

T.C.
BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**A PSYCHOANALYTIC APPROACH TO THE LONELY MEN OF
SHAKESPEARE: HAMLET, LEAR AND PROSPERO**
(YÜKSEK LİSANS TEZİ)

Hazırlayan:
FATİH YÜCEL

İSTANBUL, 2008

T.C.
BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**A PSYCHOANALYTIC APPROACH TO THE LONELY MEN OF
SHAKESPEARE: HAMLET, LEAR AND PROSPERO
(YÜKSEK LİSANS TEZİ)**

Hazırlayan:
Fatih YÜCEL

Öğrenci No: 050702006

SUPERVISOR (Danışman): Assis. Prof. Dr. GÖNÜL BAKAY

İSTANBUL, 2008

YEMİN METNİ

Sunduđum Yüksek Lisans Tezimi, Akademik Etik İlkelerine bađlı kalarak, hiç kimseden akademik ilkelere aykırı bir yardım almaksızın bizzat kendimin hazırladıđına and içerim. 13 /06/2008

FATİH YÜCEL

ABSTRACT

The object of this thesis is to examine William Shakespeare's depiction of his lonely male protagonists in his significant plays, Hamlet, King Lear and The Tempest within the framework of psychoanalytic criticism and also drawing attention to the colonial theme running in these three plays. The reason why Shakespeare's works are still so powerful and criticized even today is not only because of his style but also because of the themes he discussed such as jealousy, good versus evil, happiness and loneliness, which are still contemporary for the 21st century readers. In this respect, Shakespeare's plays both treated and appealed to all classes and to different levels of intelligence and education of Elizabethan society. In other words, there is no class distinction in Shakespeare's depiction of human psyche.

Shakespeare depicts Hamlet, young prince of Denmark, as a melancholic and introverted character as he has learnt about his father's unnatural death and his mother's hasty marriage with his uncle, while he portrays an abandoned king figure who has turned mad in his King Lear. Differing from the other two plays as a comedy, the protagonist of The Tempest, Prospero is also depicted as an isolated character, both physically and psychologically. In this sense, all these protagonists resemble each other in terms of their psychological states and symbolize isolation as they can not adapt themselves to the realities of their lives and their social circles. Consequently, this project will discuss how these characters lack evaluating life objectively and become isolated.

Key Words: Hamlet, King Lear, Prospero, psychoanalytic, loneliness

ÖZET

Bu tezin amacı William Shakespeare'in önemli drama eserleri, Hamlet, King Lear ve The Tempest'in yalnız erkek baş kahramanlarını tasvir edişini psikanaliz kuram çerçevesinde ele almak ve bu üç oyunda işlenen sömürgeci temaya dikkat çekmektir. Shakespeare'in eserlerinin bugün bile bu denli etkili oluşları ve eleştirilmelerinin sebebi, sadece yazım tarzları değil, aynı zamanda 21. yüzyıl okuyucusu için halen güncel olan kıskançlık, mutluluk ve yalnızlık gibi temaların işlenmesidir. Bu bağlamda, Shakespeare'in oyunları, Elizabeth toplumunun tüm katmanları ve farklı kültür seviyelerine hem hitap eder hem kapsar. Diğer bir deyişle, Shakespeare'in insan ruhunu ele alışında sınıf ayrımı gözetilmez.

Shakespeare, babasının sıra dışı ölümü ve annesinin amcasıyla aceleci evliliğini öğrenen Danimarka'nın genç prensi Hamlet'i melankolik ve içedönük bir karakter olarak çizerken, King Lear'da kendi hataları sonucunda kızları tarafından dışlanıp akıl sağlığını yitiren İngiltere kralını resmeder. Komedi olması bakımından diğer iki trajediden farklılık gösteren The Tempest'de ise baş kahraman Prospero, fiziksel ve ruhi yönden yalnız bir karakter olarak gösterilir. Bu açıdan, tüm bu karakterler psikolojik açıdan bir diğerini andırmakta ve kendilerini yaşadıkları topluma ve de hayatın gerçeklerine adapte edememeleri açısından yalnızlığı sembolize ederler. Bu nedenle, bu proje bu karakterlerin hayatı nasıl objektif açıdan değerlendiremediklerini ve yalnız kaldıklarını ortaya koyacaktır.

Anahtar Kelimeler: Hamlet, King Lear, Prospero, Psikanaliz, Yalnızlık

TABLE OF CONTENTS

Oath – Yemin Metni.....	
Abstract (Turkish) – Türkçe Özet	
Abstract (English) - İngilizce Özet.....	
INTRODUCTION	1

CHAPTER I

1. HAMLET.....	11
Hamlet’s Psychology: the Reflection of Oedipal Feelings and Sexual Desire.....	11
Hamlet’s Internal Conflicts and the Clash of Emotions.....	21
The Concept of Love and Hate.....	25
Revenge.....	30
Colonial Theme in <i>Hamlet</i>	36

CHAPTER II

2. KING LEAR.....	40
Appearance versus Reality: Lear and His Deceptive Dream World.....	40
Madness: Lear’s Gradual Collapse.....	48
Isolation: Egoism and Self-Search of Lear.....	52
Colonial Theme in <i>King Lear</i>	57

CHAPTER III

3. THE TEMPEST.....	62
Prospero's Inner Conflicts and Loneliness.....	64
Isolation as Reflected through Illusion vs Reality.....	68
Ariel's Fear.....	69
Caliban's Fear.....	72
Colonial Theme: The Usurper or the Usurped?	74
The Theme of Revenge and Reconciliation: Is Prospero Playing God?	78
CONCLUSION.....	82
SOURCES CITED.....	91

INTRODUCTION

Records of drama in England go back to the Middle Ages, a period in which many miracle and morality plays were written. Such plays were often based on biblical themes and as a result they were frequently written to correspond with such religious festivals as Christmas or Easter. In other words, the medieval period drama was an extension of Christian ceremony and it was meant to make a strong impression on all the people who took part in the performance.

In the early sixteenth century the close relationship that had previously existed between Church and State began to change. Individual Christian divisions had definitely different attitudes to the role of drama in society. It was tolerated by Catholics but damned by Puritans who wished to purify the religious beliefs and attitudes of the time and to encourage people to give up worldly pleasures.

In Shakespeare's day, however, the theatre had the support of the Court. As a result of this, many dramatists, including Shakespeare, continued the medieval tradition of producing plays which appealed to all classes and to different levels of intelligence and education. Thus, this seems to be the very reason behind Shakespeare's inexhaustible popularity even today. By the time Shakespeare began to write, traditional conceptions about the order of the universe and about the place of human in the universe had begun to be shaken. In 1543, Copernicus had published his work arguing that the earth revolved around the sun, while Machiavelli had challenged the idea of a divinely ordered state through his new conception of politics. Following this, together with psychological character portraits, political issues and concepts began to take their places in the works of many Elizabethan dramatists, including Shakespeare. It is this very period when Shakespeare's significant tragedies like Hamlet (1599), Othello (1603), Macbeth (1606) and King Lear (1608) as well as his comedy with a colonial theme, The Tempest (1611) came into surface. As a result, at this point in

Elizabethan drama, the readers began to come across with many works which have plots or subplots specifically concerned with the psychology of lonely characters in society no matter who they are.

William Shakespeare's significance and popularity as a playwright in both English and World literature mainly depends on his evaluation and identification of the concepts and problems of his day in a universal and never-ending way. In other words, what he generally touched upon, both in his tragedies and comedies, is still up-to-date. As a result, the connection with him and his readers in terms of the themes he discussed such as loneliness, happiness, jealousy and betrayal still make him a target playwright to be read and criticized even in the 21st century.

As stated before, though there are a number of significant themes discussed in Shakespeare's plays such as the appearance versus reality, pride, honesty, misrepresentation, jealousy, happiness, and good versus evil, one of the most striking themes that is criticized by many scholars has been theme of "the loneliness". While introducing this theme to his readers, Shakespeare blends many parallelisms and contrasts in the course of creating the central movement of the plays such as Lear's self-centeredness and egoism versus Cordelia's realism and true love, Prospero's intelligence and civilization versus Caliban's uncivilized looks, and Hamlet's inaction versus Gertrude's hasty behaviours. The very reason why Shakespeare uses such contrasts is obvious that by using these contrasts he becomes more successful in reflecting the essential qualities of his characters. On the other hand, when his plays are analyzed, it is well seen that Shakespeare discusses the concept of human beings in crowded social circles. However, it is again the uniqueness of his style that makes his audience read his works enthusiastically as he depicts the idea of loneliness even in crowd regardless of sex, age or social position in a very successful way. In this sense, Shakespeare's

Hamlet (1599), King Lear (1608) and The Tempest (1611) all constitute great examples to his depiction of the theme of loneliness.

Written by William Shakespeare, Hamlet is one of the most well-known tragedies of English Literature. In this sense, few works have been more widely read or more often criticized than Shakespeare's Hamlet. Every important paradigm of literary criticism such as the psychological, the archetypal or the feminist has claimed Hamlet as its own. Shakespeare's Hamlet depicts the familiar characteristics of the tragic hero; the tragic flaw and the hero's tragic downfall. Hamlet explores the issue of regicide, revenge and death in tragic action. The course of this action is delayed by a conflict of inner forces and repressed desires within the main character.

Hamlet is a tragedy that begins right after Hamlet has learnt of his father's murder by his uncle, Claudius. He devotes his life to avenge his father's death. He spends his time in a state of indecision instead of taking action. There is a hidden reason that prevents him from committing murder. Therefore, he prepares his own destruction with his mother, Gertrude and his uncle, Claudius. Hamlet is at the centre of the play. If he is omitted from the play, there is nothing left. He is problematic, conflicted, melancholic, and depressive. Throughout the play, one is invited to explore the depths of his mind and to be a participant with him in the heart of the play's events in order to understand and interpret his inner world. Likewise, Bernard J. Paris argues that, "To understand Hamlet's feelings, we must try to enter into his experience and comprehend his character" (36). At the same time, it is necessary to ask various questions of the main character of the play, Hamlet to understand him better.

'Why does Hamlet delay in his revenge against Claudius?' and 'What are the reasons preventing Hamlet from taking action?' are the most significant questions that should be asked of Hamlet. These kinds of questions pave the way for removing the ambiguities in his nature and for solving the puzzle in his mind.

On the other hand, upon discussing this specific tragedy, one may well suppose that the underlying structure of the play is based upon common mythological motifs. Hamlet originates from the Oedipus and Orestes myths, which focus on the problems both mythological heroes come across while trying to control their passions, and coping with the results of their collapses. An understanding of why Hamlet's emotional stability is undermined can be explained by comparing his conflicts to those of his mythological predecessors.

Sigmund Freud (1905) and Ernest Jones (1949) discuss Hamlet's character, and relate his passions to Oedipus as the former has difficulty avenging his father's death and is anxious about his mother's sexual life. On the other hand, Frederic Wertram (1941) and Gilbard Murray (1927) suggest that Orestes is closer to the character of Hamlet. Therefore, with these two opposing views, Shakespeare's Hamlet gains magnitude through psychoanalytic and archetypal analysis and a synthesis of the oedipal and the oresteian interpretations alludes to the play's lasting appeal.

There are many theories about Hamlet's central problem. At the end of the fifteenth century, Shakespeare critics and audiences thought that Shakespeare's plays possibly reflected his own life. In this case, if the play is an illustration of Shakespeare's own conflicts and passions through the character of Hamlet, the play can be the most fundamental source for understanding Shakespeare's mentality. However, if this conclusion is implausible, one can suggest that Hamlet's passions reflect every man's conflicting emotions. As a result, the popularity of this tragedy can well be related to Hamlet's state of mind and his similarity to the modern man.

Throughout the play Hamlet is a problematic character. He is ambivalent about his actions and his strong reactions reveal his sophisticated mentality. Hamlet's comprehension of reality is weakened as he is forced to go against the woman he once loved. He distrusts his

own senses and values. He creates his own world, which he does not want to abandon. Yet, the causes of Hamlet's depression and self-destructive disposition are not given clearly throughout the play. Instead Shakespeare depicts the narcissistic blow and loss of confidence Hamlet suffers because of his disillusionment with his mother. The theme of Hamlet focuses on the revenge psychology and the existential dilemmas brought upon the hero because of his inability to choose between life and death. Moreover Hamlet's self-destructive disposition is based on his relationships to the women in his life.

Among Shakespeare's tragedies, Hamlet is probably his most famous problematic play. Hamlet's character and actions reflect his conflicting emotions that force him to behave in an indecisive manner. Consequently, Hamlet has been a popular subject of literary criticism, especially that of psychoanalytic criticism.

Since it was first staged and published in the early seventeenth century, Shakespeare's King Lear, on the other hand, has no doubt been the subject of extensive literary interpretation and the object of intense critical debate as it also represents the significant characteristics of the tragic hero; the tragic flaw and the hero's tragic downfall as Shakespeare's mad prince, Hamlet.

At the centre of the division between the traditional and the modern readings of Shakespeare's King Lear is the subject and theme of nature, human and universal, and the question of whether there is a moral order to be seen within its workings. The traditional view of King Lear points to a collection of unnatural forces, most notably Lear's premature abandonment of his throne and his rejection of Cordelia's qualified love, as temporarily overturning the moral mechanisms of nature. Moreover, it can well be suggested again from a traditional perspective that Lear's downfall is the result of a tragic flaw in his character. Some modern critics, on the other hand, have evaluated King Lear as a conflict between reason and will in which Lear abandons reason and pursues his natural impulses.

As the play opens one learns that King Lear is getting on in years and has decided to divide his kingdom among his three daughters. Lear is already demonstrating his eccentric nature. Although he has previously determined that the realm will be equally divided, he insists that each of his three daughters try to outclass the others in her proclamation of love for their father. Cordelia responds to this strange competition honestly stating her love in a level that should normally be. When Cordelia fails to satisfy his desire for praise and need for love, Lear immediately reacts in a purely emotional way, disinheriting her and refusing to listen to the reasonable arguments of Kent, whom he also banishes quickly without thinking the matter thoroughly. To put it another way, Lear's expectations about his life in retirement are unrealistic in a way.

When Lear emerges from his mad state, through the gentle care of Cordelia's doctors, he seems to have a different image of himself. In response to Cordelia's request that Lear bless her, he says, "Pray, do not mock me: / I am a very foolish fond old man" (IV.vii.59-60). He has learned to be weak. Admitting that weakness and giving up the need to control events, Lear can enjoy that second childhood which he so desires. As he and Cordelia are sent to jail after their capture, Lear sees their future imprisonment as a time when he and his daughter can "pray, and sing, and tell old tales, and laugh" (V.iii.12), a carefree time in which the intimate bonds of childhood can be regained. Even in his last moments, at the height of his sorrow at his youngest daughter's death, Lear acts somewhat childishly, distractedly boasting that he has killed one of Cordelia's hangmen, though he also acknowledges the guilt he feels at her death, saying that he "might have saved her" (V.iii.270). Lear dies grieving over his daughter's corpse.

Critical assessment of Lear varies widely. One of the main issues surrounding his character is the question of whether Lear is a victim of others or other forces or is responsible

for his own tragic downfall. What elements of his own nature contribute to what happens to him in the play? While some blame Lear for his early treatment of Cordelia, for his pride, and for his rash nature, some critics wonder whether or not Lear learns anything about himself during the play. It has been argued that during the scene on the heath, as Lear survives the physical storm, he also goes beyond his own emotional misery and comes to understand himself and his guilt. Other critics are not convinced and allow that Lear has only gained a limited understanding of the consequences of his actions. Lear's ending leaves people with the same uncertainty as do these other issues.

As for Shakespeare's The Tempest, this specific play differs from the other two by a number of aspects, initially as it is not a tragedy, but a comedy, itself. As he lived during the Elizabethan period, Shakespeare also had a chance to write about the political issues of the period such as the treaties between the nations, domestic states of kingdoms and empires, foreign relations of Elizabethan England and so on. Consequently, William Shakespeare's perception of political issues, one of which is his perception of colonialism which he explored through his famous play titled The Tempest, attracted the attentions of a number of scholars and critics and recent Shakespearean criticism focused on this very issue.

To put it another way, Shakespeare's The Tempest, which takes place in a single day in the single location of an enchanted island, is no doubt his most important work in terms of the reflection of his perception of colonization and psychoanalysis in a single plot. The beginning of the play is largely introductory in nature, when Prospero tells Miranda their history and begins to plot against his betrayers. Acts two, three, and four present the rising action of the main plots as Prospero begins to put his plan in action. He catches and brings his betrayers to the island he lives by using magic and also causes the marriage of his own daughter Miranda and Ferdinand. Act V presents the climax, when Prospero comes face to face with his enemies, brings them to repentance and forgives them.

