



A STUDY OF THE PRINCE HAMLET AND HIS MADNESS AS A PROBLEM IN THE PLAY

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ABSTRACT: This paper attempts to study the famous play of William Shakespeare. Hamlet is one the most famous Tragedy. It deals with the madness. The use of supernatural and madness create an interest and mystery. Williams Shakespeare is known for his power of creation and imagination. Really, he has keen knowledge of human relationships and their needs and desires. He is well known for the use of psychological study with the depiction of madness. His art work generally depicts the keen understanding of human nature. He has the deep knowledge of human psyche, their characters and behavior. The present study will throw light on his deep dramatic knowledge with the study of madness as an issue in the play. This study will help us to understand the keen knowledge of William Shakespeare in depiction madness as problem with interest and mystery.

Key words: William Shakespeare, Hamlet, the Prince, madness psychological analysis, human behavior, human relations, love, hate, emotion and problems.

In The Shakespearean Imagination, Norman Holland opens his chapter on Hamlet as follows: "There are four subjects on whom more books are written than anything else in the world or so have I heard, and do in part believe it. The first three are: Christ, Napoleon, and Shakespeare; the fourth is Hamlet. Indeed, no other play seems to have been as fully discussed or frequently acted.

Hamlet is the story of a prince of Denmark who comes back to his land after his father's death and finds the throne already occupied by his uncle, who has married the widow queen. Hamlet mourns his dead father and is shocked at the idea that his mother has been able to forget her late husband so quickly. The ghost of Hamlet's father appears to him and reveals that he had been murdered by his own brother. He urges Hamlet to punish the murderer, but to spare Gertrude. Hamlet swears to take his revenge "with wings as swift as meditation or the thoughts of love" and he decides to put an antic disposition on" in order to fulfill his task.

Glaudius and the queen, very worried about Hamlet's strange behavior, welcome his friends Rosencranz and Guildenm to Elsinore and ask them to try to find out the cause of Hamlet's distraction. Hamlet, however, confounds them as easily as he does Polonius, the king's prime counselor who thinks that the cause of Hamlet's lunacy is his frustrated love for Ophelia, Polonius' daughter. Ophelia also helps her father and Claudius to discover the cause of Hamlet's behavior, but he acts and speaks very crudely to her, and the girl can but lament,) what a noble mind is here overthrown." However, Claudius is now convinced that Hamlet is not a distracted lover and that his presence in Denmark is dangerous.

Hamlet, on the other hand, decides to take advantage of the presence of a company of players in the castle, and arranges for them to perform a play containing a murder very similar to that of his own father. Hamlet wants to test the ghost's words in order to be sure of Claudius' guilt. Perturbed by the play, the king rises during the presentation and leaves the room precipitously. He decides to embark Hamlet immediately to England with Rosencranz and Guildenstera, who will bear sealed orders calling for Hamlet's death as soon as he gets there.

Meanwhile, Hamlet goes to an interview with his mother, who has allowed Polonius to eavesdrop on their talk. Polonius hides behind an arras and is killed by Hamlet, who feigns a fit of madness. Then he entreats his mother to abandon her incestuous relationship with Claudius, and the ghost appears once more, reminding Hamlet not to include Gertrude in his revenge. She cannot see the ghost to whom Hamlet talks, and thinks that her son is truly mad. Claudius, informed by the queen of Hamlet's deed, sees in it a good pretext for sending Hamlet away, to which the prince passively submits.

Laertes, Polonius' son who has been in Prance, comes back at the news of his father's death and finds out that his sister has gone mad for that same reason; afterwards, she drowns her-self in a brook. At her burial, Hamlet reappears. He had arranged for Rosencranz and Guildenstern to be killed in England, and came back to Denmark with the help of some pirates. Laertes attacks him in the graveyard, but they are parted by some attendants, and Hamlet leaves announcing madly his own love for Ophelia.

