamora.

2.1.7 Mutius

Mutius is the flat characters that appear in the beginning of the play. He is one of Titus’ sons. Mutius is such a rebel man who resists his own father, Titus. He tried “...help to convey [Lavinia] hence away” (I.1. 290) with Bassianus. Titus then kills him as villain boy.

2.1.8 Martius and Quintus

Martius is one of Titus' sons who executed by Saturninus. He is the one who falls to the pit as Aaron trap. He is a kind of coward person. Martius pleads of Quintus by saying “...help me with thy fainting had/ if fear hath made thee faint, as me it hash” (II.3. 233-234)

Quintus is other Titus' son who is executed with Martius by the emperor after being deceived by Aaron as murderer of prince Bassianus. He is such dull person. At the time his brother falls to the hole, he thinks that if Martius “...canst not come to [him]: [he] come to thee” then he falls in too (II.3. 245)

2.1.9 Lucius

Lucius is another son of Titus. He is such a prudent and brave person who loves his Andronicus family. He says “sweet father, cease your tears; for at your grief/ see how my wretched sister sobs and weeps” to calm Titus when see Lavinia that had tortured (III.1. 136-137) Lucius is the only one who survive and being the new emperor in the end of the play. Lucius takes responsibility to urge “...the Goths and raise a power/ to be revenged on Rome and Saturnine” (III.2. 299-300) complying the order of Titus to avenge the Rome.

2.1.10 Chiron and Demetrius

Chiron is Goth prince, a son of Tamora who later become prince of Rome. He is wicked and criminal person who insanely “love[s] Lavinia more than all the world” (II. 4. 1) competing with his brother Demetrius. Together they torture Lavinia by cutting her tongue and other both hands. He also rapes Lavinia. Chiron disguises as Rape to deceive the mad Titus with his mother and Demetrius. Titus kills him by cutting off his body and bakes it into a cake of pie.

Demetrius is another Tamora's son who also loves Lavinia. For him “Lavinia is thine elder brother's hope” instead of Chiron (II.1. 74). Demetrius is evil, the culprit of Bassianus' death. He stabs Bassianus, and drags the body into the pit. His brother and he rape Lavinia and mistreat her until “she hath no tongue to call, nor hands to wash” (II.4. 6). Titus kills him when he tries to disguise as Murder to cheat Titus.

2.1.11 Marcus Andronicus

Marcus Andronicus is a noble Roman as Tribune of the people, old man, and brother of Titus. He is a good old man, loyal, and honest person as Bassianus respects to say “Marcus Andronicus, so I do affy/ in thy uprightness and integrity/ and so I love and honor thee and thine” (I.1 50-52). He is a flat character, which is not undertaking and influencing by substantial conflict in this play. He finds Lavinia, who has raped and tortured by someone, bearing in the park. As a good uncle, in order to save his nephew, Quintus and Martius from execution, he tries to give “his hand [that] hath been but idle; let it serve/ to ransom [his] two nephews from their death” (III. 1. 171-172). Marcus is a good man who keeps trying to give nice advice and make it neutral of any deeds and conditions caused by Titus, Lucius, Lavinia and others’.

2.2. PLOT

According to Abrams (1999), plot is an element of fiction that “...constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects” (224). Gustav Freytag, a German critic, in *Technique of the Drama* (1863), introduces an analysis of plot that is called Freytag's Pyramid. He describes the typical plot of a five-act play as a pyramidal shape, consisting of Exposition – Rising action – Climax or Turning point – Falling action – Resolution.

A play Titus Andronicus (1593) written by Shakespeare, for Exposition, is begun about the “returns [of] the good Andronicus to Rome/ renowned Titus,

flourishing in arms” (I.1. 40-41) from battle defeat the Goths together with his sons and other warriors. He returns with successful battle by bringing great trophies, Tamora as the Queen of Goths, her sons, and the general of Goth, Aaron the Moor. In other side, two princes of the late King struggle to “the imperial seat, to virtue concentrate/ to justice, continence, and nobility” being new emperor of Rome (I.1. 14-15). However “the people will accept whom [Titus] admits” (I.1. 225) and by his admission, prince Saturninus is then crowned to be new emperor of Rome.

The Rising action, the conflict might appear at the time the emperor Saturninus would make Lavinia to be the empress, “Rome’s royal mistress, the mistress of [his] heart” (I.1. 244), but it is rejected by Bassianus as Lavinia’s betrothed. That is about when Mutius “help[s] to convey [Lavinia] hence away” (I.1. 290) from Titus and the emperor. Unfortunately, Saturninus and Titus as well feel dishonored by them. Mutius’ deed forces him to face the end of his life in his father’s hand. Titus kills him for the honor of Rome. Marcus Andronicus shocked to “...see what [Titus] hath done/ in a bad quarrel slain a virtuous son” (I.1. 344-345). Then, Saturninus need not Lavinia anymore but he “...choose Tamora, for [his] bride/ and will create [her] Empress of Rome” (I.1. 322-323). Tamora, who is grudge of Andronicus, promises the emperor “...will find a day to massacre them all” (I.1. 453). One day, Bassianus and Lavinia find Aaron and Tamora act very private and suspicious in deep forest. Tamora’s sons come after and they stab Bassianus to abolish the witness. They take Lavinia who later they rape and rip her both hands and tongue.

