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MASTER THESIS

The Motif of Madness in Shakespeare's selected tragedies "Hamlet and Macbeth"

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Dedication

I dedicate this humble work to my dear parents whom supported me throughout this long journey, and to my dearest brother.

To my closest friend Lamia, thanks for supporting me.

I sincerely apologize to my parents for the troubles I gave them.

Thanks to their patience and care I am able to stand on my feet again

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He helped with his insightful knowledge and good guidance

I would never forget his kindnesses the day he accepted as one of his candidates

My thanks to my respectful teachers who taught me a lot with their great knowledge

Abstract

Madness with its mystical nature invaded the works of Shakespeare, mainly his two tragedies: Hamlet and Macbeth. Shakespeare focused on presenting the life of people during Renaissance period. Intellectuals started to adopt the realm of science and reason. Therefore, this dissertation is going to shed the lights on madness from different aspects. Shakespeare spots the light on madness through different contexts; each context reveals a side of human society according to the historical period and society norms. The set takes a place in Scotland and Denmark, specifically, the period of royal rein and the conflict over absolute power. Thus, the two tragedies revolve around one subject which is the political sphere. Madness in relation to politics, Shakespeare uses his tragedies to crystallize the dark side of mankind. The characters encounter different events which lead to the abyss of madness; secrets are being revealed under the mask of madness. Moreover, the entire dissertation focuses on two main goals. The first one is about presenting madness as recurrent theme in the two tragedies: Hamlet and Macbeth. Thus, it explains the common aspects about madness in the two. The second one is about relating language to the reveal of madness.

Key words: Motif, Madness, Melancholy, Hysteria, psychoanalysis, feminism

المخلص

الجنون بطبيعته الغامضة ضل محور أعمال التراجيدي الخاصة بشكسبير والتي منها مسرحيتا هاملت ومكبث. سلط من خلالهما شكسبير الضوء على موضوع الجنون، فأحداث المسرحيتين تتبلور حول عكس صور الحياة في عصر النهضة وما تخللها من مظاهر سياسية واجتماعية. انتشرت الافكار النيرة التي تتبنى التفسير العلمي وموضوع البحث حول تفسير الجنون وما ينجم عنه. فمن خلال دراسة المسرحيتين موضوعا وأسلوبا، سيتضح دور الجنون فيهما وكيف يتجسد من خلال الشخصيات، وفي الأخير محاولة تفسير العلاقة التي تربط بين اللغة والجنون،

General Introduction

1. Introduction

During Renaissance, Shakespeare's tragedies witnessed big interest among intellectuals and common people. The tragedies reflected life norms in the period of flourished ideas. The knowledge of Greek civilization predominated the works of that age. Among them, Shakespeare adopted the concept of tragedy as the main genre of his plays. Therefore, he focused on madness as the main thread that relates his tragedies. He considers madness as collective experience among people. Basically, the two tragedies: Hamlet and Macbeth concentrated on different aspects that reveal madness: politically, socially, psychologically.

Through the theme of madness, the aspect of tragedy pictures the different miseries of mankind. The appearance of mad characters in the two tragedies explains the previous point. Furthermore, the sequence of the events will reveal the psychological, social, and the political flaws of human society. First of all, Hamlet chooses the path of madness as refuge for his grief over the death of the king, so he can seek for revenge and justice for his murdered father. Through the serial flaw of the events, Hamlet behaves and speaks abnormally which is a sign of absurd change in the personality. On the other hand, Ophelia plays the role of victim because Hamlet despises her as woman, and this is also a leading cause for Ophelia's madness. In addition, the ambitious Lady Macbeth exemplifies the image of self destructed person; limitless desires drove her to a tragic downfall. However, the incomprehensible personalities lead the reader to question the reasons that drove the protagonists to the abyss of madness.

2. Statement of the problem

Madness is a recurrent theme in the tragedies: Hamlet and Macbeth, each one of them present madness differently. Each tragedy concentrates on the experiences of madness and the destructive results. Basically, the dissertation is going to deal with these kinds of experience and extract the relationship between these experiences. Furthermore, it will also shed the light on the life of the characters: Hamlet, Ophelia, and Lady Macbeth and study the situation that causes the reveal of their transformations to madness.

3. Major Research Question

How is the motif of madness manifested thematically and stylistically in Shakespeare's tragedies: Hamlet and Macbeth?

4. Subsidiary questions

1. What is madness?
2. How is the element of madness embodied throughout the tragedies?
3. In what way does language play a role in depicting the traces of madness?

5. Aim of the study

The purpose of doing this study is to shed the light on how madness was perceived and treated in ancient times coming to the age of Shakespeare. By choosing selected tragedies: Hamlet and Macbeth. The dissertation basically aims to reveal the different aspects that differentiate one tragedy from another. The serial flow of the events will show the dark side of the mad characters: Hamlet, Ophelia, and Lady Macbeth.

In addition, each tragedy adopts unique style in the reveal of madness. Therefore, the second focus is about revealing the different literary functions of madness. Then, the last will shed the light on emphasizing the relationship between language and madness.

6. Structure of the study

Basically, this research is divided into three chapters, each chapter include a number of elements. Chapter one focuses on giving a general overview about madness, it begins with telling a short historical account of madness. Firstly, the description of the following points: the civilizations that dealt with madness, people's believes, and the practices that were performed for healing mad people. Secondly, the next part presents the psychological interpretation of madness. Lastly, the last part describes the way people perceived madness during the age of Shakespeare. Chapter two presents the thematic analysis of madness as common theme in the tragedies: Hamlet and Macbeth. To illustrate more, this part concentrates on explaining and analyzing the different angles that describe madness such as: melancholy and hysteria; whereas, the third chapter focuses on the stylistic analysis, it basically shows how madness is depicted through language. Generally, this part analyzes the speeches of the mad characters: Hamlet, Ophelia, and Macbeth.

7. Methodology

The following study is basically qualitative, descriptive, and analytical. It applies the use of two approaches: psychoanalytical, feminist. First of all, the first stage is about studying madness from historical and philosophical perspectives. Moreover, the second stage includes analyzing the theme of madness in relation to the events of the two tragedies. The last stage focuses on presenting and analyzing the literary devices within the speeches of characters: Hamlet, Ophelia, and Macbeth on the stylistic level. In addition, the adopted methods for gathering data are primary sources and secondary sources. Primary sources are textual extracts from both tragedies. On the other hand, secondary sources are books and essays.

8. Literature Review

Before going through the stages of this dissertation, studies of previous scholars intended on taking the idea of madness in their researches from different aspects. Some

focused on the anatomy of madness from biological and psychological perspectives. One of them, Michael Foucault with his book titled "madness and civilization", he focused on the maternal side of human civilization with its results on people. The development of the human society led to the growth of different complexities. However, Roy Porter focuses on presenting madness from historical perspective as the dissertation tends to do. With his book "Madness: A Brief History", he goes through different periods of history. Roy studies the historical roots of madness; the first chapter of the study relies on his historical account. Basically, the prominent civilizations that studied the anatomy of madness

Roy also focuses on madness in the early modern period and how it was dealt with madness. That period was characterized by the growth of the scientific interpretation of madness; moreover, the proposed study focuses on the same aspect. There is also a MA Thesis that conducted the theme of madness in Shakespeare's' major tragedies; whereas, this dissertation focuses on two tragedies. The researcher Ana Maria studies the individual characteristic of the heroes in relation to the modern studies. On the contrary, the analysis of this dissertation focuses studying madness as theme. One side relies on relating madness with the events and the characters together. Concerning the study of the characters, Yi-Chi Chen wrote a research related to that. Its title "Pregnant with Madness: Ophelia's struggle in Hamlet", the paper present a psychological and stylistic analysis to the protagonist Ophelia. By adopting the psychoanalytical approach, Chen studies the events that affected the mentality of Ophelia; he also analyzes the nature of Ophelia's fragmented speech. In addition, the dissertation also studies the fragmented language of the characters: Hamlet, Ophelia, and Macbeth.

Chapter One: Theoretical Background

1.1. Introduction

When one speaks about madness, different thoughts come to the mind. Each person holds different image of madness, the word itself carry ambiguous connotation. Madness is mystery that existed since ancient times; it was not accepted among mankind. For people, madness means the abyss of every moment in life. Because when a person gets involved with madness, it means his rational senses might stop functioning and interpreting.

Therefore, the coming chapter sheds the light on sensitive topics concerning madness. So the first part is concerned with presenting short historical account on these points: starting from the age of Antiquity going to the medieval period. Then, the next point focuses on presenting madness with its different images during the age of Shakespeare. The last one tends on interpreting madness from philosophical point of view. By depending on the musings of prominent philosophers, definitions about the nature of madness are going to be presented as the last point of this first chapter.

