

INSANITY OR MENTAL STRIFE:
A PSYCHOLOGICAL EXPLORATION
OF
HAMLET AND MACBETH'S DOWNFALL

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requirements for the degree of Bachelor of Arts in English

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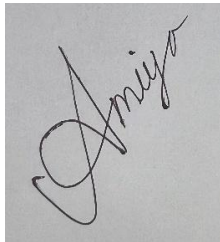
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3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
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Abstract

Madness was more closely associated with its dictionary description during Shakespeare's time: the state of being mentally sick, frenetic or chaotic activity, or stupid action. In Shakespeare's time, becoming mad was frequently the narrative of a plot or the outcome of tragedy or sadness. Hamlet and Macbeth, the two tragic heroes of Shakespeare show signs of madness and mental illness right from the beginning of the play. Hamlet's constant procrastination causes much suffering for himself and eventually leads to his tragic end while in Macbeth's case, it was his unrestrained ambition that led to his downfall. The view of Hamlet as an Oedipus predicament stems from the fundamental concepts of Sigmund Freud's psychoanalytic psychology. Soren Kierkegaard's existentialist philosophy resonates strongly with the character of Macbeth. Hamlet and Macbeth's descent into madness is shaped by complicated psychological conflicts as Hamlet's Oedipal tension and disturbed psyche reveal symptoms of depression and psychosis, while Macbeth's repressed guilt and paranoia reflect signs of guilt-induced psychosis, illustrating how Shakespeare intertwines mental illness with the tragic downfall of his protagonists.

Key Words: Madness, Procrastination, Ambition, Psychoanalysis, Tragic Hero

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CHAPTER 1

INTRODUCTION

Tragedy is a literary genre that centers on a noble character who faces significant external hardships. Tragedy is closely linked to plays and drama, dating back to Ancient Greek plays. The word, 'Tragedy' is derived from the Ancient Greek word *tragodia* meaning goat song. The origin of the word derives either from the practice of sacrificing goats before the performance of tragedies or from the goat-skins worn by choruses. Although stage plays are most frequently thought of as tragedies, tragic aspects may be found in any fictional work, as well as many non-fictions. Two primary factors influence audiences' reactions to tragedies: the solace that comes from empathizing with another person's pain and the joy that comes from witnessing another person's hardships, despite how twisted it may seem. Tragedy is used by writers to explore how actions, decisions, states of mind, and things beyond one's control may harm the psyche and create pain, both within and outside of oneself. Suffering is one of the few common human experiences that we all share, and knowing it allows us to better understand one other. This naturally leads to empathy, but it may also comfort an audience and make them feel less isolated. Most individuals do not enjoy watching other people suffer in real life, but in the setting of a fictitious catastrophe, bearing witness to pain may be a transformational experience. It may highlight the depths of another's anguish, serve as a cautionary tale of what happens when one makes certain choices or engages certain triggers, and depict the natural repercussions of cause and effect.

1.1 Shakespearean Tragedy

Shakespearean tragedy explores universal themes such as love, jealousy, revenge, ambition, and power struggle, which resonate with audiences today. It diverges from this rigid structure, embracing more complex narratives and character arcs. Shakespearean tragedies depict the fight between good and evil. Tragi-comedy is a literary genre that blends aspects of both tragic and comic forms. Dark tragedies explore themes of only suffering, sorrow and misfortune. Most of them are concerned with the dominance of evil and the oppression of virtue. According to Andrew Cecil Bradley, a Shakespearean tragedy “is essentially a tale of suffering and calamity conducting to death.” A Shakespearean tragic hero is a person who must occupy a high position in society and in addition to that, he must also embody nobility and virtue as part of his or her innate character. The tragedy happens due to a fatal flaw in his character. The hero commits an error of judgment and this brings about his downfall. Without the flaw, there would never be a downfall. The ultimate flaw varies from one play to another; King Lear’s flaw is that of arrogance while Macbeth’s it is one of ambition. This error of judgment or fatal flaw is known as hamartia. In short, their words, choices and actions eventually lead to their own downfall. Shakespeare’s focus is less on the external circumstances as he prefers to show the inner feelings, emotions, passions, and motivations of the tragic hero. Tragic heroes are seen to suffer from moral and psychological conflicts which sometimes borders on mental illness. In Shakespearean tragedies, characters experience internal conflicts and emotional struggles, making their flaws and motivations multifaceted. For example, Hamlet's hesitation is a deeper moral and existential struggle, showcasing the complexity of Shakespeare's characters. Characters like Macbeth, Hamlet, and Othello grapple with internal dilemmas that do not offer clear moral resolutions, highlighting the uncertainty and complexity of human nature.

1.2 Madness and Mental Strife

Madness is sometimes described as abnormal behaviour, confusing demeanour, incomprehensible language or just plain gibberish. People refer to their fellow humans as "mad" and label their acts, gestures, and words as illogical, absurd, and nonsensical when they are perplexed by their behavior while also failing to grasp it. The prevailing perspective on insanity in psychiatry is universally shared. Mental illness is referred to as "schizophrenia," "psychosis," and "delusion." We naturally refer to persons who speak and act in ways that are unmistakably illogical, alienating, unpredictable, and perhaps dangerous when we term them "mad." The clinical terms for this condition include schizophrenia, psychosis, or, more precisely, delusion, whereas the colloquial word is crazy. Those who are insane are said to see things that are not there, hear voices that no one else can hear, and talk about unusual occurrences, such as being poisoned or followed, or having their thoughts, words, and actions controlled by aliens. They simply make random noises and words that are completely nonsensical. Their behavior is labelled "pathological," they are referred to a psychiatrist, and a process of stigmatization begins that is largely permanent when they perform far below average psychological, social, and professional norms. They are referred to be "senseless" because their statements lack the usual meanings we are accustomed to.

As Foucault said, throughout the Middle Ages, madness was compared to the passion of Christ, and those who were insane were thus near to God. The mad person's reasoning makes sense to the insane, but it is utterly illogical to everyone else, making it a type of nonsensical reasoning. Madness was viewed as hidden knowledge throughout the Renaissance, when those who were insane were thought to possess arcane wisdom. In Ancient Greece, plays like Euripides' *Medea* talks about destructive madness fuelled by love and passion. One of Gothic literature's most common themes is madness. It is addressed in a variety of ways in both the victims and villains of

Gothic literature, and how it is presented has evolved throughout time. It is frequently represented in early Gothic literature in relation to the antagonist's moral flaws.

