



International Journal of Multidisciplinary Research and Development



IJMRD 2015; 2(1):381-386
www.allsubjectjournal.com
Received: 20-12-2014
Accepted: 15-01-2015
e-ISSN: 2349-4182
p-ISSN: 2349-5979
Impact factor: 3.762

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Subtle understanding of phobia in the major tragedies of Shakespeare

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Abstract

There is certainly much truth in the remark that William Shakespeare (1564-1616) is our unparalleled playwright who has created a magical world of plays which is profoundly rich in its texture and at the same time, infinitely thought-provoking in its essence. Shakespeare, the great psychoanalyst, had the genius to provide different elements satisfactory to different classes of people at the same time, retaining a kind of universal appeal which made his plays remarkably great. Shakespeare could realize the inner workings of every human heart and could present this in a very realistic way. Most of the time Shakespeare deals with the flat characteristics of the human heart which are never changeable with the passage of time and place. At the same time, he did not bind his writings within the classical boundaries of the unity of time and place.

Keywords: Madness, Bradley's Treatment, Insanity, Savagery, Psychosomatic castigation

1. Introduction

In order to analyze Shakespeare's treatment of 'madness' in his tragedies, we have to focus on the Elizabethan Theatre where 'madness' was a very conventional theme. We find Hieronimo becoming mad in *The Spanish Tragedy*, and so is Duke Ferdinand in *The Duchess of Malfi* where we also find the mention of madmen dancing. A mad person always crosses the boundary of reason. Therefore, the melodramatic effect pleases the audience as well as it provides the comic relief in a tragedy. With his usual brilliance, however, Shakespeare handles madness in such a way that each case retains a separate entity. For instance, while Hamlet stands in between a no man's land of sanity and insanity, Ophelia completely loses her sanity; Lady Macbeth's madness is the expression of self-realization and punishment for a criminal psychology. King Lear's madness becomes an epiphany of self-realization whereas for the sake of self-defense, Edgar takes the disguise of poor Tom-half naked and mad; and finally, Othello, in the head of passion becomes insane enough to kill his beloved wife Desdemona.

2. Objectives

The principle of the present research work is to analyze Shakespeare's treatment of 'madness' or 'insanity' which create phobia in different situations in his four major tragedies – *Hamlet*, *King Lear*, *Othello* and *Macbeth* not only as a part of the conventional element of entertainment but also to provide us with a glimpse of profound psychological depth of different characters and their struggle to overcome the difficult situations in which they find themselves entangled with.

3. Literature Review and Methodology

The primary idea was found from the legendary tragedies of William Shakespeare. The research paper follows 'observation method' with theoretical analysis. By using this method, different literary articles, critical compositions and journals, and websites information are gathered for related study materials. Books of A. C. Bradley, T. S. Eliot, Heilman, August Wilhelm Schelegel, Jan Kott, Charles Jasper Sisson, David Bevington etc are proved to be very much helpful for the research study.

4. Discussion and Findings

4.1 Madness in *Hamlet*

If we start with Hamlet's madness, we will see the inconsistency in his behavior. In one scene, he starts with a pretentious madness but in the same scene, ends up behaving like a mad person. In the play, different characters including Hamlet himself, comment on Hamlet's madness. The first mention of the word 'madness' occurs in the play when Horatio, ironically warns Hamlet about the Ghost's saying "what if it tempt you toward the flood, my lord... And draw it into madness?" The other characters of the play also interpret Hamlet's madness from their own point of view. Polonius finds an easy clue to Hamlet's 'madness', yet there is method isn't." (Act 2, scene 2, 205). Rosencrantz and Guildenstern are equally convinced that the reason of Hamlet's "crafty madness" is a political one as he lacked "advancement" to the throne. To the Queen, the cause of Hamlet's "distemper" is "no other but the main, / His father's death and our o'er hasty marriage" (2, 2, 56-57). The king Claudius who is criminal enough to fear most feels, "Madness in great ones must not unwatched go" (3, 2, 190). However, while pretending to be mad, Hamlet shows his strong philosophical bent, expressing all those grave, existential dilemma. Hamlet brings tragedy upon himself when he accidentally kills Polonius. Later on, his madness is obvious when he sees his beloved Ophelia's dead body. Hamlet is an easily liked character that must revenge his father's death. He is forced to act insane in order to find out the truth of his father's death. Hamlet does an excellent job of acting insane, so good, in fact, that it is questioned if he was acting insane or if he actually was. Hamlet's madness is an important part in the play. It is an important role that recurs throughout the play. The question to his insanity lies in the reasons for his insanity. He is constantly betrayed throughout the play by everyone he loves and holds dear except for one person who sticks by him throughout his ordeal, Horatio. Hamlet first shows his passion and how upset he is by his father's death when his mother and the king enter the room and question him on his grief for his father. His mother mentions that his grief seems common.