1.2. Brief History about Madness

1.2.1. Madness in Ancient Greece

Madness in ancient Greece was perceived as a divine punishment, people who disobey the orders of gods and commit big sins must receive a severe punishment. According to the Greek proverb that says, "Those whom the gods wish to destroy they first make mad.", the first stage of punishment is madness that drives the person to a tragic downfall. Hence, The Greek mythology contains examples of people driven mad. For instance, the story of Hercules who was driven mad by the goddess Hera, then he killed his brothers and children. Madness in Greek mythology was related to the abnormal speech and behavior which were signs of devil's possession. The state of self consciousness becomes absent when the body

and the soul are possessed by a super natural force such as demons and evil spirits, the body becomes an empty vessel without will and choice (Porter 13).

According to Ruth Padel, there are three images of madness used to exist in ancient Greece. The first one is *darkness* that is in the mind, the dark state of the person's mind make him feel isolated from his own community. The second one is *wandering* which refers to the state of lost mind and soul, *wandering* is based on the belief that madness causes people mental confusion. This confusion results in internal and external *wandering*, what happens inside the mind can be seen through actions. The third one is *damage* in which madness plays a role in the destruction of the mind, a tragic downfall for the person who disobeys god's orders and commits shameful sins such as murder (qtd. in Pietikainen 18). Among the Greek gods, Dionysus who is in charge grape harvest, wine, ecstasy, and ritual madness (Pietikainen18). However, The civilization of ancient Greece was not the only one affected by mythical superstition of divine punishment, the fable of the Babylonian king Nebuchadnezzar became mad after he saw dream where he is covered with long hair and sharp fangs due to his high pride and thirst for power, god chose madness as a judgment and punishment for Nebuchadnezzar (Porter11).

1.2.2. The Theory of the Four Humors

During the fourth and fifth centuries BCE, the golden age in Greece witnessed the appearance of new perspective concerning the nature of madness. The Greek physician Hippocrates (460-370 BCE) is the founder of the idea that madness is a mental illness, according to Hippocrates there are four humors (*fluids*) within the human body: black bile, yellow bile, phlegm, and blood. The balance of the four fluids determines the physical and the mental health of the mind and body. For example, fever, pneumonia (lungs inflammation), and diarrhea were seen to be caused by an excess of yellow bile, while an excess of blood caused hemoptysis (coughing up of blood or blood-stained sputum).

Therefore, the Hippocratic medicine changed the superficial and illogical reasoning of madness, a number of Hippocrates' writings proved that madness is the consequence of inner changes within the brain (Pietikainen 19).

1.2.3. Madness in the Middle Ages

During The Middle Ages, Christianity was officially recognized by The Emperor Constantine in 313 AD. The roots of The Catholic Church grew to invade the European continent, then the perspective of supernatural spread out to the extent that the Christian Catholic Church denied naturalistic perspective. However, the period of the middle age was preoccupied by the supernatural-religious thinking. The people of the Catholic Church neglected the natural justification for phenomena, and adopted the superficial and unsolicited justification. The Christian people treated madness as sacred privilege; those who are possessed are believed to have spiritual communication with god and high ranking angles as well as spirits (Porter 17).

The Medieval Europeans used to believe that the world was divided into two dimensions: the first dimension which is the natural world where human beings live and the other one is the supernatural world where god, angels, and demons exist together. Because of this belief, medieval people in Europe believed that madness was the result of both natural and supernatural. People were driven mad because of their living environment and desires; other people were punished by god because of their sins (Pietikainen 30).

1.2.4. Exorcism as Treatment for the Mad

The medieval period in Europe was known by the increasing number of demonic possession among men and women. Lederer (2006) stated that the possessed person was recognized through some remarkable actions: the ability of speaking foreign languages, the ability of seeing the future, and having supernatural powers (qtd. in Pietikainen 44).In

addition, in the beginning of the third century CE (Christian Era), a group of clerics appeared in the catholic church. Their job was casting out the evil spirits from the possessed body, they are known as exorcists. The practice of exorcism was considered as powerful tool in the war against the devil (Power 8).

1.2.5. Madness in Medieval Islamic Era

By the year 714 AD, the Islamic empire witnessed a great expansion in Europe. The city of Al-Andalus was the center of knowledge and medical practices, Muslim intellectuals depended on the medical knowledge of the Greek physician Hippocrates and his pupil Galen. The conception of madness in Islamic culture was different than the Christian perception. Madness was caused by Satan's temptations; people hear his whispers as if they are listening to their own voices. In order to get rid of these voices and mad thoughts, people has to learn how distinguish the right from the wrong. Furthermore, the pre- Islamic era perceived madness from distinct perspective; it was seen as sign of wisdom (Pietikainen 28).

Ibn-Sina (987- 1037) explained madness as a mental illness that must be treated, he sees mad people as patients not as sinners. The mentally ill category must be put in a place where they can be treated by medical care, the Islamic empire was the first to build a place called *court* in Egypt and Baghdad where the mad are kept and cured (Pietikainen 27). Moreover, Dols (2006) mentioned the trip of a Jewish traveler named Rabbi Benjamin visited Baghdad around 1170 and described a hospital founded by the caliph:

There is [...] a large building, called Dār al-Māristān [insane asylum], where they keep charge of the demented people who have become insane in the towns through the great heat in the summer, and they chain each of them in iron chains until their reason is restored to them in the winter time. Whilst they abide there, they are provided with

food from the house of the caliph, and when their reason is restored they are dismissed, and each one of them goes to his own house. Money is given to those that have stayed in the hospices on their return to their homes (qtd. in Pietikainen 27).

1.3. Images of Madness in the Age of Shakespeare

1.3.1. Demonic Possession

Shakespeare's time was a period predominated by the belief of demonic possession, common people feared the devil and his supernatural powers. Possession meant deviant life out of society norms; the possessed becomes an alienated entity (Pietikainen 46). Due to demonic possession cases, several tactics were applied to drive the demon out of the possessed body. Lederer 2006 and Katajala-Peltomaa 2014 stated that casting out the demon needs the application of relics (consists of the physical remains of a saint or the personal effects of the saint or venerated person preserved for purposes of veneration as a tangible memorial. Relics are an important aspect of some forms of Buddhism, Christianity, Islam, Shamanism, and many other religions). After the application, the devil leaves the body through vomiting black blood (qtd. in Pietikainen 45).

1.3.2. Witchcraft

Witchcraft appeared in Europe at the end of the fifteenth till the nineteenth. The practice of witchcraft was known as form of demon possession, it was attributed to women than men. Because women were weaker in faith, they were easy target for evil temptation of the devil. However, the practice of witchcraft meant making a deal with the devil. Witches possess magical powers in exchange of worshipping the devil. Witchcraft was thought to be as a form of demonic possession, witches were known by their uncontrolled speech and behavior. Around 1650, the number of witches increased in Europe. It led to the beginning of

witch-hunt process; the majority of the hunted people were women. Witchcraft was considered as sign of serious deviance, the method of Violent Immersion in cold water was form of torture, and it was punishment used on witches: if they floated they were guilty, if they sank, they were innocent .It was also considered as cure for women's madness. Immersion was not the only method followed for eliminating witches: burning and hanging were also forms of torturing the practitioners of witchcraft. However, the beliefs of witchcraft as demonic possession changed among the elite people, Dutch physician Johann Weyer (1515-1588) claimed that witches are just hallucinating women who suffered madness (Pietikainen 50-51; Porter 19-20).

1.3.3. Folly

During the Renaissance, foolishness was an act of entertainment for the royal court. A group of mad people called the court fools or jesters used to behave and speak irrationally in front of the king and the prince, fools were seen as people with no worries in their lives. They were not ordinary persons because they suffered from congenital mental defect. However, the category of fools were regarded as stigmatized entity in society, they could not be cured from their mental disability. Fools were exploited for the sake of entertainment in leisure times; they were treated like talking pets that obey its owner. In addition, Folly was regarded as human weakness and shame, and fools do not belong to society because they lack reason (Pietikainen 53-54).

1.3.4. Melancholy

Melancholy spread in Europe between the sixteenth and the seventeenth centuries, this phenomenon was known among Europeans as The Age of Melancholy. It targeted both women and men in their old age during the autumn season; it reflected the miserable mental state of their minds with confusion. Those with melancholic state were characterized by overwhelming feeling of sadness and despair, and they end up hating people and their lives.

Moreover, doctors in ancient Rome used to believe that melancholy could also lead to the abyss of madness. The medical diagnosing of melancholy in ancient Greece was built on Hippocrates and his pupil Galen assumptions: the theory of the four fluids, melancholy was caused by an exceeded amount of black bile. Melancholic persons suffered severe mental disturbance, they felt springing of emotions: sadness, anguish, dejection, fear of loss, and mistrust (Pietikainen²⁰, 56,162; Porter 45-46)

The sixteenth century in Britain witnessed the publication of the book titled "Anatomy of Melancholy" to Robert Burton 1621. The pages of the book were about 1000 pages; it registered whole detailed account about Melancholy: causes and results of melancholy. Furthermore, the book was considered as influential book in the history of mental illnesses. Due to its detailed descriptions of patients with melancholic disturbance The book was also a result of fruitful journey of 20 years, Burton devote his entire life for the sake of giving glimpses of what was melancholy in his time and how it had been dealt with it. However, melancholy was very known illness in Britain around the sixteenth and seventeenth centuries. It was typically called "The English Malady", the British illness "melancholy" was marked by the high number of suicides among the high class of British society, the advanced level of life led to stressed minds. During Burton's time, the Hippocratic theory of the four fluids was widely adopted by physicians until the physician George Cheyne (1671–1743), published his book "The English Malady" in 1733. Cheyne mentioned melancholy as a disorder of the nervous system. In 1769, the idea: melancholy as types of nervous diseases progressed into the idea of the Scottish physician William Cullen (1710-1790) who invented a new diagnostic category named neuroses. Above all, the modern medical diagnosing described Melancholy similarly to the modern conception "Depression". According to the mid nineteenth medical diagnosing, emotional disease was considered as depression, and as form of partial insanity that denoted losses, inhibitions, dejection, and mental regression (Pietikainen¹⁶²⁻¹⁶³).