The king convinces Laertes that Hamlet has to be killed and they decide to stage the murder by engaging Hamlet in a fencing match. Laertes' foil will have its point unguarded and envenomed, and a cup of poisoned wine will also be at hand. They trust that Hamlet, not suspecting any villainy, will not examine the foils. The match is proposed and Hamlet accepts it. This is the last scene of the play. Hamlet and Laertes wound each other with the same weapon (which they accidentally exchange): the poison is already in their blood. The queen drinks of the poisoned cup and dies. Hamlet, being informed by the dying Laertes that "the king is to blame," finally kills Claudius and also dies.

Critics have frequently discussed the character of Hamlet, his duty to revenge his father's death, the nature of his delay, and the peculiar situation where we see him placed. The richness of Hamlet's character as Shakespeare has depicted it has always accounted for the particular difficulties critics have had in answering the major questions. The best known theories about Hamlet's problem are those of the traditional critics, who

have always explained the hero's irresolution on the basis of his excessive intellectual activity. Prof. Hazlitt, Hamlet's powers of action have been eaten up by thought, and Coleridge also emphasizes the prince's intellectual activity as opposed to his aversion to real action. Bradley's more recent ideas do not disclaim, such views, but adds to them the importance of Hamlet's profound melancholy and his feeling of "disgust at life and everything in it, himself included." Such a feeling, Bradley says, is "adverse to any kind of action."¹

However, my main concern here is Hamlet's madness. As it has been suggested in the first chapter of this dissertation, I will try to focus on the problem of madness by means of an analysis based on R. D. Laing's modern approach. Thus, I hope to emphasize Hamlet's peculiar and individual kind of madness. The biggest question asked about Hamlet's madness is "Is Ham-let really mad, or does he just pretend a derangement that he is far from experiencing?" In other words, does he use his madness as a mask for his plan of revenge, or as a veiled way of criticizing society? As Hamlet's character is rich and complex, so his madness is also not one thing among many, but rather a mixture of various different factors. It can indeed be seen as a mask for a plan, a "stalking-horse," so to speak. Hamlet himself seems to admit this when he proposes the oath after the "ghost scene." As I perchance, hereafter shall think it meet to put an antic disposition on (I.v.171-72)²

Thus Hamlet decides to feign madness, and he actually does so, as we are told by Ophelia in the opening scene of act II. She reports to her father the strange way in which the prince has come before her in her closet, "as if he had been loosed out of hell to speak of horrors." (II.i.82-83)³

Polonius, worried about his daughter, believes that Hamlet is mad for her love, and goes to the king and the queen with this discovery. Claudius, however, is not convinced; his doubts that Hamlet's distraction has so simple a cause as love. May-be he has guessed, in the deepest part of his soul, the true cause of his nephew's madness. Gertrude, worried about the moral implications of her marriage to Claudius, relates Ham-let's problem to this fact. It is indeed very interesting to note that everyone has a self-centered explanation for Hamlet's madness, depending on each person's individual preoccupations. And if we examine each case carefully, we shall see that none of them is completely wrong.

However, while they try to find out the "cause of this defect," Hamlet wanders in the court, watching them carefully like a witty observer. He tests them to see their reactions; he scandalizes and tortures them; he makes them tremble and look foolish. In a sense, this "madness" allows that same license the Fool used to have in the court. I have already mentioned the similarities between madmen and fools in my previous chapter. As Hamlet "puts on" his antic disposition, he also wears the fool's coxcomb, or the comic mask.

All this "wearing" and "putting on" suggests a rich imagery of clothing, which is recurrent and important in this play. Hamlet's madness is associated with a mask which can be assumed or taken off whenever it is necessary. And this is a peculiarity with Hamlet's case, for madness is usually "unmasking"— as in King Lear, for instance, where the old man is deprived of everything, including his clothes. "Off, off, you lending! Come, unbutton here." (King Lear. III.iv) Madness as "unmasking" also happens to Ophelia, for the

girl's derangement allows her to "take off" the cloak of court conventions and inhibitions, and thus talk about things which she would never dare mention before (images of love and sex which appear in the ballads she sings). But Hamlet's madness is not unmasking; it works as a disguise.