The Climax of this story starts when Chiron and Demetrius harshly rape Lavinia and chop off her both hands and tongue. Aaron also traps Quintus and Martius to the hole that has laid the body of Bassianus. By showing the latter and bag of gold that Aaron secretly prepared before, Saturninus asks to "...drag them from the pit unto the prison" (II.3. 283) as murderer. Titus implores to Tribune to let his sons free by considering the whole things that he has done to Rome. Marcus, whom finds Lavinia in a park, comes to Titus. That is a time Titus becomes mad and wrathful of those painful incidents. He says "...he that wounded her/ hath hurt [him] more than had he killed [him] dead" (III.1. 91-92) While Marcus and Titus' other son, Lucius, try to calm his emotion, Aaron comes pretending that King has commanded him to take one of their hand to be a guarantee of Quintus and Martius' free. Titus realizes that it is just a trap when the messenger brings Quintus and Martius' head back.

The Falling action of this story appears when Titus laughs for his sorrow because he "ha[s] not another tear to shed" (III.1. 266). He plans to take revenge. Caused by Titus has no power anymore to dishonorable that he got from Roman empire, he instructs Lucius "hie to the Goths and raise an army there" (285) in order to defeat the emperor. After several days, Lavinia scares young Lucius when she suddenly runs after him. Instead, she wants to catch attention showing the villains who raped and tortured her from the book in the boy's hand.

For the Resolution of this play, Titus plays to take revenge on Tamora, her sons, and Aaron. Lucius, who concentrates on the Goths' army, succeeds in arresting Aaron and he tells the truth about the bad things that bear to Andronicus

family. In Rome, Tamora, Chiron, and Demetrius were disguised as Revenge, Chiron as Rape, and Demetrius as Murder. However, Titus who pretends to be insane realizes those figures. When Tamora leaves his sons, this chance is used by Titus to take revenge on their family. He asks Publius, Caius, and Valentine to bind Chiron and Demetrius. Titus enthusiastically cuts their throats, and slices them into pieces of pie that would be served up. Titus awhile tells the story of Virginius. He tells the story of the father who kills his own daughter to cure the shame. Titus suddenly kills Lavinia. Surprising on that, Titus reveals that Lavinia has already dead before by Chiron and Demetrius who ravished her. When the emperor orders to take them, Titus explains that "...they are, both baked in this pie" (V.3. 60) that he dishes up to the king and their mother, Tamora. Titus then stabs Tamora and the emperor then stabs Titus. As son, Lucius cannot let his father die in front of him and he then kills Saturninus. The last, Lucius is raised to be a new emperor of Rome by the tribunes of people.

2.3. THEME

Theme is one of fiction elements, which mean the central idea explored in a literary work. In the book the *Routledge Dictionary of Literary Terms*, Childs and Fowler (2006) said that, "a theme is always a subject, but a subject is not always a theme: a theme is not usually thought of as the occasion of a work of art, but rather a branch of the subject which is indirectly expressed through the recurrence of certain events, images or symbols." (239). The tragedy of Titus Andronicus takes the ideas about atrocity: murderer, betrayal, sufferings, and

deceitfulness. The theme or central idea of Shakespeare's play Titus Andronicus as the branch of subject expressed is the cruelty as retaliation actions of noble and renowned warrior of Roman Empire named Titus Andronicus. The atrocity of Titus, who avenges his suffering to the death of his sons and torture of his daughter is the main idea of this play.

2.4. SETTING

As an element of fiction, Setting is the environment in which a story takes place including the time and period of history, the place, the living conditions, and the social climate. A work Titus Andronicus clearly describes about the Roman Empire, which is located in Italy, Europe. This story was taking time approximately the 200-100 B.C at the time Roman Empire was in decline. At least, several main places are taken in this story, for example: the Capitol in Rome when firstly Bassianus conveys "...the eyes of royal Rome/ keep then this passage to the Capitol" (I. 1. 11-12). The next place is the forest, which "the fields are fragrant and the woods are green" (II. 2. 1-2). Titus invites the emperor to the hunt in the forest. In the court of Rome, Aaron says to Tamora son's to "be so dishonored in the court of Rome" (II.1. 52) and Titus begs for tribunes pleading to make free his sons from execution.

In the next chapter, the writer will discuss about the main analysis of the research including the hidden desire of Titus' character, the origin of Titus' hidden desire, and the attempts of Titus to regain the prestige as hidden desire in the play Titus Andronicus.

CHAPTER III

Prestige as Hidden Desire of Titus in Shakespeare's Play Titus

Andronicus: a Lacanian Reading

The story of Titus Andronicus written by Shakespeare tells about the life of Titus as “a nobler man, a braver warrior” of Roman Empire (I. I. 25). He is a renowned warrior who returns from successful battle in which he fought against the Goths for the sake of Roman Empire. In this play, Titus is described as great warrior who, despite of his achievement, becomes a brutal murderer.

Many people assume that Titus becomes a brutal murderer is because he wants to take revenge on the death and torture of his children. Firstly, it can be seen in the undergraduate thesis of English Department student, Andalas University, Rafika Putri Sania, who states Titus becomes brutal because of his motivation to take revenge on his enemies. Next, eNotes.com state that Titus is “pursuing his revenge against those who have violated his daughter, murdered his son-in-law, and executed his sons...”(eNotes, 2011). Thirdly, this facts is also can be seen in the SparkNotes.com, which states Titus is a hero who “...pursues revenge to the end, and dies in the process” (SparkNotes, 2011). However, the fact that Titus kills his own children negates the assumption that his motive of being brutal is his love toward his children. By using Lacanian psychoanalysis, the writer believes that this fact indicates the existence of a hidden desire within Titus' unconscious, which stimulates him to become a cruel murderer.