1.3.5. Hysteria

In early modern Europe, the cases of afflicted women increased, they were suspected to be under demonic possession and bewitchment. According to the massive wave of witches, the processes of hunting continued exterminating innocent women. People mistake them for ignorant justification that women were under the spell of witchcraft, they needed to be exterminated from the entire existence. In this case, a group of rational people suspected the disturbances of woman as some kind of physical change within the body. A medical officer called Johannes Weyer (1563) warned people that they should not compare bodily illnesses to witchcraft. Generally witches are ordinary people suffering from fantasies and hallucinations. This pitied category should be treated not sentenced to death.

Physicians also suspected the origin of the disease; they saw that the symptoms that appeared on the afflicted people reflected physical unbalance with their bodies. In 1603, a doctor from London called Edward Jorden was summoned to treat a teenage girl called Elizabeth Jackson. The girl suffered symptoms of bewitching, she partially became paralyzed from her left side, speechless, and temporally blind. According to these symptoms, physicians suspected the real identity of the affliction Elizabeth suffered, they questioned the nature if it is possession or sickness. The doctor Jordan also was one of those who suspected the nature of the disease; he argued the nature of the affliction in his medical reports. The name of the disease was "The suffocation of the mother or Hysteria ", it denotes the physical changes within the womb, and women are predisposed to hormonal changes which lead to the unbalance of emotions (Porter 25-26). In the eighteenth century, the medical studies developed the common perception of Hysteria as changes within the womb. Instead it is related to nervous disorders (Porter 86),

1.4. The philosophical Interpretation of Madness

1.4.1. The Greek Philosophy

The ancient philosophy of Greek civilization focused on studying illnesses of the soul (psyche). Emotions were considered as central cause for human mental derangement, emotional disturbance was forming a threat for the balance of the body and the soul. Ancient medicine provided medical treatment for the body, but philosophy cared about treating the soul than the body. In addition, philosophers from Democritus and Socrates onwards considered themselves as the doctors of the soul. As the illnesses of the body were treated by medical experts, the soul also had philosophy as spiritual therapy. However, philosophers concentrated on teaching people on how to free their selves from worries and eliminate their delusional fears. By finding the simplest meaning of mind peace in life, the soul becomes free of delusional thinking (Ahonen 4).

1.4.2. Plato's philosophy about madness

According to Plato's philosophical perspective, madness has two types: madness caused by illnesses and madness due to other causes such as: aggressive type of personality. Another point, Plato stated that the diseases of the soul are the result of moral faults. However, Plato's work "The laws" contained a number of civil instructions for good life in a city. The code suggested that citizens must follow the moral laws for a healthy life, these laws help in creating a society where its individuals think wisely before every action, and also control their selves. But human beings are weak by nature, and the possibility for doing wrong actions is bigger. According to Plato, it has to be a system of penal judgments for every bad action. Society must follow this penal system for healthy and organized life. Furthermore, Plato's insisted that the mad people in society must be kept away from normal

citizens. Their families must take the responsibility on them, so they are not subjugated to following the moral codes (Ahonen 5).

Before Plato, the legislative system of ancient Greece considered the manually category as separate entity in society. They are incapable of organizing their lives due to their mental illnesses. Thus, Plato suggested that the mentally ill should be held in a house. The Greek philosopher Xenophon was the first to approve the idea of restraining the madmen, he saw that keeping them separate from ordinary people was beneficial method. While the mentally ill are being kept safely, society can maintain the life balance of its individuals. Nevertheless, Plato's clarifications about diseases of the soul are still ambiguous. In one of his dialogues *Timaeu*, he made a destination between diseases of the body and illnesses of the soul. The soul is a component of three elements: reason (logos), spirit (thymos) and appetite (epithymia), spirit being the principle of aggression and honour-pursuit, while the appetite craves the pleasures of food and drink. The bodily parts: the head, the heart, and the kidney are the center of diseases. For example: Epilepsy is disease of the body, but it affects the soul. Plato also mentions the theory of Hippocrates which is the four liquids; he also believed that the imbalance of the body happens when the amount of one liquid is higher than the rest. Thus, the three parts of the soul becomes affected by diseases: bad temper, dispiritedness, rashness, cowardice, forgetfulness, and stupidity. In addition, Plato stated that the weaknesses that occur within the body are the result of evil condition. The ill person is accused of neglecting the side of moral education which led his soul to catch bad diseases, but if the person's soul is capable of suppressing its cravings, the body becomes immune and healthy. On the other hand, Plato believed that if the reason of the soul is weak, evilness might lead the body toward the path of madness (Ahonen 5-6)

.14.3. Aristotle's Philosophy about Madness

Aristotle used to think that the mentally ill category are different from normal people, they resemble deviant picture of the norms of human nature. Because they think and behave abnormal, so they are considered mad or mentally deranged. Unlike Plato who recommended taking care of the mentally ill, Aristotle did not consider the madmen as a part of human society. They do not deserve attention because they are harmless. In the *Eudemian Ethics*, Aristotle compared the behaviors of madmen to children being unreasonable and careless about their surroundings. In addition, adults do not argue with children because of their unreasonable thinking, mad or deranged people behave like small children as well. Furthermore, Aristotle described people neglecting their rationality and following their instinctive desire as animalistic beings. This category is threatened by all kinds of mental illnesses, because of neglecting rationality for their instinctive desires (Ahonen 6).

Aristotle's ideas about psycho physiological temperaments that make people behave in abnormal way without being mentally ill. Aristotle stated example of these cases: melancholic people are characterized by their over sensitive nature .They become in state of varied emotions, this leads them to behave with impulsive manner. They are predisposed to rashness and inconstancy that make them have a rapid change of moods. However, to Aristotle's pupil Theophrastus stated that people with severe melancholy are believed to have a high exceeded amount of black bile. Thus, their actions are guided by their sensual emotions. In addition to this, their bodies react physically by being abnormally cold or hot. Aristotle believed that severe state of melancholy could lead to the abyss of madness (Ahonen 6-7).

.14.4. The Stoics' comprehension of madness

The Stoics, group of Greek philosophers, known for their philosophical idea about virtue and vice. They used to believe that all mankind are mad, only the virtuous one was

pure and perfected by high morals. In their view, the soul is the center of morality and perfection. Unlike those who are predisposed to their lustful side, people with high sense of virtue are the image of perfected men with no lowly desire. Thus, their soul is immune against mental derangement. But people with lowly sense of morality, they are easily controlled by fears, emotions, and hallucinations. Moreover, The Stoics believed that the health of the body is maintained through protecting the soul from its lustful side. Hence, the Stoics assumed that the person with virtue soul can protect his self by controlling his needs (Ahonen 13).

Moreover, ancient philosophers understood that the illnesses of the soul come from the physical changes within the human body .They believed that mental disturbances occur in three parts of the body: the heart, the brain, and the kidney. With philosophical therapies that teaches people good moralities, self control, and through medical treatments the diseases of the soul and the body can be cure (Ahonen 14).

1.5. Conclusion

Since ancient history, madness played a role in demonstrating the thinking of old people, the lives of old people was characterized by depending on the concept of superstitions. Every phenomenon was interpreted irrationally; people lived unfamiliar experiences as result of God's anger. if one searches the archives of history, he will find out that madness is a collective experience that mankind experienced in different periods of time. The only difference is every period perceived and treated madness differently.

All in all, this introductory part of chapter one gives an illustrated account of madness from two different perspectives: historically and philosophically. Madness as mystery existed in ancient times; people conceived its mysterious nature distinctively. One common point that madness is divine punishment first due to superstitions, the minds of ancient people were pretty disposed to illogical justifications of madness. Each civilization translated madness according to its myths and fables. Moreover, the age of Antiquity was a mixture of religious myths and enlightened views. The Ancient Greece was an example in challenging the illogical justifications and focused of rationality as path of truth. Above all, madness still a mystery and big phenomena commonly experienced by all mankind.

the next chapter will focus on the goal of analyzing madness as recurring theme in Shakespeare's two Tragedies: Hamlet and Macbeth. Thus, the focus is going to be about analyzing the madness of the protagonists: Hamlet and Lady Macbeth, each of them resemble an image of madness according to the events they experience.