Thus, Hamlet assumes his pretence and, in his new position, becomes a critic of society a bitter one who utters judgments that would be forbidden had he not been "mad." In *The Question of Hamlet*. Harry Levin says that When Hamlet, after playing hide-and-seek, is captured and brought in attended by guards, his self-humiliation seems complete, . . . But we should not forget that he is stooping to folly in the grand Erasmian manner, and that self-criticism is a premise which enables him to criticize others. The mad prince becomes the "wise fool" who, by making himself ridiculous, is able to criticize openly those "foolish wise men"⁴

Claudius and Eolonius.

Therefore, Hamlet's madness is or at least seems to be a mask for his plan of revenge, a "stalking-horse," which he uses as a tool in his criticism of society. But, as a coin has two sides, so Hamlet's pretence also manifests two facets. It does function as a disguise in the situations just mentioned, but before Hamlet decides to assume it, even as the play opens, we already find him in a very strange state of mind. He is said to have always been introspective, given to reading and lacking exercise. His excessive concern with his father's death and his mother's second marriage drives Hamlet to the dangerous verge between madness and sanity.

Moreover, the ghost's revelation brings Hamlet to such a state of mind which, if not madness itself, is very close to it; one can never be sure whether he is really mad or just pretending. Of course, when he is with Horatio, his speech is sound and coherent and he looks quite sane. But his soliloquies are so deeply rooted in sorrow and grief, so obsessively concerned with fixed ideas, that one certainly doubts his sanity.

Hamlet is primarily concerned with his "iiausea" with sex and women, which springs from the cruel deception he had with his mother. "Frailty, thy name is woman! . . . O God, 'beast, that wants discourse of reason, Would have mourned longer." (Iii) Hamlet's treatment of Ophelia also reflects his disgust with Gertrude. He delays in examining the girl's face as if to discover traces of his mother's frailty in it. Later, in the "nunnery scene," he openly insults her: ". . . wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too." (III.i.138-40)⁴

Hamlet's concern with obsessive images of sex, death, and suicide seems to be a consequence of that peculiar attitude of his to which Coleridge calls our special attention. "Hamlet's mind," the critic says, "is constantly occupied with the world within, and abstracted from the world without."⁵

Coleridge says that the necessary balance "between our attention to the objects of our senses, and our meditation on the workings of our minds" is, in Hamlet, clearly disturbed. Hamlet's perceptions of the real world pass through his senses greatly altered by this imbalance, and he "loses the power of action in the energy to resolve."⁶ This kind of "procrastination" is very peculiar with Hamlet. He lingers upon thoughts and generalizations, giving to intellectual activity much more importance than to actual deeds.

Whenever Hamlet performs an action, it usually forced upon him by accidental circumstances or by an outburst of passion. This is so, for instance, when he kills Polonius "How now! A rat? 'Dead for a ducat, dead.'" (III.iv) The same happens again at Ophelia's burial, when Hamlet advances from his hiding-place, fearless of Laertes' reaction ". . . This is I, Hamlet, the Dane." (V.i) Also, in his sea-adventure with the pirates, Hamlet is impelled to act without having time to think.

". . . and in the grapple I boarded them." (IV.vi,15)

This is, for Coleridge, the very peculiarity of Hamlet's madness and the cause of his delay Hamlet grows all "head"; his thoughts are disconnected from his feelings and ability to act.

It is interesting to see how fitly Coleridge's ideas apply to, and are complemented by R. D. Laing's modern theories about split personality, ontological insecurity, "embodiment" and "unembodiment," etc. Here it will be helpful to open a parenthesis to reinforce some of these ideas. As it has already been suggested, Laing's work offers a rich existential analysis of personal alienation. In *The Divided Self*, Laing says that his purpose is "to show that there is a comprehensible transition from the sane schizoid way of being-in-the-world to a psychotic way of being-in-the-world." As he sees the problem, the mentally sick individual is an outsider, estranged from him and society, and cannot experience either him or others as "real." This is what Laing calls a problem of "ontological insecurity."⁶

Shakespeare's heroes, Laing says, are never truly psychotic, for they "evidently experience themselves as real and alive and complete." Indeed, it is so, but their "sane schizoid" condition is drawn so near the psychotic type especially in the middle of the plays that one cannot always realize the difference. Hamlet is a good example of this.