The Tempest is, on the other hand, tragicomic with a serious plot that could be suitable for tragedy but ends happily like a comedy. The usurpation of Prospero's dukedom and the plot of Antonio and Sebastian to kill Alonso and Gonzalo carry potential tragic elements, but the evil plans are eventually thwarted, and all ends happily.

In The Tempest, illusion competes with reality and wins. Not only does magic play an instrumental role in the play, the atmosphere of Prospero's Island is in itself magical. On the other hand, consistent with the theme of illusion, the mechanics of The Tempest often turn on mistaken beliefs about what is real: Ferdinand and Miranda mistake each other for supernatural beings; Stephano mistakes Caliban and Jester Trinculo for a two-headed creature; Caliban mistakes Stephano as god. Antonio and his party are mistaken about the death of Ferdinand; Ferdinand is mistaken about his father's death and his sad elevation to being Naples' new king. When Prospero reveals himself to Alonso, "Behold, sir king, / The wronged Duke of Milan, Prospero," Alonso can only reply "Whe'er thou be'st he or no, / Or some enchanted trifle to abuse me / As late I have been, I not know" (V.i.111-113). At the same time, the theme of illusion as falsehood also has a normative aspect to it, as when Prospero recounts her uncle Antonio's wrongs to Miranda and asks rhetorically, "then tell me / If this might be a brother" (I.ii.118-119).

In post-colonial studies, one sees that the well-known English author and playwright, William Shakespeare has received critical attentions for his The Tempest. As stated before, The Tempest becomes one of the central concerns of these critical attentions, especially in terms of its revelation of colonialism. In relation to this, the final part of this dissertation will discuss and explore Shakespeare's perception of colonialism and how he reflected colonialism through his play, The Tempest in relation with his lonely and isolated male character Prospero, the rightful Duke of Milan and father of Miranda, and his psychological journey.

All these protagonists of Shakespeare; Hamlet, King Lear and Prospero resemble each other in a way in the sense of their psychological states. These men all represent isolation as they can not adapt themselves to the realities of their lives and the societies they live in. In other words, none can see and evaluate the life in an objective framework and this leads the reader to witness both physical and psychological escape of these men.

Prospero, Lear and Hamlet all feel the fear of loneliness in life. The foremost reason behind Prospero's fear is no doubt the fear of losing political power and physical loneliness after Miranda's marriage with Ferdinand. King Lear, on the other hand, is portrayed as a shocked character after his daughters' unfair behaviours and rejection of him. Besides, Hamlet's fear is sensed more intensively as he feels in neither his mother's nor his lover's life is a place for him. However, it could well be claimed again that the fear all these three protagonists feel inside is caused because they are not strong enough to face reality as it is in their minds and this very fact makes them a misfit in their social environments.

In the light of all that I have discussed thus far in my introduction, my aim in this thesis will be to examine the loneliness of Shakespeare's three significant male characters, Hamlet, King Lear and Prospero in relation with the psychoanalytical criticism. My ultimate goal in this writing process is to clarify how the protagonists of these specific plays by Shakespeare are depicted in terms of their psychological journeys giving concrete examples from the primary and secondary sources.

In accordance with my aim in this thesis, the first part will cope with the psychological analysis of Shakespeare's problematic young prince, Hamlet. In this specific chapter, together with the discussions about Hamlet so far, I will also draw attention to the colonial theme as well as his psychological loneliness. The second part will discuss the psychological journey and suffering of King Lear due to his false evaluation of love and the final part will provide

grounds to an analysis of Prospero's character in the framework of psychoanalysis and colonial theme in comparison with the protagonists of the tragedies, Hamlet and King Lear.

The reasons why I have chosen these three plays have some specific reasons. First of all, the male protagonists of two significant tragedies, Hamlet and King Lear, have been very central to the discussions of important critics in psychoanalytical criticism. In addition to this, the depiction of their loneliness despite wealth and social power attracted my attention as a reader. The reason behind my choice about a comedy together with two tragedies was, on the other hand, both because Prospero was also an isolated noble man and because I wanted to show how strong Shakespeare's style was as he doesn't lack any feeling upon portraying his lonely character in a comedy as effectively as he did in his tragedies.

I. HAMLET

1.1. Hamlet's Psychology: the Reflection of Oedipal Feelings and Sexual Desire

Hamlet allows for an exploration into human nature. It is necessary to expose the potential causes of Hamlet's psychology in order to comprehend his internal conflicts better. From the beginning to the end, Hamlet is meditative, depressive and melancholic. Essentially, his soliloquies reveal his state of mind,

Oh, that this too too solid flesh, would melt
Thaw, and resolve itself into a dew:
Or that the Everlasting had not fix'd
His canon gainst self-slaughter. O God, O God!
How weary, stale, flat and unprofitable
Seems to me all the uses of this world!
Fie on't! Oh fie, fie, tis an unweeded garden
That grows to seed: things rank, and gross in nature
Possess it merely. That it should come to this (I. ii. 21-29).

He is emotionally anguished, mentally dejected and heavily disappointed. Bernard J. Paris suggests that Hamlet avers his disgust with life and longings for extinction in his first soliloquy as he is full of rage, anxiety and despair (40). His father is his ideal and excellent man whom he has adored. Yet, he died and his mother married quickly with his uncle. He is not satisfied with his mother's marriage to Claudius. He does not want to accept these events; instead he wants to disappear from the earth, because he is terribly disillusioned.

Hamlet is miserable. According to Knight, "He suffers from misery at his father's death and agony at his mother's quick forgetfulness: such callousness is infidelity, and so impurity, and, since Claudius is the brother of the king, incest" (18-19). He feels himself so

gloomy, because, he sees no trustworthy people around him. People do not have virtuous behaviours and they act hypocritically. Thus, Hamlet is emotionally crippled. He loses his hope in life, as he remarks, "...I have of late but whereof I know not, lost all my mirth, forgone all custom of exercise; and indeed it goes so heavily with my disposition; that this goodly frame the earth, seems to me a sterile promontory..." (II.ii.18-22). All of these examples are clear indications of his state of mind.

Hamlet is a melancholic character. For Bradley, "Hamlet's state is not one which a healthy mind is unable sufficiently to imagine" (121). He is very pessimistic. He has no hope for the future. He is mourning for his father by wearing black clothes. He has deep pain in his heart as he states, 'Tis not alone my inky cloak, good mother, /Nor customary suits of solemn black...Together with all forms, moods, shows of grief, /That can denote me truly" (I.ii.1-7). Wearing black signifies Hamlet's melancholic state of mind. His mother, Gertrude wants him to take off his black clothes, "Good Hamlet, cast thy nightly colour off," (I.ii.24). According to Bradley, there are two causes for Hamlet's melancholy: the first is his apathy and lethargy towards his duty for revenge and life with its ingredients and the second is the sense of doom (125). Conversely, Hamlet's melancholy is because of his repressed desires for his mother, Gertrude. It is apparent in his first soliloquy, "With such dexterity to incestuous sheets; /It is not, nor it cannot come to good" (I.ii.16-17). His mother's marriage with Claudius is unacceptable for Hamlet. There are repressed feelings here. Consequently, there are good reasons for his melancholic state.

Hamlet is overpowered with rage and despair towards Gertrude and Claudius. He speaks indirectly with them. He could not reveal his rage to them directly, because he is not sure of his thoughts and feelings, 'But break my heart, for I must hold my tongue" (I. ii. 18). Thus, his rage and despair cause him to behave differently.

He is also overpowered by violence and hostility. He is angry at Gertrude and Claudius because of their marriage. The two of them could sense his hostility, but they think that his hostility is because of his mourning a dead father or his apparent madness. Claudius believes that, "Tis sweet and commendable in your nature Hamlet, /To give these mourning duties to your father" (I. ii. 11-12). Thus his violence and hostility are interpreted differently by Gertrude and Claudius about Hamlet.

Hamlet is pretending to be mad throughout the play. The case of his insanity has special causes. Initially, he does not want to be responsible for his thoughts. Secondly, he wants to create a false consciousness about himself among those around him. In doing so, he is able to debate the morality of revenge against Claudius and is able to be sure of his thoughts. Consequently, Hamlet isolates himself from Claudius and Gertrude, "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" (I. ii. 7-10). Moreover, Hamlet declares his madness in these lines, "I am but mad north-north-west: when the wind is southerly, I know a hawk from a handsaw" (II. ii. 1-2). His madness is a kind of mask that he uses in order to be sure of his thoughts when he is unsure of his manner of conduct.

Upon analyzing Hamlet's corrupted psyche, one should also refer to his Oedipal feelings. Hamlet's delay in revenging his father's death has no doubt resulted in a huge discussion among literary critics. His delay in the action and his depressive state of mind is to be explained in terms of his inner conflicts rather than external conflicts. He identifies himself with his father. He has a great and repressed desire for his mother. At the same time, his mother shows affection for her son. All of these are the indications of an Oedipus complex from which Hamlet suffers.

In general, Hamlet identifies himself with his father, Old Hamlet. In this sense, he falls into a dilemma between two father figures; one is his real father, the old Hamlet and the other is his uncle, Claudius. His father has various virtues and behaviors; dutiful, trustworthy, noble, and faithful. On the other hand, Hamlet hates Claudius who is the opposite of his father. In Hamlet's eye, Claudius is an opportunist, a liar, and a man lusting for his mother. While his father represents the good and lovable father with whom Hamlet identifies, Claudius represents the evil and unacceptable father whom Hamlet dislikes. His father is his conscious ideal. He is "...A combination, and a form indeed, where every god did seem to set his seal, to give the assurance of a man" (III. iv. 23-25). On the other hand, Claudius is his rival for his mother's affection. Hamlet feels hostility for him, because he is the murderer of his ideal father and his mother's husband. Claudius is "... like a mildew'd ear blasting his wholesome breath" (III. iv. 27-28). Hamlet compares his father to Claudius. He cannot avenge his father, because, "... the thought of incest and parricide combined is too intolerable to be borne. One part of him tries to carry out the task, the other flinches inexorably from the thought of it" (Jones 256). If Hamlet quickly carries out his duty for killing Claudius, he will become the murderer of the king and an incestuous partner of his mother. According to Norman N. Holland,

Now what do critics mean when they say that Hamlet cannot act because of his Oedipus complex? The argument is very simple, very elegant. One, people over the centuries have been unable to say why Hamlet delays in killing the man who murdered his father and married his mother. Two, psychoanalytic experience shows that every child wants to do just exactly that. Three, Hamlet delays because he cannot punish Claudius for doing what he himself wished to do as a child and, unconsciously, still wishes to

do: he would be punishing himself. Four, the fact that this wish is unconscious explains why people could not explain Hamlet's delay (158).

This specific reference by Norman N. Holland is a general summary of Hamlet's delay in taking revenge.

His mother's affection has also a great impact on Hamlet's love for his mother. He repressed his incestuous desires for his mother. She has to share her affection firstly with his father and secondly with Claudius after the murder of his father. He wants to get rid of his uncle to have his mother, "Mother for love of Grace, /Lay not a flattering unction to your soul" (III. iv. 19-20). He also wants to persuade his mother to leave Claudius, "Good night, but go not to my uncle's bed" (III. iv. 1). All these considered, Hamlet has repressed Oedipal feelings for his mother. His Oedipal complex is the reason behind his inner conflicts and why he delays in killing Claudius and why he is such a depressed man throughout the play.

The references to Hamlet's sexual desires also play significant role throughout this tragedy in the course of his psychological analysis. In attempting to find a cause for Hamlet's self-destructive disposition, Sigmund Freud (1953) analyzes Hamlet's mind and claims that Hamlet is suffering from repressed feelings. He treats Hamlet as a subject of psychoanalysis. For him Hamlet is a psychopathic character because of his problematic nature. According to Freud, there is a conflict between impulse and repression in Hamlet's instincts, thus demonstrating the Oedipus Complex. His argument is that Hamlet is not able to act and get his revenge from his uncle because he suffers from the Oedipus Complex. In Freudian theory, the prince of Denmark has sexual feelings for his mother; consequently he cannot destroy Claudius who shows a lust that Hamlet is unable to reveal. In Hamlet's understanding, having sexual desire for anyone or being a lustful person is a sin; one that is shared both by Hamlet and Claudius. As a result Hamlet fails in justifying his revenge from his uncle.

The complexities of Hamlet's interactions with Ophelia and Gertrude are mostly based on his psychological development. That is why the determination of his sexual identity and his unconscious sexual desire for his mother can be evaluated as one of the causes behind Hamlet's self-destructive disposition.

According to Sigmund Freud (1953) the story of Oedipus Rex and Hamlet's story have the same underlying theme. In each story the character of the prince is caught in the Oedipus Complex. In Hamlet the character of the prince is corrupted by his sexual desire. Freud refers to Oedipus Rex as the basis of Hamlet's character:

Being in love with one parent and hating the other are among the essential constituents of the stock of physical impulses which is formed at that time (childhood) and which is of such importance in determining the symptoms of later neurosis. (294)

In this sense, Hamlet acts on the feelings he has for Gertrude. He represses his feelings for his mother and thinks that when he kills his father he can also kill the embodiment of his own repressed wishes. In The Interpretation of Dreams, Freud (1953) mentions that, "Hamlet represents the type of man whose power of direct action is paralyzed by an excessive development of his intellect" (298).

Hamlet relates Gertrude's hasty remarriage to her guilty sexuality. He is disgusted with his mother as she destroys Hamlet's understanding of moral standards. On the other hand, Hamlet feels that his repressed feelings are also destroyed because of Gertrude's guilty sexuality: "o shame, where is thy blush? Rebellious hell, If you canst mutine in a matron's bones, To flaming youth let virtue be as wax And melt in her own fire, proclaim no shame..." (III.iv.80-84). Bernard J. Paris (1991) argues that Hamlet's nobility is wounded because his mother rejected Hamlet's sexual desire by marrying Claudius and her behaviour prevents him from finding a faithful mate:

His mother's guilt undermines his lofty conception of women, shatters his confidence in fair appearances and diminishes his hope of finding for himself a pure, faithful, loving wife. His distrust of her increases his sense of alienation and makes him feel all the more an outcast in the world. His hostility makes him afraid of his own violent impulses. He would hate himself if he acted out his rage and violated his taboos against filial impiety. (38)

Hamlet has adopted social taboos and tried to live up to his moral standards. That is why he repressed his lustful feelings and blames his mother for not doing so. Ernest Jones (1949) observes that Freud's "Oedipus Complex" is a constructive feature of Hamlet's self-destructive disposition. Jones's theory explains Hamlet's unwillingness to kill his step-father by emphasizing that Claudius has enacted Hamlet's own repressed desire by killing his father and marrying his mother. Yet, as these desires are repressed, Hamlet cannot grasp his own failure. (90-91)

Hamlet's emotional oppression is the result of his repressed sexuality. As he identifies himself with his father, Gertrude's choice of Claudius instead of Hamlet appears to be a rejection of himself. Paris (1991) maintains that Claudius symbolizes sexual drives Hamlet represses:

He is what Hamlet is afraid of becoming. Claudius symbolizes his despised self. When Claudius's successes undermine his solution, Hamlet's repression is threatened and he becomes all the more afraid of his forbidden impulses. (40)

Hamlet's own values about sexuality are affected by Claudius's behaviours. Hamlet thinks that not only Claudius but also Gertrude is consumed by sexual passion in their marriage. Therefore Hamlet is afraid of becoming like Claudius and struggles to get

Gertrude away from Claudius. In a way Hamlet is jealous of his stepfather, because Claudius owns Gertrude's sexuality and Hamlet does not.