Chapter two: Thematic Analysis

2.1. Introduction:

The following chapter is devoted to thematic analysis of the motif of madness in Shakespeare's tragedies: Hamlet and Macbeth, the process will focus on presenting madness through the protagonists: Hamlet and Lady Macbeth. Furthermore, the serial follow of the events will reveal the mad personalities affected by external and internal factors such as: judging society, people, and inner beliefs. Madness is considered as mirror that reveals the human flaws within the protagonists and Shakespeare sheds the light on sensitive issues concerning human society from psychological and feminist prospective

By mentioning the protagonists, this chapter will be divided into two parts: the first part focuses on Hamlet's madness and unstable self as well as the character of Ophelia. Psychoanalytical views of Freud's theories will be under the light of analysis according to the psyches of the two characters. Moreover, the sudden of appearance of the ghost reversed the direction of the events toward mystery and cruelty. Then Hamlet shows different attitudes that reflect his afflicted mind. In addition, Ophelia becomes the victim of Hamlet's cruelty which also leads her to madness.

The second part will focus on the character of Lady Macbeth throughout the tragedy of Macbeth. Lady Macbeth is considered as rebellious character that reflects the liberal personality of woman, she is also considered as the cause that drove Macbeth to tragic downfall. In addition, women in renaissance had no voice or freedom, Shakespeare presents Lady Macbeth as portrayal to women of modern society with their struggle toward having independent status and free voice in controlled by male authority. Throughout the analysis, the psychological approach will be applied in presenting the personality of Lady Macbeth till she goes mad at the end.

2.2. The Tragedy of Hamlet

Shakespeare treated madness as collective experience that all mankind share, he portrays the condition of Hamlet as detachment from the sense of the real world. In Addition, Hamlet's madness makes the reader question the causes behind his character changes. Salkeld (1993) says, "The plays of Shakespeare...identify madness as produced by the self contradictions..." The tragedy of Hamlet is picture of conflict between society and individuals. Katharine Hodgkin (2007) describes madness as a rapid change of mood and behavior, or a continuing dislocation from social norms and expectations.

The tragedy of Hamlet is a picture of Renaissance society with its hierarchies; the protagonist Hamlet's journey starts after the mystical appearance of the ghost-father (Act one-scene 5) and tells Hamlet the whole story behind his death, also his mother's unfaithfulness led the son Hamlet to hate his own flesh. Hamlet's plan for revenge starts by going through a journey of madness.

2.2.1. Hamlet's Oedipus complex in Relation to His Melancholic Grief

The term Oedipus complex coined first by the psychoanalyst Sigmund Freud (1856-1939) in his book "The Interpretation of Dreams", he talks about the effect of parents death on the mind state of sons and daughters. Hamlet enters deep dark state of melancholy, mourning on the loss of his father. Here, Hamlet shapes the idea of good and faithful son by his grief over the cruel murdering of his father. This issue leads Hamlet to favor his father over his mother; Gertrude broke the image of closeness between the mother and son. According to Fried, the pre-oedipal stage is characterized by the objective relationship between the mother and the child. Hamlet got a mental shock by the sudden marriage of his mother; her betrayal broke the family relationship and corrupted the pure image of mother which Hamlet holds in his mind (Lupton, Reinhar 11)

According to Freud's essay "Mourning and Melancholia", Hamlet displays the Melancholic self-approach which mirrors a person's mental state of grief. The son Hamlet becomes mentally shocked and detached from the outer world, followed by the feeling of being insecure and betrayed by the closest person. In addition, Freud also explained that the image of Hamlet's melancholic self exemplifies the personality of Shakespeare himself. Shakespeare in the play pictures himself as the mournful Hamlet throughout the play (Lupton, Reinhar 17). Thus Hamlet suffering the loss of his father and his deep hatred toward his mother come from the weak family bound and unbalanced set of personal beliefs.

During the Renaissance period, Melancholy witnessed careful interest among intellectuals and common people. It was decided as the disease of the age, till it became fashionable sign of the nobility of the mind. This peculiar fact is due to the wide spread of disease among the nobility only, so this is the cause of naming melancholy as fashionable standard of noble status, Forth more, Hamlet himself is good example for the mentioned above. He is described by critics as one of the Elizabethan figures of melancholy; he goes through different shapes of modes in the play. By the end of the sixteenth century, the medical concept of melancholy became a criterion in the study of the troubled mind and emotions. The ancient Greek texts about melancholy say that it is caused by the increase of black bile in the body. The Greek medical texts proved that melancholy as physical disease rather than being spiritual affliction. In addition, old assumptions of analyzing melancholy proved that melancholy is an image on madness caused by excess of bodily fluid as mentioned above (Schmidt 1 and 2)

Ina act 1 scene 2, the queen Gertrude speaks to her son Hamlet:"Queen Good Hamlet, cast thy nighted colour off" (2.2.68). Here, Hamlet shows deep grief and depression toward the death of his father. The queen Gertrude referred to her son's gloomy mood by mentioning

the word *nighted* because Hamlet wore black as sign of mourning. Also the king described Hamlet faithfulness toward the lost king by saying:

'Tis sweet and commendable in your nature, Hamlet,

To give these mourning duties to your father:

But, you must know, your father lost a father;

That father lost, lost his; and the survivor bound

In filial obligation for some term

To do obsequious sorrow; but to persevere

In obstinate condolment is a course

Of impious stubbornness; 'tis unmanly grief:

It shows a will most incorrect to heaven,

A heart unfortified, a mind impatient,

An understanding simple and unschool'd:

For what we know must be and is as common

As any the most vulgar thing to sense,

(1.2.87-99)

The new king describes Hamlet as good son to his dead father. by Hamlet's long mourning and grief, the phrase " To do obsequious sorrow" is also a proof that describes Hamlet's deep melancholic state during the crowing ceremony of his uncle as the new king. Moreover, the

descriptive lines of Hamlet show his oedipal complex and melancholy. Hamlet still refuses the fact of his father's sudden death; Hamlet puts all the blame on his mother by saying

Let me not think on't: Frailty, thy name is woman!

A little month; or ere those shoes were old

With which she follow'd my poor father's body,

Like Niobe, all tears; why she, even she, —

O God! a beast, that wants discourse of reason,

Would have mourn'd longer, — married with mine uncle,

My father's brother, but no more like my father. (1.2.146-152)

Here, the last line shows Hamlet's comparison between his father and uncle like comparing between Hyperion (a Titan often identified with the sun god) and satyr: half goat, half man — an ugly and lecherous creature) , it clearly shows Hamlet's discomfort being related to his uncle and mother and he also refused to be part of this fake family bounds.

2.2.2. Schizophrenic Hamlet

In the opening scenes, Hamlet remained in the state of melancholic grief, wearing black, and mourning his beloved father. Until the ghost appeared to Hamlet, he became no longer of differentiate between reality and illusion. The ghost is Hamlet's own made, his deep longing for his father created the delusion of the ghost. In fact, Hamlet is suffering schizophrenia (a term coined by the German psychiatrist Emil Kraepelin in the beginning of the 20th century). According the psychological definition of schizophrenia, it is a mental disorder characterized by hallucinations, delusions, and unorganized speech, the patient

suffers from reality distortion (Colman 639). After Hamlet met and talked with the ghost, he started to behave and talk strangely saying to his friend Horatio:

Here, as before, never, so help you mercy,
 How strange or odd soe'er I bear myself,
 As I perchance hereafter shall think meet
 To put an antic disposition on,
 That you, at such times seeing me, never shall,
 With arms encumber'd thus, or this head-shake,
 Or by pronouncing of some doubtful phrase,

(1, 5,169-175)

Hamlet is filled with rage after the conversation he had with his father's ghost, so he tells his friend Horatio that he will start behave in peculiar way. By doing this, no one will suspect the mad Hamlet. Horatio noticed that Hamlet started to behave abnormally, not according to the plan but due his distorted mind. The ghost reversed the facts, Hamlet is no longer a normal person. He cannot even tell if the ghost is real or it is a production of his self delusion.

Hamlet pretending madness resulted in being socially alienated from every one, he becomes lonely in his environment. He thought that pretending might give him high chances to plot his revenge. Instead, it made his social relationships destroyed and his interactions became limited only to his self. David says, "There is a very real sense on which the schizophrenia per blemishes and the problem of alienation and estrangement in families are identical." (Robertson 36), this quotation confirms the family bound is important for the

safety of the mind. Hamlet's family is scattered by the death of the father and the marriage of the mother. In fact, Hamlet's Schizophrenia is caused first by his family problem. Hamlet kept his derangement inside till the appearance of the ghost which is similar to adding fuel to the fire.

2.2.3. Hamlet's Feigned Madness

After the death of the king, Hamlet becomes hopeless and depressed. The uncle becomes the new king of Denmark and gets married to Gertrude. Then, a mysterious figure appeared to Marcellus and Bernardo during their night guard, they tell the story to Horatio. After these moments, Horatio informs Hamlet about the strange figure that appeared at light nights. Hamlet gets suspicious and desires on seeing by him. So he accompanies the guards on their shift, the ghost appears to Hamlet. Horatio gets worried of what the ghost would want from Hamlet. On the other hand, Hamlet intends to follow the ghost and see what he wants:

Hamlet I do not set my life at a pin's fee;

And for my soul, what can it do to that,

Being a thing immortal as itself?