The internal conflicts and difficulties people have as a result of life's harsh realities are referred to as mental strife. This idea demonstrates the emotional anguish and difficulties people face, emphasizing how these struggles might be brought on by the unfavourable situations that define their existence. Common causes of mental strife may include certain changes in life such as new jobs, relocation, relationship issues, financial concerns, traumatic experiences and overthinking. Symptoms of mental strife includes feeling low or down, depressed, helpless, anxious, nervous or scared without a particular reason, lose in interest etc. People may also face problems in focusing, difficulty in following conversations, changes in memory, etc. Person suffering may have paranoia or delusions, feeling others are trying to harm them. For example, Macbeth always had a constant fear that people around him, even his close friend was trying to harm him.

1.3 Research Methodology

The Oedipus complex, a psychoanalytic theory developed by Sigmund Freud, is one of the most controversial and important theories of the twentieth century. Through his Oedipus complex hypothesis, Freud has caused several conflicts in the fields of contemporary psychology and literature. This Freudian word was coined in honour of a man who had an affair with his mother and unintentionally killed his father. According to Freud, a boy fears his father as a competition while also developing an unconscious obsession with his mother. This takes place subconsciously. Hunger, thirst, avoiding pain, and sex are among the needs-driven objects that form the foundation of Freudian psychology. Desires are said to be the driving force behind Freud's thinking. Apart from any spiritual or moral purposes, he believes that these wants are the essential components of human existence and the mind. According to Freud, the organism is the most significant of the things, with the nervous system—originally known as the "id"—playing a crucial role. This id turns an organism's wants into what Freud called wishes—motivating forces. The conscious mind is the tiny part of the organism's mind that is connected to the outside world through the senses. Some of the "id" transforms into "I," and some becomes ego, around this tiny portion of consciousness. Through awareness, the ego connects the organism to reality and looks for things that fulfil the desires that the id generates to symbolize the requirements of the organism. However, the ego encounters challenges in the environment as it tries to satisfy the id. It records these challenges and helpers. It specifically records the incentives and penalties given by the child's parents, who are two of the most significant figures in their life. The "superego" is created from this list of items to avoid and tactics to employ. The superego is composed of two parts: One is the conscience, which internalizes warnings and penalties. The ego ideal is the name given to the other.

It comes from providing the youngster with positive role models and rewards. Feelings of pride, shame, and guilt are ways that the conscience and ego ideal convey their needs to the ego.

Soren Aabye Kierkegaard is often considered as the first existential philosopher from Denmark. He was a religious philosopher, theologian, and adversary of Hegelian rationalism. Kierkegaard discusses the uncertainty and meaninglessness of existence and seeks a solution in subjective qualities and individuality of life. He focuses on how emotions, particularly those of love, are tied to oneself. He also differentiates between subjective and objective truth. In his renowned work "Concluding Unscientific Postscript to Philosophical Fragments," he concludes that 'subjectivity is truth' and 'truth is subjectivity'.

Jean Paul Sartre (1905-1980) was the central figure in French existentialism, popularizing the word "existentialism" and giving the movement its ultimate form and name. He popularized existentialism, particularly after World War II. He, a French existentialist, wrote his article *L'Existentialisme est un humanisme* (1946) in French. It is translated as 'Existentialism is a Humanism' in English, and it becomes not just popular across the world, but also the existentialism manifesto. This essay presents the core premise of existentialism, which is that 'Existence precedes Essence'. It has dispelled the notion that the essence of humanity is specified. If essence is not specified and existence predates it, everyone must determine the meaning of his own existence. Sartre's book *Being and Nothingness* is a philosophical work in which he attempts to understand existentialism. Sartre believes that humans possess freedom. They can make their own decisions. They must exercise their freedom of choice and action. He requests that folks accept the world without God. It indicates that there are no ethical principles. Prior to human life and decision, no

moral ideals can exist. Who we are is determined by our conduct. Man should be assessed by the actions he takes. He must consider his options before making a decision. He should not be dependent on other ideals. He is accountable for his acts and the results. It is his decision and responsibility. It is not acceptable to blame failures and accomplishments on the climate, weather, or other causes. Choices and behaviours are determining variables in human life. Thus, 'freedom' is Sartre's most significant contribution to existential philosophy. He underlines the value of freedom multiple times throughout his philosophy.

Guilt-induced psychosis is a condition in which strong feelings of guilt can cause or exacerbate psychotic symptoms, such as hallucinations or delusions. An unpleasant feeling, guilt may make people feel a range of different emotions. As is the case with most emotions, everyone's reaction to guilt can vary. As long as we are not processed through our guilt, our responses to it will get more intense. Some people may develop various types of psychosis as a result of carelessness and failure to handle their remorse. For certain people, paranoia is a type of psychosis that may occur. It is easy for someone to get paranoid if they do not change about whatever it is they feel guilty about. A person may become paranoid about what other people think of them as a result of this. This type of paranoia can have a detrimental effect on a person's relationships. Someone who is paranoid about what other people think, for instance, can isolate themselves because they believe that no one likes them.

For more than a century, delusional paranoia has been linked to serious mental disease. Although Kraepelin coined the term "paranoid depression," the term "paranoid" came to be associated with schizophrenia rather than mood disorders. Paranoid schizophrenia is the most prevalent subtype of schizophrenia, however some of these cases, as Kraepelin first suggested, may be undiagnosed

psychotic mood disorders, therefore the association between paranoid schizophrenia and psychotic bipolar disorder should be reconsidered. Guilt and grandiosity might be the root causes of functional paranoia (Lake). Delusions can also be a form of psychosis that occurs when a person fails to understand their remorse. People who are unable to deal with their guilt may begin to believe that they are far worse than they actually are because delusions tend to exaggerate reality. Naturally, when someone makes a mistake, they feel guilty, but if they don't deal with it, they may start to feel ashamed of themselves. This is due to the fact that they will believe they have not truly grown and learnt from their errors. The negative effects of shame on one's mental health might include excessive illusions.

1.4 Research Questions

The research questions consist of:

1. To what extent do Hamlet and Macbeth's mental states contribute to their tragic downfalls?
2. What psychological manifestations can best explain the behaviours and mental states of Hamlet and Macbeth which lead to their tragic downfalls?

1.5 Thesis Statement

Hamlet and Macbeth's descent into madness is shaped by complex psychological conflicts as Hamlet's Oedipal tension and disturbed psyche reveal symptoms of depression and psychosis, while Macbeth's unresolved guilt and paranoia manifest traits of guilt-induced psychosis, illustrating how Shakespeare intertwines mental illness with the downfall of his tragic heroes.