Hamlet becomes a misogynist because of his mother's infidelity. That's why his love for Ophelia is deformed since he has become disillusioned with his mother. When his sexual desire for his mother had dissipated, he focused on his love relationship with Ophelia. Of course, at the beginning of the play Hamlet defines his love for Ophelia as pure love, but his sexual drives forced him to recognize Ophelia's sexual identity. With Ophelia's rejection of Hamlet's love, and his mother's infidelity, Hamlet loses faith in Ophelia because the disillusionment that is caused by Gertrude's sexual bond with Claudius forces Hamlet to be verbally and physically violent toward Ophelia. From Richard Waugman's (2003) point of view, Hamlet has conflicts about Ophelia's sexuality and he treats Ophelia in a cruel way just because of his anger toward Gertrude. Waugman suggests that Hamlet reveals his self-destructive disposition in his actions unconsciously as he has conflicts with emotions and repressed feelings. (4)

In this case, it is very clear that he projects his negative feelings toward women by choosing Ophelia as the victim. He associates Ophelia with his mother and sees them both as pollutions of his life. Dinko Podrug (2003) mentions that the communication between Ophelia and Hamlet is interrupted by suspicion and "...finally, and fatally, the betrayal Hamlet sees in his mother still hobbles and poisons his vision of any woman"(6). Hamlet feels that Gertrude insults his sexuality and now, it is time for him to insult Ophelia's sexuality by rejecting her love. Peter L. Rudnytsky (1994) cites Andre Green's point of view about Hamlet's defence mechanism to hide his sexual desire. According to Green, Hamlet is in search of a way to resolve his conflict about his wounded feelings for Gertrude and his sexual madness regarding Ophelia. Green states that:

It is a sexual and murderous madness legitimated by final love... The madness that is most secret, the one that is most hidden, even from Hamlet himself, in the final analysis his sexual madness regarding Ophelia, a madness that aims at rendering the other mad, not guilty as in the case of Gertrude whom he wishes would admit her guilt, but mad to the point of suicide.(168)

The scenes with Ophelia and Gertrude reveal Hamlet's misogynist leanings. One can sense that he is forced to act as a cruel and violent man toward women in his life because of his disillusioned sexual desire:

Leave wringing of your hands. Peace,
Sit down,
And let me wring your heart: for so I shall,
If it be made of penetrable stuff,
If damned custom have not brassed it so
That it be proof and bulwark against sense. (III. iv. 33-37)

In the closet scene Hamlet is clearly rude towards Gertrude. In fact, he wants to criticize his mother's actions and blames her, as she prefers Claudius rather than himself. Thus Hamlet is not conscious of his sexual desires as they are repressed. Rudnytsky (1994) also adds that Andre Green deals with the translation of Hamlet's disgust with flesh and sexuality:

His disgust with the flesh and with sexuality merely translates his refusal of a femininity that he can neither accept nor integrate and that is going to find expression in an inability to act when the action demanded of him leads him to confront the person who has realized his own desires, the treacherous, a king of "shreds and patches". (170)

Therefore Hamlet's disgust with all forms of sexual intimacy destroys him and this destruction is imposed on his character and his worldview.

Hamlet's sexual desire for Gertrude and Ophelia has invaded his soul. He is confused about his sexual impulses and this prevents him from compromising his principles that are mirrored by his nobility. In analyzing the causes behind Hamlet's self-destructive disposition, his sexual desire for Gertrude and Ophelia should be taken into consideration to reveal his repressed feelings. Hamlet tries to escape from his repressed feelings but he cannot resolve his sexual problems, as there is an unconscious communication within himself and his sexual impulses.

1.2. Hamlet's Internal Conflicts and the Clash of Emotions

Hamlet suffers from internal conflicts some of which he is not aware. In many cases, he behaves unconsciously. His mind is full of question. He constantly asks complex or unsolvable questions. For instance, he is not sure whether or not the ghost of his father is a devil. Again, he does not know about Ophelia's death, whether or not she commits suicide. Furthermore, his soliloquies reflect his inner thoughts and conflicts. His questioning mind and his self-reflective speeches prove that Hamlet is a man of thought as opposed to action. Since he always spends his time thinking, he cannot carry out his duty for revenge and he cannot take part in the action. His inaction includes many reasons; his father's death, his mother's hasty marriage with his uncle, Claudius, and his duty for revenge of his father after the appearance of his father's ghost. Simultaneously, all of these constitute his inner conflicts from which he suffers.

The marriage of Hamlet's mother with Claudius is by far the most important cause of his inner conflicts. His mother, Gertrude makes a hasty marriage after his father being only "two months dead" (I. ii. 30). He thinks that this is an act of infidelity towards his father. He also believes that she cannot prefer this "satyr" (Claudius) (I. ii. 32) to the Hyperion who has died. Hamlet claims that she is a weak creature and an insensitive woman. "Frailty thy name is woman" (I. ii. 145-147) As stated above, Hamlet supposes that his mother married with his uncle, Claudius rapidly and this was a pointless and beastly betrayal against Old King Hamlet, "O Heauen! A beast that wants discourse of Reason would have mourned longer" (I. ii. 150-1). In his Shakespeare's Hamlet and the Controversies of Self, John Lee (2000) compares Gertrude's relationships with Old Hamlet and Claudius (180). According to Lee, Hamlet tries to build his identity and his character while in the process of creating a personality. Lee states that Gertrude acts in a way that provokes conflicting emotions in Hamlet's mind. At this point, Theodore Spencer (1938) proposes that Hamlet realizes Gertrude's lust and believes

that his uncle, Claudius is not worthy of his position as his new father (39). Therefore, he sees Gertrude as a guilty mother because of her hurried marriage to his uncle straight after his father's death. On the other hand, however, Rebecca Smith argues that Gertrude is a soft, obedient, dependent, and unimaginative woman and she loves both Claudius and Hamlet (80). She shows a great deal of affection as well. Hamlet cannot understand how she has made a decision to marry Claudius. He compares his father with his uncle. Claudius is an opportunist, a hypocrite, and a liar. Conversely, his father is virtuous, noble and trustworthy. Hamlet tries to manage to persuade his mother to regret her decision. At the same time, Hamlet wants to get rid of his uncle. He is repulsed by Claudius. As a result, his mother's marriage with Claudius causes a deep and an enormous wound in his heart.

In the dramatic sense, Shakespeare's Hamlet is also influential because of a powerful emphasis on the multiple connections between the characters and their conflicting emotions. As a tragic character Hamlet is subliminally in harmony with his emotions and this fact leads him to disclose his suppressed feelings towards the females in his life. Queen Gertrude, Hamlet's mother, marries his uncle, of whom Hamlet does not endorse from the very beginning, while another woman in his life, Ophelia, his only love, refuses him and does not pay attention to his affections. Hamlet changes after his mother Gertrude's second marriage to his uncle. Consequently, Hamlet's both psychological and physical loneliness begin upon losing his father first and later losing important women in his life, Gertrude and Ophelia.

At this point, it would not be wrong to suggest that Hamlet's character is governed by conflicting emotions. He is both a perfectionist and a melancholic at one hand and on the other hand an uncertain, inactive and a romantic character whose life is complicated with regular dilemmas which he cannot simply work out. To start with, one of the main reasons behind his dilemma, and loneliness as a result, is because he has experienced denial from his solitary and real love, Ophelia. Ophelia rejects Hamlet's love, because her brother and father

direct her to do so. Laertes does not think Hamlet is really in love with his sister, “For Hamlet and the trifling of his favour, hold it a fascion and a toy in blood,... sweet not lasting” (I. i. 3-8). He tells Ophelia to do something against her nature and not fall in love with the Prince of Denmark. Ophelia’s father, Polonius, also warns her to keep away from Hamlet as much as she is able to, “From this time be scanter of your maiden presence” (I. iii. 120-121), therefore she states that she will do what is demanded, “I shall obey my lord” (I. iii. 136). Though he seems not to feel it and consider this very much, Ophelia’s abandonment really upsets Hamlet a great deal.

In the course of the analysis of Hamlet’s psychological and physical loneliness, his madness game also plays a significant role. In other words, the game of madness alienates him from the very atmosphere he is in. He took the madness game so seriously that apart from helping him with his grounds, it prevented him from reaching his main goal in a way. It had no positive outcomes on his plot; furthermore it damaged his plan and harmed Hamlet himself. That is to say that his conflicting emotions cause him to get trapped in his own trick designed to deceive his enemies. The reason of his failure is that he could not balance his emotions well to be a fake-mad. T.S. Eliot (1968) joins the discussion from a different point of view:

The ‘madness’ of Hamlet lay to Shakespeare’s hand; in the earlier play a simple ruse (trick) and to the end, we may presume, understood as a ruse by the audience. For Shakespeare it is less than madness and more than feigned. (26)

In other words Eliot maintains that at the very beginning, Hamlet’s madness was a small trick; later it turned out to be more than just that. For Eliot it is not fully and obviously madness.

The theme of appearance versus reality, on the other hand, is illustrated through Ophelia’s understanding of Hamlet’s character. Theodore Spencer (1938) emphasizes that

Ophelia sees Hamlet as a noble man who had “the courtier’s, soldier’s, scholar’s, eye, tongue, sword” (39). According to Spencer, Hamlet was an ideal man early in the play. When the play opens, it is clearly realized that Hamlet fits into the criteria of the Prince of Denmark. However, towards the end of the play, Hamlet's dilemma forces him to act as a mad person, lose his power as the Prince of Denmark and be left as the lonely character of the play.

1.3. The Concept of Love and Hate

William Shakespeare portrays a young man's nature that involves both love and hate in his Hamlet. This can be claimed to be due to his role problem which he struggles. Hamlet seems to be stuck between his arbitrary roles, to put it another way, he is sometimes lost between being the Prince of Denmark, an unsuccessful lover or the deceived son. Hamlet mixes good and evil in his actions, because according to him, evil has been spreading quickly over Denmark and the state of Denmark is rotten. As a result, he is stuck in between the concepts of love and hate which are identified by his relationships with Ophelia and Gertrude. In this respect, one may well argue that Hamlet's emotional conflicts force him to treat the females in his life aggressively.

Upon analyzing Hamlet's loneliness, his relationship with Ophelia should also be taken into consideration. In this sense, one may again infer that Hamlet's love for Ophelia and Ophelia's love for Hamlet are obvious. However, Ophelia's submission to her father and brother must come first. She is very fond of her father because she has not got a mother. Consequently, as Theodore Lidz (1990) suggests, Ophelia tries to fill the gap in her father's life (15). This means that there is a triangular relationship between husband, wife and daughter. That is why, Ophelia also has conflicting emotions towards her father and lover in her inner world. In this case, Hamlet seems to be a rival for Polonius and this prevents Hamlet from expressing his love to Ophelia. Besides this, throughout the play, Hamlet and Ophelia can never wed although they are both in love with each other, because both Hamlet and Ophelia face dilemmas. To put it another way, although they love each other and this fact is very clear, their irrational behaviours ultimately destroy their lives and their love turn out to be hatred. Not being able to wed the one he loves and simply losing her, Hamlet becomes even lonelier than before in life.

What is more destructive for Hamlet's psychology is that Ophelia rejects Hamlet's love just because Polonius and Laertes warn and ask her not to believe in Hamlet's words. Although the audience is notified that Hamlet and Ophelia are in love, commands of Polonius, Laertes and the Ghost destroy their love relationship. As stated before, according to Laertes, Ophelia should not believe in Hamlet's advances and criticizes Hamlet's actions as "A violent in the youth of primy nature forward, not permanent, sweet, not lasting" (I. iii. 6-8). Polonius also warns Ophelia and persuades her to reject Hamlet's love by saying:

I would not, in plain terms, from this time forth,
Have you so slander any moment's leisure,
As to give words or talk with the Lord Hamlet. (I. iii.132-134)

In obedience to her father, Ophelia refuses Hamlet's love and this causes Hamlet to become suspicious about Ophelia's honesty.

Because of the Ghost's negative effects on his thoughts about his mother and Claudius, Hamlet destroys his life. The Old King Hamlet's ghost simply implies that Gertrude was disloyal when King Hamlet lived as follows:

But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage. (I. v. 53-57)

As Theodore Lidz (1990) proposes, thus, when Hamlet finds out about Gertrude's conduct, he substitutes Gertrude with Ophelia in his affection (56). Consequently, one may understand that Gertrude's actions are shaped in Hamlet's mind and he classifies all females as dishonest and immoral people. This causes the young prince to doubt Ophelia's love for him and Hamlet humiliates her by commenting:

I have heard of your paintings too, well enough. God hath given you one face, and you make yourself another. You jig, you amble, and you lisp; you nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't, it hath made me mad. I say we will have no marriages. Those that are married already, all but one shall live; the rest shall keep as they are. To a nunnery, go. (III. i. 142-149)

Hamlet defines his mother as, "...most pernicious woman!" (I. ii.105). Hamlet foretells of his doubts with this proclamation. Throughout the play Hamlet is a strong character. However, this statement is a reflection of weakness. More significantly, his mother's hasty marriage has caused him to retrieve from Gertrude and his destruction stems from his inability to accept Claudius as father. All these causes force him not to be able to interact with the people around him. Therefore this estrangement makes him feel lonely and fills him with hatred.

Although Hamlet has various harsh feelings towards his mother and her marriage to Claudius, he still respects Gertrude. When Gertrude requests that Hamlet stay in Denmark, instead of returning to school, he obeys his mother's request, "I shall in all my best obey you madam" (I. ii. 120). Hamlet's desire to remain in Denmark may have also been a desire to learn the reason behind his mother's rushed marriage. "Frailty thy name is woman" (I. ii. 145-147) sums up his view of Gertrude's actions. Hamlet sees Gertrude as a mother who is morally weak by describing her as being 'frail'. Therefore, he reveals his hatred toward Gertrude by abusing her with his words:

Hamlet: Nay, but to live

In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty __

Queen: O, speak to me no more;

These words, like daggers, enter in mine ears;

No more sweet Hamlet! (III. iv. 91)

Hamlet's conflicting emotions fuelled by his father's death cause him not to be able to be aware of himself. In other words, he has a lack of self-understanding. He both accepts romantic values, by falling in love with Ophelia and demanding her affections toward himself, and also denies these values by rejecting to marry Ophelia. He is even a stranger for himself and seems alienated. He has a confused psyche and as a result, total acceptance of loneliness. His state of mind is not stable in other words. At this very point, G. Wilson Knight (1993) asserts that:

Love in his mind, has become synonymous with sex and sex with uncleanness. Therefore beauty is dangerous and unclean. Sick of the world, of man, Hamlet denies the reality of his past romance: "I loved you not." This statement alone fits coherently into his diseased mind, and so it is, to him, the truth. He can not have loved, since love is unreal: If it were real, there would be meaning passion, purpose in existence. These things are gone and love must go too. (25)

The conflict between love and hate in Hamlet's mind, which is one of the primary reasons behind his psychological loneliness, obliges him to destroy his inner feelings towards Ophelia and Gertrude. At the opening of the play, Hamlet's mourning is presented to the audience and it is clearly portrayed that he needs love and affection from his mother, Gertrude and from Ophelia, with whom Hamlet is romantically in love. However, Hamlet feels himself to be a rejected person because of Gertrude's marriage to Claudius. To put it another way, he is alienated from his family and beloved ones. Bernard J. Paris (1991) observes as follows about this:

Because of his identification with his father, Hamlet feels Gertrude's preference for Claudius as a rejection of himself. He gains evident relief when he moves her to self-detestation and repentance and gains her promise of loyalty to him rather than to Claudius. (40)

Hamlet is disgusted with himself and the people around him because of his repressed feelings and his bitterness. When he can not express his harsh feelings to his mother and Claudius, he wants to escape from Denmark and tries to isolate himself from the outer world. However, these reasons cause him to be caught between his conflicting emotions and this is enough for Hamlet to reveal his self-destructive nature, which simply prepares loneliness for him.

1.4. Revenge

The concept of revenge can not also be omitted in a psychoanalytic glance to this specific tragedy, Hamlet. It is clear that Hamlet has to perform a duty after the appearance of his father's ghost. The duty is to avenge his father's death by his uncle, Claudius; however he delays his duty and slips into indecisiveness. His delay in seeking vengeance and his psychological crises and conflicts are interrelated. There is a hidden reason preventing him from action (Jones 246). The uncertainty of his father's ghost and the possibility of eternal damnation are apparent reasons in his delay of his father's revenge. But, "he is concealing the true reason" (Jones 247). Ernest Jones suggests that:

In short, the whole picture presented by Hamlet, his deep depression, the hopeless note in his attitude towards the world and towards the value of life, his dread of death, his repeated reference to bad dreams, his self-accusations, his desperate efforts to get away from the thoughts of his duty, and his vain attempts to find an excuse for his procrastination: all this unequivocally points to a tortured conscience, to some hidden ground for shirking his task, a ground which he dare not or cannot avow to himself (249).