This chapter focuses on identifying Titus' true desire in a line to break the dominant assumption upon the text in the perspective of Lacanian psychoanalysis. To make it obvious, the writer divides this chapter into three subchapters. The first subchapter discusses the prestige as renowned warrior; hidden desire of Titus' character in the play Titus Andronicus; the second one is about the lack of prestige as origin of Titus' hidden desire; and the third is about the attempts of Titus to regain the prestige as hidden desire.

3.1 The Prestige as Renowned Warrior; the Hidden Desire of Titus' Character in the Play Titus Andronicus

Earlier in the story, Titus is described as "...Rome's Best Champion" (I.1. 68) who succeeded to defeat the Goths. He returns from the battle and brings Tamora, the Queen of the Goths, Tamora's sons, and Aaron the Goths' General, as prisoners. By doing so, he becomes well known. Titus obtains the prestige and pride by being a renowned warrior of Roman Empire. Eventually, he feels a unity and completeness with the Roman Empire.

According to Cambridge Dictionary Online, prestige is "respect and admiration given to someone or something, usually because of a reputation for high quality, success or social influence" (Cambridge Dictionary, 2011). There are two matters, which are considered as prestige of Titus Andronicus. Firstly, Titus has the pride as the warrior of Roman Empire. He has dedicated his life for "ten years [that] are spent since first he undertook/ this cause of Rome, and chastised with arms" (I. 1. 31-32). Titus is a prominent person for the battles

defending the Roman Empire. Titus is also rewarded with the title as a great warrior due to his loyalty and contribution for Roman Empire. Even though Titus returns bleeding to Rome, by bearing his valiant sons he succeeds to carry "...a terror to [Rome's] foes/ [he] hath yoked a nation strong, trained with arms..." (29-30). And during those years, he brings Roman Empire to the top of prosperity. By bringing the glory of Roman Empire, Titus consequently brings the fame of his name as the best warrior, "patron of virtue.../ [who] successful in the battle that he fight" (I.1. 68-69). The victory of Titus over the Goths and his succeed in bringing them down to Rome do not only raise the name of Andronicus to the top, but also raise the honor.

Secondly, when Marcus suggests Rome's tribune "in election for Roman empery/ [to] choose Andronicus.../ for many good and great deserts to Rome" (22-24), Titus obtains more pride. For many sacrifices that have been done by Titus, Marcus his brother proposes him to be considered for becoming the new emperor of Rome. Although Titus is not a descendant of late King, Titus has a privilege to get that position. Titus is advised by Marcus to "be candidatus..., and [to] put it on/ and [to] help to set a head on headless Rome" (188-189). However, despite of seeing this offer as an opportunity to get more wealth and power, Titus refuses to become the emperor. It is because he already had the feeling of unity and completeness with the Roman Empire, which nobody else has before.

Those two matters are considered as the prestige of the character Titus Andronicus, which is already established in the beginning of the play.

As a Rome's warrior who has the prestige, Titus has characteristics such as aggressive, mean, active, strategic, and alert. A warrior uses both body and mind as his own skills of killing for the opponent. A life of warrior is driven by his own survival instinct and his fear of death. Nevertheless, his prestige is gone as the result of the conflicts in the play. Those warrior's characteristics later drives Titus to be brutal murderer. When Titus losses his prestige, he is willing to do anything to regain it, including to kill his own children.

The reason why Titus is willing to do anything to regain his prestige is because this prestige is Titus' substitute for his illusory experience of unity and completeness. The term illusory experience refers to Jacques Lacan's explanation about the Imaginary Order.

As Lacan explains in Tyson's book *Critical Theory Today* (2006), the Imaginary Order is "...a world of fullness, completeness, and delight..., the illusion of control over [our] environment..." (27). This realm is the illusory experience where we experience the feeling of unity and completeness with our world. In the beginning of the story, Titus is described as a man who has achieved a settled phase. He has the prestige as dedicated warrior who brings Roman Empire to the top of glory as well as he has the pride as a renowned warrior, honorable man who gains the privilege to be a candidate for the election of Roman's new emperor.

Based on the elaboration above, the writer concludes that prestige that gives Titus the substitute for feeling of unity, not his love upon his children.

However, this prestige is gone as the consequence of the conflict. Eventually, this lack of prestige becomes Titus hidden desire. This assumption is reaffirmed by the fact that Titus kills his own children for the sake of his honor and loyalty toward the Roman Empire.

3.2 The Lack of Prestige as the Origin of Titus' Hidden Desire in the Play Titus Andronicus

In Lacanian perspective, Titus' prestige is his substitute for illusory experience of completeness and unity, which first emerged in the phase of Imaginary Order as the result of Misrecognition. Before the analysis goes further, the writer will first explain the Imaginary Order, Illusory experience, misrecognition, and substitute in Lacanian Psychoanalysis.