It waves me forth again; I'll follow it.

Horatio What if it tempt you toward the flood,

My lord, Or to the dreadful summit of the cliff

That beetles o'er his base into the sea,

And there assume some other horrible form,

Which might deprive your sovereignty of reason

And draw you into madness? Think of it;

The very place puts toys of desperation,

Without more motive, into every brain

That looks so many fathoms to the sea

And hears it roar beneath.

(1.4. 64-79)

Horatio tells Hamlet not to follow the ghost; it might bring him death or madness. Horatio knows very well that the ghost appearance would bring disaster to the prince, but Hamlet didn't listen to his friend's advice and followed the ghost. In addition, Hamlet's longing for his father led him to ignore the danger that he might encounter, he thinks that meeting his father's spirit would reveal the secrets behind the mysterious death.

After meeting the ghost, Hamlet becomes aware of the cruel plot behind his father's death, the ghost urges Hamlet to set a plan for revenge. Therefore, Hamlet chooses madness as means for the sake of avoiding suspicion while he is planning his revenge. In order to get close to his uncle Claudius and gain his trust, Hamlet begins to behave in peculiar way with every character in the play. Ophelia witnesses his madness first and she comes to tell her father Polonius. Then, Ophelia's father interprets the madness of Hamlet as result of his love towards his daughter

Ophelia O! my lord, my lord, I have been so affrighted!

Polonius With what, in the name of God?

Ophelia My lord, as I was sewing in my closet,

Lord Hamlet, with his doublet all unbrac'd;

No hat upon his head; his stockings foul'd,

Ungarter'd, and down gyved to his ankle;

Pale as his shirt; his knees knocking each other;

And with a look so piteous in purport

As if he had been loosed out of hell

To speak of horrors, he comes before me.

Polonius Mad for thy love?

(2.1.75-84)

Ophelia comes frightened and tell her father the strange encounter with Hamlet. While she was alone sewing, Hamlet enters her closet (private room) in miserable condition, disheveled, distracted, and shaken. He looked at her sadly, grabbed her wrist, stared at her face, and sighed deeply. Then, without ever having said a word, still looking at her, Hamlet left (Lamp 75). Hamlet easily deceived Ophelia by his assumed madness and made Polonius go immediately to the king. Polonius come to the king and the queen telling them about Hamlet in these lines

I will be brief. Your noble son is mad:

Mad call I it; for, to define true madness,

What is't but to be nothing else but mad?

But let that go.

(2.2. 92-95)

Hamlet's madness to Gertrude and Polonius was result of two different assumptions. Gertrude thinks the death of the father had brought Hamlet's unstable personality; whereas, Polonius assumes that Hamlet's love for Ophelia led him to defect as Polonius says, "Or rather say, the cause of this defect," (2.2.102). But the truth is Hamlet was never mad, he rather adopted madness as mask that covers his contemplations. Also as a disguise that makes him alienated from his society and people. In fact, Hamlet feigns madness as a means of buying time to plot revenge against his father's killer, though it is far from clear in Shakespeare's play (Hunt 19). The prince continues deceiving people around him. Marvin (2007) in his book " Looking for Hamlet " included a description of Hamlet's character saying, "the character of Hamlet ... emerges as the compelling figure the world has admired and puzzled over for four centuries, a young man of incomparable intelligence, unblinkered honesty, wit, and unparalleled eloquence; a young man in black by turns charming and nasty, engaged and aloof, direct and subtle, acutely sensitive yet capable of naked viciousness." Although Hamlet is suffering melancholy, he is still completely conscious and aware of his surroundings; the longing for his father increased his rage and desire for revenge. Moreover, After Polonius told the king about Hamlet's madness, he meets Hamlet and starts a dialogue with Hamlet to check if he is really mad.

Hamlet Well, God a-mercy.

Polonius Do you know me, my lord?

Hamlet Excellent well; you are a fishmonger.

Polonius Not I, my lord.

Hamlet Then I would you were so honest a man.

Polonius Honest, my lord!

Hamlet Ay, sir; to be honest, as this world goes,
 is to be one man picked out of ten thousand.

(2.2.173-179)

Polonius asks Hamlet if he knows him, Hamlet answers him in mocking way and describe him by the word '*fishmonger*' which means a someone who sells fish, or someone who sells women. In fact, Hamlet telling Polonius that he is fishmonger. It is an insult for a man win big position in the court. Yet, Polonius fails in detecting Hamlet vicious irony. Here, Hamlet skillfully plays with mind of Polonius through playing with words. He wants Polonius to fall in the trap of feigning madness.

With Claudius suspecting, he thinks that why is Hamlet behaving this way? Is it really the emotion of longing and depression that drove him to be a madman, Claudius with Polonius decides to eavesdrop on the conversation of Hamlet and Ophelia and check if Hamlet's madness is caused by love- sickness:

OPHELIA My lord, I have remembrances of yours,

That I have longed long to re-deliver;

pray you, now receive them.

HAMLET. I never gave you aught.

OPHELIA My honour'd lord, you know right well you did;

And, with them, words of so sweet breath compos'd

As made the things more rich: their perfume lost,

Take these again; for to the noble mind

Rich gifts wax poor when givers prove unkind.

There, my lord.

HAMLET. Ha, ha! Are you honest?

OPHELIA My lord! Hamlet. Are you fair?

OPHELIA what means your lordship?

HAMLET. That if you be honest and fair, your honesty

Should admit no discourse to your beauty.

(3.1.92-108)

Ophelia tells Hamlet about the things he gifted to her, but he denies that he gave her gifts for the sake of their love. Instead, he attacks her and tells her that he never considered her as faithful person. He condemns her with disloyalty and decisive innocent beauty. Because of the marriage of Gertrude and Claudius, the image of woman in Hamlet's mind became filthy. That it led him to see Ophelia like the filthy figure of his mother. Above all, Hamlet's journey of feigning madness continues till the last event of the play. Hamlet never expected to encounter such thing which is the loss of his beloved father; it turned him into depressed person with aimless life. Then, a good chance came to Hamlet with the appearance of the ghost father. The ghost told Hamlet the secrets behind the death and urged him to take revenge.

2.2.4. Ophelia and Madness

After act 3, Hamlet is longer predisposed to melancholy. Instead, he becomes loaded with rage against his mother whom betrayed him and his father. However, the father's ghost orders Hamlet not to hurt Gertrude. She will pay the price for her deeds.

Against thy mother aught; leave her to heaven,

And to those thorns that in her bosom lodge,

To prick and sting her. Fare thee well at once!

(1.6.86-88)

Hamlet's hatred for his Mother makes him see all women as filthy as his mother. Despite of his love for Ophelia, his rage made him neglect her love to him. Ophelia's character in the play displays three facets of transformation in the play: will of her own, to the seducer on mission who suddenly reveals the bawdy part of her nature and, finally to the mad woman who liberally expresses her oppressed feelings and sorrow with lyrics and songs. Her misery makes her lost in her failed love with Hamlet and sorrow from the death of her father (Chen1).

Ophelia represent the image of lovesick woman, she can't overtake her loss of her lover Hamlet. Yet, her madness portrays the real madness rather than Hamlet' Feigned madness. Laing says, " "Ophelia's 'madness' is a natural response to the unacknowledged interpersonal falsities of the group. Her history is another instance of how someone can be driven mad by having her inner feelings misinterpreted, not responded to, or acknowledged only through chastisement and repression" (qtd. in Chen 9). Also, Ophelia represent the image of victimized lady in the tragedy, she becomes disappointed and devastated. Instead of having honest relationship with her lover, she is hardly hit with harsh reality that leads her to hysterical break down (Porter 87)

Ophelia being the good obedient daughter to her father portrays the image of women in Renaissance period, at the time when woman had no voice for themselves. Instead, every woman had to portray the picture of low creature in the social order; man was the master

whom woman must obey. Thus, Ophelia is repressed by the authority of her father and brother. Both Polonius and Laertes order Ophelia not to get close to Hamlet, because he might hurt her pride and feelings. On the contrary, Ophelia's inner feelings were being the verge of explosion because of this oppression. This also led her to walk the path of madness.

Another situation in which Ophelia tried to act the role of seducer by the order of her father and brother, she shows him the gift he gave her for love. But Hamlet's cruelty crashes her feelings. In addition, Ophelia's true madness appeared when Hamlet killed her father in scene 5. She walks in the winter a miserable state and start singing songs:

Ophelia Say you? nay, pray you, mark.

He is dead and gone,

lady, He is dead and gone;

At his head a grass-green turf;

At his heels a stone.

(4.5.28.33)

At the end, Ophelia chooses death as an end for her suffering and misery. She can only longer be the she used to, or have the same life she had. Charney confirms by saying, "Death is the ultimate solution for her struggle because she is unable to be either sane yet repressed or mad but not understood by any. Madness enables her to “bring her imaginative energies to fruition” (qtd. in Chen 16)

2.3. The Tragedy of Macbeth

In the Renaissance period, the status of woman in society did not allow them to have equal chances with men; women were seen as weak and vulnerable beings. They are completely driven by their emotions; they always abandon their rational understanding. Men were the controller of society and women are the subjugated entity. Moreover, the system on inheritance in society completely neglected the membership of woman in her family. Good statutes and fortunes were submitted to the first male in the family (Lamb 13). It was really unfair for women to have no share in her family. Instead, women have to remain ignorant of their rights, their true responsibility comes in taking care of the husband and children. Since man is the highest in every aspect physically and mentally, women are the subjugation of men.