In this sense, this reference is quite explanatory about the reasons of his state of mind, his thoughts and his delay in seeking revenge. There is a concealed reason at the root of all his behaviors and attitudes. As a result, one may well claim that one of the causes behind Hamlet's self-destructive disposition and isolation is that he accepts his mission of revenge which is ordered to him by Old King Hamlet's ghost. In addition, inner conflicts caused by philosophical ruminations about the meaning of 'love and life' also force him to take revenge from Claudius, Gertrude and even Ophelia. The anger he feels because of his father's death

causes him to make up his mind that he is going to take revenge from his uncle. Hamlet puts on his self-destructive disposition after he encounters his father's ghost. But there is a question that comes to the readers' mind: Has Hamlet deceived himself or not? His need to take revenge is caused because of his deep mourning for Old King Hamlet. That is why, at one hand Hamlet tries to destroy his parents' lives as they lose their nobility by being the murderer and on the other hand, he destroys his life as he blames himself for the hatred he feels, that is mixed with his love for his father. There is a psychological loss in Hamlet's mind in which he plans to bring justice by taking his revenge.

Hamlet is considered to be a revenge tragedy. At the beginning of the play, Hamlet is in deep mourning because of his father's death. As Theodore Lidz (1990) states, that mourning has two aspects revealing a sophisticated psychological process:

One aspect concerns the mourner's heightened identification with the deceased; in a sense, the mourner unconsciously attempts to keep the deceased alive by becoming like him, by incorporating the deceased into his own self. In-Sofar as the mourner fails to live up to the idealized model of the mourned person, he punishes himself by self-derogation. The mourner also unconsciously blames and punishes himself. (48)

The quote above explains why Hamlet decides to play the avenger's role. Hamlet's deep mourning is centered on his desire to punish not only his father's murderer but also himself. Therefore, he reveals his desire to show his rage as an avenger.

At the beginning of the play, Hamlet exposes his mental suffering and his pain due to the loss of his father, the incidence which prepares his loneliness and psychological fall. Before his father's death, Hamlet is an idealistic man and he is proud of giving importance to manly honour and loyalty. Bernard J. Paris (1991) suggests that:

Before his father's death, Hamlet is a man who strives hard to be good, who believes in the nobility of human nature, and who expects virtue to be rewarded, on earth and in the here after. He values love, dutifulness, and constancy, shuns pride, ambition, and revenge, and has a religious dread of sin... He tends to equate fair appearances with inner virtue, and he is proud of his mother's beauty, his father's distinction, and his own good looks. (36)

There several are similarities between Hamlet's and his father's character. As the king of Denmark, Hamlet's father also strives to be good, loving and ambitious. "He was a man; take him for in all; I shall not look upon his like again" (I. ii. 187). In that case, it is important to claim that Hamlet identifies himself with his father and he has taken his father as a model for himself. That is why he suffers from his deep mourning for his father and he wants to take revenge against Claudius, "O villain, villain, smiling damned villain! That one many smile, and smile, and be a villain... So uncle there you are. Now to my world... I have sworn't" (I. v. 105-110). Hamlet's identification with his father also leads him to punish his mother because he feels to be betrayed by Gertrude on his father's behalf. His emotional disturbance forces him to admit:

That it should come to this!
But two months that; may not so much two:
So excellent a king; that was to this,
Hyperion to a satyr; so loving to my mother
That he might not between the winds of heaven
Visit her face to roughly heaven and earth!
Must I remember? Why she would hang on him,
As if increase of appetite had grown
By what it fed on: And yet, within a month

Let me not think on it – Frailty, thy name is woman (I. ii. 137-146)

Hamlet blames Gertrude because of her marriage to Claudius, which is the most important reason of his alienation. He qualifies Gertrude as a disloyal wife and he criticizes that she defiles his father's memory. As Bernard J. Paris (1991) claims, Hamlet is also "...disgusted with life, longs for death. And is seething with repressed hostility. He has been traumatized by a devastating experience" (36). Of course Hamlet's longing for death is not only for himself, but it is also aiming to save Gertrude's soul by taking his revenge from Gertrude. Hamlet's bitterness toward his mother conveys another significant cause of his self-destructive disposition. In Hamlet's famous first soliloquy he reveals:

... Within a month:

Ere yet the salt of most unrighteous tears

Had left the flushing in her galled eyes,

She married. Oh, most wicked speed, to post

Which such dexterity to incestuous sheets!

It is not, nor it cannot come to good;

But break my heart, for I must hold my tongue! (I.ii.137-159)

In Theodore Lidz's (1990) point of view, the primary reason for Hamlet's mourning is not the loss of his father but the loss of his mother because she was the most important person from whom Hamlet received affection when he was a child (51). Lidz (1990) adds that she, the person who 'lives mostly by his looks' (IV. vii. 12), has now turned faithless both to his father and to Hamlet, whose identification with the late king had just been heightened by the process of internalization (51). Thus he decides to punish his mother by his suicide.

Wilson Knight (1993) suggests in The Embassy of Death that Hamlet suffers for two reasons, "He suffers from misery at his father's death and agony at this mother's quick forgetfulness: such callousness is infidelity, and so impurity, and, since Claudius is the

brother of the king, incest ” (18). Hamlet’s suffering from such pain causes him to retrieve from his sick soul. Knight (1993) avers that Hamlet’s soul is sick by stating:

The symptoms are, horror at the fact of death and an equal detestation of life, a sense of uncleanness and evil in the things of nature: a disgust at the physical body of man; bitterness, cynicism, hate. It tends towards insanity. (23)

Hamlet is overpowered with feelings of evil, but in the play he uses his madness as a defence mechanism. He just acts mad in order not to be blamed by his new parents and Ophelia.

As well as longing for death, Hamlet also longs to escape from his mission that is given to him by his father’s ghost, because he is not able to express his anger toward his parents. His conflicting emotions force him to be ambivalent and he fails in acting. Hamlet’s failure in acting causes him to think that he is becoming disloyal. Therefore he feels himself destroyed and he is filled with self- hatred. There are two ways to escape from revengeful feelings: one is to concentrate on his romantic love and the other is to commit suicide. Yet, the problem is that Hamlet cannot decide whether he is an avenger or not. Bernard J. Paris (1991) claims, “He is prompted to his revenge by the codes of martial and manly honor of loyalty, duty, and service...” (42).

Hamlet’s only way of escaping from being an avenger is to believe in his pure love, Ophelia. He reckons that he is able to exclude his revengeful thoughts by repressing them under his love relationship with Ophelia. But, in the period of Hamlet’s need for sympathy and a sense of belonging, Ophelia rejects him. He becomes angry at Ophelia’s withdrawal. Ophelia leaves him alone when he really needs affection. According to Hamlet, Ophelia’s behaviour is also a sign of betrayal toward himself. Thus, he associates Ophelia’s infidelity to him with Gertrude’s disloyalty to his father’s memory and is filled with aggression and feelings of revenge. Therefore he also rejects Ophelia’s love:

Hamlet: That if you be honest and fair, your honesty should admit no discourse to your beauty.

Ophelia: Could beauty, my lord, have better commerce than with honesty?

Hamlet: Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness: This was sometime a paradox but now the time gives it proof. I did love you once.

Ophelia: Indeed, my lord, you made me believe so.

Hamlet: You should not have believed me: for virtue cannot so inoculate our old stock but we shall relish of it: I loved you not. (III.i.107-20)

With his words, it is clearly understood that he denies Ophelia's romantic love. According to Wilson Knight (1993) Hamlet denies the existence of romantic values because in his mind love refers to sex and sex refers to uncleanness (25). Therefore according to Hamlet love brings danger. That's why he becomes cruel to Ophelia and wants to take revenge from her. He becomes partly responsible for Ophelia's madness and even her death which causes his eternal loneliness.

In conclusion, as Michael Mangan (1991) states, there is irony in Hamlet's passions, "The irony is that Hamlet has, in a sense, become Claudius" (141). In order to take his father's revenge from the villain, Claudius, Hamlet becomes the villain and the avenger. Therefore his revengeful feelings, are conflicted and he begins to destroy himself and the lives of the innocent people around him. His strong desire to kill Claudius leads him to be conflicted with his repressed feelings some of which Hamlet is aware of. He models himself after his father and he knows that there is something rotten in his soul. Thus, he becomes the victim of his sick soul.

1.5. COLONIAL THEME IN HAMLET

As significant texts, Shakespeare's tragedies provide grounds to some important realities of their period. Especially, Hamlet offers insights into the themes such as corruption in the body politics, regicide and order in society in the infrastructure of the whole play. Consequently, the reader is introduced with the colonial theme throughout the play in the light of these subplots while revealing the psychological ups and downs of the Prince of Denmark, Hamlet.

In the exploration of the colonial theme and its effects on Hamlet's psychology, the most prevailing incident is no doubt his father's unnatural death. Old Hamlet's death makes an enormous impact on Hamlet's psychology. He falls into deep depression and goes into profound thoughts. Before the death of his father, he has hope in life for goodness, and the perfectibility of man and values various virtues such as love, nobility, bravery. At the same time, he adores his father who is his ideal. Moreover, "He strives to be a model prince, and he anticipates ascending the throne in due course and being a just and valiant king" (Paris 36). He is happy with his family before the death of his father. He is not alone by himself. He is in love with Ophelia. "...Hamlet has a secure place in his parent's affection, most people love him, he is 'the expectancy and rose of the fair state (III. i.)'" (Paris 37). After his father's death, his whole way of life and his way of thinking changes completely. According to Hamlet, Claudius is not a virtuous and trustworthy person. He thinks of troubling emotions about him. Besides, Hamlet becomes isolated from the other characters. There is no man he is able to trust apart from Horatio, his only friend. For Paris, "At a more conscious level, his faith in the political order has been profoundly disturbed, and he cannot help feeling that life is unjust. His fair visions of the future have been mocked by events." (37) Thus, his father's unjust death causes him to change and allows him to suffer from internal conflicts, which can

be counted as the very first notion of the colonial theme in the play, because the patriarchy has been disturbed and the natural law of ascension has been broken.

Another theme in the play that stimulates questions and creates conflicting emotions in Hamlet's mind that also causes his isolation is the theme of 'appearance versus reality.' People around him have altered their former identities and that situation is problematic for Hamlet, because, once again, the natural order and hierarchy is corrupted. At this point, Gertrude's second marriage is considered to be corrupt by many, because her second husband is her first husband's brother, Claudius. Kinship marriages of women are extremely inappropriate according to the social and religious norms in Elizabethan England. Jardine asserts that, "...consanguinity prohibits marriages with close blood ties, in the generations in which it might plausibly occur" (40). Echoing Elizabethan England's traditions and norms, Hamlet blames Gertrude because of her incestuous marriage, which also brings him disgrace, "...To post/With such dexterity to incestuous sheets!" (I. ii. 156-57) To put it another way, Hamlet shows his anger towards his mother because of her incestuous marriage that goes against social norms and traditions. Thus, disorder becomes the order, corrupting the core of the state. His mother, Gertrude, is now his aunt. Actually, upon drawing attention to disorder, Shakespeare depicts Gertrude as a wicked woman who corrupts Hamlet's life. Leverenz points out that, "The woman in *Hamlet* is the source of his most acute perceptions about the deceased, disordered patriarchal society..." (135) Gertrude affects her son's psychology in terms of being the source of anguish and insanity. Therefore, her punishment is performed by her son, Hamlet. On the other hand, Claudius, once his uncle, is now his father. However, Hamlet never accepts Claudius as a father or paternal figure. He hates Claudius for the reason that he has killed his father and married his mother, Gertrude and ascended to the throne. In other words, Hamlet cannot bear the duplicity of his new family relations and this structure forces him to isolate himself from his own kingdom and be lonely.

On the other hand, the colonial theme also revolves around the paradoxes which surround the role of kingship in Hamlet. Consequently, this results in a number of ironies. The question of why Hamlet does not act, why he simply does not kill Claudius, is often put, but, perhaps more interestingly, there is the question of why Claudius does not act. As the ruling monarch, he could order Hamlet's execution. The reason why he does not, most probably, is that he is uncertain of his power as king, uncertain of the dimensions of the role which he is playing. Ironically, it is the uncertainty of Claudius which determines his eventual demise.

Another irony which relates to the nature of kingship in Hamlet is found in the fate of Rosencrantz and Guildenstern. In their first audience with the King and Queen, Rosencrantz and Guildenstern are told by Gertrude:

Your visitation shall receive such thanks

As fits a king's remembrance. (II.ii.25-26)

Actually, the thanks which Rosencrantz and Guildenstern ultimately receive is death. This fate is highly ironical.

One further aspect of the treatment of kingship in Hamlet which deserves the reader's attention is found in the reflection of the state of the kingship in the state of the kingdom and in nature. As the oft-cited line, "something is rotten in the state of Denmark," (I.iv.89) suggests that the violated nature of the kingship is reflected in the gloomy atmosphere which is found in the kingdom. In terms of the kingship's relation to the state of the kingdom one well notes the remarks to Rosencrantz:

The cease of majesty

Dies not alone; but like a gulf doth draw

What's near it with it: it is a massy wheel,

Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the king sigh, but with a general groan. (III.iii.15-23)

In the light of all these discussions, it is not very hard for the reader to realize Shakespeare's approach to the historical events and their role in constructing his famous plays. As stated before, the colonial theme is covered throughout the play while revealing Hamlet's psychological journey. Neither can he stand his mother's betrayal to him and his father, nor can he deal with injustice and corruption in his state. To conclude, corruption in state affairs, unjust ascension and unnatural changes in both family and political order make Hamlet deal with even worse problem than he already has.

II. KING LEAR

2.1. APPEARANCE vs REALITY: Lear and His Deceptive Dream World

The universality of King Lear revolves around the King's unfortunate isolation reflected through the theme of appearances versus reality as it relates to the world of filial love and lack of appreciation in Lear's case. In other words, when looked at the play as a whole, there is no doubt several examples for the theme of appearance versus reality, especially when one analyzes Lear's very character and the illusionary world he insists to live in.

In the opening scene we see Lear as a monarch commanding respect and love from his daughters. Lear speaks in the language of the royal "we", which was language given to the nobility in Shakespeare's plays. "Which of you shall we say doth love us most,/ That we our largest bounty may extend." (I. i. 58-59) In his illusory world, however, he mistakes the flattery of Goneril and Regan as the truth and interprets Cordelia's natural speech as a lack of love for her father. Lear completely misses the point of Cordelia's words, which show her love to be "more ponderous" (I.i.88) than her tongue. In his selfish attempt to buy his daughters' love with material possessions, however, Lear is blind to the fact that one cannot manipulate true affection.

Images of Lear's blindness or lack of insight are revealed when Kent tries to persuade him to "See better, Lear" (I.i.60) or when Goneril claims that she loves her father "dearer than eyesight." (I.i.57) Unaware of what he is giving to his elder daughters, Lear's illusions carry him even further when he hopes to "retain/ The name (king), and all th' addition to the king." (I.i.137-38) He expects to keep his title and all the honours and official privileges and powers

connected to that title. The foolishness of that illusion will later haunt him as he is driven out to face the reality of the storm with only his Fool to keep him company.

Some critics have censured Cordelia's unbending attitude toward the King in the first scene as evidence of her pride. In allowing Cordelia to express her repulsion for her sisters' exaggerated speeches, however, Shakespeare characterizes her as a completely honest person who acts as opposed to that of Goneril and Regan's corrupt characters. Cordelia's response, "Nothing," (I.i.89) and Lear's subsequent repetition of the word, ironically, foreshadow the move from order to chaos throughout the rest of the drama. In the eyes of the King of France, Cordelia is, paradoxically, "most rich being poor." (I.i.253) France admires her virtues and acknowledges her loss by promising to make it up to her as his queen unlike her daydreaming father, Lear.

Lear, however, banishes both Cordelia and Kent for speaking the truth in his ill-mannered haste. Kent feels obliged to stop Lear's rash behaviour. "When Lear is mad./ ...Think'st thou that duty shall have dread to speak/ When power to flattery bows?" (I.i.148-50) Kent refers to Lear's "madness," which will dominate the action in the course of the whole play.

Edmund's soliloquy, at the very beginning of act I, scene II, introduces the subplot of the play and reveals an attitude of free will and equality that is easily understood. One may well feel sympathy for Edmund in his complaint: "Wherefore should I/ Stand in the plague of custom." (I.ii.2-3) He simply exploits one's sensibilities with his satirical repetition of the word "legitimate," (I.ii.18) and the sensation is heightened further with his use of alliteration; "Why brand they us/ With base? with baseness? bastardy? base, base?" (I.ii.9-10) Edmund's actions are brought about by deception, linking him with the evils of Goneril and Regan as the

play progresses and these three will mainly be the embodiment of the theme of appearance versus reality in the rest of the play.