Lacan's premises begin with the psychological experience of the infant. It firstly emerges in the Imaginary Order. In the phase of Imaginary Order, an infant is not able to speak yet and unable to distinguish its body from its mother and its environment. It perceives that its body is the world itself. Lacan says the Imaginary Order is not "...the world of the imagination, but a world of perception" (Tyson, 27). It means that the infant experiences world through images that it perceives, not through a mere imagination.

Imaginary Order is a realm where the infant senses illusory experience of fullness and delight as an inseparable part from its mother and its environment. In fact, it feels a unity and completeness with everything. It is because in this phase,

the infant has no awareness of physical limitations. However, the feeling of unity that the infant experiences is just an illusion; thus it is called illusory experience.

Lacan's explanation goes on to the next phase. The infant will then experience the separation of its completeness feeling when it enters the Symbolic Order, through a process called the *Mirror Stage*. In the book *Literary Theory: The Basic* (1995), Bertens describes that Mirror Stage is explained as the process when we are confronted with our reflected image that the world gives to us (161). This stage is the moment where we start to recognize our surrounding and ourselves as separate entities. Mirror stage marks our separation with the illusive experience of our feeling of unity. Through Mirror Stage, we see the reflected image in the mirror as separable part of our body and recognize this image as our 'self'. We identify the image that the world gives as our 'self' that leads us to 'misrecognition'. Lacan states that misrecognition is "...the basis for what we see as our identity" (Bertens, 161). It leads our fundamental alienation to our environment. By misrecognizing the image of our 'self', we make identifications. Then, we continue to make an imaginary identification with objects as our ego.

In this play, Titus' identity is a misrecognition as fictive sense of unity by finding something in the world with which he can identify. Titus makes imaginary identification of himself as the honorable warrior who raises the Roman Empire to be a great kingdom. This identification constitutes Titus' own image as separated part from the union.

Once Titus perceives himself as a separate entity from the union, he, just like everybody else in this world, attempts to regain that feeling of unity. However, since the feeling of unity is just the illusive experience, of course Titus as well as everyone else will never be able to regain it. What left for Titus are only substitutions. As Lacan states, “We will seek substitutes great and small for that lost union with our mother. We will spend our lives unconsciously pursuing it in the Symbolic Order” (Tyson, 28). Since this unity feeling is lost, we will recapture it to certain substitutes, for example; by acquiring more money; by abiding the religion; or by becoming popular, and so forth. This unconscious effort to find the substitute for the lost feeling of unity, is what the writer calls as hidden desire.

As a warrior, Titus perceives the entity of mother is represented in the Roman Empire. By contributing to the empire’s glory and gaining a noble status, Titus feels a unity with the Roman Empire. This is seen in the Act I.1, when Titus says, “Cometh Andronicus...re-salute his country with his tears/ tears of true joy for his return to Rome” (80-82). Titus senses himself as united entity with the Roman Empire where there is no schism between them. This is Titus’ first substitute for the illusory experience he had as infant.

Titus does not realize his loss of unity. Yet, he unconsciously seeks the substitutes for his illusory experience of completeness. In this case, Titus recaptures his feeling of unity by obtaining the prestige as a nobler man of Roman Empire. In the book *Literary Theory: An Introduction* (1996), Eagleton says that we may replace our feeling of unity and completeness “...with substitute objects, that is what Lacan calls as the 'object little *a*'” (145).

Lacan refers the lost object of desire as *objet petit a*. The reason Lacan uses small *a* (*autre*: other) instead of the capitalized *Other* is because the *objet petit a* or our lost object is so personal and individual. *Objet petit a* is the “little *other*” that only belongs to and influences ourselves. In contrast, *Other* with a capital *O* influences everyone. This *Other* influences Titus’s attempts to regain the lost feeling of unity and completeness, which will be more explained in the next subchapter.

The book *Critical Theory Today* (2006), Tyson notes that “...*objet petit a* also refers to anything that puts me in touch with my repressed desire for my lost object” (28). The object *a* of Titus is prestige for being renowned and honorable warrior whose “with honor and with fortune is returned” from successful battle in Roman Empire (I.1. 70). Titus’ prestige is the substitute of his illusion of completeness that is manifested as his desire. When this prestige is lost, it becomes the object *a* for Titus.

When the conflicts happen in the play, Titus’ prestige is lost; thus, Titus once again perceives himself as a separate part from the union. At this point, we enter to what Lacan calls as the Symbolic Order. It is the world of language, which emerge as our acquisition of language. Symbolic Order is also the real world, everything that bears in the world beside us. It consists of society’s ideologies, such as beliefs, values, patriarchal law, biases, system of governments, and religions that bind our feeling of unity and completeness. Our entrance to the Symbolic Order marks our separation from the delusional world, our illusory experience. This experience is the “...feeling of completeness, plenitude, and

union with our mother/our world that disappeared” when we acquired language (Tyson, 28).

For Titus, prestige is the illusory experience of unity and fullness feeling. Although it is just a substitute of his illusory experience toward mother. In fact, the lack of this prestige makes Titus feels separated with Roman Empire.

Our separation from our fantasy or delusion world makes us committed in certain desire that construct our unconsciousness. The separation of Titus toward his illusive experience of unity marks his entrance to the Symbolic Order that the split his mind into conscious and unconscious mind. Lacan states “...the unconscious is created by our initial repression of our desire for the union with our mother we felt we had prior to the advent of the Symbolic Order” (Tyson, 29). The repression of lost prestige as Titus’ feeling of unity from mother, which is represented by Roman Empire, creates his unconsciousness. He does not realize his hidden desire because it exists in unconsciousness. Thus, the lost experiences of Titus that are repressed, such as his sense of loss, his anger, his guilt or his fear of losing his pride, create his unconscious mind. It then influences all of Titus’ deeds in the story. The losing or lacking of his object takes a role to drive Titus’ desire.