CHAPTER 2: LITERATURE REVIEW

Ayushi Sah, in her work, “Hamlet’s Madness: Psychological Analysis”, talks about the role of Hamlet’s psyche in his tragedy. She says, Hamlet's Oedipus Complex demonstrates the reality of his suppression. He must suppress his illicit and undesirable impulses for his mother. As a result, his Id comes into conflict with his Ego. Along with that, Hamlet's father's untimely death and ghostly demands to revenge his death create a painful experience for him. His inability to accept the ghost's existence exacerbates the anguish. It must be noted here that Hamlet was not a conventional fighter. He was a philosopher and academic instead. This makes the occurrence the cause of his struggle. These two big conflicts, as well as a few smaller ones, are the cause of Hamlet's neurotic illness. The mental state of Hamlet is a result of his neurotic disease. He has both sadness and anxiety.

Hamlet has hallucinations, which is an indication of neurotic tendencies. He encountered the ghost more than twice in the play, but only one of his encounters with ghosts can be classified as true. The second meeting with the ghost, in particular, is hallucinatory since only Hamlet sees it. This delusion is caused by internal problems in his mind and spirit, rather than exterior problems. He is plagued by mental bewilderment and irritation. He is unable to make a firm conclusion regarding whether to believe the ghost and its sayings. Hamlet is classified as neurotic because of the time it takes to formulate and frame an idea, make a choice, and follow through on it. Hamlet has a very poor idea of his own value. Even he has doubts about himself.

An article on, 'Madness as a Strategy: An Analysis of Hamlet's Use of Feigned Insanity to Manipulate and Deceive' says that, while Hamlet has traits such as impulsiveness, emotional instability, distrust, and revengefulness, Shakespeare depicts these characteristics as part of his human and sympathetic complexity. The playwright believes that, while Hamlet's behavior is unusual in light of his circumstances, it ultimately reflects the normal gamut of human reactions to tremendous grief, betrayal, and existential questions.

Over the course of the play, we witness Hamlet bewildered. His acts are overshadowed by his perplexity over his father's ghost's presence. The soliloquy "To be or not to be" clarifies his hazy mental condition. Many times, Hamlet is in a position of power and control where he might simply murder Claudius, but he chooses not to. He puts things off because he is grieving, has doubts, or has religious reasons. When he was praying by himself, he even managed to capture King Claudius, and it was the ideal moment for him to murder him. However, Hamlet was confused since he would be taken to Heaven rather than Hell if he killed the king now. In this manner, his intention to kill him will be futile. By accident, Hamlet murders Polonius as part of his retaliation.

According to Asian Journal of Applied Science and Technology (AJAST) by Entidhar Al-Rahi, Ahmed Al Mayyahi and Zahid Habib, “After killing Banquo, Macbeth’s mental turmoil escalates to madness.” He becomes helpless and at the mercy of his own corrupt conscience as a result of the combination of guilt and regret. He assassinated Banquo, a close friend, without giving any explanation. He sees his friend's ghost coming to visit him, which causes him to experience unspeakable mental anguish. In one of his many soliloquies, he says, “*If I stand here, I saw him*” (Shakespeare 74).”

At the pivotal point, Macbeth vacillates between guilt and innocence until his wife's scathing taunts push him toward the latter. Once the murder has been done, Macbeth's sentiments after it have not changed. His fear has nearly driven him insane, but it is not the fear of being discovered. The reason for this is neither the gory nature of the act or a dread of the repercussions. A guy who has ruthlessly massacred enemy soldiers is unlikely to be alarmed by bloodshed. He is a man who murders for a good reason. He cannot murder his friend to get what he wants. He decides to harden himself, but the outcome is terrifying. He no longer expresses honour or sympathy the way he did. He seemed to be completely disintegrated. He doesn't seem to be his own person, either morally or physically.

2.1 Research Gap

The literature review above shows that there is limited focus on how changes in the tragic heroes’ speech patterns and imagery reflect their deteriorating mental states.

CHAPTER 3

Though this be Madness, yet there's Method in't

Hamlet, William Shakespeare's famous tragic hero is the Prince of Denmark and the son of the late King Hamlet. Hamlet, in his subconscious mind desires his mother, Queen Gertrude and feels that Claudius, his uncle has replaced his own father by marrying his mother after his father's death.

3.1 Psychoanalytic Theories

The pioneer in psychoanalytic theory, Sigmund Freud created a theory of the human mind that fundamentally altered our understanding of personality. His theory separated the mind into three parts: the id, ego, and superego. The id, ego, and superego are the three separates but connected components of Freud's structural psychology hypothesis. Freud sought to create a precise equilibrium between the conscious and unconscious minds and reinterpret the laws of the mind. By examining how the characters' id, ego, and superego manifest themselves as well as how the Oedipus complex shapes and the intense scenes throughout the story, it is possible to determine how the id, the oldest and most basic entity, naturally functions on the pleasure principle by pursuing immediate needs and desires. The id, ego, and superego are the three indivisible components of a person's mind, according to Freud's psychoanalytic theory. Freud's theory on the structure of the mind is composed of all these components. The link between the conscious and unconscious minds is as follows, according to F. J. Hoffman, who bases this on Freud's three-factor model of personality: *"In the Ego and the Id he attempted to redefine the psyche constitution and to establish the proper relationship between consciousness and unconsciousness"* (1947, 24). All three elements—the id, ego, and superego—cooperate to shape an individual's conduct since they

are inseparable from one another. According to Freud, the id is the most ancient, instinctive, and primordial component of the mental state. Needs, desires, primordial impulses, emotions, and intuitive energies are all part of the id, which seeks instant pleasure. For instance, when a child experiences hunger or thirst, their ego and superego are still developing, thus they seek desire fulfilment immediately. As a result, they cry until their request is fulfilled.

The ego acts as a mediator between the id and the superego and as a barrier between the outer world and the illusory self. It has access to the mind's aware and unconscious states. Sigmund Freud (1932) said in one of his lectures that where the id is, there will be an ego. Not all of the ego is aware; some of it is unconscious. The ego's role is to bring the influence of the outside world to bear on the id and its tendencies in order to replace the reality principle. (Bowman, 1928, 2). Reason, common sense, and cognitive abilities all stem from it. The ego waits until the proper circumstances are met before responding to the id's instant want fulfilment. Therefore, the ego has the ability to take charge. The connection between the ego as its rider and the id as a horse is expressly condensed by Freud.

The superego, which develops around 3-5 years during the phallic stage and one of Freud's other theories of psychosexual development, functions as a strong control mechanism against the unreasonable wish-fulfilment of the id in cooperation with societal taboos and norms concerning sex and aggression. The superego aspires to social acceptability and excellence. Conscience and the ego ideal are the two components that make up the Superego, which functions on the basis of a system of rewards and punishments. The ego is motivated by conscience, which teaches us what is right and wrong, to stop the id from following goals that are ethically acceptable, if not enjoyable, or even practical. The ego ideal guides a person's life path toward the ideal, flawless objectives that society has set. (Stevenson, 1966, 2).