Hamlet replies:

"Seems, madam! nay it is; I know not 'seems.'
 'Tis not alone my inky cloak, good mother,
 Nor customary suits of solemn black,
 Nor windy suspiration of forced breath,
 No, nor the fruitful river in the eye,
 Nor the dejected 'havior of the visage,
 Together with all forms, moods, shapes of grief,
 That can denote me truly: these indeed seem,
 For they are actions that a man might play;
 But I have that within which passeth show;
 These but the trappings and the suits of woe." (1.2)

Here Hamlet shows his unstable mind. He is screaming at his mother. She uses the term "Seems" which pushes Hamlet to this rage. Hamlet is so saddened by his father's death that he begins to think of suicide. "O that this too too solid flesh would melt / Thaw and resolve itself into a dew!" (1.2.129-

130). He is wishing that his flesh would melt away or "Or that the Everlasting had not fix'd / His canon 'gainst self-slaughter!" (131-132). He then reveals the first part to his madness:

If we deeply ponder over Hamlet's psychosis, we will see that his psychosis becomes a kind of mirror reflecting the ideas of each observer. Polonius finds an easy clue to Hamlet's "madness" in Ophelia's rejection of him and says, "Though this be madness, yet there is method on it". (II.II.205). Rosencrantz and Guildenstern are equally convinced that the reason of Hamlet's "crafty madness" is a political one as he lacked "advancement" to the throne. To the Queen, the cause of Hamlet's distemper" is "no other but the main, / His father's death and the o'er-hasty marriage" (II.II.56-57). The king who is criminal enough to fear most feels, "Madness in great ones must not unwatched go" (III.II.190).

Throughout the play Hamlet seems to be insane and then sane again. His comment to his friends best describes his madness when he says, "I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw" (2.2.378-379). By definition, Hamlet is insane. He has shown mental instability throughout the play but the question still remains: Was Hamlet Acting?

Jan Kott mentions, "Hamlet escaped into madness not only to confuse informers and deceive Claudius. Madness to him was also a philosophy, a criticism of pure reason, a great, ironic clearing of accounts with the world, which has left its orbit" (291) ^[1]. Eliot also suggests that for Hamlet, "it is less than madness and more than feigned." (26) ^[2]. Indeed, while pretending to be mad, Hamlet shows his strong philosophical bent, expressing all those grave, existential dilemmas,

What a piece of work is man,
 how noble in reason, how infinite in faculties, in form
 And moving how express and admirable, in action
 how like an angel, in apprehension how like a god:
 the beauty of the world, the paragon of animals-
 and yet, to me, what is this quintessence of dust?
 (II.II.303-308)

4.2 Phobia in Hamlet's Soliloquies

Hamlet's soliloquies often reveal his meditative mind that he is upset and frustrated, but not a madman. He ponders over his life and reflects the philosophical truths of human life. His eulogy of man paradoxically suggests the absurd, futility of life and Polonius rightly says, "How pregnant sometimes his replies are – a happiness that often madness hits on, which reasons and sanity could not so prosperously be delivered of." (II.II.208-211). Yet there are moments when Hamlet is on the verge of real madness as it happens in at least four different occasions. For instance, when Hamlet encounters Ophelia in "the nunnery scene"; he meets his mother and later accidentally kills Polonius in "the closet scene"; and finally, when Hamlet sees Ophelia's dead body in "the grave-digger scene". However, it is not unlikely that Hamlet will behave like a madman in front of Ophelia and his mother with whom he is much more emotionally attached than anyone else in the play.