However, Titus’ prestige later becomes his hidden desire since it is lost as the conflicts begin in this story. The conflicts begin when Mutius tries to help Lavinia running away with Bassianus. Mutius is regarded to humiliate the new emperor by committing such rebellious action. Titus who “in wrongful quarrel

ha[s] slain [his] son” (I.1. 296) He highly tributes his pride as successful warrior kills his own son to prove his loyalty to Roman Empire. The conflicts continue when in Act II.3 Aaron defames Titus’ sons, Quintus and Martius, as the murderer of Bassianus. They, Quintus and Martius, are later on being executed for punishment. In Act II.4, it is explained that the two princes of Goths, Chiron and Demetrius, rape Lavinia and rip off her both hands and tongue. Moreover, in Act III.1, Aaron deceives Titus to take his right hand as ransom of his sons’ life. Those conflicts cause Titus to suffer a deep sorrow. It ends Titus feeling of unity with Roman Empire.

After all, Titus has lost his prestige as renowned and honorable warrior who dedicates his life for years and brings Roman Empire to the top of glory. The lost of our illusory experience makes us enter to the Symbolic Order where “we’re entering a world of loss and lack” (Tyson, 30). It leads our separation of the unity experience, fullness, pleasure, and so forth. The loss of this prestige causes Titus unconsciously has the hidden desire. It means that Titus’ lost prestige and pride are the substitutes of his illusive experience of unity and completeness feeling. The prestige as honorable warrior is object *a* of Titus. This object *a* is what Titus desires to reacquire.

The prestige as famed warrior is seen as a substitute of Titus’ illusory experience of completeness, because he feels the unity when he has this prestige. Titus seeks the feeling of unity of himself with Roman Empire—the manifestation of mother image.

In Titus Andronicus' case, even though the play does not tell about his childhood, the writer assumes that Titus also sensed such experience of unity, fullness, and completeness when he was an infant. Therefore, the character of Titus is not different with usual human being who experiences illusive feeling of unity and completeness. This assumption is mainly based on Lacan's believe that every human being has this experience. By experiencing the process of Mirror Stage, Titus recognizes his separation with the unity. He then misrecognizes the reflected image as himself. The prestige is a substitute of Titus' illusory experience what Lacan calls as object *a*. His entrance to the Symbolic Order marks his identifying of *other* and *Other*. It constitutes the subjectivity of him 'self' as what people perceives about him. This is the origin of Titus gaining the hidden desire.

3.3 The Attempts of Titus to Regain the Prestige as His Hidden Desire in the Play Titus Andronicus

As mentioned previously, the separation of Titus Andronicus begins with the conflicts that cause the loss of his unity experience. This completeness or unity feeling is one thing that we will never be able to sustain, and neither can Titus. Titus does not realize that he is pursuing his illusory fulfillment and unity experience. He is unconsciously motivated to pursue the lost experience. As the subject, people want to get their object back, by mean the feeling of unity. The object is fundamentally lost, and the subject spends his life looking for it. This is

what Titus exactly doing in the story. He feels the illusive unity when he has the prestige. Titus then spends his life searching for this prestige when it is lost.

Titus sees that the loss of this prestige as union with Roman Empire is unable to be reached by dedicating his life again for several years, nor bringing the successful battle again. Hence, he wants to get his prestige back in easier way. The fact that Titus has hidden desire as his unconscious in the play Titus Andronicus can be seen in the actions of this character. In the book *Critical Theory Today* (2006), Sigmund Freud states that unconscious mind is “the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware” (Tyson, 12). Titus is unconsciously driven by desire to get his prestige back. The efforts or responds that happen to the character of Titus indicate the signs of unconsciousness.

The efforts of Titus firstly can be seen in the earlier conflict when Titus kills his own son. It starts the separation of Titus from his union with Roman Empire. Titus kills Mutius who is regarded to humiliate the new emperor, Saturninus. Mutius helps his sister, Lavinia running away when Saturninus wants to take her become the empress. Titus says, “My sons would never so dishonor me” (I.1. 298). This is the first time Titus denies the action of his own son who embarrasses him. However, the apology is too late, whereas Titus has slain his son. Saturninus still feels being mocked by Andronicus.

Next, Titus tries to retake his notion of completeness with Roman Empire by inviting the emperor for hunting in the forest. He makes promise to the

emperor, while says, "I promised your grace a hunter's peal" (II.2. 13) when the hunt is up. Titus certainly tries to make the emperor interested in the hunt. Yet Aaron uses this opportunity to defame Titus' sons; Quintus and Martius as the murderer of Bassianus. Titus has no strength to elude the accusation for his sons. He even begs to the Tribune to free his sons from the execution.

Then, in Act III.1, Titus begs to tribune while says, "...reverend tribunes.../ unbind my sons, reverse the doom of death" (23-24) to make free his sons from execution. He begs for the sake of many years that he has spent, sacrificing his life for Rome and "for all [his] blood in Rome's great quarrel shed" (III.1. 4). Titus has devoted his life to get the prestige and the pride in Roman Empire as the substitute of his illusory experience of completeness. However, the tribune neglects his plea. The schism of Titus with the Roman Empire is irreparable. He cannot restore the early situation when the name of Andronicus has not been dirty yet.