The Oedipus complex represents the boy's wish to replace his father as his mother's companion. Based on his previous discoveries, he developed a theory based on Sophocles' namesake figure, Oedipus Rex, which finally inspired the complex's name. Freud developed his theory and presented it for the first time in his book, *The Interpretation of Dreams*. According to Freud, a new born that connects with the father desires to take over his place as the mother's companion. However, the child's oedipal impulses are hampered by the presence of the father; his urges are suppressed, and the ego and superego collaborate to desexualize his libido. The Oedipus complex is handled through superego creation, resulting in a good bond between the new born and its family.

One means of inhibiting these desires derives from the fact that the boy's father prevents the emergence of oedipal appetites (Lapsley & Stey, 2011, 6). This barrier may be built inside oneself by increasing one's relationship with their father. The child is able to summon the power to do the essential act of suppression because of this identification. This is so that he may use this id to wield his powerful father's powers. The father's obsession with resolving the Oedipus complex is so intense that it generates a new psychological agency known as the superego, which originates from within the ego and keeps the father's characteristics throughout the process.

3.2 Clinical Manifestations

The terms 'depression' or 'depressed' are frequently used by the general public (and clients) to describe a temporary sensation or emotion of sadness, lethargy, guilt, grief, or a bad mood. They are commonly used to describe feeling flat, depressed, or 'having the blues.' The word depression, derived from Latin, literally means "to press down" (Reevy, 2010, 192). Depression is also used as a clinical word to refer to a specific type of mental disease category defined in the ICD-11 (World Health Organization, 2022). Depression categories differ primarily in terms of length, severity, frequency, and context. Depression is considered as the most common mental condition (Gotlib & Hammen, 2009) and the second leading cause of disability worldwide (Ferrari, 2013). Clients in counselling practice frequently arrive with depression-related symptoms, whether they are severe enough to be classed as a disorder or to varying degrees below the diagnostic threshold. Depression is defined by episodes of low mood or melancholy, as well as a lack of pleasure or interest in previously liked activities (APA, 2022).

In neurologic and psychiatric practice, psychosis is a prevalent and functionally disruptive symptom of many medical, neurologic, neurodevelopmental, and psychiatric diseases. It is also a key focus for diagnosis and therapy. The hallmark of schizophrenia spectrum disorders is psychosis, which is also a prevalent but varied component of mood and substance use disorders and a very frequent aspect of many medical and neurological illnesses that are developmental, acquired, and degenerative. Psychosis was broadly described in early editions of the Diagnostic and Statistical Manual of Mental Disorders (DSM) published by the American Psychiatric Association (APA) as "gross impairment in reality testing" or "loss of ego boundaries" that interferes with the ability to meet daily demands.

3.3 Impact of Father's Death on Hamlet's Psyche

The play begins with Prince Hamlet's uncle, Claudius and his widowed mother, Gertrude, getting married. By virtue of marital law, King Hamlet's younger brother Claudius, has inherited the Danish crown, and Prince Hamlet's father passed away recently under strange circumstances. The uncle took away Prince Hamlet's father's crown, despite the fact that he would have been the heir apparent as the son and heir of his royal father. Claudius very cunningly marries his deceased brother's wife and by doing this, he secures his connection to the royal family and provided a strong claim to the throne. Claudius, a cunning politician, treats Hamlet like a cherished son in an attempt to gain the young man's support for his claim to the throne. However, there is something strange about all of that, which makes Hamlet suspicious and depressed. After his father's untimely death, the late king's widow unexpectedly married her late husband's younger brother. This may be regarded as a sacrilege not only because early modern culture considered a widow's marriage to her brother-in-law to be incestuous, but also because the widow avoided the required mourning year.

King Hamlet is presented as not only a parental figure but also as a symbol of moral purity and legitimate order in the realm, underscoring the significance of the link between Hamlet and his father. Hamlet's sense of loss and confusion is exacerbated by the unexpected re-marriage of his mother which leaves him in a state of shock. His anguish is evident in his emotions of melancholy. While other members of the court seem to move on quickly, Hamlet is consumed by his father's death and unable to find closure for it. Hamlet's actions, which include becoming increasingly withdrawn, reflective, and preoccupied with death are a reflection of this unresolved melancholy.

3.4 Gertrude's Remarriage

Instead of spending at least a year in prayer and chastity, Hamlet's mother Gertrude remarries just months after the funeral. Instead of fasting and praying, the widow and the brother of the deceased husband indulge in food and drink. In Act 1, Scene 2, Hamlet says, "*With such dexterity to incestuous sheets!*" Within a month of his father's death, his mother moved on. She remarries even before the salt from her crocodile tears washes out of her red eyes. She jumps too quickly into a bed of incest. Hamlet will soon have to learn that Claudius is the one who killed his father in addition to this posthumous desecration of his honour. Hamlet feels obligated to get revenge on Claudius in order to rectify the situation, yet he repeatedly puts it off. Hamlet features a highly personalized protagonist who repeatedly postpones his retaliation due to his philosophical doubts. Gertrude's sudden shift in attitude makes Hamlet, who had before admired his mother, feel tricked and abandoned. He believes that her actions are wrong and accuses her of having a weak will and being driven more by passion than by love or loyalty. Given that the marriage is interpreted as an indication of the corruption that has permeated Denmark, Hamlet feels even more alone and gloomy overall. His conception of love, devotion, and morality is called into question by his mother's behavior, which causes him to lose faith in both Gertrude and the principles he previously cherished. Hamlet has intense internal turmoil as a result of his inability to reconcile his mother's actions with his principles, which adds to his mounting feeling of uncertainty and despair. Hamlet's preoccupation with his mother's purported flaws contributes to his increasing sorrow and his increasing inability to act decisively. His thoughts and emotions are taking over his life.

3.5 Hamlet's Madness

Hamlet is physically and psychologically isolated as a result of his intense internal turmoil and mistrust of everyone around him. This isolation exacerbates his existential angst and unpredictable behavior. The death of Hamlet's father and his mother's hasty second marriage to his uncle Claudius mark the beginning of Hamlet's isolation. Hamlet feels incredibly alone and betrayed because of this family betrayal. His loneliness worsens as he tries to find the retribution the spirit demands, a burden he must bear alone. Hamlet's mental and physical loneliness makes his existential suffering and unpredictable behavior worse. While portraying the profound impact of loneliness and alienation on the human psyche, Shakespeare employed the metaphor of isolation to highlight the detrimental consequences of emotional and psychological seclusion. Shakespeare uses these individuals to examine the complexities of solitude and how it relates to mental health providing "Hamlet" with a timeless analysis of the human condition. Along with feeling isolated, Hamlet feels frightened, dissatisfied and embarrassed.