4.3 Bradley's Treatment of Hamlet's Psychosis

The remarkable critic of Shakespeare, A.C. Bradley points out regarding Hamlet's psychosis, "In Hamlet's moral sensibility there undoubtedly laid a danger. Any great shock that life might inflict on it would be felt with extreme intensity. Such a shock might even produce tragic results." (90) And so he jumps into the imperfect generalization, "Frailty thy name is women." (I.II.146) Hamlet sees this marriage as a violation of heavenly rule and his repeated blunder in pronunciation and words suggest his utter grief and frustration. He accuses his mother, "to live/ In the rank sweat of an enseamed bed,/ Stew'd in corruption, honeying and making love/ Over the nasty sty" (III.IV.91-93) [3].

Hamlet's observation regarding women's faithlessness, heartlessness and weakness to resist temptation had a tremendous influence on his activities in the play. These ideas almost made him mad and he expresses his disgust about the physical love and the process of procreation in a very harsh language saying, "Get thee to Nunnery. Why, wouldst thou be a breeder of sinners?" (III.I.121-122) He has ceased to think of Ophelia as an individual and goes on telling her, "God hath given you one face and you make yourselves another" (III.I.145) He further passionately confesses, "I'll no more on't, it hath made me mad" (III.I.148)

Hamlet vows to himself that he will think of nothing but his task till it is complete. He will wipe his memory of everything in his life and the only thing dwelling within will be his task given to him by the ghost. "I perchance hereafter shall think meet /to put an antic disposition on" (1.5.171-172). But he, in his mission of taking revenge, brings tragedy upon himself when in the hour of madness; he accidentally kills Polonius as he later tells Laertes, "What I have done.... I here proclaim was madness. / Wasn't Hamlet wrong'd Laertes? Never Hamlet...His madness is poor Hamlet's enemy" (V.II.226-235). It is Hamlet's madness which unmasks the expression of his subdued feelings and inner torments. When he sees the dead body of his beloved, Ophelia, in his utter madness, he leaps in the grave and confesses his love for her by saying: "I loved Ophelia. Forty thousand brothers could not with all their quantity of love make up my sum". (V.I.264-266). finally, it is only his mother who rightly understands and defines Hamlet's condition-

This is mere madness,
And thus awhile the fit will work on him.
Anon, as patient as the female dove
When that her golden couplets are disclos'd,
His silence will sit dropping.

(V.I.279-283)

4.4 Ophelia's Madness

Hamlet's beloved Ophelia also shows her complete madness soon after her father's murder and her lover's going to England. Among all Shakespearean female characters, Ophelia is perhaps, the weakest one. She is a bit reserved and introvert. She was also not bold enough to express her own feelings in front of her father. Having fallen into the pressures from different sides, she found it difficult to retain her sanity. Ophelia gradually loses her own self and is driven

by his brother and father. Her lover Hamlet also reviles her for the weakness of her character.