Edmund's response to Gloucester's question concerning the paper he was reading is "Nothing, my lord." (I.ii.31) It is significant that these same words, spoken by Cordelia, started the action involving Lear's lack of insight which resulted in her banishment. Gloucester also lacks insight to make good choices concerning Edgar. In his hasty judgment of him, he is immediately forced to see Edgar as a "brutish villain." (I.ii.81) Shakespeare's use of images relating to sight has a symbolic significance here. When Gloucester begs "Let's see, let's see," (I.ii.44) he, in fact, lacks the insight to see the truth, just as he does when he says, "Come, if it be nothing, I shall not need spectacles." (I.ii.35-36) However, spectacles do not give him insight, and, consequently, his poor judgment of Edgar parallels Lear's judgment of Cordelia. Therefore, both protagonists of the main and subplot are beginning to be the victims of the falsified appearance.

Meanwhile, it is obvious that Lear's emotional state begins to deteriorate as he prepares himself for his new living arrangements with his middle daughter, Regan. His Fool, though annoying at times, honestly reflects his master's fears. After all, Lear has failed and one can imagine him considering his last chance. Judging by observations thus far and the opinion of the Fool on the matter, Goneril and Regan are of like mind. The Fool's honesty is no reassurance when he says, "She will taste as like this as a crab does to a crab." (I.v.18) In his concern, Lear seems unmoved by the Fool's comments as he thinks over about Cordelia. "I did her wrong" (I.v.25) is reminiscent of the previous scenes where her faults seemed small compared to Goneril's.

Lear's deceptive dream world is no longer intact and this simply gives him new insights concerning the worth of his daughters and new perceptions of his own identity. He

has slowly begun to question that identity. “Who is it that can tell me who I am?” (I.iv.250) The Fool’s painful metaphor suggests that he is a snail that has given his shell or house away to his daughters as a very clear example of how he is being isolated step by step. He considers taking Goneril’s half of the kingdom back again, but the Fool interjects with “Thou shouldst not have been old till thou hadst been wise.” (I.iv.48) The disturbance of his reality leads him to pray to the heavens to “Keep me in temper, I would not be mad!” (I.iv.51)

Shakespeare’s use of double plot, at this point, even makes his emphasis of the falsifying effects of appearance stronger. As known, in the main plot, Lear is deceived by his elder daughters into believing that they love him “more than words can wield the matter.” (I.i.56) On the other hand, in the subplot of the play, Edmund deceives Gloucester about his own devotion toward his father, “by no means he could... Persuade me to the murder of your lordship.” (I.ii.43-46) Edmund’s gain is necessarily Edgar’s loss. In both cases, Lear and Gloucester, through their own lack of insight, must bear the loss of one of their children. Gloucester’s rage, triggered by the slight evidence against his son Edgar, is reminiscent of Lear’s violent anger demonstrated toward Cordelia resulting in her banishment.

Edmund is an opportunist who wastes no time plotting against his brother Edgar when he hears of Albany’s arrival at Gloucester’s castle. He is a master at manipulating the minds of Regan and Albany and immediately gains favour in their sight resembling the character of Iago in Shakespeare’s another significant tragedy, Othello.

The irony runs deep, however, when Edmund criticizes Edgar, attributing to him the very corruptions that are second nature to Edmund. There seems to be a role reversal in appearance with Edmund being the “loyal and natural boy” (II.i.86) instead of Edgar. The irony reaches its peak, however, when Edmund talks of warning Edgar that the gods will take their revenges against parricides, and “the natural bond of child to father” must be honoured.

Gloucester's lack of insight, on the other hand, leads him to seek the wrong villain when he asks, "Now, Edmund, where's the villain?" (II.i.43)

A significant problem about Lear's character which prepares his downfall and loneliness up to a point is his tendency to evaluate the loves of people around himself. Lear's characteristic tendency to judge his daughters' love on a mathematical scale is seen apparently again and again which misleads him to see the reality. In the first scene he promises to extend the "largest bounty" (I.i.53) to the one who "loves us most." (I.i.52) In the same mode, he refuses to live with Goneril after she dismisses 50 of his men. On the other hand, when Regan refuses to take him in unless he reduces his train of followers to 25, Lear suddenly decides to live with Goneril whose "fifty yet doth double five and twenty, / And thou art twice her love." (II.iv.262-63) Ultimately, of course, both daughters decide they will receive the King "But not one follower." (II.iv.295) Devastated, Lear stumbles out into the storm in "high rage." (II.iv.298)

Act III, scene VII is also a turning point in the analysis of the clash between the reality and illusion. This specific scene reveals the most evident expression of cruelty anywhere in the play, and, perhaps, in all of Shakespeare's works. Cornwall unmercifully gouges out Gloucester's eyes, which is shocking to one's human sensibilities; however, this has a symbolic meaning. Ironically, it is not until Gloucester has literally suffered the loss of his eyes that he is able to realize how little he saw when he actually had eyes. As soon as his sight is gone, Gloucester immediately sees the villainy of Edmund, who has informed on him with the help of Regan. Recognizing his folly regarding Edgar that very moment, he asks the gods to forgive him.

Gloucester: All dark and comfortless?

Where is my son Edmund?

Edmund, enkindle all the sparks of Nature

To quit this horrid act.

Regan: Out treacherous villain,

Thou call'st on him, that hates thee. It was he

That made the overture of thy treasons to us:

Who is too good to pity thee.

Gloucester: O my follies! then Edgar was abus'd;

Kind Gods, forgive me that, and prosper him.

(III.vii.84-94)

In this sense, seen as Lear's counterpart in the subplot of the play, Gloucester's seeing reality when he lost his eyes cruelly because of his illegitimate son, Edmund reflects Lear's seeing reality when he loses his kingdom because of his villain daughters.

It is also significant to see that in the course of the play, Albany predicts what will happen if Regan and Goneril's "vile offenses" (IV. ii. 47) are not tamed. His predictive words have come to an end later on, however, where evil is beginning to "prey on itself." In their sinister attempts to satisfy their appetites for power, the sisters have worked well together. They have turned their father out in the storm, stripping him of all distinction and title, and have blinded Gloucester, who stood by the King in his time of need. But now one finally sees the evil results of their immoral behaviour turn in on themselves. Goneril has already explained the reader of her fear of Regan's competition for Edmund's attentions at the time of Cornwall's death. Now Regan makes it clear that, as a widow, she is the logical woman for Edmund's hand in marriage. Edmund is an opportunist who cares for neither of the sisters, but sees them as a means toward his own interests.

Goneril, Regan, and Edmund have all aimed their vicious cruelty at their own fathers, making their evilness seem more terrible, although they show themselves as the caring and committed children at the very beginning of the play. Regan speaks of Edmund, who has gone out to kill his father as if it is an insignificant matter. It is the appropriate thing to do in order to reduce “The strength of the enemy.” (IV. v. 14) Evil deeds have become part of Regan’s nature, who stops at nothing to get what she wants unlike her falsified image and confessions of endless love to Lear very early in the play showing it even higher than that of her sister, Goneril as follows;

I am made of that self metal as my sister,
And prize me at her worth. In my true heart
I find she names my very deed of love,
Only she comes too short. That I profess
Myself an enemy to all other joys
Which the most precious square of sense possesses,
And find I am alone felicitate
In your dear Highness’ love.

(I.i.71-78)

The subplot and the main plot have been staged in parallel lines throughout the play. Both remaining faithful to their fathers, Edgar, in the subplot, is Cordelia’s counterpart in the main plot. Lear’s wicked daughters, Goneril and Regan correspond to Gloucester’s evil son, Edmund. In this sense, both plots have dealt with parent-child relationships and are combined with the actions of Lear and Gloucester in the end. The suffering that each father has suffered at the hands of his children, though it is different, runs parallel to the other. Gloucester suffers physical agony while Lear suffers mental torment. However, both suffer isolation in a sense as a result of their false judgements and defeat against appearance.

On the other hand, it is Edgar who observes that Lear reaches “Reason in madness.” (IV. vi. 179) Lear reasons that even “a dog’s obey’d in office.” (IV. vi. 163) He has learned profound truths through his suffering. “Robes, and furr’d gowns hide all. Plate sins with gold,” (IV. vi. 169) but if that same sin is found on one wearing rags, he will be quickly punished by the law. He has learned the difference between appearance and reality. Ironically, as stated before, Gloucester must lose his sight before he learns to see. Regarding Edmund’s betrayal and Edgar’s loyalty, Gloucester himself has already declared previously that “I stumbled when I saw” (IV. i. 21). When Lear wonders how Gloucester can see the way the world goes, he replies, “I see it feelingly.” (IV. vi. 152) Gloucester has learned to “feel” both literally and emotionally, but Lear adds another dimension. He advises Gloucester to “Look with thine ears.” (IV. vi. 154) If he listens, Lear says, he will find it difficult to distinguish the “justice” from the “thief.”

2.2. MADNESS: Lear's Gradual Collapse

One of the main themes that Shakespeare's King Lear revolves around is the king's madness. Throughout the play, it is clear that Lear wants to regain the untroubled life of a second childhood, yet he does not want to give up the authority and respect that he has become accustomed to as king. Lear intends that "Only we shall retain / The name, and all the additions to a king" (I.i.137-38). He wants the best of both worlds, the advantages of kingship without its responsibilities. When Lear tries to reside with Goneril, it quickly becomes apparent to her that Lear cannot have both. Although he has supposedly given up authority, he still acts like he is in charge. Both Goneril and Regan realize that Lear has no real power without his knights, and they quickly strip Lear of those. Regan says quite pointedly, "I pray you, father, being weak, seem so" (II.iv.204). But Lear, long conditioned to think of himself as king, cannot reconcile his current condition with his lifelong self-image.

It is this collapse in Lear's self-image which contributes to Lear's fall into madness. To put it another way, stripped of his power and rejected by his daughters, Lear finds himself in a sudden visionary madness. In his strange attempt to escape his true identity as a dignified king, he tears at his clothes, muttering "Off, off, you lendings." Edgar later becomes Lear's philosopher, whom he takes to a hovel as a companion.

Lear's gradual realization of the disloyalty of his two elder daughters mainly leads him to predict his approaching madness. Blaming himself for his blindness, he says of himself, "Either his notion weakens, his discernings/ Are lethargied," (I.iv.248-49) and later, ". . . let thy folly in,/ And thy dear judgement out!" (I.iv.293-94) It is Lear's reaction to Goneril's refusal to house him together with his whole retinue that marks the first real sign of his madness, and the Fool suggests that it is his lack of wisdom, which accompanied his old age, that will be the cause of it.

A number of things, of course, attribute to Lear's eventual madness. The Fool, initially, plays a significant role in pointing out to the King the mistakes he committed. Even before the start of Lear's madness, the Fool is foreseeing it:

thou hast pared thy wit o'both sides, and left nothing i' the middle.

(I.iv.204-05)

Though lonely psychologically, the Fool's significant role in the course of the play as the most committed follower of Lear can not be underestimated. When we first meet the Fool, however, he offers his coxcomb to Kent, demonstrating that anyone aligning himself with the King is a fool and needs to wear the cap of the Fool. The Fool warns Kent that he cannot take "one's (Lear's) part that's out of favor" (I.iv.111-12) and at the same time bring himself into the good graces of those now in power, or he will soon "catch cold" (I.iv.113) or be out in the cold. Lear's Fool can well be referred to as a character assuming the role of the "chorus" whose function is to comment on the action of the play. The Fool speaks the bitter truth about King Lear's folly in dividing his kingdom between his two oldest daughters, the event that causes his gradual madness. He is the only character who can speak the truth without the risk of banishment. Lear, in fact, threatens to whip him if he tells a lie. To the implication that he might be calling Lear a fool, he replies, "All thy other titles thou hast given away, that thou wast born with." Kent's response, "This is not altogether fool," shows the wisdom of the Fool, who is not just there to entertain.

Lear's perception of weakness is also vital in understanding his madness. He simply associates weakness with women and scolds himself for his impotence and crying. He tells Goneril, "I am ashamed / That thou hast power to shake my manhood thus" (I.iv.317-18). When Lear says, "Hysterica passio, down, thou climbing sorrow, / Thy element's below!" (II.iv.58-59), he is specifically identifying the feelings that threaten to overwhelm him as

feminine, since *hysterica passio* was an affliction of the womb, obviously affecting only women and this may well be accepted as an evidence of how much his psychological health is under threat after such a treatment by his children. For Lear, a masculine response to emotion is to harden oneself against feeling. The ultimate crisis of identity comes when he sees Goneril and Regan allied against him. At that moment he realizes the extent of his dependence on others and begins to feel guilt for having treated Cordelia so unfeelingly. Lear's raging against the storm he cannot control reflects his inner struggle against unfamiliar emotions.

In the fourth scene of act IV, on the other hand, Cordelia prepares the reader for Lear's reappearance by describing his condition, which has gradually declined into madness. Singing loudly, Lear wears a crown made of weeds and flowers that grow in the cultivated fields. This horrible picture Cordelia paints is no doubt far from the image of the King in royal robes that she remembers. In view of this contrast, it is no wonder that she is moved to tears. On the other hand, the "idle weeds" that the King has shaped into a crown for his head is, ironically, an absurd symbol of his kingship. Cordelia's hatred to this pathetic image of her father quickly leads her to send out an officer to search for him.

Cordelia does not accept the King's fortune as one that is governed by the stars as Kent and Gloucester would, nor does she invoke the gods to free her father of evil spirits. In her grief, she turns to the doctor to heal the King. Stephen Greenblatt has noted that "Lear's madness has no supernatural origin; it is linked, as in Harsnett, to...exposure to the elements, and extreme anguish, and its cure comes at the hands not of an exorcist but of a doctor" (Shakespeare and the Exorcists, 282).

Lear is, thus, restored from his madness when he is re-united with Cordelia, and admits his former foolishness. Love and sanity return together, just as lack of love from the two daughters who he had favoured, marked his fall into insanity.

Madness, however, has taught Lear humility and given him a new concept of justice. He recognizes that flattery is worthless and accepts the simplicity of love and affection represented by Cordelia. His progress throughout the play strips him of the inner, as well as the outer, trappings of the role of monarch, and thus, through madness, brings him to a better understanding of human nature. The fact that the realization comes too late does not lessen the relevance of Lear's entry into a more human state.

2.3. ISOLATION: Egoism and Self-Search of Lear

As a result of his fatal mistakes and twist of fate, Shakespeare's audience find themselves pitying this isolated king. This isolation caused by his egoism and self-centredness at first, in the course of the play, leads Lear to madness at the beginning and to self-search later on. As known, Goneril has committed the crime of kicking "the poor king her father," (III.vi.50) and even the household dogs bark at him. Lear has, in his madness, turned his tragedy into a humiliating comedy, arousing the audience's pity, but not their respect and admiration.

The Fool again plays an important role at this point and foreshadows the forthcoming storm at the end of act II scene IV when he talks in rhyme about those who "serve and seek for gain." (II.iv.79) They will, the Fool says, "pack when it begins to rain, / And leave thee in the storm." (II.iv.81-82) The image is clear both on the literal and the symbolic level of the play. Lear is, indeed, left out in the storm as Regan counsels Gloucester to "Shut up your doors." (II.iv.307)

Lear's struggle against the elements on the stormy heath is a turning point in the analysis of the play as a whole. The loyalty of the Fool who accompanies Lear is similar to his previous behaviours where the Fool confirms his faithfulness and commitment. When others "leave thee in the storm," (II.iv.82) he says, "I will tarry, the Fool will stay." (II.iv.83) Attempting to ease the King's sorrows, the Fool "labors to outjest/ His heart-strook injuries." (III.i.16-17) While the fool's honest jokes about Lear's lack of good judgment as a father and a king may seem annoying at times, his loving care and devotion to the King in the worst of all possible situations like the storm on the heath should not be underestimated. It is only the Fool who doesn't leave Lear, however it should also be noted that this is only in physical sense, not mental.

Lear's indulgence in self-pity is quite clear in the play until the tone shifts suddenly with "My wits begin to turn." (III.ii.67) In a sudden flow of compassion, Lear remembers the humanity of his Fool, and, in fact, his own. "Come on, my boy. How dost, my boy? Art cold? / I am cold myself." (III.ii.68-69) Lear's search for straw in order to warm himself makes him realize that such a necessity makes all human conditions relative. In this sense, from his humane empathy towards his Fool though he seems very self-centred at times, it is now quite clear that Lear's self-search and evolution has begun.