In this case, Shakespeare presents the opposite picture of woman's subjugation in society. He reflects the figure of rebellious woman through the character of Lady Macbeth. The bitter norms of patriarchal society lead Lady Macbeth to stand up and rebel against the unfair quality between man and women. Throughout the tragedy, Lady Macbeth takes an effective role in every decision her husband's tends to take, she became so the plotter of every step.

2.3.1. Hysteria of the Ambitious Lady Macbeth:

The Character of Lady Macbeth with her role in the play resembles the sociopolitical conflict of woman and their struggle in the age of Shakespeare. At that age, women's legal status did not allow them to have them much public or private autonomy. English society functioned on a system of patriarchy and hierarchy (Lamb 13). Women were thought as morally weak, prone to emotional excess, and fit only for the "virtue" of male authority (Schmidt 79). Even in Renaissance drama no women acted on the English stage from Tudor times until the Restoration of the Monarchy, 1660. Women's parts were played by boys

suitably dressed. It requires a great effort of the imagination to visualize Gertrude's part, or Ophelia's, being played by boys among grown men (Lott 27). Despite of these restrictions, Lady Macbeth proved that these views were wrong, woman is not a property under male authority. Thus, she also has the will and the capacity to exceed her boundaries as weak and vulnerable creature. In the opening scene of the play, Macbeth comes back from the battlefield with his friend Banquo. Then, he is met by three witches. They stop him and tell him a prophecy in which he takes higher positions:

FIRST WITCH Speak, if you can: what are you? All hail, Macbeth! Hail to thee, Thane of Glamis!

SECOND WITCH All hail, Macbeth! Hail to thee, Thane of Cawdor!

THIRD WITCH all hail, Macbeth! That shalt be king hereafter

(1, 3, 45-50)

Macbeth ignores them and keeps working his path, until he meets two nobleman of Scotland. They congratulate him on his heroic deeds, and they also inform him about the betrayal of Malcolm. Furthermore, the two noblemen tell him that he has been appointed to take the position "Thane of Cawdor". Macbeth carefully remembered the prophecy of the witches, that after this he will be a king of Scotland. Joyfully, Macbeth wrote a letter to his wife Lady Macbeth telling her about the interesting news. During these moments, Lady Macbeth received the letter. After she read it, a messenger comes informing her about the coming of the king and his staying the night in the Macbeth's castle.

Lady Macbeth holds evil intentions and plot for the murder of the king Duncan, her ambitious desire for holding the title of the queen devour her mind. Meanwhile, she makes a conversation with illusions of spirits saying:

Under my battlements. Come, you spirits

That tend on mortal thoughts! unsex me here,
 And fill me from the crown to the toe top full
 Of direst cruelty; make thick my blood,

(1.5.38- 41)

These lines shows Lady Macbeth challenging her feminine nature and the desire of having an equal role in Duncan's murdering, she simply want to have an equal opportunity as her husband. Then, Macbeth becomes hesitant; plotting a crime for murdering his king is against his morals. Lady Macbeth mocks him for being a coward, and challenges him that she can kill the king by her hands. After the murdering of Duncan, Macbeth becomes the king and Lady Macbeth holds the title of the queen. For the sake of maintaining their titles, the couple holds multiple plots for killing every obstacle that threatens their ruling of Scotland. Although Macbeth is the murder for every killing in the play, Lady Macbeth takes the main role of the plotter for every shed of blood. Lady Macbeth is a more complex version, because she presents her own scheming for her husband's ascent to the throne as a violation of her femininity, so much that she must call to the "spirits that tend on moral thoughts" to "unsex me here. / And fill me from the crown to the toe topful /Of direst cruelty!" (1.5.40-3). at the same time her ambition and "mettle" are consistent with the tradition of the tragic heroine that maneuvers for her man (Bushnell 96).

After all these murders, Lady Macbeth fell into a cycle of cold blood. Due to her excessive ambition, she fell into the abyss of spiritual torment. Since the series of murdering, her conscience came back to torture her because of guilty. Therefore, the bloodshed became a living trauma in which she lost her sense of reality. Herman suggested, "The conflict between the will to deny horrible events and the will to proclaim them aloud is the central dialectic of

psychological trauma” (qtd. in Anderson 2). Her conscience led guilt as she says, "A little water clears us of this deed." (2.2.78), this one line explains the tormenting state to the extent she wants to clear away her guilty sins by washing her hands with water. Katherine Hodgkin point out in her study Dionys of Fitzgerald autobiographical account of religious despair that " ... spiritual torment comes dangerously to that of insanity, and is frequently identified by the unsympathetic as a consequence or a symptom of excessive (unreasonable) emotion."(qtd. in Schmidt 77). Lady Macbeth becomes afflicted with Hysteria and Melancholy because of her unbalanced emotions, till she admits her sins saying: "These deeds must not be thought after these ways: so, it will make us mad." (2.2.40-41). Also being afflicted with melancholy causes the loss of self identification among women. Katherine Hodgkin argues that Female melancholic is particular pointed to the weakness of female reason (qtd. in Schmidt 79). The devilish wife of Macbeth is the main trigger that led her husband toward blood thirst for absolute authority; her ambitious desire led her to the abyss aortic madness. She becomes traumatized because of her cruel deeds; she then becomes totally mad and mentally distorted. In the opening scene of act five, the doctor comes to Lady Macbeth; he kept watching her for two days. The servant reported to him that Lady Macbeth's condition is worsening; she is sleepwalking every night with candle in her hands.

Lady Macbeth Out,damned spot. Out, I say! – One, two – why

Then, 'tis time to do't. – Hell is murky. – Fie, my

Lord, fie. A soldier, and afeard? What need we fear

Who knows it,when none can call our power to

Account? – Yet who would have thought the old

Man to have had so much blood in him.

(5.1.30-35)

The Doctor with Gentlewoman witness the sleepwalking scene of Lady Macbeth with her speaking fragmented sentences, the doctor explains to Gentlewoman that his kind of condition denotes a difficult kind of psychological disease where the mind becomes disturbed; her soul couldn't bear the experiences she encountered. She is facing emotional agitation and her condition is beyond Physicians knowledge.

To their deaf pillows will discharge their secrets.

More needs she the divine than the physician.

God,God forgive us all! Look after her,

(5.1.65-67)

This is a result of excessive ambition and greed for power and authority, the malicious nature of Lady MacNeil drove her and Husband to the abyss of madness. Therefore, Lady Macbeth caused herself the price of being bloody for her selfish desire. This exemplifies the perspective of self destruction, by being overwhelmed with wrong feelings might lead to spiritual torment.

2.4. Conclusion:

Human nature has the side of good and evil, the good side is always in continuing fight with the evil side. Good morality is the power engine for goodness within mankind; whereas, neglecting moral teachings lead to lose the sense of goodness. When someone does good things, he has complete sense of rationality. The person with evil nature becomes completely predisposed to committing unforgettable sins.

Society norms play prominent role in composing the personality of Human beings, the environment and people are the important elements that shape a person from his childhood until adulthood. Shakespeare's mad characters reflect the dark side of human nature. Through encountering different kinds of experiences, human beings are doomed to take decisions according to their experiences; every mad character mentioned in this chapter is a reflection of self destructive nature. Every action and division taken by them is a result of unreasonable personality; they act by their feelings instead of rationality. Therefore, they were punished by turning mad. Madness is an experience in which life becomes corrupted; it denotes failures in different kind of situation. People lose their social bounds and the sense of reality.

All in all, the tragedies teach the readers a number of moral lessons, people must not take disclosure they will regret later. Life is battle with victories and loses, the important hinges that people should not loose is their sense humanity and rationality. Actions taken without thinking of the results will lead to longtime of regret. Before you let any negative emotions control your mind and heart, you should think wisely of the consequences that will lead to your tragic down fall as in the two tragedies.

The last chapter is going to focus on presenting the relation between madness and language. A stylistic analysis is going to be applied on the speeches of the mad characters: Hamlet, Ophelia, and Lady Macbeth. It will be proven that madness of these characters in not only reflected through actions. Instead, madness has its unique feature of unsystematic language. Shakespeare applies different elements of mad speech within his mad characters, and each character share similar aspect of mad discourse.

Chapter Three: Stylistic Analysis

3.1. Introduction:

Language is considered as tool of expression, people tend to express their feelings and experience through different speech styles. This variation reveals unique facets of people's personalities. Therefore, language becomes a tool that reveals the hidden sides of personalities. Shakespeare is known for his skillful use of language in his tragedies, each character is characterized by its speech. By using literary techniques, Shakespeare reveals the psychological state of consciousness and unconsciousness within his characters.