The character of Ophelia has been very realistically presented by Shakespeare. Her madness is the cause of her loneliness and her intense psychological unrest. Throughout her part, she does not protest, neither does she question about anything; rather she meekly accepts everything for granted. As Bevington points out, "Passively becoming part of a scheme designed, as far as she can tell, to help Hamlet recover his wits, Ophelia instead loses her own" (2). Indeed, Ophelia feels perplex when she finds herself alone. She is motherless and her brother is in Paris when her lover, Hamlet, in his madness kills her father. At this stage, Ophelia fights with herself, between sanity and insanity, between realism and fantasy; and finally loses control over herself and becomes mentally deranged. In her madness Ophelia sings different songs and her songs suggest that these are not entirely irrelevant. Her emotion is split between her romantic love for Hamlet and her filial feelings for her father. In her songs, she continuously switches from the love theme to the father theme. She incoherently talks to herself and says, "We must be patient" (IV.V.68.). Concerning Hamlet, her brother once forbade her "Chaste treasure open/to his unmaster'd importunity" (I.III.31-32). But ironically, her tragedy of course is that Hamlet has left her treasure untouched. In her madness, she dies as an unfulfilled woman and Shakespeare deliberately keeps it ambiguous whether her death is suicidal or accidental. Thus, Shakespeare shows the female frailties or emotional weaknesses through the madness of Ophelia.

5. King Lear

5.1 Insanity inside

Shakespeare's treatment of insanity in *King Lear* is his own addition. There is no lunacy in the old play of "King Leir" from which Shakespeare derived much of his material for his play. Nor is there any madness in the story of Lear as told by Holinshed, Spenser or in any other versions before Shakespeare's time, and none in Sidney's story which provided the basis for Shakespeare's sub-plot. Shakespeare's introduction of madness in his play must therefore have been prompted by strong dramatic motives, and indeed, the effect of madness as depicted in Shakespeare's play is very powerful on our mind.

If we look at King Lear's madness, we will see that the king becomes wiser and more sagacious in his madness. Like Hamlet, he also glances at the true vision of humanity in his moment of madness. Earlier, Lear could not see through the guise, notoriety and pretence of his two "pelican daughters". (III.IV.74) when he was sane. During the period of his insanity, he gains his inner sanity which illuminates him with the profound knowledge of some higher truth as better understanding as he says, "a man may see how this world goes with no eyes".

5.2 Insanity through Filial Ingratitude

In the story of the play, King Lear goes mad under the pressure of his daughter's ingratitude and his exposure to the fury of the storm shows how deeply the hero is affected by his misfortunes. Heilmann points out, Lear invites his tragedy

when “he insists upon the untenable proportion that love can be measured” (170). Out of his foolish tenderness, he gives away everything to Goneril and Regan, his two pernicious daughters who satisfy their father’s childish desire and banishes Cordelia who loved him most but could not however, articulate so. But very soon, Lear, as Frye points out,” with Cordelia’s ‘nothing’ finds himself staring into the blankness of an empty world” (265). Being devastated, Lear ceases to exist as the Fool comments,” Now thou art an O without a figure; I am better than thou art now. I am a fool, thou art nothing” (I.IV.183-185) ^[4].

This emptiness is further reinforced when Lear realizes how “the threefold dignity of a king, an old man and a father is dishonored by the cruel ingratitude of his unnatural daughters” (30), says Schlegel ^[5].

5.3 Diversity of Madness in *King Lear*

In "King Lear", Shakespeare uses many different concepts of madness, real, feigned and professional madness. The character of King Lear, himself shows high and low points of genuine insanity. The character Edgar disguises himself as a deranged beggar. The fool displays madness for humor as part of his job as an entertainer. Throughout the play Shakespeare also uses a background of bizarre weather conditions to emphasize the theme of madness. Most of the characters apart from Edmund have a belief in the gods; these beliefs can be seen as absurd to a modern day reader. Gloucester's madness is his inability to understand situations and to see people for what they really are.

King Lear's madness starts at the beginning of the play with political insanity when he decides to divide his kingdom between his daughters using a 'love test'. His 'love test' unfolds the wrong results. He ends up giving the kingdom to Goneril and Regan, the daughters that love him least and sending away Cordelia, the daughter that really cares for him. The Earl of Kent realizes Lear has not seen the insincerity of Goneril and Regan labelling him as mad for succumbing to their charms. "Be Kent unmannerly, When Lear is mad...when power to flattery bows...And in thy best consideration check this hideous rashness." (Act 1 Scene 1, Kent to Lear) King Lear shows madness in his anger when he banishes Kent for opposing his decisions of dividing his kingdom. King Lear expects obedience from everyone and is used to getting his own way.