We can say that Hamlet displays traits of "self-division" right from the beginning of the play. The true self "is never revealed directly in the individual's expressions and actions" and, as a result, "the direct and immediate transactions between the individual, the other, and the world, . . . all come to be meaningless, futile, and false." Hamlet's heart is divided between opposite feelings, as his own self comes to be. Immediately after the host's revelation, Hamlet knows exactly what he has to do.

He knows his course, and yet he delays. Maybe Laing's ideas can account for this when he says that there is something final and definite about an act, which this type of person regards with suspicion." The schizoid individual, in Laing's words, "abhors action." Hegel's characterization of an act, quoted in *The Divided Self*, implies that an individual is what his act is, and "in the simple fact that the act is, the individual is for others what he really is." This the schizoid person must avoid at all costs, for revealing himself to others as he is (in his own, true self) means exposing himself to destruction. He must keep his "self" from any kind of contact with the world, and this is why he creates a "false self."

"He wishes to remain perpetually uncommitted," Laing says. This is precisely the case with Hamlet. He refrains from action and develops a false self, like the antic disposition he puts on. Thus he is able to keep his true, "inner" self un-known and untouched by others. As a result of his splitting into a true and a false self, the schizoid person can only exist in perpetual isolation, which is the self's effort to preserve itself. Obviously, Hamlet isolates himself from other people in the play; the only two persons who come into contact with Hamlet's true self are Horatio and the queen. Hamlet sees Horatio as a just man who is not "a pipe for Fortune's fingers" (III.ii) and, therefore, not a slave of passion (as Hamlet himself is). Horatio can thus be seen as a part of Hamlet's own self (perhaps an echo of the "double-man theory"¹⁵), to whom he must be true.

But whereas Hamlet's attitude towards Horatio never changes throughout the play, it is only in the closet scene that he can finally be true to his mother. He confesses that his recent, strange behavior is but the result of cunning, and asks her not to reveal it to Claudius. He trusts her because he has seen the effect of his words on her, and also because she is, after all, his mother and can, as such, be also seen as a part of Hamlet's "self."

In this scene we have the third and last appearance of the ghost. It comes in precisely at the moment when Hamlet becomes more incensed in his torture of Gertrude. Three times she asks him "no more," but Hamlet cannot stop directing his rash words at her. In the beginning of the play, the ghost had told Hamlet to spare the queen from his revenge. Now, the spirit comes in once more with the same request: "Step between her and her fighting soul." (III.iv.113-14) The ghost may not want Hamlet to take any action against his (Hamlet's) own mother, which would be a more unnatural deed than Claudius'. Moreover, we can also infer this from the fact that when the ghost talks about adultery and incest, he refers only to Claudius, mentioning Gertrude as a victim of the villain's seduction.

Ay, that incestuous, that adulterate beast,

With witchcraft of his wit, with traitorous gifts
O wicked wit and gifts that have the power

So to seduce won to his shameful lust

The will of my most seeming-virtuous queen.

(I.v.42-46)

The Ghost of Hamlet's father is not primarily concerned with images of sex and incest as Hamlet himself is. The spirits' concern is revenge. Shakespeare's audience would accept this ghost at once; Elizabethans really believed in such things. There were three different contemporary theories on the subject, briefly summarized by Professor Campbell:

Either the strange appearances which came as ghosts to men are the spirits of the dead released to return temporarily to earth, or they are the feigned appearances used by the devil and his angels, or they are the fantastic forgeries of men's minds induced by melancholy or by passion. Such were the theories current at the time of William Shakespeare and the ghost of Hamlet's father seems to conform to all of them. Nowadays,

interpretations of the supernatural in Ham-let tend to rest mainly on Freudian ideas, according to which the ghost is a projection of the hero's super-ego. This view also explains why Hamlet cries 'O my prophetic soul' when the ghost reveals Claudius' crime.?