The storm on the heath is symbolic of the tempest in Lear's mind. He criticizes Kent for his excessive concern over bodily comforts as he repeatedly urges Lear to go into the hovel. "Thou think'st 'tis much that this contentious storm/ Invades us to the skin; so 'tis to thee." (III.iv.6-7) On the edge of madness, Lear is tormented by a "greater malady" (III.iv.8) bringing visions of his unkind daughters shutting him out on such a night. The storm outside is nothing for the King when compared to the stronger affliction which is that of "Filial ingratitude!" (III.iv.14) Agonizing over his misfortunes, the tortured Lear can only see others' misfortunes in terms of his own. This may well be seen as an example of both Lear's abandonment and egoism.

The storm on the heath symbolizes not only Lear's emotional chaos, but also the disorderly uproar pervading the entire kingdom. There are rumours of wars between the Dukes of Cornwall and Albany, and Edmund intends to join forces with them. Deceit runs out of control as children turn against their parents, and the honest characters, Kent and Edgar, must disguise themselves for their very survival.

Lear's self-centred obsession with his own difficulties, however, begins to turn as he prays for the "Poor naked wretches" (III.iv.28) out in the pitiless storm. Reflecting on the troubles of the homeless and hungry left without shelter in the storm, he blames himself for

having taken “Too little care of this!” (III.iv.33) L. C. Knights has observed that “This is pity, not self-pity; and condemnation of others momentarily gives way to self-condemnation.” (*Some Shakespearean Themes*, 104) It is only momentary, however, and Lear again indulges in self-pity as he curses his “pelican daughters.” (III.iv.77)

To Cornwall and Regan, however, the King represents a threat to their own power in the kingdom. That threat becomes even more apparent as the armies of France float along England’s shores, ready to restore the kingdom back to its natural order. Although Gloucester is the victim of cruel and barbaric treatment, Cornwall and Regan’s actions seem to be indirectly pointed toward the King. Except for his friendship with the King and his followers, Gloucester would cause little threat to them. “And what confederacy have you with the traitors/ Late footed in the kingdom?” (III.vii.44-45) asks Cornwall. Regan demands to know “To whose hands you have sent the lunatic king.” (III.vii.46) They associate Gloucester with the King’s potential political power. Regan also attacks his age and parenthood by plucking his grey beard and making insulting remarks about his age. “So white, and such a traitor?” (III.vii.37) They also support and identify with Edmund, who has betrayed his own father. In his short speech to Gloucester, on the other hand, Lear describes life as a “great stage of fools.” (IV.vi.187) When we are born, he says, we come into the world crying. Stanley Cavell notes that “Lear is there feeling like a child, after the rebirth of his senses...and feeling that the world is an unnatural habitat for man” (250). Lear had been unaware of injustice and the troubles of the poor, however, while he was still the King. He is now being forced into a new level of human sensibility, and he cries out in protest like a newborn baby.

Lear’s speech, in which he censures women who pretend to be chaste and virtuous but are actually fiends, is reminiscent of his reference to Regan’s dead mother in earlier stages of

the play. In act II scene IV, Regan has just told the King she is glad to see him. The king replies as follows;

If thou shouldst not be glad,
I would divorce me from thy (mother's) tomb,
Sepulchring an adult'ress
(II, iv. 132-34)

The implication is clear. If Regan, too, would turn him away as Goneril has just done, Lear would think they were not his natural daughters. This very thought and assertion of Lear could, no doubt, be a reference to how he is getting to become familiar with the idea of isolation.

Furthermore, when Lear awakens from his drugged sleep in act IV, scene VII, "the great rage" (IV.vii.78) has died in him, and he enters a world of awareness and insight he has never experienced before. Confused at first, his mind revives the mental sensibility of the suffering mad King. However, he soon recognizes his "child Cordelia" (IV.vii.69) and calls her by name. He has gained knowledge through his suffering and admits he is a "very foolish fond old man." (IV.vii.60) There is no longer any need for hypocritical expressions of love from Cordelia as there had been when they last met in the first scene of the play. Through suffering, Lear has left his illusory world. L. C. Knights sees the action in this scene as "a moment of truth...the painful knowledge that has been won will reject anything that swerves a hair's breadth from absolute integrity" (*Some Shakespearean Themes*, 115). This truth has been arrived at through Lear's new capacity to feel. Like Gloucester, he now sees the world "feelingly." (IV,vi,152) When he first sees Cordelia, he no longer makes personal demands on her.

I know you do not love me, for your sisters
Have (as I do remember) done me wrong:
You have some cause, they have not (IV,vii.72-74)

In the light of all said thus far, the education and transformation of Lear as a result of his self-search comes to surface in the play. He has gained new insights and knowledge through suffering brought about by his own folly whereas he should have had his insight from the very start. Humiliated by his older daughters, he has come to realize that their flattery meant nothing. Besides, high position was of no use to him in the raging storm. Slowly he has been stripped not only of wealth and power, but of pride and deception. Now all that is left for him are the bare realities. In this scene, as he goes away to prison with Cordelia, they will “sing like birds i’ th’ cage.” (V.iii.9) Purified himself from the outward trappings of pride that were once so important to him, he will make up for lost time as he and Cordelia

...laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we’ll talk with them too—
Who loses and who wins; who’s in, who’s out—
And take upon’s the mystery of things
As if we were God’s spies; (V.iii.12-17)

2.4. COLONIAL THEME IN KING LEAR

The beginning of King Lear reveals the fact that Lear has readily decided to divide his kingdom among his three daughters, Goneril, Regan and Cordelia which may well be accepted as part of his eccentric nature as a king in reign. Despite his previous view that the kingdom was to be divided equally among the three, Lear then decides on a competition among Goneril, Regan and Cordelia for them to confess their love for him to get the biggest share. Cordelia's honest reaction, however, brings her banishment together with the loyal Kent which well refers to the colonial approach of the play itself.

Further in the text, the colonial infrastructure is repeatedly emphasized. In act I, scene ii, Gloucester's view of life in his speech beginning with "These late eclipses in the sun and moon pretend no good to us" (I. ii. 112-13) is seen by Edmund as superstition or an evasive way of blaming the stars or the heavens for his faults. Again, Edmund presents a refutation that appeals to our modern sensibilities. However, at the heart of the matter lies his view of nature as a morally indifferent world, which is simply a force to be considered. In contrast, Gloucester's view of nature reflects the hierarchy of all beings as in the colonial discourse. When son turns against father or father against child, that hierarchy is disturbed and "all ruinous disorders follow us disquietly to our graves." (I. ii. 123-24) It should also be noted that this is the very point in the play when the issue of order is being discussed.

As stated elsewhere in the text, the Fool plays a significant role in the course of the play in terms of Lear's recognition of his mistakes. The Fool criticizes Lear for splitting his crown in the middle and giving away both parts to his daughters, because the power and responsibility are too valuable to give away. In other words, Shakespeare makes himself heard through the Fool's speeches about his ideas on colonialism. Lear's Fool places himself in the

middle of the action in act II scene iv with a variety of emotional phrases that again expose the truth of Lear's folly in relation to his daughters and his evaluation of them as follows;

Fathers that wear rags
Do make their children blind,
But fathers that bear bags
Shall see their children kind. (II, iv, 48-51)

With his use of metaphor, the Fool satirizes Lear's foolishness in giving away his "bags" of money to his daughters. In only a matter of weeks, Goneril and Regan have changed from exaggerated expressions of love and kindness before his division of the kingdom to a complete blindness to their father's needs after they inherit all his money. When Kent is placed in the stocks by Cornwall and Regan, the Fool's comment, "Winter's not gone yet," (II, iv, 46) bears the implication that the worst is not over. The Fool clearly recognizes the act of disrespect and rebellion to the King that are quite clear in their actions toward Kent, his messenger.

The Fool, at times, has acted as Lear's conscience, functioning to disturb him with truths about his wrong choices regarding the division of his kingdom and the resultant effects they have had on his life. The wise sayings of the Fool have sometimes been disguised as paradoxical truths. Overall, his wisdom and insight have usually been hidden in riddles and humorous verse. In this sense, it wouldn't again be wrong to suggest that the Fool plays a large part in analyzing the reasons behind Lear's madness, isolation and colonial stance. What Shakespeare clearly criticizes here is the model of an ideal monarch, because an ideal king can not transfer power, authority or responsibility before his death. However, as Lothian puts it, King Lear is also finally "ashamed that what he assumes to be the normal order of things

should be reversed, and that a child of his, and a woman, should have power to bring him to tears.” (Lothian, 29)

In King Lear, there is an essential conflict between natural order and political power. Indeed, King Lear is centrally concerned with unnatural relationships as exemplified in the character and the philosophy of Edmund. It is the theme of unnatural relations which informs Shakespeare’s treatment of the colonialism and kingship in King Lear. At the outset of the play, as stated before, one finds Lear caught in a duality involving his natural kingship and his political decision to divide his kingdom amongst his daughters. On the one hand, Lear chooses to, “divest us both of rule / Interest of territory, cares of state,” (I. i. 50-51) and on the other he asserts, “only we shall retain / The name, and all the additions to a king” (I.i.137-38). There is an ambiguity present here which is underlined by Kent’s remark to Lear that, “you have that in your countenance/ Which I would fain call master,” (I.iv.29-30) in other words, “authority.” (I.iv.32) Although Lear may separate himself from a political action of the powers of kingship, he cannot separate himself from his natural role as a king. There is, then, a conflict between the political and the natural aspect of kingship.

This conflict is directly given in Lear’s later argument that it is within his power to cast his belongings. Lear maintains, “No, they cannot touch me for coining; I am the King himself,” (IV.vi.83-84) even though he has separated himself from the political power. Significantly, Lear refers to himself both as king and as father at many points in the play, illustrating the inbuilt ambiguity between the political and the natural aspect of the kingship. This ambiguity is similarly embodied in the alternative attitudes which Lear assumes toward the heavens in his rage. On the one hand, the reader sometimes finds Lear commanding the forces of nature to uproar, demanding that the hurricanes spout with the superior authority of a monarch. On the other hand, one may well find Lear in an attitude of supplication, begging

the universal powers to take pity on an old man which clearly is a reference to his desperation and the loss of power as Shakespeare criticizes.

The unnatural conflict between political power and the natural authority of the king is constantly portrayed in the unnatural acts which occur throughout the work. The Fool, as emphasized before, for example, observes that Lear's troubles began by saying that "since thou mad'st thy daughters thy mothers." (I.iv.187-88) The Fool's remark here infers that the abandonment of political power by Lear is an act which breaks his natural role as a king. Later in the play, Gloucester will remark of Goneril and Regan and their degrading of Lear, "I like not this unnatural dealing." (III.iii.1-2) In reference to Goneril's cruel treatment of her father, Albany, on the other hand, criticizes her for the nature in which she holds disrespect for her origins. With the use of imagery representing a family tree, he blames Goneril for slivering and disbranching or, in other words, cutting herself off from "her material sap." (IV.ii.35) He tells her that surely such a tree will wither and die. Referring to Lear as "A father, and a gracious aged man," (IV.ii.41) he reminds her of the reverence she owes him, something the reader never sees throughout the work. Albany is certain that if the heavens do not show their powers soon to support the good and punish the evil in the kingdom, chaos will be the result.

It will come

Humanity must perforce prey on itself,

Like monsters of the deep. (IV.ii.48-50)

The entire play is, in a sense, filled with unnatural acts. When daughter turns against father and no respect is shown for age or origins, the reader is left with Edmund's unnatural world where power is bought at any price, even the blinding of one's own father. What all of these unnatural relations highlight is the basic conflict between political power and natural

right and the ambiguity which is of such significance to Shakespeare's treatment of colonialism, order and the kingship in King Lear.

In the sense of all discussed above, another reason behind Lear's isolation and psychological loneliness seem to be Shakespeare's criticism of Lear's political stance. It is clear to the reader in the play that unjust division brings corruption, sickness and chaos instead of order and this causes weakness and disunion inside the kingdom. Especially, what is mainly touched upon here would be Lear's misjudgment in his decision to divide power and responsibility when he is still alive, a theme that causes his downfall. Therefore, colonialism also provides grounds to Lear's loneliness and abandonment.

III. THE TEMPEST

As the title of the play entails the tempest pervades the entire play, having caused the suffering of Prospero's enemies which continues long after the storm has faded away. Alonso suffers grief for his lost son throughout most of the play. By the end, Ferdinand has been found, Alonso's sin against Prospero has been forgiven, and his inner tempest subsides. He has been purified through his suffering. The storm at sea is brought about by Prospero's magic which permeates the actions of the characters until Act V when he removes his magician's robe. It is only then that its purpose has been accomplished. His dukedom has been restored and his enemies forgiven.

Writing in the consciousness of his own age, Shakespeare's view of the natural order was based on the hierarchy of all beings and things. The idea had its beginnings with Plato and Aristotle and influenced the ethics of medieval thought which extended well into the sixteenth century and beyond. In the hierarchy, God was supreme and all other beings had a superior to whom they owed obedience and an inferior whom they ruled. It extended from God to the lowest animals and even to inanimate objects. When the hierarchy was destroyed, disorder and chaos reigned. All would go well as long as individuals in families and the larger society knew their place. Antonio's selfish refusal to recognize his particular place in the social and political hierarchy resulted in the overthrow of Prospero's dukedom and the consequent corruption of the natural harmony. Antonio's subversiveness led to anarchy in the state and violated the trust between brothers as well. Prospero expresses his disappointment and loss when he says, "that a brother should/Be so perfidious! – he whom next thyself/Of all the world I loved." (I.ii.67-69)

The natural hierarchy, often referred to as degree, had been a major theme throughout Shakespeare's plays and in The Tempest. One may well feel the discord in social order immediately in the evil nature of Prospero's expulsion from his dukedom in Milan. The

sinister and hasty act of putting him and his three-year-old daughter out to sea to drown was committed at midnight “i’ th’ dead of darkness.” (I.ii.130) Further discord that is a direct result of the overthrow of Prospero’s dukedom is gradually revealed as the play progresses. At this point, it can also be claimed that the dead of darkness symbolizes Prospero’s isolation and psychological loneliness. To summarize, Prospero’s unjust abandonment from his social title and the environment he lived caused a distortion in the social order which has provided grounds to the whole play.

3.1. Prospero's Inner Conflicts and Loneliness

After being sent away by his conspirators, the magical atmosphere of the island, with its primeval surroundings, has become Prospero's realm. While he was still in Milan, he became increasingly "transported and rapt in secret studies." (I.ii.76-77) He kept indicating his loneliness further into his illusory world of books which was in stark contrast to the management of his dukedom in the real world of Milan. Ironically, Antonio, who had been entrusted to administer the affairs of government for Prospero, also lived under the illusion that "he was indeed the duke." (I.ii.103) His royalty was only an "outward face," (I.ii.104) but his ambition grew, and, with the help of Alonso, the king, he conspired against Prospero to become the Duke of Milan which may well be counted as a starting point to the loneliness of Prospero. However, it would not be wrong to claim that Prospero stands as a strong male character, both physically and mentally as he does not let his hope go and fights for his previous social standing throughout the play. In The Design Within, a comparison of King Lear and Prospero is made in terms of their facing the life itself. It is suggested that "Deprived of all power and help, he was exiled and exposed to the play of the elements on the stormy sea in a small boat. Lear, in a similar situation, perished. Prospero, however, managed to survive this first tempest." (Faber, 503)

In the opening of Act III, scene I, Ferdinand is bearing the burden of carrying logs for Prospero which is comparable to the previous scenes where Caliban also carries logs for his master. Both are acting under Prospero's coercive powers, but Ferdinand's reaction to his duties is set in stark contrast to Caliban's. Though his "mean task" (III.i.4) would ordinarily be "odious," (III.i.5) Ferdinand feels he is bearing logs in the service of his mistress which makes his "labours pleasures." (III.i.7) Kermode observes that Ferdinand "quickly understands the purpose of his suffering because he has the power properly to estimate the value of the reward" (Frank Kermode, "Introduction to *The Arden Shakespeare*," LVIII). That

reward will be Miranda's hand in marriage, and it is this anticipation that gives Ferdinand's log-bearing a special purpose which will no doubt leave Prospero even lonelier. However, one may well sense that it is in Prospero's design to marry his daughter to the prince of Naples, Ferdinand, which would be a useful political move for the former duke since it would join the two royal families. With his magic, he has brought Ferdinand and Miranda together on the island and he is now rejoicing because everything is going according to his plan. At least, going back to real world as the Duke of Milan again will comfort him and will decrease the level of his fear of abandonment.