5.4 Purgation through Madness

King Lear could not stand the cruel treatment of his two daughters Regan and Gonerill. He misjudged with his youngest daughter Cordellia who has been banished. Lear’s fault is a fault of the mind. Finally, Lear’s mental purgatory and salvation comes through his madness. Goneril and Regan manage to argue Lear out of all of his knights. Lear won't accept Goneril and Regan's way of looking at the world. Lear leaves. Lear is 'in high rage.' Goneril and Regan want Lear to suffer the consequences of his actions, so they lock him out. Lear's emotional decline into madness is highlighted to the audience by the brief scenes in the third act. During this time on the heath, Lear reaches the height of his madness. Lear's speeches flit from one subject to another full of anger and

resent for his daughters. Lear's lack of communication with the other characters shows the internal struggle he is fighting. Lear refuses to face reality and a world full of feelings and emotions. Lear battles with himself to try to keep his sanity. Lear feels wronged and becomes obsessed with justice. "I am a man, more sinn'd against, than sinning." (Act Three Scene Two, Lear) In his madness Lear begins to see the world differently and takes notice of things he was blind to as king. Lear's madness increases his understanding. The storm appears to have no physical effect on Lear because of his inner torment. Lear's mental anguish exceeds his physical pain. Poor Tom's appearance on the heath sends Lear more demented. Lear, at first, believes Tom has suffered from the same plight as him, the ingratitude of his daughters. "Didst thou give all to thy daughters? And art thou come to this?" Earlier Lear points out to the Fool, “O, Fool, I shall go mad” (II.II.475). Symbolically, madness inside is echoed by madness outside which is storm and tempest. But, ironically, Lear’s madness turns out to be a blessing for him as he undergoes a humanizing process of transformation. Lear is “bound upon a wheel of fire” (IV.VII.46) and knight thinks,” Lear starts his own tragedy by a foolish misjudgment. Lear’s fault is a fault of the mind...So, his purgatory is to be a purgatory of mind, of madness” (162). Indeed, Lear’s salvation comes through his madness.

In his madness, amidst the storm, Lear begins his progression from the pomp, luxury, authority and power of the king to the most destitute, absolute troubled humanity. Poor Tom's stories reflect his own suffering, of being outcast by his father. His speeches are deranged full of shocking descriptions of mental and physical violence. "Do poor Tom some charity, whom the foul Fiend vexes."(Act 3 Scene 4, Poor Tom/Edgar)Through Poor Tom's interactions with Lear, Lear becomes cleansed from all his selfish beliefs and begins to show compassion. Poor Tom is an essential part in the scenes on the heath he emphasizes Lear's madness and brings a slight sense of comedy into the scenes. The fool's professional madness in the play is there to provide comic relief as an entertainer. The fool is narrator of sorts; he speaks of the events in the play in songs and riddles. The fool is very sarcastic and blunt especially towards Lear. The Fool can lighten the tone of the most distressing scenes, for example, his remarks on Poor Tom's clothing. "Nay, he reserv'd a blanket, else we had been all sham'd." (Act 3 Scene 4, Fool) The fools continual mocking of Lear is often thought to push him over the edge. The Fool provides a witty summary of current affairs and reminds Lear of his humanity. Gloucester's half-crazed pity can be seen as a type of madness. King Lear emerges from madness through love, sleep, music and fresh garments to “patience, to humility, and to a new recognition of truth and goodness” (236), suggests Sisson. His return to personal harmony shows him a regenerated man who tries to kneel in front of his daughter Cordelia and makes a moving appeal to her,” Pray you now, forget and forgive; I am old and foolish” (IV.VII.83-84).