Another important fact about the ghost is that in its first appearance it is only seen by Hamlet's friends on the platform; the prince is not with them. When the spirit comes in for a second time, Hamlet is also there to see and listen to it. But in the closet scene, however, the ghost is only visible to Hamlet, and the queen cannot see it. It is as if it was meant to become more and more subjective as the play progresses; that is, more and more a product of Hamlet's mind, where madness is gradually intensified. Thus, the interview with the queen is the moment in the play when Hamlet is closest to actual madness or, at least, Gertrude believes so. In spite of Hamlet's assertion that he is but "mad in craft," still one cannot be sure, for the very speech where he affirms this suggests that he is deeply distracted.

As it has already been said, however, Shakespeare's heroes are never truly psychotic. Some way or another, they always manage to recover from their dangerous position on the border-line between a schizoid way of being in the world and a psychotic one. It is not very clear, however, how this recovery takes place. In Hamlet's case, it obviously happens off-stage, for when he comes back from his sea adventure, he has already undergone some change. Indeed, we may say, with Bradley, that the Hamlet of the fifth act is a new man. He has refrained from action, delaying because of too much thinking. To parody King Lear, Hamlet has been more acted upon than acting; he has waited passively that something might happen that should decide for him (maybe divine providence). His "motto" has been, as Bradley puts it, "it does not matter," "it is not worth while," "it is no good."

But, after Hamlet's frustrated trip to England, (the turning point of the tragedy), all changes. The veil of melancholy and inaction has been somewhat lifted from his brow and he is now ready to accept whatever may come. There is a special providence in the fall of a spar-row. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come. The readiness is all.

As Laertes had given his "dying voice" to Hamlet, so Fortinbras also receives Hamlet's, and, as the new ruling power in Denmark, gives the dead prince the treatment due to a soldier killed in battle, one who would "have proved most royally" had he become king. As Laertes and Fortinbras are Hamlet's counterparts' on the level of action, so Ophelia in her sweet lunacy is the hero's counterpart in the dimension of madness. He feigns a madness that he does not wholly have, whereas the girl's distraction is true and complete. Ophelia is quite young and innocent, loving to her brother and obedient to her father; her love for Hamlet does not seem to surpass, in depth, her affection for Polonius and Laertes.

Indeed, as Bradley says, "her existence is wrapped up in these three. The triangle with-in which she restricts her life, determines her imminent isolation and consequent death. Her brother is abroad and Hamlet, gone mad for her love, kills her father; this is too much for her. Ophelia's whole life collapses and her mind goes with it. The girl's sweetness and innocence are always associated with flowers, water, and the prime elements of

nature. In her mad scenes, more than anywhere else in the play, this association is evident. Ophelia mentions flowers in her songs and also gives some specimens from the bunch she carries to those who watch her. She is drowned in a brook, and dies all dressed up "with fantastic garlands . . . of crown-flowers, nettles, daisies, and long purples." (I V .vii.169-70)

Laertes wishes that "from her fair and unpolluted flesh May violets spring," and the queen scatters flowers in the girl's grave, saying "sweets to the sweet." (V.i) There is some irony here, because, since "her death was doubtful," the priest is not willing to perform the usual service of the dead, which begins with "dust to dust." Nevertheless, "sweets to the sweet" fits better here and works as a substitute for the normal rite. Thus, the flower-imagery which surrounds Ophelia throughout the play adds a special fragrance to the beauty of her character.

There is also irony in the fact that Ophelia's true madness treads upon the heels of Hamlet's feigned distraction. In the "nunnery scene" she pities his derangement, but it is she who will become truly mad in the end. One is reminded of the Elizabethan belief according to which reason, like order in the chain of being, was linked to the harmonious music of the spheres.⁷

Ophelia was certainly referring to this belief when she described Hamlet's madness as "sweet bells, jangled out of tune and harsh" (III.i.157). Her own madness, however, does not seem to conform to the pattern, for the lyric quality of her distraction is in perfect harmony with the beauty and sweetness associated with her character. Nevertheless, the irony persists; Polonius announces that Hamlet has gone mad for Ophelia's love, but it is actually Ophelia who will lose her mind because she has been deceived.