This chapter focuses on giving stylistic analysis to the speeches of the characters Hamlet, Ophelia, and Lady Macbeth. Each character is doomed to the abyss of madness, and experiences madness differently according to the sequence of the events. Furthermore, the aim of doing this is to find a link that relates madness with language. Each speech carries a literary technique of language, so this chapter is going to present the psychological features of these techniques along with extracts of mad speech.

3.2. Hamlet's Soliloquy:

Shakespeare use the technique of soliloquy on number of scenes, Hamlet faces inner conflict because of his revenge and hesitation. Soliloquy in drama, a monologue in which a character appears to be thinking out loud, thereby communicating to the audience his inner thoughts and feelings. It differs from an aside, which is a brief remark directed to the audience. In performing a soliloquy, the actor traditionally acts as though he were talking to himself, although some actors directly address the audience. The soliloquy achieved its greatest effect in English Renaissance drama. When employed in modern drama, it is usually as the equivalent of the interior monologue in fiction (Quinn 393). Shakespeare's Hamlet is a unique character which shifts from one state to another state, Shakespeare is known for his

free fixable use of language. His characters' inner state shifts according to the events, the inner change is known through the shift between verse and prose as the case of Hamlet and Ophelia except her using songs.

Hamlet comes back from abroad to find out his dear father had passed away, he is hit bitterly by the world against him. As his father left him alone, he doesn't accept his harsh reality, he wonders how such a glamorous king dies mysteriously. Then, Hamlet enters dark world of grief and anger. He asks how this world is unfair to him, all the world turned against him. Even his mother who is supposed to be in deep grief, she instantly changed and wiped out every memory that connects her with lost king. Instead, Gertrude joyfully married Claudius. This kind of situation broke the noble sanity within Hamlet; it led him to wish the world would disappear with its rotten society. Hamlet displays the figure of broken soul that lost faith in people and nobility. He thinks of abandoning the teachings of his father, the world is no longer as safe as when his father used to be alive. Now, he is alone and has no will for going further in life. He sincerely wish to commit suicide, he is having a battle within his mind between righteousness and wrongness. He wonders if committing suicide is the right choice to under his suffering. This kind of thoughts drive Hamlet to a closed path, the rage and anger he holds within his heart are going day by day. His mother became filthy being for betraying the close bound of her family, even his uncle became greedy for the throne. That's it, Hamlet's own world of good morality had collapsed down. The line own exemplifies the anger and grief of Hamlet

O, that this too too solid flesh would melt

Thaw and resolve itself into a dew!

How weary, stale, flat and unprofitable,

Seem to me all the uses of this world!

Fie on't! ah fie! 'tis an unweeded garden,

That grows to seed; things rank and gross in nature

Possess it merely. That it should come to this!

But two months dead: nay, not so much, not two:

So excellent a king; that was, to this,

Hyperion to a satyr; so loving to my mother

That he might not beteem the winds of heaven

Visit her face too roughly. Heaven and earth!

(2, 2, 129-142).

In the opening scenes of the play, Hamlet's inner change because of the ghost, his mental state becomes unbalanced.

O all you host of heaven! O earth! What else?

And shall I couple hell? O, fie! Hold, hold, my heart;

Yea, from the table of my memory

I'll wipe away all trivial fond records,

All saws of books, all forms, all pressures past,

That youth and observation copied there;

And thy commandment all alone shall live

Within the book and volume of my brain,

Unmix'd with baser matter: yes, by heaven!

O most pernicious woman!

O villain, villain, smiling, damned villain!

My tables,—meet it is I set it down,

That one may smile, and smile, and be a villain;

At least I'm sure it may be so in Denmark:

(1.5. 92-109)

These lines shows that the ghost said to Hamlet, " Adieu, adieu! Hamlet, remember me." (1.5.91). Hamlet starts his soliloquy; he then becomes overwhelmed be the feelings of meeting his father's ghost. The ghost told Hamlet about his cruel death and Gertrude's betrayal. After that, the ghost urged Hamlet on taking revenge. He says to the ghost that he will remember him by erasing every memory in his mind. Hamlet decides on starting his plan for revenge, he made revenge as his only purpose of living. Yet, he still hesitates in taking the initiative step. This soliloquy reflects Hamlet's enthusiasm for revenge and histrionics at the same time, Bloom (1993) said " Hamlet is more aware than we are that he has been assigned a task wholly inappropriate for him." (qtd .in Jaber 52)

Hamlet's assign his self the task of taking revenge, His father's killer is now praying. Hamlet takes the opportunity to take the initiative step, but he holds back his grudges. Hamlet thinks that killing him during prayer has no meaning for revenge; he ends up withdrawing his plan for another chance.

Now might I do it pat, now he is praying;

And now I'll do't. And so he goes to heaven;

And so am I revenged. That would be scann'd:

When he is drunk asleep, or in his rage,

Or in the incestuous pleasure of his bed;

(3.4. 74-79)

When Hamlet performs on stage, he speaks his thoughts out. The audience becomes indulged in the action. In addition, Hamlet's use of soliloquy denotes inability in taking any action. Each soliloquy shows a side of Hamlet inner conflict. The ghost's appearance creates a number of inquiries for Hamlet. One is about his strong desire for revenge, Hamlet's famous lines about his purpose in the chaos around him

To be, or not to be: that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles,

And by opposing end them? To die: to sleep;

No more; and by a sleep to say we end

The heart-ache and the thousand natural shocks

That flesh is heir to, 'tis a consummation

Devoutly to be wish'd. To die, to sleep;

(3.1.56-64)

This famous soliloquy mirrors a war of endless thoughts; Hamlet questions his purpose in this chaotic situation. He questions his existence and benefit to this world, why he should face cruelty and misfortune. Therefore, the death of his father left him weak and vulnerable. He admits that death would end his cruel Fate. In addition, this soliloquy is reflective image of people suffering tough situation. For this category of people, death is the only resolution for ending their miserable. Hamlet becomes hesitant (Jaber 55)

The lines above reveal Hamlet weak side of personality; he wanted to pretend that he lost his sense with reality. But he really begin to dote man's suffering in this world, is death the ultimate solution to ending even suffering and misery for human experience?

Hamlet doesn't know that this pretense might lead to endless questions; he preferred suicide as the beautiful truth in his cruel world. In fact, his soliloquy crystallizes mankind with miseries and their endless wonder. To the extent, they choose death as a refusal. However, Hamlet's Oedipus complex is the main reason that drives Hamlet to challenge his hesitation, family relationships drive home to take his plan further and never hold back. Hamlet thinks that killing his uncle while praying, he might go to heaven instead. Because when he prays for saving his life, he is in the state of close connection with that he might forgive the killer.

Other soliloquy shows Hamlet's frustration because every chance for killing his uncle works against him. As if God prohibited him from committing a murder, so Hamlet thinks that God is giving him chance to retrieve back. However, Hamlet denies these thoughts. His mind keeps insisting on take his revenge at any circumstance.

How all occasions do inform against me?

And spur my dull revenge! What is a man?

If his chief good and market of his time
 Be put to sleep and feed? a beast, no more.
 To hide the slain? O, from this time forth,
 My thoughts be bloody, or be nothing worth!

(4.4.33-37)

Jillal (1987) says, "As this soliloquy again emphasizes Hamlet's irresolution and his reflective nature. His conscience keeps pricking him and urging him to his revenge but a natural deficiency in him always thwarts his purpose (qtd. in Jaber 57).

The use of soliloquy in Hamlet as literary technique allows the audience to know the character's decisions. It is considered as process of inner reveal, the character thinks loudly with no one hearing. Therefore, Shakespeare's use of this technique proves the multiple shifts of Hamlet according to the events. His soliloquy shows his unbalanced psychological state, he moves from one passion to another like someone with bipolar character.

3.3. Symbolism in Ophelia's speech:

The character of Ophelia's in the play is the other face of Hamlet's madness, both are double with madness. Hamlet is feigning madness, but Ophelia's madness is real. She is not pretending like Hamlet, she really loses herself sense with reality. The death of her father Polonius triggered the mad woman inside her. She became bold woman with fragmented speech; Horatio describes her speech as nothing

...Her speech is nothing,

Yet the unshaped use of it doth move

The hearers to collection. They aim at it,

And botch the words up fit to their own thoughts,
 Which, as her winks and nods and gestures yield them,
 Indeed would make one think there might be thought,

(4.5.7-12)

Ophelia's speech denotes the loss of self identification, Laing's description to the character of Ophelia, She is an absence, a voice with no sense and therefore no self-hood. It is an appraisal made explicitly in the play by the words of the King, who accounts her "divided from herself and her fair judgment, without which we are pictures or mere beasts." (4.5.85-86)

The king Claudius mentions Ophelia's mad appearance as aimless beast with deranged mind, she walks everywhere in the court speaking gibberish. This explains the clear difference between Hamlet's Mendes and Ophelia's madness; Ophelia is traumatized by her reality. She became scattered after her Father's death. Because her only shield in maintaining feminine sense is gone, she had to create a shield for her in society. Therefore, it proves that her madness has a sense of loss and loneliness. Human beings are characters with rationality; the King Claudius described Ophelia as an aimless beast. Because are also considered as animal lacking reason, beast is symbol reflect Ophelia's change from rationality to mental derangement (Ferber 26)

In scene five from act four, Ophelia is holding flowers while talking about her father. She throws away "Daisy" flower, the flower meaning refers to loss and betrayal for young woman in their glimmering youth. In old English, the flower resembles a conventional depiction of the sun (Ferber 50). Ophelia throws it away without saying a word, as if the flower depicts her scattered soul. Ophelia before her madness resembled a blossoming flower

with passion. However, Hamlet's betrayal and her father's death, she lost that femininity and become dead flower.