Lear’s madness made him a kind of seer and more humanitarian. However, in the end it is his different kind of madness that seizes Lear when he finds his beloved Cordelia hanged and utters an extended cry of anguish,

Howl, howl, howl, howl! O, you are men of Stones!
Had I your tongues and eyes, I'd use them so
That Heaven's vault should crack: She's gone
forever. (V.III.255-257)

He can no way accept her innocent death and groans desperately, "o thou't come no more, /Never, never, never, never, never."(V.III.306-307) Eventually, Lear dies in his utter grief, with all his attention focused on Cordelia and no longer on himself.

6. Phobic Savagery in Othello

Othello, in the play, Othello, however is neither insane nor he pretends to be so, but it is the moment of his savage madness that made him kill his innocent wife Desdemona when he "loved not wisely, but too well" (V.II.7). Othello, the Black Moor, became the victim of Iago's "motiveless malignity" as Coleridge termed it and through his manipulation, Iago crushes Othello's trust in Desdemona and makes him believe about her supposed infidelity. It is the sexual jealousy, "the green-eyed monster, which doth mock the meat it feeds on" (III.III.168-169) that gradually takes Othello to his mental disintegration.

The crucial thing here is that the deeds issuing from the villain's machinations are disastrous to Othello, for the ensign will practice "upon his peace and quiet, even to madness." (II.i.301-302)

Indeed, he does so, and Othello is driven into a desperate, peculiar kind of madness, which is the ugliest of the four cases studied in this dissertation. It has nothing of the beautiful melancholy of Hamlet's "antic disposition," nor the painful, purgatorial quality of Lear's madness; nor does it spring out of ambition and supernatural incitement, as is the case with Macbeth. Iago's work undermines the Moor's mind with suggestions that Desdemona is unfaithful to him; in a word, Othello goes mad with sexual jealousy. In III.iii, Iago's technique of merely repeating Othello's words has exactly the desired effect of creating a "monster" in Othello's thoughts—even though he says the very opposite:

"By heaven, thou echoest me as if there were some monster in thy thought too hideous to be shown." (III.iii.106-8)

After having stirred Othello's mind in vague and general terms, Iago proceeds to more explicit statements of menace, such as "It were not for your quiet nor your good . . . to let you know my thoughts." (III.iii.152—54) The seed of suspicion has been planted in Othello's mind and Iago patiently waits for it to germinate. The first hint that the buds are growing comes with Othello's "why did I marry?" (Line 242) Arid when he later cries "Farewell the tranquil mind . . . Othello's occupation's gone." (11.346-355), he is renouncing, like Hamlet, "all trivial fond records . . . all pressures past" (Hamlet, I.v), "all the uses of this world." (I.ii) Othello's thoughts begin to grow confused; his beautiful and coherent speech gradually degenerates into contradictory or disconnected images and ideas. Iago sees this and is now ready to take one further step. He becomes more brutal and direct in his "insinuations" about Desdemona's behaviour, goading Othello to madness with visual details, till the tortured Moor cries out "O. Monstrous, monstrous." and is at last convinced—"Now do I see 'tis true." (III.iii.442) and we

are once more reminded of Hamlet (I.v.29—31) when Othello says,

. . . My bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till a capable and wide revenge
Swallow them up. (III.iii.455-58)

The seed of suspicion planted in Othello's mind is now a flowering tree and Iago picks its first flower; having sworn obedience to "wronged Othello" in an almost ritualistic scene, he receives his long—desired lieutenantcy and, ironically, replies, "I am your own forever." (III.iii.478) this line ought to be uttered by Othello to correspond to the reality of the situation, for Othello's possession by the devil Iago is now complete and satisfied.

This is one of the great plays, attributed to Shakespeare's "dark" period, where he deals with the idea of nausea with sex. We have already seen instances of this in Hamlet, where the prince grows deeply disgusted at his mother's incest and also at the idea that the girl he loved might behave like the Queen. In Othello, the sex images are cruder and even more disgusting than in the preceding play. Maybe the contrast is still sharper because these images come almost unexpectedly amidst the beautiful poetic language of the play. Othello's sexual jealousy is born out of them, but actually, out of no-thing, for these images are only illusions created by Iago's cunning. This jealousy eventually, becomes the reason for his lunacy. The villain's technique of uttering hesitant and indefinite sentences, for instance, inflames Othello's imagination and he begins to fill in all the hideous details for himself.