Indeed, Ophelia is the character who is most deceived in this play. Hamlet deceives her three times: when he tells her he loves her and then denies it; when he tells her he does not love her any more, but still does; and when he makes her believe that he is mad. Most critics seem to find it strange that Hamlet should so deceive the woman he loved. Moreover, he also insults Ophelia openly. Gertrude's recent behavior has driven Hamlet to think of women in a much unflavored able light.

Therefore, swept by a fit of passion (like Othello when he strikes Desdemona), he cannot help directing at Ophelia the offenses that he should apply to his mother. As Harry Levin aptly puts it, the "nunnery scene" is a rehearsal of the "closet scene," where Hamlet finally discloses his tormented soul to the queen. The same can be said of the "play scene" where Hamlet's indecent comments at Ophelia spring from his deep disillusionment with women in general and with his mother in particular. What Hamlet could not foresee, however, is that Ophelia would go mad herself as a consequence of so much deception and suffering.

Nevertheless, her going mad and consequent suicide can also be seen as a kind of preservation against further suffering. The gravedigger is not wholly wrong when he realizes that "she drowned herself in her own defense." (V.i.5) indeed, in spite of being the purest and most innocent character in the play, yet Ophelia has to bear an enormous amount of pain. It is fair that her innocence should be "rewarded" with a sweet

madness and a beautiful death, thus being spared from the final terrible scene of slaughter. She dies, as the queen says, "as one incapable of her own distress." (IV.vii.179)

Ophelia's madness causes even more dismay among those around her because of the images associated with it. In her mad speeches, mainly in the songs she sings, she mixes references to her father and to Hamlet, talking about death, love and sex. When she sings. . . Let in the maid, that out a maid Never departed more, the king cries out in surprise, "Pretty Ophelia:" (IV.v) Such a song with words such as these in it, sounds indeed very strange in the girl's mouth. She says things and asks questions that she would never have said and asked before. Thus, Ophelia's madness lifts the veil of court conventions which had always inhibited her from expressing such thoughts freely.

I have said that Hamlet never becomes truly psychotic the play, because he is able to overcome his loss of identity through tragic recognition. This is not the case with Ophelia; here Laing's ideas are thoroughly applicable. Unlike Hamlet, Ophelia is not able to overcome her schizoid tendencies and advances further into a psychotic state. Harry Levin says that "the simple Ophelia is halved by loss of reason; she is divided from her judgment, 'without the which' . . . 'we are pictures of mere beasts.'" (IV.v.82)⁸

This is very much so and very "Laingian" too. Ophelia, being weaker than Hamlet, cannot put herself together again, so to speak, and her poor, weak "self becomes irremediably divided. It has been said that there is a great difference between "falling" into madness on the one hand and "diving" into it on another.

This may be seen as the way Hamlet's madness differs from Ophelia's. She falls helplessly into madness, as one falls into a deep, dark well, whereas Hamlet "dives" into it, that is, he deliberately chooses this way. Ophelia, being weaker than he is, is not able to win the battle against the social and family pressures that come upon her, and so her mind gives way to madness, "like sweet bells, jangled out of tune and harsh."

Not only does Hamlet overcome such pressures, but he is also able to turn against them in the role of the critic, the "fool" who satirizes everything bitterly. The mask that he wears works as a kind of "X-ray" with which he can see through the conventions of society. Social convention is usually a nickname for hypocrisy and corruption, and Hamlet's Denmark is not an exception to the rule. The court is a place where pomp, vanity and flattery characterize everybody's actions, from the king himself down to the affected Osric.

Laudius ceremonious entry on the stage with the whole court following in a splendid procession is the first instance of this. The king's speeches are always delivered in the smooth language of flattery, and his public affairs usually involve some Machiavellian policy in the guise of skilled diplomacy. Deception and falsehood are the habitual instruments used in the court. Hamlet is deceived in his ascent to power, though the king pompously announces that "you are the most immediate to our throne." (Iii) Rosencrantz and Guildenstern, willing to win Claudius' favors', also enlist in the troop of deceivers and, "sponge-like," try to find out Hamlet's secret. Polonius 'love for figures of speech also reveals the importance given to artificial matters in the court. Corruption is everywhere.