The only hope of Titus to restore the schism is Lavinia, his daughter. Then Marcus comes with sad-faced bringing Lavinia to Titus. He has found Lavinia in the park who has been raped and tortured by someone unknown. The perpetrators also chop off her two hands and tongue. This culprit "hath hurt [Titus] more than had he killed [him] dead (III.1. 92). Titus is beaten to see his dear daughter's condition. Still, Aaron uses this occasion to trap Titus. In the middle of the mess, he convinces Titus to believe that the king has sent him to deal a ransom for Titus' sons. Titus then sacrifices his right hand. However, the messenger comes with Titus' right hand and the heads of his sons. He has been cheated by Aaron. This is

the climax of the play, where Titus has nowhere to escape. His feeling of unity, completeness, and oneness with Roman Empire has smashed and destroyed. Titus then realizes that the prestige and pride that he had before will never be reached by those ways. No matter how hard he tries to achieve it back, Titus instead gets worse.

Those attempts are the impact of the separation of Titus with his unity feeling as the Symbolic Order in this play. This Order also limits Titus to regain his prestige in order to get the illusory feeling of completeness again. However, as the renowned warrior of Roman Empire whose prestige, Titus emerges his characteristics as warrior, such as heartless, aggressive, strategic and skills of killing. Titus shows the life of warrior who has the survival instinct and fear of death. Those characteristics drive Titus to take certain actions, which means the cruel deeds. Titus keeps willing to regain his prestige although by becoming brutal.

Titus speaks that "...this sorrow is an enemy" (III.1. 277) after experiencing the conflicts. Titus is persistent to endure his effort to get the loss of unity feeling back. It signs that he wants to keep recapturing his lost prestige. Anyhow, Titus spends his life seeking and recapturing the lost illusory experience which is never been accomplished. This unachievable feeling later triggers Titus to take the subjective position. Feeling hopeless to his attempt, Titus then changes to become a brutal murderer. As Lacan states that "...all subjectivity is based on loss, absence and failure" (Green and LeBihan, 163). Our lost experiences constitute our subjectivity. The failure and absence of the prestige create Titus'

subjectivity. Titus then makes a different move to get his prestige back. He starts to command Lucius the instruction to hail to the Goths. Lucius goes "...to the Goths and raise a power/ to be revenged on Rome and Saturnine" (III.2. 299-300). Titus plans to attack the Roman Empire. It proves that Titus' hidden desire influences him to become a brutal man, which means create his subjectivity.

Titus then kills Chiron and Demetirus when they disguise to Titus' palace. He binds them and brutally cuts off their whole body into pieces. Titus says that he wants to "...grind their bones to powder small/ and in the paste let their vile heads be baked" (V.2. 198, 200). Titus mutilates and cooks their bodies. He then serves food of pie, which consist of the body of Chiron and Demetrius to Saturninus and Tamora. Until the end of this play, Titus definitely keeps attempting to restore his feeling of unity. He then kills his own daughter, Lavinia which "...with thy shame thy father's sorrow die" (V.3. 47). By killing his daughter, Titus perhaps ends his shame. He also kills Tamora who has used Aaron to trigger all of incidents to him. Titus dies in the hand of Saturninus in the move to gets Titus's prestige back. Titus completely becomes brutal murderer.

In Lacanian perspective, the subjects or people will stimulate a certain desire or commit to fulfill it to be satisfied, whenever this desire interpellates and persuades them to take certain subjective position (Bracher, 29). The lost of Titus's prestige or his object *a* as the substitute of his feeling of unity, make Titus to keep desiring to get it back until he dies. Lacan claims, "desire is always the desire of the *Other*," with capital 'O'. He says that *Other* refers to "...anything that contributes to the creation of our subjectivity, or what we commonly refer to as

our “selfhood”: for example, the Symbolic Order, language, ideology—which are virtually synonymous—or any authority figure or accepted social practice” (Tyson, 31).

Human subjectivity is construed in interaction with *Other* and somehow identify as *Other*. We desire for being the object of *Other*. On the other hand, we also desire to have the *Other*. Being the object of *Other* intends that we desire the being the object confession or admission of *Other*. For example, the godly man desires being the object confession of the God, love from the God; or the poet who wants the confession of nature or earth.

In Titus’ case, both of his object *a* and *Other* are manifested in a single desire of prestige. Firstly, as a warrior of Rome, Titus finds that the illusory unity and joyful feeling can be gained from winning the battle. Indeed, Titus already had this illusive feeling in the beginning of the story. The prestige as successful warrior becomes the substitute of his lost feeling of completeness, thus this is the object *a* for Titus.

Secondly, the *Other* is manifested in the virtue of Roman people. In Roman’s society, where the people are well educated and prosperous, the virtue implies that a man will be happy, satisfied, and completed when he can contribute to the Empire and achieve honorable position in the society’s hierarchy. Titus is forced to respond this *Other*.