Alonso's deep regret for his son's death and his desire for reconciliation are seen, on the other hand, in his response to Prospero's comment that he too has lost a daughter. With spontaneous enthusiasm Alonso expresses his wish that his son and Prospero's daughter could be king and queen of Naples, and that he, remembering his past sin against Prospero, could be "mudded in that oozy bed" (V.i.151) where his son now lies. With Alonso's willingness to unite the two families politically, Prospero has accomplished his purpose in bringing the young couple together and is now ready to reunite father and son. Moreover, Prospero's stating about his loss of a daughter also has a double meaning, in other words, Prospero refers to a symbolic loss. While he is happy that his daughter is going to marry noble Ferdinand at one hand, he is sad to lose the only real love he has in life, Miranda on the other hand. This, of course, again refers to Prospero's troublous mind and dilemma. He simply has an internal conflict between leaving his only companion in life, Miranda and preparing her a good marriage and fortune. At this point, in his The Design Within, M.D. Faber points out the parental isolation of Prospero as follows;

Instead of being mothered he now mothers Miranda and he also identifies himself with the image of the omnipotent and omniscient father. Such

identification with archetypal images leads inevitably to isolation, for no longer can such a person react to events as his own heart and feelings would demand; he has to hide his own personality and play the part of being nothing but a good and protective parent. (Faber, 503-4)

Ariel's song is also an important element throughout the play in terms of Prospero's psychological revelation and it seems to be a relatively simple lyric, introduced mainly for its dramatic function which is to provoke the characters to act. The song carries a deeper meaning, however, suggesting that as we sleep or are unaware of the evil around us, conspiracy takes over our lives. Drowsiness makes a person vulnerable to conspiracy. In a broader sense, this idea can be applied to Prospero's deposition from his dukedom in Milan. If he would have tended to the business of being a duke, he would have seen that Alonso and Antonio were conspiring against him. Instead, he was wrapped up in his books, unaware of their evil designs. Although one may well feel sympathy for Prospero as the isolated Duke, Shakespeare represents him as the one who partly chose his fate dedicating himself to his books and studies. In other words, it was Prospero who disregarded his governmental duties and isolated himself from the others.

Quite apparent in the play that even the idea of 'loneliness' horrifies most of the other characters as well. To put it another way, although M.D. Faber underlines the fact that in his analysis of The Tempest, which is an analysis that echoes the influence of Jung as well as Freud, K.M. Abenheimer clarifies that this play is "a dramatic representation of Prospero's inflated loneliness and paranoid isolation into which he had retired after his expulsion from Milan and of his attempt to overcome it and return to social world" (Faber, 500), it is not only Prospero who fears abandonment. The effect of Prospero's scheme, which is to gather his conspirators on a deserted island and scatter them on different parts of it, is also undeniable at

this point. When Ferdinand sees that his father is alive, he immediately turns his thoughts to the image of the sea that “threatens” (V.i.179) but is “merciful.” (V.i.179) Just as the sea has supposedly taken Ferdinand’s father from him; it has mercifully brought him back and changed him as well. In “Full Fathom Five”, Ariel sings his song about Ferdinand’s “drown’d father.” (I.ii.405) The song functions to inform Ferdinand that his father has not faded but “doth suffer a sea-change” (I.ii.401) which is symbolic of Alonso’s suffering over the loss of his son, and his subsequent recognition of his sin against Prospero, leading to his repentance. By Act V, Alonso’s suffering has brought about a change that has suppressed his inner tempest, relieving him of his guilt and bringing about his reconciliation with Prospero. As seen in this example, both Ferdinand and Alonso fear too much of being alone in life. That might even be seen the very reason why Ferdinand falls in love with Miranda at the first sight. A similar kind of fear can well be concluded from Miranda’s hasty motivations towards her love, “a thing divine, for nothing natural/ I ever saw so noble” (I.ii.417-18) because Ferdinand is the first man she has ever seen other than her father, Prospero and the deformed slave, Caliban. At such a young age, Miranda doesn’t also want to taste loneliness like her father; therefore she sets so hastily to warrant her marriage with Ferdinand.

3.2. Isolation as Reflected through Illusion vs Reality

In The Tempest, illusion competes with reality and wins. Not only does magic play an instrumental role in the play, the atmosphere of Prospero's island is in itself magical. On the other hand, consistent with the theme of illusion, the mechanics of The Tempest often turn on mistaken beliefs about what is real: Ferdinand and Miranda mistake each other for supernatural beings; Stephano mistakes Caliban and Jester Trinculo for a two-headed creature; Caliban mistakes Stephano as god. Antonio and his party are mistaken about the death of Ferdinand; Ferdinand is mistaken about his father's death and his sad elevation to being Naples' new king. When Prospero reveals himself to Alonso, "Behold, sir king, / The wronged Duke of Milan, Prospero," (V.i.106-7) Alonso can only reply "Whe'er thou be'st he or no, / Or some enchanted trifle to abuse me / As late I have been, I not know" (V.i.111-13). At the same time, the theme of illusion as falsehood also has a normative aspect to it, as when Prospero recounts her uncle Antonio's wrongs to Miranda and asks rhetorically, "then tell me / If this might be a brother" (I.ii.117-18).

The theme of illusion versus reality in The Tempest is no doubt related to the opposing worlds of a primitive island and the civilized culture of Milan. This theme, though not very apparent throughout the play itself, plays a significant role in Prospero's loneliness. One well sees many examples of the opposition between the illusion and the reality. For example, at the very beginning, the storm at sea seems to be endangering the lives of its passengers and crew, but when Miranda begs her father to allay the "wild waters," (I.ii.2) he calms her fears, telling her there has been "no harm done." (I.ii.13) The reader later learns that the "brave vessel" (I.ii.6) has not been "dash'd all to pieces," (I.ii.8) as Miranda had feared, but rests safely in the harbour.

The effects of the theme of illusion vs. reality can be best viewed through the characters of Ariel and Caliban. Although both seem loyal to their master, Prospero, the reader has a clear image that they both want to gain their freedoms back, Ariel through serving Prospero as he wishes and Caliban plotting against him to break free.

3.2.1 Ariel's Fear

Ariel plays a very significant role in the play both as a loyal servant and the spiritual being that has the ability to frighten the conspirators. Right after the tempest, Prospero calls forth his spirit, Ariel, who appears, reporting that he has created the tempest just as he was instructed to do. Moreover, he has created quite a spectacle on board ship. He has caused the lightning and thunder claps while the mighty sea roared and the “bold waves trembled.” (I.ii.204) Prospero praises him for maintaining his composure in spite of the uproar. Ariel continues, telling him that all except the mariners plunged into the foaming sea in fear and desperation. They have all landed, safe and unblemished, on the shore. He has isolated them in troops around the island, but left Ferdinand, the king's son, by himself. The king's ship has been stowed in a deep inlet of the harbour with the mariners sleeping under the hatches. The passengers on the other ships of the fleet, thinking the king is dead, are on their way back to Naples.

Having such positive news for his plan, Prospero again commends Ariel for an excellent performance but tells him there is still more work to be done. However, Ariel complains, reminding Prospero of his promise to give him his liberty. It is at this point in play that one understands how eager Ariel is to leave Prospero and live a life as his own master. On the other hand, Prospero tells him to remember what he has done for him. He has saved Ariel from the “foul witch Sycorax” (I.ii.258) who had imprisoned him in a “cloven pine” (I.ii.277). Meanwhile, she died and left him in torment for 12 years. When Prospero arrived

on the island, he heard Ariel's painful cries and used his art of magic to release him from the pine.

Though Ariel thanks him, Prospero, nevertheless, threatens to peg him into an oak tree to howl away for 12 more years if he continues to grumble. Apologizing, Ariel promises to follow his master's orders. Prospero rewards him by telling him he will be free in two days. This is good news for Ariel, and he is eager to cooperate. He is then sent to disguise himself as a "nymph o' th' sea" (I.ii.301) and appear invisible to all except Prospero. Ariel quickly and inevitably obeys. This is again a signal which shows Ariel's enthusiasm to break free from Prospero and his orders. Faber comments on Ariel and Prospero's relationship in his The Design Within as follows;

Prospero's attitude toward Ariel is quite different. He keeps him as his slave and is his absolute master. He masks this possessiveness, however, with sedimental justifications. When Ariel impatiently asks for release from his slavery, Prospero maintains that he has a rightful claim to it because Ariel owes him gratitude for his liberation from Sycorax' tortures. How spurious this claim is becomes apparent when Prospero adds the menace that he will torture Ariel in the same way as Sycorax did if he refuses to obey... This is the nature of Prospero's relationship to Ariel. His love of Ariel is insincere and only a thin veil over frank possessiveness. This also explains why he constantly has to repeat his promise to set Ariel free after two days. It sounds as if neither Ariel nor Prospero himself had much faith in his given word.

(Faber, 505-6)

As seen before in the text, on the island, Prospero's magic is, in most cases, performed by Ariel. It is Ariel who raises the tempest under Prospero's direction. After the tempest,

Ariel's greeting to Prospero appropriately represents the elements of air, water, and fire from which he is originated. As a spirit, Ariel can fly, swim, or "dive into the fire." (I.ii.191) In ancient times it was believed that the elements of air, water, and fire were the fundamental constituents of the universe. As a spirit of the island, Ariel embodies these elements that spring from him at various times. He can divide himself and become fire as he does on the king's ship in the course of the tempest to please his master.

I flam'd amazement. Sometime I'd divide
And burn in many places; on the topmast,
The yards and boresprit, would I flame distinctly,
Then meet and join.
(I.ii.198-201)

As the play progresses, the reader realizes Ariel's enthusiasm to leave Prospero. In the beginning of the first scene of Act V, Ariel reminds Prospero that they are approaching the sixth hour when "you said our work should cease" (V.i.4). This is a reminder of their conversation in Act I when Prospero "first raised the tempest." (V.i.6) Ariel and Prospero are discussing the time of day which is "past the mid season/ At least two glasses" (2:00 o'clock). (I.ii.239-40) Prospero warns Ariel that "the time 'twixt six and now/ Must by us both be spent most preciously" (I.ii.240-41). It is once again evident that no matter how loyal Ariel seems and does his work properly, he also wants freedom from Prospero, being already prepared to leave his master. The only real bond between the spirit and Prospero is Ariel's hidden fear of Prospero. He is threatened by Prospero who says he is ready to peg him into an oak tree again if he doesn't cooperate.

3.2.2. Caliban's Fear

Permeated with illusory images, act II, scene II is beset with a strange four-legged, two-voiced monster, a god who “bears celestial liquor,” (II.ii.121) and visions of spirits who, in Caliban’s imagination, threaten to torment him. When Caliban takes Stephano for a “brave god,” (II.ii.121) he readily accepts this new power which is based on the illusion of a bottle of wine. It is Trinculo who is, perhaps, the most realistic of the three when he sees Caliban as “A most ridiculous monster, to make a wonder/ of a poor drunkard.” (II.ii.169) Together the three of them, with Caliban in the lead, begin their tour of the island which will soon be Stephano’s kingdom. Though it is an illusion, it is in the light of his new-found freedom from his service to Prospero that Caliban sings his song, because it is evident throughout the text that Caliban wants to break free from his ruler, Prospero.

The song, at this point, functions dramatically as a turning point for Caliban. Stephano is Caliban’s new master, and he will no longer need to work for Prospero who forced him to make dams or weirs for fish, gather wood, scrape trenchers or cut boards for food, and wash dishes. The alliteration is evident in “for fish, fetch in firing, wash dish.” (II.ii.184-87) The tone of the song is one of abandoned joyousness, expressing Caliban’s rebellion against Prospero’s oppression. The song is symbolic of freedom, but that freedom is an illusion based on the effects of the “celestial liquor” (II.ii.121) and a god who is an imposter. Caliban realizes, however, by the end of the play “What a thrice-double ass / Was I to take this drunkard for a god” (V.i.295-6). Caliban is sick of his oppressor, Prospero. Therefore, he is looking for a new master. It is clear that like Ariel, Caliban also serves Prospero because he fears him, not because of a naturally felt respect. Thus, Prospero has always been lonely on the island in the psychological sense.

Though Caliban has found a new master, however, ironically he will do the same for Stephano and Trinculo as he had done for Prospero 12 years earlier when he showed him “all the qualities o’ th’ isle,/ The fresh springs, brine-pits, barren place and fertile” (I.ii.337-38). When one compares the promises Caliban gives to Stephano and Trinculo, it will again be clear how much he wishes to get rid of Prospero’s rule. “I’ll show thee the best springs, I’ll pluck thee berries/ I’ll fish for thee.” (II.ii.164-65) He even promises to “get thee wood enough,” (II.ii.165) a service he had detested when he was Prospero’s slave. Clearly, these utterances by Caliban are to be counted as concrete examples to Prospero’s isolation again. To put the matter in another way, it is again obvious that what Caliban is really sick of is Prospero himself, the isolated Duke, not the work he has to bear.

As stated before, in stark contrast to Ferdinand, Caliban sees Prospero’s magical powers over him as an instrument of fear. As Caliban increasingly opposes Prospero’s designs on him, he is punished with spirit-like apes and hedgehogs that bite and pinch, never giving him any peace. Caliban, of course, violated the honour of Miranda (I.ii.347) and now suffers. This is, according to Miranda, a well-deserved punishment which he brought upon himself by following the uncivilized instincts of his savage nature. By contrast, Ferdinand’s treatment of Miranda constitutes a polite restraint which is in keeping with his courtly manner and thus, Ferdinand has no reason to fear Prospero.

3.3. Colonial Theme: The Usurper or the Usurped?

When looked at the colonial perception in terms of Shakespeare and his period, one realizes that Shakespeare lived and wrote at a time when the English mercantile and colonial enterprises were just developing. Although the Spanish, Dutch and Portuguese attempts began earlier, European colonialism was still in its early stages. However, this newly born trend was also a kind of aggressive rising control over the others: after four hundred years, both Shakespeare and colonialism have left their impression on cultures across the world. Ania Loomba and Martin Orkin (1998) suggest that;

The nature of their global presence, and the historical intersections between ‘Shakespeare’ and colonialism, have been, in the last decade, subjected to new and exciting critiques. Such critiques have shown how Anglo-American literary scholarship of the last two centuries offered a Shakespeare who celebrated the superiority of the ‘civilized races’, and, further, that colonial educationists and administrators used this Shakespeare to reinforce cultural and racial hierarchies. Shakespeare was made to perform such ideological work both by interpreting his plays in highly conservative ways (so that they were seen as endorsing existing racial, gender and other hierarchies, never as questioning or destabilizing them). (Post-Colonial Shakespeares, 4)

In the course of the colonial period, Shakespeare became a perfect example of Englishness and a measure of humanity. Again, in recent years, both postcolonial Shakespearean scholars and critics have increasingly begun to analyze the ways in which the colonial and racial discourses of early modern England might have shaped Shakespeare’s work. They also suggest that the overlaps, tensions, as well as possibilities of a dialogue, between Shakespearean and post-colonial studies is the subject of Post-colonial Shakespeares.

As a result, the meanings of Shakespeare's plays were both derived from and used to construct colonial authority. Again, for Ania Loomba and Martin Orkin (1998), one can glimpse this in the work of critics who wrote across a wide political spectrum one of whom is Octavio Mannoni. Ania Loomba and Martin Orkin (1998) claim that Mannoni who used the relationship between Prospero and Caliban suggests that there are irreducible psychological differences between the colonizers and the colonized. Thus, William Shakespeare provides grounds to the language for expressing racial difference and human sameness as well as colonial hybridities.