The line that is said by Horatio, "Her speech is nothing" refers to Ophelia's inability of speaking. She uses the language of scattered flowers to reflect her madness. As well as her singing, it denotes that she afflicted by erotomania which is also a model of madness. Showalter defines "Erotomania and Hysteria are diseases of biological nature." (qtd. in the anatomy of madness)

Her uncontrollable emotions led her to madness, for her it is shield that protected her misinterpreted emotions. At the end, she commits suicide. The character of Ophelia lost her ability to speak, so her flowers and body are the symbolization of madness.

3.4. Lady Macbeth's Soliloquy:

Lady Macbeth's Hysteria creates chaotic fragmented speech in form of soliloquies, similar to Ophelia's fragmented speech. They both experience the same disease because they are both woman. The difference is Lady Macbeth's fragmented speech is in format of soliloquies; whereas, Ophelia's speech is in form of songs (Džaja 218). When Lady Macbeth reads the latter of her husband, she becomes overwhelmed by enthusiasm and desire for power. Her nature as female banishes her from achieving her goals; she expresses her gender denial through powerful and manipulative speech. She becomes the figure of evil villainess:

Under my battlements. Come, you spirits

That tend on mortal thoughts! Unsex me here,

And fill me from the crown to the toe top full

Of direst cruelty; make thick my blood,

Stop up the access and passage to remorse,
 That no compunctious visitings of nature
 Shake my fell purpose, nor keep peace between
 The effect and it! Come to my woman's breasts,
 And take my milk for gall, you murdering ministers,
 Wherever in your sightless substances
 You wait on nature's mischief! Come, thick night,

(1.5.38.48)

This line emphasizes gender role issue in Renaissance society; woman had limited power and status. Man has the upper hand of controlling because they are on the top of creation order. Therefore, woman is below them. Man stole the privilege of authority and kinship. However, Lady Macbeth call upon spirits saying the word "unsex me", she wants the spirits to remove her feminine aspects and exchange with masculine features. She sees her femininity as obstacle for her plans. This soliloquy shows Lady Macbeth manipulated by her excessive desire for high ambition. Saying vicious words with seductive tone, it will finally reverse her emotions and lead her self destruction (Lamb 49).

For her evil satisfaction, she seduced her husband for the position of the king. She sincerely wanted to hold the title of the queen; her evil nature is shown through her strong speeches. In some line, she insulted her husband and called a coward whom deprived from masculinity.

What beast was't, then,
 That made you break that enterprise to me?

When you durst do it, then you were a man;

And, to be more than what you were, you would

Be so much more the man. [...]

I have given suck, and know

How tender 'tis to love the babe that milks me:

I would, while it was smiling in my face,

Have pluckt my nipple from his boneless gums,

And dasht the brains out, had I so sworn as you

Have done to this.

(1.7.48 -51, 54 -59)

Kristevan defines the language of Lady Macbeth as empty speech with vague meaning. For her justification of Lady Macbeth's language, she confirms that the speech reflect the psychological mobilization from the conscious to the unconscious. This is also confirms that her Hysterical nature is charged with uncontrollable passion. According to the psychological definition of Hysteria, it is from the Greek word for 'womb' because it was originally thought that the emotional disturbances it described were exclusively female and caused by disorders of the womb. There is no general agreement on the symptoms of hysteria though most authorities seem to regard DISSOCIATION as one defining characteristic. There are several recognized forms of hysteria, the most striking being CONVERSION HYSTERIA. PSYCHOANALYSIS regards all hysteria as NEUROSIS, the product of UNCONSCIOUS conflict (Satt 67-68)

Moreover, the conscience of Lady Macbeth comes back. Then, she becomes spiritually tormented by the feeling of guilt. Her experiences somnambulistic state (sleep walking) which exemplifies the transition from the conscious to the unconscious. This stage is characterized by the excessive wash of hands as the case of Lady Macbeth's "damned spot"

Out, damned spot! Out, I say! –One, two; why,

Then 'tis time to do't. –Hell is murky! – Fie,

My lord, fie! A soldier, and afeard? What need we fear?

Who knows it, when none can call our power to account? –

Yet who would have thought the old

Man to have had so much blood in him?

(5, 1, 35- 40).

Her murderous nature led her to mental breakdown and spiritual torment; her mind couldn't bear the trauma of murdering. Therefore, it led her unconscious mind to reveal the details of her killing plans. At the end she commits suicide like Ophelia.

3.5. Conclusion:

Shakespeare's two tragedies exemplify madness through actions and speeches, the character face mental affliction according to the tragic flow of the events. Hamlet, Ophelia, and Lady Macbeth are commonly driven beyond their emotions: ambition, rage, anger, and passion. Shakespeare's use of prose and verse shifts with the characters shows the mental instability within these mad characters. The element of self destruction is shared by these characters, Hamlet's hatred and desire for revenge led him to walk the path of no return. He became blinded and morally devastated; he didn't care about the consequences that might

follow his malicious plan. He destroyed himself and the people around him this is a good lesson for whoever decides to walk the same path of Hamlet. He should think of the consequences that might follow his actions.

Passion and feelings of affection that Ophelia experienced is a pure image of high expectations, she shouldn't think too highly of the unprocessed relationship. Hamlet lost himself in the darkness of revenge, Ophelia become the victimized lover in this hate-love relationship. Hamlet didn't cherish the bond and ended up hatch his lover. She reminds him of Gertrude's betrayal, so Ophelia might do the same and betray their love. The poor lady Ophelia becomes hopeless and disappointed; her father dies by the hands of her lover. Ophelia does not believe that her destiny had taken another turn. She became the weakest part in the harsh world. No one will provide her with the shield of safety. So she decided to shield herself in with the mask of madness and free herself from the burden through committing suicide. Lady Macbeth mirrors the figure of rebellious woman in modern societies; she hates her feminine nature and demands the dark spirits to exterminate this weak nature in her. Here, it is similar to the battle of women demanding equal rights with men. Lady Macbeth desires to have the same opportunities as her husband; her Okanagan for murdering the king was the begun if her tragic fall down.

All in all, the presented extracts of mad speech from the tragedies prove that madness reveals the ugliness of human nature. To which extent can madness unmask secrets from our unconsciousness; this is what Shakespeare aims in his tragedies: Hamlet and Macbeth. He confirms that language becomes undeniable feature of revealing madness. The speech created by the mad characters becomes actions. Thus, every action explains the image of madness that dominates each chapter.

General Conclusion

Doing the research on the concept of madness as an experience and theme in the two tragedies revealed important facts about its ambiguity. Today, madness is still under the light of numerous studies. Being the center of attention by the majority of people, it gave madness a tragic picture in the field of literature. People suffer from different kinds of misery. Madness becomes the final stage of their torment and derangement. As the two tragedies exemplify the tragic destiny of the characters, madness is strongly related to the element of tragedy. As madness pre-existed in ancient people, tragedy also has the connotation of negative feelings and experiences. The word tragedy dates back to ancient Greece, fables of heroes ended up in tragic downfall.

According to the introductory paragraphs of this study, madness is the center of the dark side of human civilization. It has been and still is the kind of mystical puzzle, people are still trying to unlock the secrets of this disease. Therefore, each period of history was characterized by the unreasonable justifications of madness. Some interpreted madness as divine punishment against sinners; whereas, others think it as affliction caused by evil spirits

By the coming of the renaissance period, these superstitions started to disappear from the minds of people. The period was known by the flourishing ideas about madness. Studies of the Greek civilization were adopted in studying madness. According to Greek texts, madness is a disease caused by physical and psychological factors. The psychological factors were the main subject of study because the soul is the center of the healthy body. Human beings experience different kinds of situations in their lives, these situations might lead to psychological diseases. The body is safe but the soul is scattered into pieces.

Throughout the study, Shakespeare's selected tragedies have been chosen as a good sample for studying madness. Different points have been tackled and analyzed according to

the events and the characters. Shakespeare presented the theme from different angles: politics, gender role, psychoanalysis. Each point revolves around events that lead to the abyss of madness. Shakespeare includes the use of literary devices which express the fragmented speeches of the protagonists: Hamlet, Ophelia, and Lady Macbeth.

These characters experience spiritual torment at the end of the events, each one of them present a dark side of human personality. One bring destruction for himself because of excessive ambition and passion; whereas, the other one is being spiritually tormented because of guilt. All in all, the dissertation focused one important point which is the relationship between language and madness as it is presented in the dissertation. It is true that madness is revealed through actions, language is also the center of revealing madness within the characters.

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