Hamlet's famous soliloquy in Act 3, Scene 1, "*To be or not to be*" can be one of the many examples of suicidal ideation. Life and death are the main themes of the soliloquy: "To be or not to be" translates to "To live or not to live." Hamlet talks on how unhappy and suffering human existence is and how, if it weren't for the terrifying unknown of what awaits us after death, death would be better. Hamlet seems to be pondering whether it is morally acceptable to kill for the right reason or to show mercy in order to spare his soul from damnation. He, at first, thinks that he will ultimately lose his goodness if he decides to get revenge for the murder of his father. Secondly, the agony that is buried deep within his subconscious mind will torment his soul if he does not give in to his animalistic impulses. As a result, he is having a mental breakdown about which course to

take. He can't get this question out of his head. He queries if someone of his calibre of thought must endure the figurative "slings and arrows of outrageous fortune." Shakespeare likens fate to an archer who shoots arrows and damages Hamlet's psyche in this line. A single stroke of luck may kill him in such a dire mental state. He still hasn't given in to fate, though. He is prepared to battle those issues and put an end to them all at once. The term "sea of troubles" is exaggerated. There is a metaphor in it as well. Hamlet's life's immeasurable problems are compared to the immensity of the sea. He really wants the problems to stop, but he believes that by accepting death as the safest course of action, he may also put an end to his mental anguish. Dying is like sleeping, according to him. He can finally find peace via this slumber, which will enable him put a stop to his mental agony. "No more" highlights how much he yearns for this never-ending sleep. Given that Hamlet must go through a lot of hardships in order to be released from the bonds of "outrageous fortune," this route appears to be more soothing for him. In contrast, nothing has to be done if he passes away. The human body is destined to experience thousands of natural shocks. The terrible death of Hamlet's beloved father is a natural shock which is more intense because of the cause of death. Each of the next incidents put further strain on Hamlet's psyche. Shakespeare employs the figurative term "consummation." Death is the last moment when all pain ends. Thus, it is a culmination that is fervently desired. Hamlet expresses a desire to die, stating that *"this too solid flesh would melt,"* but he also fears that God will not approve of "self-slaughter." This makes it clear that Hamlet is melancholic. In addition to wanting to end his life, he claims that the world is becoming "weary, stale, flat, and unprofitable." This further demonstrates Hamlet's depression. Depression does not, however, occur in isolation from other emotions. He was experiencing multiple emotions at once, but he was unable to express them. He was obviously not displaying anything to anyone.

According to Sigmund Freud's concept, primitive and instinctual drives such as aggression and sexual impulses are known as id. Hamlet has moments of uncontrolled aggression, i.e. killing Polonius impulsively and speaking cruelly to Ophelia and Gertrude. "The play's the thing / Wherein I'll catch the conscience of the King" (Act 2 Scene 2,). Once more, Hamlet postponed killing Claudius while he was in prayer. Given that Claudius was praying, Hamlet believed it would be a grave error to murder him at this time. After giving it some thought, Hamlet concluded that if he killed Claudius while he was praying to God, he would go to heaven. Hamlet mistakenly believed Polonius to be Claudius, killed him, thereby losing his third opportunity to exact revenge on Claudius. Hamlet was sent to England following this terrible murder. His quest for vengeance was consequently postponed. He made a firm commitment during his trip to England to return home with all of his might and might in order to exact retribution, but in reality, he put things off, which he had to pay for by dying toward the end of Hamlet.

A critical analysis of an English poet and novelist, Ernest Charles Jones on Shakespeare's play addresses the strange conduct of Hamlet. In his analysis, he explains Hamlet's behaviour using Freudian Psychoanalysis. In a repressed manner, Hamlet desires to murder his father and wed his mother. Claudius' death would also symbolically symbolize Hamlet's death since he fulfils Hamlet's ambition and therefore replaces him (Holland 164). The idea that Hamlet viewed his father as a sexual competitor is supported by Ernest Jones in *Hamlet and Oedipus*. Hamlet had to share his mother with Claudius after his father passed away. According to Jones, Hamlet is repulsed by his sexual desire to his mother and worries that it won't be suppressed when Claudius dies. Austrian psychoanalyst, Otto Rank also believes that Hamlet's sexual longing for his mother is the cause for feelings of resentment. According to his interpretation, Hamlet is a young boy in the Oedipal stage, believing that his mother is either virginal and sexually unavailable to anyone

else or as available to men except him. In Act 3, Scene 4, Hamlet says to Gertrude, "*Nay, but to live/ In the rank sweat of an enseamed bed, / Stewed in corruption, honeying and making love/ Over the nasty sty—*" Hamlet asks his mother that how is she lying in the rank sweat of her dirt sheets which is wet with corruption. Hamlet, whenever gets a chance, talks about Gertrude's sexual life. Shakespeare intends to illustrate how Hamlet's focus on Gertrude's sexual life caused his anger to awaken all of his suppressed sexual cravings for his mother. Hamlet utters all of these remarks in his wrath since he had previously suppressed them. Eventually, Hamlet's feelings spill onto Ophelia. Freud states "The complex which is thus formed is doomed to early repression; but it continues to exercise a great and lasting influence from the unconscious." (Freud 51) According to Freud, psychological damage is a result of sexual repression.

In addition to Hamlet's mother's self-centeredness, he is astounded to witness Ophelia's unappreciative affection for him. Ophelia is essentially the devoted character. She is totally reliant on her brother Laertes and father Polonius. She always makes an effort to follow her brother's and father's instructions. Ophelia adored Hamlet, but she abruptly ceases communicating with him after being instructed to do so by her father and brother. Hamlet was a bright and successful young man who had the option of choosing a secure and contented future with Ophelia. He had the possibility of a happy marriage but finds himself in a difficult situation where his only option is to get revenge for the death of his father. Ophelia immediately consents to return all of the letters Hamlet provided her when Polonius asks her to do so during their romantic relationship. He is unhappy to learn that Ophelia had turned him down. He writes a letter to Ophelia in which he expresses his genuine love for her in such lovely words, "*Doubt thou the stars are fire, Doubt that the sun doth move, Doubt truth to be a liar, But never doubt I love*" (Act II, Scene II). Hamlet's love for Ophelia was genuine and profound, as demonstrated by the lines above, yet her rejection

of him leads to the most profound and persistent prejudice against women. He believes that all women have the potential to become whores and advises Ophelia, "*Get thee to a nunnery. Why, wouldst thou be a breeder of sinners?*". His misogynistic idea is also very strong when he demonstrates his philosophy of human reality in the graveyard scene. He claims that he wants to remind the female race that, regardless of how beautifully and artistically the female race paints her cheeks now, she will suffer the same fate as the graveyard skulls.