Moreover, we must not forget the primary reasons which bring the ghost out of his grave: fratricide, usurpation and incest, all performed by the same person, the serpent that.

... now wears the crown." (I.v.39—40) The ghost's appearance portends cosmic disorder, which is also reflected in the body politic (through rumors of political discontent and threats of foreign invasion), and on the family-level. Marcellus says, very properly, that "something is rotten in the state of Denmark." (I.v.90) The rich imagery used by Shakespeare throughout the play strongly reinforces this idea. Images of gardening and of hidden disease are paramount here. Hamlet describes the world as... an unseeded garden that grows to seed; things rank and gross in nature possess it merely. (I.ii.135-37)

Really madness is a problem in the tragedy, Hamlet. Some critics admit "Hamlet the play is the primary problem and Hamlet the character only secondary. Moreover, Hamlet the character has had an especial attraction." The critic with a mind, which is natural in the creative order like Goethe, who made of Hamlet a Werther; and such had Coleridge, who made of Hamlet a Coleridge; and they do not remember about Hamlet that his first dealing was to study a work of art. Two recent writers, Mr. J. M. Robertson and Professor Stoll of the University of Minnesota, have issued small books, which can praise to move in the other way. Mr. Stoll draws our attention towards the critics of the seventeenth and eighteenth centuries. He observes, "They knew less about psychologyto the secret of dramatic art in general."⁹

In the final play of Shakespeare, on the other hand, there is a motive, which is more important than revenge. It clearly "blunts" the latter; the delay in revenge is mysterious based on necessity. The effect of the "madness" is not to silence but it, arises the king's doubt. The change is not absolute sufficient to be realistic. In addition, Hamlet, the tragedy is close to the Spanish Tragedy without any doubt. It shows that Shakespeare was merely revision of Kyd's text. "And finallystyle of Shakespeare."¹⁰

Mr. Robertson is fully agrees that the original play of Kyd was revised by a third hand, perhaps Chapman, before Shakespeare touched the play. The outcome of Mr. Robertson's examination is, irrefragable. It shows "Shakespeare's Hamlet ...the old play." Shakespeare's tragedy Hamlet is the masterpiece. However, it is viewed an artistic failure. Since the play is puzzling, and disquieting in many ways. Among other plays, it is the longest play on which Shakespeare made the most efforts. However, it has the flaws like superfluous and contradictory scenes. "We are surely justified in attributing the playis the "Mona Lisa" of literature."¹¹

Mr. Robertson concludes that the essential emotion of the play is the feeling of a son towards a guilty mother. Hamlet's tone seems like someone suffers on the score of his mother's degradation. A mother's guilt is an unbearable motive for drama. However, it maintained and emphasized to provide a psychological clarification. It does not "guilt of a mother" that does not handle as Shakespeare handled the suspicion of Othello, the obsession of Antony, or the arrogance of Coriolanus. Hamlet like other sonnets is full of stuff. It seems that the writer could not highlight the work into art.

We find the sonnets difficult to confine. “You cannot point to it in the speeches; indeed, if you examine the two famous soliloquies you see the versification of Shakespeare, but a content which might be claimed by another, perhaps by the author of the Revenge of Bussy d' Ambois, Act v. sc. i.”

According to Shakespeare ‘The "madness" of Hamlet’ is less than madness and more than feigned. The lightness of Hamlet is not part of a conscious plan of dissimulation, but a form of emotional relief. In the character Hamlet, it is the buffoonery of an emotion, which can find no outlet in action: in the dramatist. It is the buffoonery of an emotion, which he cannot state in art. It often occurs in youth: the ordinary person puts these feelings to sleep, to fit the business world; the artist keeps it alive by his ability to intensify the world to his emotions. “The Hamlet of Lafargehe read Montaigne, II. Xii. Apologie de Raimond Sebond.”¹²

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