In this play, Titus wants to be the object of Roman Empire’s confession. It can be seen when Bassianus speaks to Titus, “I will most thankful be, and thanks

to men/ of noble minds in honorable meed” (I.1. 218-219). It is a confession of Titus. He becomes the object of *Other*. By being honorable warrior, the writer assumes Titus wants to be the object of confession for the Roman Empire. In addition, Titus also desires to have that *Other*. He desires to have his prestige back as the way he has the *Other*. It can be seen in the way he feels so dishonored by his son, “...even thou hast struck upon my crest/ and with these boys honor thou hast wounded” (I.1. 367-368). Titus illustrates the dishonored action of his son as he is wounded. It shows that Titus denies the loss of his honor and pride since he kills his son. Titus desires to have the prestige as the way he gets the illusive experience of unity with Roman Empire. By having this prestige, it represents that he has the whole Roman Empire.

By being and having the *Other*, Titus obtains his identity and eventually forms his subjectivity. Lacan states, “Our subjectivity is construed in interaction with *Others*” (Bertens, 161). We need the response and recognition of *Others* for what we experience as our identity. It can be seen when Marcus hails for “long live Lord Titus.../gracious triumpher in the eye of Rome” (I.1. 172-173). Titus wants to become a popular warrior of Roman Empire because not only he perceives himself from what people see, but also because the society or *Other* creates his identity. It appears as an inseparable correlation of each other.

Lacan says, “We become ourselves by way of *Other* perspectives and *Other* views of who we are” (Bertens, 161). Saturninus is proud of Titus who has privilege to admit him as the emperor. It can be seen when the emperor says “noble Titus, father of my life/ how proud I am of thee...” (I.1. 256-257). The

gratitude and acclaim of Rome's new emperor show Titus' illusory experience as unity with the Roman Empire. It is the formation of what we refer to as our 'selves'. This is what Lacan means when he capitalizes the word *Other* in discussing the Symbolic Order. He says, "*Other* refers to anything that contributes to the creation of our subjectivity, or what we commonly refer to as our "selfhood" (Tyson, 31). Titus sees that the attribute of warrior, pride, prestige, honorable man, and life in fame are anything besides himself that contribute to create his identity. Those attributes constitute Titus' subjectivity in this story.

The fact that *Other* constitutes our subjectivity emphasizes that we are desired by *Other*. We actually do not know what we desire to and tend to see the people's desire to gain the options. It can be seen that Titus sees Lavinia who has been tortured. He says "And now like Nilus it disdaineth bounds/ give me a sword: I'll chop off my hands too" (III.1. 71-72). This quotation shows that Titus desires to chop off his hands like what the story of Nilus did. Further, Titus plans to take revenge on the Roman Empire when he says "And make Saturnine and his empress/ beg at the gates like Tarquin and his queen" (III.2. 297-298). The story of Tarquin and his queen inspires Titus to take revenge on Saturninus and Tamora. Lastly, Titus kills his own daughter, Lavinia, to ends the shame that she brings to him. He says "I am as woeful as Virginius was" (V.3. 50). In fact, the story of Virginius tells about father who kills his daughter that has been raped to abolish the shame of his family. This story has also desired Titus to do the same thing. Those deeds show that Titus is desired by another desire.

The concepts of *other* and *Other* in the Symbolic Order aims to aware us that we are not the unique, independent individuals we think we are. Titus may think that what he wants of his life, or even what he wants at any given moment in the beginning of the play, is the result of his own unique personalities, wills, and judgments. However, he is taught to desire of *Other*.

In addition, Lacan also expresses the *Other* or Symbolic Order as the Name of the Father, or the *Nom-du-Père*. It is the rule or prohibition of our society, which are authored by the Father. Lacan says, "the Name-of-the-Father (in French, the Name-of-the-Father is the *Nom-du- Père*) underscores the restrictive dimension of the Symbolic Order" (Tyson, 31). This rule means the patriarchal law that limits us to get the feeling of unity in our illusory experience. For example, the role of God prohibits us to do the crime actions as sin. In this play, the name of the father refers to the patriarchal law of Roman Empire. Patriarchal law refers to the emperor's power and societies' authority. Lacan states the moment of Imaginary disunity or schism by the name of Father is "Desire, a drive or urge to return to the utopian state of the Imaginary, of coherence, of oneness, from which the subject has been banned." (Green and LeBihan, 164). However, one desire can never fulfill the other. It can be seen when the emperor, Saturninus, says, "one fit to bandy with lawless sons/ to ruffle in the commonwealth of Rome" (I.1. 315-316). Saturninus' statement marks the lack of Titus' prestige with Roman Empire. He has lost the trust of the emperor, which means people of Roman Empire will not trust him too. Titus has no power to elude the role of patriarchal law. In fact, the patriarchal power has the role to

prohibit Titus achieving his prestige as the feeling of unity with Roman Empire back. He then takes certain actions as the result of this authority.

After all, the lack of prestige as the hidden desire of Titus Andronicus influences his actions in this play. Titus attempts to get his lost prestige back at any cost. However, the role of the Symbolic Order as patriarchal power in this text make Titus never achieves his lost prestige. Feeling hopeless with his efforts, Titus changes to be a brutal murderer. The loss of this prestige influences Titus to take certain role in the play. Those are the effects of his misrecognizing. Since he enters to the Symbolic order, Titus' subjectivity is constructed by desire. This subjectivity indicates the identity of Titus.