In Act 1, Scene 2, Hamlet uses the line, "*Frailty, thy name is woman!*" to convey his disillusionment with his mother. This statement reflects his increasing cynicism and emotional distance from those he formerly believed to be important, particularly his mother, Queen Gertrude. Following that day, he started acting coldly and rudely toward his mother. Hamlet detests her now because of her dishonest behavior toward her deceased husband. Hamlet's hate was so intense that he lost trust in and respect for women in general. Consequently, he believes that women are capable of everything, even all heinous crimes.

Hamlet's id wants power, revenge and love. Hamlet's superego condemns his urges of power, love and revenge. The voice of society and religious morals, especially Christian ethics on sin, murder, and retaliation, is reflected in Hamlet's superego, which opposes the id's urges. Hamlet is acutely conscious of his actions' moral ramifications. He is immobilized by his compulsive moral analysis. As mentioned earlier, when Hamlet has the ideal chance to murder Claudius during prayer, he chooses not to—not out of compassion, but rather because he is afraid of sending Claudius' soul to heaven, which would undermine the fairness of retaliation. This instance highlights the domineering influence of his superego: instead of taking action, Hamlet internalizes guilt for both action and inaction, hesitates, and moralizes.

Hamlet's ego is his procrastination and self-loathing. He is the one who had to assassinate Claudius to exact revenge for the death of his father. However, he is unable to implement that due to a number of factors, including his delays. In reality, Hamlet is viewed as a person who is indecisive and tends to think more but act too little. Hamlet did illustrate his tendency to put things off in this play right from the opening scene with reference to the ghost issue. The ghost is a major character in the play because there are no witnesses to the King's death, no one is aware that he had been killed. Consequently, the information will only be available from the ghost. The other protagonists in past revenge plays used to believe the ghost's account right away, therefore Hamlet's response to the ghost is distinct from other heroes of revenge tragedies. The ghost is not readily believed by Hamlet. He therefore desires a specific confirmation of the ghost's account of his father's passing.

King Hamlet's ghost's multiple appearances build mystery and suspense throughout the play. The supernatural appearance of the Ghost, apart from producing an atmosphere of fear and revenge, is vital to the plot as well. In other words, the ghost is a symbol that encourages Hamlet to get revenge for his father. The first appearance of the ghost sets the action in motion for the entire plot. The Ghost symbolizes death in the sense that his arrival spurs the deaths of several characters. The Ghost could also symbolize madness, since Horatio warns Hamlet that speaking with the Ghost might drive him mad, and Hamlet ultimately does exhibit signs of insanity by the end of the play. Hamlet encounters the ghost multiple times, which may also mean that he is just hallucinating or he is in delusion. He has already made up his mind into taking revenge and imagining the ghost is helping him in his revenge. Visual hallucinations, disordered thinking and the way Hamlet is detached from reality can be possible symptoms of psychosis.

Another instance of delaying the process of retaliation is when Hamlet chooses to fabricate a story about his father's murder in order to set up a play. In order to confirm the ghost's account of his father's death, Hamlet plans to perform a play titled "The Murder of Gonzalo" after witnessing the ensemble of actors. He believes that by seeing how the monarch responded, he would be able to determine whether or not he was the actual murderer.

Hamlet has episodes that may seem like he is a mad person but he is not actually. In Act 1, Scene 5, Hamlet informs Horatio and Barnardo that he will be behaving mad, so they should not hint at it or tell anyone that they know what is going on. Hamlet says,

“Here, as before, never, so help you mercy/ How strange or odd some’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 encumbered thus, or this headshake/ Or by pronouncing of some doubtful phrase/ As “Well, well, we know,” or “We could an if we would,”/ Or “If we list to speak,” or “There be an if they might,”/ Or such ambiguous giving-out, to note/ That you know aught of me—this do swear,/ So grace and mercy at your most need help you.”

begs Horatio and Barnardo to keep his plot to themselves. Hamlet's plan of playing insane is to discover out the true cause of King Hamlet's demise. As previously stated, Hamlet devises a scheme to stage a play for Claudius, much like Claudius murdered King Hamlet. Hamlet feigns lunacy in public while remaining sane in private. While he does not expressly state it, Hamlet's assumed madness allows him to utter facts and engage in deeds that would otherwise be extensively examined.

Hamlet's self-loathing serves as a spark, and it may be the only way to motivate him to act. His self-reproaching behavior demonstrates a subtle determinism in order to avoid internal conflicts and project a more focused attention on the defects and shortcomings of others. *"In depression, dissatisfaction with the ego on moral grounds is the most outstanding feature"* (Freud, p. 248). This is supported by Hamlet's plot to make Claudius aware of the nature of his character. Hamlet has experienced two losses: (1) the death of his father and (2) the attention of his mother, who now lavishes her love and attention on Claudius. This also has the immediate effect of making Hamlet incapable of loving Ophelia. This explains his callousness and harsh treatment of her. According to Freud, the root cause of sadness is animosity that is originally aimed at parents. Guilt and feelings of inadequacy are the result of these hostile emotions turning inward (Camden, 169). This also clarifies Hamlet's self-loathing at his inability to carry out Claudius's murder.

Hamlet is not a mad person; he was feigning madness for a purpose. He might have done things that scream madness but he is definitely not mad. He has suicidal thoughts, delays in taking decisions and starts self-loathing. His id drives impulsive and violent thoughts such as killing Polonius, his ego results in paralysis and lack of decision making while his superego is the moral restraint, causing self-guilt and overthinking. He has episodes of extreme anger, bursts of energy, constant suicidal thoughts and melancholia. His tragic downfall is deeply rooted in unresolved psychological conflict which is shaped by his Oedipal desire, also including id, ego, superego and presented through symptoms such as depression and psychosis- portraying him both as a tragic hero and psychologically disturbed individual.

CHAPTER 4

“O, Full of Scorpions is my Mind, Dear Wife!”

4.1 Macbeth

Macbeth is introduced to us as a military leader of remarkable prowess who has covered himself in glory by putting down a revolt and conquering foreign invaders. In these battles, he has shown enormous personal courage, a trait that he maintains throughout the drama in the face of all worldly events and threats. We have an initial image of him as a tremendous fighter, one who inspires both terror and admiration. He was believed to be honest or honourable; everyone seemed to trust him. He has been taught to kill, but only for good reasons. Macduff, a man of the highest integrity, "loved him well". The phrase, "too full of the milk of human kindness", is applied to him by Lady Macbeth in a mood of impatience. At the same time, this man was exceedingly ambitious. Soon, ambition becomes a passion with him.