But the effort is more than Othello can bear and he collapses in a fit. His language also rapidly degenerates into disconnected raving.

Lie with her' Lie on her.' — We say lie on her when they belie her. — Lie with her.' 'Zounds, that's fulsome Handkerchief— confessions— handkerchief

— To confess, and be hanged for his labor. First to be hanged, and then to confess. I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shake me thus.

Noses, ears, and lips. Is't possible? — Confess? Handkerchief? — Oh, devil.'(IV.i.36-44)

The tree which grew out of Iago's venomous seed is now in full blossom, and the harvest will soon be reaped— "How shall I murder him, Iago?" (III.iii.165)

Thus, we have seen that Othello's madness springs out of the sexual jealousy over Desdemona which Iago is so skilful in reducing him to.

7. The Cause and Nature of Othello's Phobia

From the beginning of the story we see Othello as a very fond and passionate husband who has absolute trust on his husband. He is extremely exaggerated in his speech and often feels, "If Heaven would make me such another world/O one entire and perfect chrysolite, / I'd not have sold her for it" (V.II.140-142). Just like Hamlet, Othello is also an idealist and when he sees his idealism falling apart, it gives him a tremendous shock and embitters him intensely because he has nothing to live for. Othello's world is centered upon

Desdemona's love and his happiness is inextricably connected to the fulfillment of his passion. So, when he finds out the breakdown of promise and trust, his world is virtually shattered and it is almost a point of no return as he says,

But there where I have garnered up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs
Or else dries up-to be discarded thence! (IV.II.58-61)

Iago made Othello believe that his wife whom he absolutely trusts, became infidel. Othello became extremely uncontrollable and fell in a state of wild insanity and sees himself as an agent of justice. The mad conviction gives Othello the notion that Desdemona has committed sin for which "she must die, else she'll betray more men." (V.II.6). for his self-justification, he believes it is an act of grace and righteousness which he "thought a sacrifice" (V.I.65) and he realizes, "This sorrows's heavenly, /it strikes where it doth love" (V.II.21-22). But soon after Desdemona is killed, he is disillusioned and for Othello, "Yet the pity for it (IV.I.192) that he lapsed into the momentary insanity which led him to his tragic end.

8. Psychosomatic Castigation in *Macbeth*

In the play *Macbeth*, Shakespeare treats 'psychoses' as a way to give the psychological castigations to the criminals. After killing Banquo, Macbeth found his throne filled with Banquo's ghost. None of the guests but only Macbeth sees. To the guest, he seemed to have gone mad at his such usual behavior when Macbeth's sanity reforms, Lady Macbeth, the so called fourth witch gradually becomes mad. She only rules her hands saying "All the perfumes of Arabia will not sweeten this little hand." Finally, lady Macbeth died in her madness and the shock makes Macbeth philosophical who considers "life's nothing, but a walking shadow" 'it is a tale told by an idiot.' Thus Shakespeare's such treatment of psychosis makes the tragedy more interesting and effective.

9. Conclusion

Thus, Shakespeare's superb power of artistry, as a great psychoanalyst, is obvious in his treatment of madness in his famous tragedies. The real greatness of Shakespeare lies in figuring the characters practical and treating 'madness' so

excellently. The characters of his tragedies like Hamlet, Ophelia, King Lear, Edgar, Macbeth, Lady Macbeth, and Othello show this madness from different perspectives, and their state of madness is presented with the special purpose of making the drama more entertaining, more philosophical and more suggestive and thereby make Shakespeare an artist of our present time. For all these "Shakespeare is, as Dr. Johnson points out, above all writers, at least above all modern writers" in dealing with the human nature and relationship.

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