Desire constitutes our identification about who we are. We are what the people perceive about us. In this play, Titus is seen as renowned warrior from what the Roman Empire perceives about him. Titus desires to be the object of *Other* as his identity and he also desires to have the *Other*, as the way he gets the feeling of unity back. This is how his hidden desire, prestige, influences the character of Titus Andronicus in the play. Based on the explanations above, the writer negates the dominant assumption upon the play Titus Andronicus. The assumption that Titus becomes a brutal murderer to take revenge on the death and torture of his children is not the motive of Titus' cruelty. As the main character, Titus Andronicus does such cruelty and changes his personality becomes a savage murderer because he wants to fulfill his desire, which is desire of prestige.

CHAPTER IV

CONCLUSION

The play Titus Andronicus (1590-1593) by William Shakespeare tells about the life of Titus as nobler man and the famed warrior of Roman Empire. He then changes to be a savage murderer who kills his children and mutilates his enemies. Nevertheless, the story of Titus Andronicus is not like what most of people think it is. Most people assume Titus's atrocity is the result of his will to take revenge on the death of his innocent sons; Martius and Quintus, and the torture of his daughter, Lavinia. However, this dominant assumption of this play is false. The writer finds that Titus's brutal action is unconsciously driven by his hidden desire.

Titus's hidden desire is prestige. The lack of this prestige constitutes Titus' hidden desire. The writer finds two things considered as the prestige of Titus. Firstly, Titus is the brave warrior who dedicated his life for years and brings the glory to Roman Empire after defeating the Goths. By bringing the Roman Empire to the top of glory, it leads Titus to get the honor and pride. Eventually, he is regarded by Marcus as a candidate for the new emperor's election. However, this prestige is lost since Titus undergoes the conflicts in this play. The reason why Titus has the hidden desire is because he wants to get those prestige back.

The writer discovers that Titus attempts to get those losses in any ways. He kills his own son who humiliates the Roman Empire. Titus then invites the emperor to hunt, in order to obtain the emperor's attention again. Next, He begs to

the Tribune to make free his sons from the execution. Titus also cut off his right hand to ransom his sons' lives. However, his lost prestige never be achieved. Feeling hopeless with his attempts, Titus finally changes become a brutal murderer.

By using two phases of psychological development proposed by Jacques Lacan, the Imaginary Order and the Symbolic Order, the writer describes the process of identifying hidden desire in this play. The writer finds that Titus experiences a moment of unity, completeness, and fulfillment with Roman Empire as the Imaginary Order. Titus misrecognizes himself as what the people see through Mirror Stage. The loss of his unity takes Titus enter to the Symbolic Order. In this realm, Titus identifies himself from what *Other* perceive. By identifying himself as nobler and renowned warrior, he desires to be the object of *Other*. He also desires to have the *Other* by recapturing the lost prestige. This is how hidden desire influences the character of Titus and changes his personality. Lastly, Titus's atrocity actions are driven by his hidden desire as the result of the lack of his prestige. This fact makes the writer breaks the dominant assumption about the understanding of this story.

BIBLIOGRAPHY

- Abrams, M. H. A Glossary of Literary Terms. Seventh Edition. USA: Cornell University. Heinle & Heinle, Thomson Learning. Inc, 1999.
- Bertens, Hans. Literary Theory: The Basic. New York: Routledge, 1995.
- Bracher, Mark. Jacques Lacan, Diskursus, dan Perubahan Sosial: Pengantar Kritik-Budaya Psikoanalisis. Yogyakarta: Jalasutra, 2005.
- Childs, Peter, Roger Fowler. The Routledge Dictionary of Literary Terms. USA and Canada, 2006.
- Dictionary.cambrige.org. Cambrige Dictionary Online: Prestige. accessed on 15 Jul 2011. Cambridge ELT | © Cambridge University Press 2011. <http://dictionary.cambridge.org/dictionary/british/prestige_1?q=prestige>
- Eagleton, Terry. Literary Theory: An Introduction. 2nd ed. USA: Blackwell Publishing, 1996.
- Enotes. Titus Andronicus: Andronicus. Copyright © 2011 eNotes.com, Inc. Accessed on July 14, 2011. <<http://www.enotes.com/titus-andronicus/andronicus-titus-andronicus>>
- Green, Keith, Jill LeBihan. Critical Theory And Practice: a Coursbook. London: Routledge. 1996.

Habib, M.A.R. Modern Literary Criticism and Theory: A History. USA: Blackwell Publishing, 2005.

Hitchcock, Louise A. Theory for Classics: A Student's Guide. USA and Canada: Routledge, 2008.

McMahan, Elizabeth. et al. The Elements of Writing About Literature and Film. New York: Macmillan publishing, 1988.

Rangkuti, Zuraidah Afni. Major Characters' Actions in Getting the Object in Shakespeare's Titus Andronicus. Undergraduate Thesis. Andalas University, Padang, 2007.

Sania, Rafika Putri. The Revenge in William Shakespeare's Play Titus Andronicus. Undergraduate Thesis. Andalas University, Padang, 2007.

Shakespeare, William. Titus Andronicus. Ed. Russ McDonald. USA: Penguin Putnam Inc, 1999.

SparkNotes. Titus Andronicus: Character. Copyright © 2011 SparkNotes LLC. Accessed on July, 14 2011. <<http://www.sparknotes.com/shakespeare/titus/characters.html>>

Tyson, Lois. Critical Theory Today: A User-Friendly Guide. 2nd Edition. New York: Routledge, 2006.