Macbeth meets the three Witches after he was returning victorious from a battle. The three Witches or the evil forces give three prophecies to Macbeth: "Thane of Glamis" which he is, "Thane of Cawdor," and "king hereafter." When Macbeth hears this, he talks to Lady Macbeth right away, and she has the last say in what happens. We don't witness a man joyfully jumping into action to fulfil his ambitious ambitions in spite of all the negative factors and circumstances. We witness a man who is incredibly hesitant because he is burdened by moral beliefs that the murder of a monarch is wrong. King Duncan soon bestows upon Macbeth the title of "Thane of Cawdor" in recognition of his achievements. The monarch then suggests paying Macbeth's castle a quick visit that evening. After learning of this, Lady Macbeth schemes to assassinate King Duncan and assist Macbeth in ascending to the throne by whatever means necessary.

4.2 Lady Macbeth

We first meet Lady Macbeth when she reads a letter from her husband to her in which he briefly describes his experience with the Witches and the predictions they made regarding his destiny. The easiest path to the throne for her husband is to assassinate the current King, Duncan, according to Lady Macbeth, who has clearly been pursuing the same goals as her husband. She also believes that her spouse lacks the required depravity to meet her requirements in the current circumstance. She thus wants him to return home as soon as possible so that she may talk to him, convey to him her own firmness of resolve and chastise him with "*the valour of her tongue*". Lady Macbeth has hardly completed responding to her husband's letter when a courier informs her that King Duncan would be visiting her castle that very evening to remain as a guest. The anticipated approach of the King is referred to by Lady Macbeth in a soliloquy as "the fatal entrance of Duncan under my battlements." Therefore, the idea of killing Duncan has already solidified in her mind, and she determines that the murder must be carried out that very evening without any doubt or moral qualms. Even though her husband has not yet returned home from his military adventures, it is important that she makes this choice. Lady Macbeth welcomes Macbeth in terms of the Witches' prophecies, not expressing any gratitude for his safe return from the perils of battle and cutting right to the chase. She declares that Duncan will never return from there when Macbeth informs her that he is visiting as a guest, and she exhorts him to prepare for the assassination in the strongest possible tone. She suggests that he should appear to be the innocent flower but be the snake beneath it, and she agrees to take care of the entire business for the sake of the authority and sovereign power it will provide for them both. Macbeth does not answer his wife's call, despite the fact that he has been considering Duncan's murder.

4.3 The Three Witches

The Witches gather briefly in the opening scene and schedule their next meeting. This scene has a significant role in establishing the play's main theme since it creates a sense of tension, mystery, and terror. "*Fair is foul, foul is fair*": this is what the Witches say in unison before dispersing. With an item, the three Witches create a charm as they prepare to face Macbeth. When Macbeth and Banquo get up on the scene, the Witches proclaim their predictions. These prophesies are especially significant because they predict that Banquo will establish a royal dynasty and that Macbeth will become King of Scotland. The main reason this scene is significant is because it includes several predictions that have a big impact on Macbeth.

The Witches serve as a handy theatrical representation of the world's evil energy. In conventional terminology, they are portrayed as representations of evil. They defy nature since, although being female, they have male beards. The stew they stir is made up of the fragmented pieces of humans and animals, symbolizing creation in a condition of chaos. Their incantation is a Black Mass. They wait for Macbeth and Banquo on purpose, just as evil waits for everyone. However, they do not propose evil to man; rather, they utilize a prophesy to suggest an item that can awaken man's natural propensity toward evil. A good man like Banquo may withstand their temptation because of the mercy of God and the stain of original sin. Since evil would not be enticing if it were not appealing, the Witches promise worldly good, just as evil must. However, the promises of evil are untrue; they are half-true or appear to be true since evil operates by deceiving people and pretending to be man's friend.

4.4 Macbeth's Madness

Macbeth's inner conflict seems to occur before he even murders Duncan. Once he receives the sisters' prophecies, he receives resounding praise from the King but Duncan chooses to reward his eldest son, Malcolm with the title Prince of Cumberland, the second in line to the throne. In Act 1 Scene 4, Macbeth guiltily considers his ambition for power saying, "Stars, hide your fires, let not light see my black and deep desires." In this metaphorical expression, the 'stars' represent goodness or truth which seem to be shining light on Macbeth's black or evil desires. Macbeth's guilt seems to increase as the possibility of murdering Duncan draws nearer. When Duncan comes to stay at Macbeth's place, he decides to Duncan. In Act 1 Scene 7, he says, "He's here in double trust: First, as I am his kinsman and his subject, strong both against the deed; then, as his host, who should against his murderer shut the door." At this point, Macbeth's guilty conscience holds him back from the murder allowing him to reason that he would be breaking the great chain of being and committing an unforgivable crime but he does go through the murder spurred on by the mockery of Lady Macbeth.

Macbeth had hallucinations, delusions, disorganized thinking and speech, emotional detachment. For example, the dagger soliloquy in Act 2, Scene 1, "Is this a dagger which I see before me, / The handle toward my hand?" In this soliloquy, Macbeth is waiting for the signal from his wife which is the bell that will tell him that the guards are drunk and fast asleep. As he waits, a visionary dagger appears in front of him as his imagination takes over. He attempts but fails to grasp the dagger in his hands. He asks as to whether it is "a false creation" and a "dagger of the mind" growing out of his fevered head. The dagger is then shown pointed toward the room where Duncan is sleeping and moving in mid-air. He then notices blood stains on the dagger's grip and blade. He therefore concludes that it is a creation of his deadly purpose and not a real dagger.

Macbeth's guilt over the murder of King Duncan and his friend Banquo result in him experiencing powerful and unsettling hallucinations. Macbeth is both evil and self-serving yet his guilt does identify a lingering sense of humanity. Macbeth is aware that he has sinned and defied the natural order by murdering others to serve their own needs. In Act 3 Scene 4, a royal banquet is arranged in order to confirm Macbeth as the fitting king. The seat designated for Macbeth is already occupied by Banquo's ghost when he attempts to take it. Macbeth feels uneasy. Addressing the ghost he says: *"Thou canst not say, I did it: never shake/Thy gory locks at me."* Since no one else can see the ghost, the guests are taken aback when Macbeth addresses the empty chair. Lady Macbeth realizes right away that her husband is experiencing a hallucination and that the cause of the problem is his sense of guilt. She makes every effort to help him overcome his dread and to wake him up to reality. She informs the visitors that her husband is having a fit, but that it will end quickly. Macbeth keeps conversing with the ghost until it vanishes. He sees the ghost once more during the same night, and this time he asks it to stop bothering him. He challenges the spirit to battle with him, but not in its current form, by taking on the form of a man or a beast. After the ghost vanishes, Macbeth regains his composure. The situation he faces in this scene is because of his own actions. All his actions were deliberate; he very well knew what he was up to. He chose to murder people so that he can ultimately reach his goal.

According to existentialism, human beings are responsible for their own choices in life and possess free will. Macbeth makes the decision to act on the witches' ambiguous prophecies and here, the symbolism of fate vs free choice is most prominent. Harold Bloom claims that Macbeth is a victim of his terrible imagination as it leads him to believe in the witches' predictions about his rise to power and causes him to make terrible decisions (Bloom, 2007). Without mentioning any predetermined outcome, Bloom contends that Macbeth's deterioration is caused by his perception

of inevitability. Yes, the Witches gave a prediction but it could have been easily ignored by Macbeth but he is too ambitious. In Act 1, Scene 7, Macbeth says, "I have no spur/ To prick the sides of my intent, but only vaulting ambition." Macbeth had no reason but his own to kill the king. The king has done nothing cruel to him. He murdered the king because of his greed and ambition. Despite knowing too much about his destiny, Macbeth was unable to decipher the predictions. He makes a gradual stride toward his death after misinterpreting the prophecies. He himself wants to be convinced and allows his wife and the Witches to convince him to do what he thinks is wrong.

Although the witches' forecasts have a significant impact on Macbeth, A.C. Bradley claims that this effect is amply demonstrated to be an influence. The witches simply said that Macbeth would become Thane of Glamis, Thane of Cawdor, and King in the future; they made no mention of Duncan's death as a necessary condition for the events to occur. The prophesy may have come true at any time due to the old king's natural death. It was totally Macbeth's idea to accomplish it via murder. The Witches appear for the second time and show Macbeth three prophecies. They said Macbeth should be aware of Macduff who is the Thane of Fife, Macbeth cannot be harmed by anyone born naturally and that he will remain king until Birnam wood comes to Dunsinane. Again, there is no mention of murder in the Witches. He is prepared to kill anyone, including women and children, once he has had the taste of power. He makes all of his decisions based on his own free will. It is ultimately up to Macbeth and Macbeth alone to follow his quest for power; the Witches just provide him the motivation he needs to act on his overwhelming ambition. He could have achieved his goals by hard work but still he chooses to commit crimes by murdering people. His greed, ambitions, desire to kill the king even before meeting the witches indicate his free will. Although the Three Witches and his wife provided the push for him to kill the king, at the final

run, it was Macbeth himself who decided to do those evil actions. He started killing one after another in order to achieve his goal. Thus, in the debate of fate vs. free will, Macbeth himself chose free will, which can be interpreted through an existential lens.

While he is committing crimes according to free will to reach his goal, Macbeth also feels that everyone, including Macduff and Banquo are potential threats and planning against him. After Banquo's death, he starts to feel that Banquo's heirs can be a threat for him. In Act 3 Scene 1,

“To be King is nothing/ But to be safely King. My fears about Banquo/ Are great; And in his natural royalness/ Runs a bloodline that I should fear; Banquo is brave;/ And his mind never stops/ He has a wisdom that guides this bravery/ While staying safe. There is one but Banquo/ Who I fear, and around him”

In this soliloquy, he describes the nature of the danger with which he is faced in the shape of Banquo. He tells himself that Banquo is a man of certain sterling qualities and that in Banquo's presence, his conscience feels uneasy. There was also the prediction which the Witches made. According to this prediction, the throne would pass to the descendants of Banquo. Banquo remains loyal to him but he still plans to kill Banquo and is driven by his delusional belief that Banquo's heirs will come and claim the throne.

In Act 5, Macbeth receives the news of his wife's death and does not react. This proves that he lost all ties with this world and is not emotionally attached with even his wife. He says, "She should have died hereafter;" This shows the wide distance which now separates the two of them. There was a time when these two were close comrades deeply attached to each other. The Macbeth whom we see in this scene is absolutely different. He does not show any emotion or sympathy. He eventually grows isolated, emotionally flat and is detached from Lady Macbeth whom he used to love and take advices from.

Macbeth's guilt and paranoia cause hallucinations, delusions, disorganized thinking and towards the end of the play, emotional detachment from his one and only partner in crime, Lady Macbeth. Macbeth moves from being an esteemed member of his society to a tragic hero. His morally questionable choices put to the test our empathic connection to him, a key factor for the aesthetic experience of negative empathy. In proceeding with his desperate plan to be a king and keep his power, he proves to have committed a series of unnatural acts. His constant anxiety revolving around his obsession to keep the power forces him into a vicious circle where he cannot focus on his present achievements and has to constantly fear what in the future may threaten him, creating a constant sense of projection into the future. His dramatic arc describes a parable that first has him go upward until he reaches his climax, where he is then quickly slammed toward his demise. Macbeth is definitely not mad; his ambitions, evil intentions, surroundings, circumstances- all together makes him act like a mad person, doing almost anything and everything to serve his purpose and eventually meeting with a tragic end.

CONCLUSION

There are times when humans, in order to achieve something big in life, does actions in anger, frustration, etc. that are not justified. Subconsciously, we say something or perform a certain action but on the basis of just one action, it cannot be proved that somebody is mad. That simply does not and will not make anyone a mad person. Just like Hamlet and Macbeth. None of them are mad. Hamlet is sexually attracted towards his mother, is jealous of his uncle, feel lonely and melancholic after his father's untimely demise, wants revenge for his father's murder, has extreme anger issues, is full of aggression, starts self-loathing, procrastinates a lot, starts acting mad in front of everyone in order to find the truth, etc. There is a reason why he is feigning to be mad but he goes mad just for a few minutes. Looking at his actions, we can come to a conclusion that Hamlet is not mad, he is feigning madness. Hamlet had symptoms of depression and psychosis- terms that were not popular during Shakespearean times but have been introduced in recent times. During Shakespearean times, the term 'melancholia,' was widely used for Hamlet. Thus, his ultimate fall happens when he is killed by Claudius' poisoned sword, offering a tragic end to the play and making him a tragic hero. The same goes for Macbeth. He is not mad but suffering from guilt-induced psychosis. Before even killing King Duncan, he had strong feelings of guilt that he was going to murder the King he loved and admired. He was seeing an imaginary dagger just before the murder. After killing Duncan, he framed and killed two of Duncan's guards, his loyal friend Banquo, Lady Macduff and her children, and Young Siward. His sense of guilt started to get stronger and stronger as he was constantly killing people. He hallucinates Banquo's ghost but does not make him a mad person. As per the symptoms, he has guilt-induced psychosis. He is eventually killed by Macduff when Macduff beheads him in a battle at the end of the play, making him a tragic hero.

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