It is generally agreed by critics that the character of Caliban is based on the primitive savage of the New World. For The Tempest, Shakespeare used Montaigne's essay "Of the Cannibales" which examines the life of the cannibal inhabitants of what would be present-day Brazil. Montaigne describes the lives of the savages as uncorrupted and natural in contrast to those of the corrupt and civilized Europeans. In the case of Caliban, Shakespeare would have it the other way around. Caliban is portrayed as a subhuman monster "got by the devil himself" (I.ii.319). He has tried to violate the honour of Prospero's daughter, and although he has been taught their language, all he has learned is "how to curse." (I.ii.364) Alden and Virginia Vaughan, on the other hand, maintain that;

Caliban's name may reveal Shakespeare's intentions. "Caliban," critics generally agree, cannot be meaningless; it is too distinctive to be indifferently chosen, too important to be misleading. Shakespeare must have meant it to signify, however subtly, Caliban's geographic or symbolic roots or, more likely, the essence of his character. (Shakespeare's Caliban, 26)

In act I, scene II, the reader is introduced to the subplot of the play which is not immediately obvious. In subsequent scenes the reader realizes Caliban's conspiracy to murder Prospero and repossess the island. Caliban voices his rightful claim when he says, "This

island's mine by Sycorax my mother" (I.ii.331). Formerly he had been his own king, but now he says he is "subject to a tyrant" (III.ii.48) who has "cheated me of the island." (III.ii.50) With the help of Stephano and Trinculo, Caliban is now conspiring to repossess the island. This parallels Prospero's plans to repossess his dukedom in Milan. It is ironic that Prospero usurped Caliban's rightful place on the island just as Antonio usurped his brother Prospero's rightful dukedom. So at this point, the questions of 'who is the usurper?' or 'who has been usurped?' arise ironically.

The tension between the two worlds of the play centres around the issue of natural man versus civilized man and Shakespeare draws our attention to this issue. For him, Caliban represents nature without the benefit of "nurture." (IV.i.189) When Caliban attempts to violate Miranda's honour, he cannot do otherwise because he is a natural man without the benefit of societal restraints. To Miranda, a civilized woman, Caliban is "a thing most brutish" (I.ii.357) who is "capable of all ill." (I.ii.352) In act IV, scene I, on the other hand, Prospero refers to Caliban as "A devil, a born devil." This is reminiscent of Prospero's earlier words when he calls forth his slave who was "got by the devil himself," (I.ii.319) and whose mother was the wicked witch Sycorax. Prospero and Miranda had attempted to educate and civilize Caliban, but their humane treatment of him had been fruitless. At this point, in his Prospero and Caliban: The Psychology of Colonization, Mannoni suggests as follows;

What the colonial in common with Prospero lacks, is awareness of the world of Others, a world in which Others have to be respected. This is the world from which the colonial has fled because he can not accept man as they are. Rejection of that world is combined with an urge to dominate, an urge which is infantile in origin and which social adaptation has failed to discipline.

(Prospero and Caliban: The Psychology of Colonization, 108)

Prospero can not identify himself with how Caliban feels after being colonized, insulted and threatened by his very presence on the island, because, being born to evil parents, Caliban's "vile race had that in't which good natures/ Could not abide to be with" (I.ii.359-60). Caliban "on whose nature/ Nurture can never stick," (IV.i.188-9) had been taught language, but, as he puts it, his only profit has been that he has learned how to curse. Taking pains to treat him humanely, Prospero has allowed him to live in his cell, but that has only led to Caliban's attempt to violate Miranda's honour for which he is now being punished.

In escaping his servitude under Prospero, Caliban has now enslaved himself to a worse fate, however, by serving a drunken god whom he worships. He has based his new-found freedom on an illusion which disappears as soon as the effect of the liquor disappears. He later admits, "What a thrice-double ass/ Was I to take this drunkard for a god" (V.i.295-96). It is again not that hard to see that Caliban is furious to be used and usurped, so he is simply looking for a superior power than that of Prospero's to get rid of him and become the master of his own. As stated elsewhere in the text, he is even ready to whatever it takes to be free from Prospero's rule; "I'll show thee the best springs, I'll pluck thee berries/ I'll fish for thee and get thee wood enough" (II.ii.164-65).

As seen above, another reason of Prospero's loneliness lies behind his attitude towards the natural habitant of the island, Caliban. Being superior to this so-called "monstrous being", Prospero uses Caliban's physical power to overcome hard labours necessary to live on the island. In other words, he abuses this savage which simply causes him to be seen as a tyrant who unrightfully usurped Caliban's island and rights. In this sense, it can once again be claimed that Prospero's usurpation also provides grounds to his isolation and loneliness, losing the loyalty of Caliban.

3.4. The Themes of Revenge and Reconciliation: Is Prospero Playing God?

The themes of revenge and reconciliation play a significant role in The Tempest in terms of the depiction of Prospero's being represented as a God-like figure, and an isolated man, as a result. Usurped unrightfully and sent to a deserted island with his very young daughter, Prospero is no doubt very angry with his conspirators from the very beginning of the play. Consequently, his plot is designed in three phases which are revenge, repentance and reconciliation followed by forgiveness at the end. In this sense, like a God, Prospero will give a chance to his people to repent and ask for forgiveness after suffering torments on the island, seeing their mistakes and feeling empathy towards him. To put it another way, after the tempest, Prospero designs an artificial hell for his conspirators, the island, where he suffered isolation for quite a long time.

Initially being on the top of the hierarchical order on the island, Prospero can already be seen as a representative of God for various reasons like taking his conspirators to the island by a tempest to repent and controlling their lives using his magic, because he is apparently in control of all the actions and has a supreme quality as stated elsewhere in the text. This fact has been confirmed by specific scenes throughout the play. First of all, the power that Prospero acquires is well stated by him at the end of the play and there is no doubt that these are extraordinary works for a normal man to perform.

I have bedimmed
The noontide sun, called forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war. To the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt. The strong-based promontory
Have I made shake, and by the spurs plucked up

The pine and cedar. Graves, at my command,
Have waked their sleepers, oped and let'em forth
By my so potent art. (V.i.41-50)

Actually, it is again clear above that it is also Prospero's claim that he has the power of mighty Zeus himself, both for the fact that he has the ability to make lightning and he has actually used the god's own thunderbolt. In this sense, Prospero is already an isolated figure in essence, because he puts himself in a different place like a God.

Another element that leaves Prospero in the hands of isolation is his nature that is inclined to revenge and the means he uses to get his revenge back such as the element of terror that he spreads. He begins to take his revenge back for being left alone for such a long time on the island. His motivation behind this fact is to make his enemies feel and suffer the fear and feeling of being abandoned. In most cases, however, it is Alonso whom Prospero tests through suffering, because Alonso is also a parent who can best identify himself with Prospero's suffering compared to the others on the island.

Critics have long recognized the Christian theological concept of sin and suffering followed by repentance, forgiveness, and reconciliation as an inherent idea in The Tempest. In Act III Alonso, Sebastian, and Antonio, cognizant of their sins, are warned by Ariel that repentance is their only means of escaping further doom. At that point in the play, Alonso acknowledges his sin against Prospero and feels he is suffering because he is to blame for his son's supposed death. The thunder "did bass my trespass./ Therefore my son in the ooze is bedded" (III.ii.99-100). He has, however, not yet reached an awareness of the need for repentance but considers thoughts of suicide instead. It is not until later (V.i.) when Prospero decides that "the rarer action is/ In virtue than in vengeance" (V.i.27-28) that the scene is set for forgiveness and repentance in the play. It has been debated that perhaps Prospero himself needed to make the conclusive choice between "virtue" (V.i.28) and "vengeance" (V.i.28)

before Alonso could be truly repentant. Whatever the case might be, the Christian principle of redemption through repentance and forgiveness would have been a universally recognized truth to the audiences in Shakespeare's day and has been carried over to our modern times as well.

As stated above, it is Act V, Scene I when Alonso is ready to repent, so he has to meet Miranda and ask her forgiveness, though he is concerned and somewhat embarrassed by it. He is, after all, the king, and, through her marriage to Ferdinand, Miranda will be his child. According to the sixteenth-century law of degree and belief in the hierarchy of all beings, as stated at the very beginning, Alonso would be asking forgiveness of someone beneath his position in life which would be a threat to the natural harmony and, therefore, unacceptable. "O how oddly will it sound that I/ Must ask my child forgiveness." (V.i.197-98) This is reminiscent of King Lear, a foolish old king who also asks his daughter's forgiveness for his injustice to her. "You must bear with me./ Pray you now forget, and forgive; I am old and foolish" (King Lear, IV.vii.83-4). Like Alonso, Lear goes through great suffering before he arrives at repentance for his past deeds.

Through the character of his airy spirit, Ariel, Shakespeare also tries to underline that Prospero can pass sentence of lasting perdition, however, his mercy can be achieved back through repentance. That simply refers to his role of a God-like figure which can be exemplified below;

They being penitent,
The sole drift of my purpose doth extend
Not a frown further. (V.i. 28-30)

At this very point in time, Prospero simply declares that, since repentance has taken place, there will no more be ill will. This, in a way, echoes the Christian conviction that repentance may tolerate the forgiveness of sins. Prospero is also depicted as the owner and master of the

island, in other words, the omnipotent force who controls it. He directs the elements to create his desired effects; the most obvious of which is, as stated before, the tempest he designs in order to ensnare his brother and other conspirators. His parallelism to God in this instance is obvious. His Epilogue, at the end, refers to a final parallel between God and Prospero, on the other hand;

And my ending is despair
Unless I be relieve'd by prayer,
Which pierces so that it assaults
Mercy itself and frees all faults.
As you from crimes would pardon'd be.
Let your indulgence set me free (Epilogue, 15-20).

Finally, in abjuring his magic, Prospero vows that he will bury his magic staff far beneath the earth, "and deeper than did ever plummet sound/ I'll drown my book." (V.i.56-57) This is reminiscent of another passage where Alonso, grieving the loss of his son, vows that he will "seek him deeper than e'er plummet sounded/ And with him there lie bedded" (III.ii.101-2). The idea of the two passages is comparable. Alonso's death is associated with the death of Prospero's magic. He must relinquish his magic if he hopes to regain his dukedom in Milan and in a sense becoming an ordinary man to get rid of his loneliness and God-like effect on people's lives.

CONCLUSION

Having the support of English Court in his period, William Shakespeare (1564-1616) began to produce sonnets, tragedies and comedies that appealed to the tastes of people belonging to all classes and to people of different levels of intelligence and education. This support encouraged Shakespeare to incline to issues such as state policy and psychological character portraits. Thus, Elizabethan audience became familiar with the plots and subplots concerning with the problems of upper and lower classes together with the isolation inside the society which resulted Shakespeare to narrate the stories and problems of modern man, a man who is in conflict with his society, his own self, his family and psychology, both in his tragedies and comedies. Therefore, because he dealt with the problems that a man of 21st century still faces in his works, Shakespeare and his works have been so popular even today.

This dissertation tried to analyze the theme of loneliness as reflected through the male protagonists of Hamlet (1599), King Lear (1608) and The Tempest (1611). While depicting how this theme is discussed in these plays, Shakespeare combines many parallelisms and contrasts between the characters. He simply draws the readers' attention to Hamlet's inaction versus Gertrude's hasty marriage in Hamlet (1599), to the self-centredness and egoism of Lear versus Cordelia's true love and realism in King Lear (1608), and to Prospero's civilization and intelligence versus Caliban's uncivilized looks in The Tempest (1611). In this sense, this work points out to the fact that Shakespeare examines the concept of human beings in crowded social circles. Consequently, he is an expert psychologist and sociologist when looked at his works and the way they are prepared.

Chronologically in the first place between these three, Hamlet (1599) is one of the most famous tragedies that Shakespeare wrote. Hamlet's powerful narration and uniqueness lie beneath the psychological depiction of Prince Hamlet. In this respect, this dissertation has analyzed Hamlet's loneliness in five chapters as the Reflection of Oedipal Feelings and

Sexual Desire, Hamlet's Internal Conflicts and the Clash of Emotions, the Concept of Love and Hate, Revenge and the Colonial Theme in Hamlet.

It is claimed in this work that Hamlet's misery and self-destructive disposition is the result of his father's unnatural death and his mother's hasty marriage with his uncle, Claudius who is his uncle and the usurper of the kingdom. This incestuous marriage affects Hamlet's psychology a great deal and raises questions in his mind. Therefore, in this dissertation, Hamlet is presented both as a melancholic and pessimistic character who has no hope for the future.

The criticisms made about this play mainly revolve around the idea that this is a tragedy reflecting Hamlet's sexual desires in the course of his psychological analysis. The most significant critic to study Hamlet and his repressed sexuality is no doubt Sigmund Freud. This work referred to Freud (1953) who discussed that Hamlet suffers from the repressed feelings and is a psychopathic character because of his problematic nature. This dissertation, thus, cites Freud, who claims that there is a conflict between impulse and repression in Hamlet's instincts. Consequently, having lust for his mother, Hamlet demonstrates and embodies the Oedipus Complex.

Hamlet's so-called "madness" is at the core of the play. This work suggests that his insanity has special causes. The very first reason that lies behind this madness mask is Hamlet's will to escape from responsibility for his thoughts. As claimed elsewhere in the text, this is actually the problem of all the major characters discussed in this work. In other words, Hamlet, Lear and Prospero all have a tendency towards a kind of escape from the reality of everyday life like modern man does. Moreover, Hamlet wishes to create a false consciousness about himself among people who are close to him. Shortly, his madness is a sort of mask that Hamlet uses to be sure of his thoughts when he is uncertain about his manner of conduct.

However, Hamlet takes the mask or game of madness so seriously that it is well realized that instead of helping him, mostly damaging his plan, it avoids him from reaching his aims.

Hamlet's character is also governed by his conflicting emotions. While he is a perfectionist and a melancholic, he is also a romantic and inactive character. There are regular dilemmas in his life and he can not resolve them easily. Hamlet's loneliness is also practiced through his abandonment by his only love, Ophelia in this work. He is denied by his love as Ophelia was instructed to do so by the patriarchs in her family. In this respect, what is more destructive for Hamlet's psychology, as this work suggests, is that Ophelia rejects Hamlet's love just because Polonius and Leartes ask her not to believe in Hamlet and his love. In obedience to her father, Ophelia does not only refuse Hamlet and his love but also makes Hamlet suspect her honesty. It is, thus, suggested that Ophelia's rejection really upsets Hamlet and leaves him even lonelier.

The mission of revenge assigned by the ghost of Old Hamlet is another milestone in Hamlet's isolation and can not be omitted from the play when the protagonist is analyzed psychologically. Moreover, Hamlet is accepted as a revenge tragedy by many critics as well. As stated elsewhere, Hamlet's need to take revenge is the result of his deep mourning for his murdered father and plays a significant role in his isolation, because his failure in acting causes him to think he is becoming disloyal. As this dissertation puts it, his delay in seeking revenge and his psychological crises and conflicts are interconnected. At this point, the uncertainty of his father's ghost and possibility of eternal damnation are clear reasons in his delay of vengeance. As a result, he feels himself destroyed and filled with self-hatred.

Being in the second place in terms of the date it was written, King Lear (1608) is another masterpiece as it narrates the psychological journey of a monarch father and the consequences of his faults. Lear misjudges the amount of love his daughters have for him and at this points starts his downfall. In this respect, this work analyzes King Lear and the

psychological loneliness of its male protagonist in four chapters as Lear and His Deceptive Dream World, Lear's Gradual Collapse, Egoism and Self Search of Lear and the Colonial Theme in King Lear.

This work points out that the universality of this tragedy lies beneath the unfortunate abandonment of Lear by his daughters. His tragedy, as stated many times throughout this work, is a result of his mistaking the flattery of his two elder daughters, Goneril and Regan and interpreting Cordelia's natural approach as lack of respect and love for her father. In another words, in an attempt to purchase his daughters' love and respect with material possessions, Lear loses all and is left isolated. Thus, the main problem in his character to prepare his downfall and loneliness seem to be his inclination to evaluate every value on a mathematical scale.

Shakespeare uses a subplot which runs in parallel lines with the main plot throughout the play in his depiction of the theme of physical and psychological isolation. Being the faithful and excluded children of their parents, Edgar and Cordelia correspond to each other just the way unfaithful and accepted children of their parents, Goneril and Regan correspond to Edmund. In both cases, the plots have dealt with parent-child relationships in a different way. As a result, Lear suffers mental torment while Gloucester suffers physical agony. In the light of this depiction by Shakespeare, this work underlines the fact that both characters suffer isolation in a way, as a result of their misjudgements.

Lear's self-centredness is also presented as one of the motivations behind his isolation and psychological corruption. However, as this work suggests, egoism has also led Lear to a journey of self-search through his own suffering. Upon struggling the storm on the heath, Lear's self-centred discourse about his own difficulties begins to turn and he even prays for the homeless. The fact that he blames himself for having taken too little care about the problems of the homeless and hungry simply proves this claim.

Lear's madness, on the other hand, is caused by his gradual realization of the disloyalty of his two elder daughters. Blaming himself for blindness is the first sign of his self-realization. To put it another way, this work simply reveals that Lear's progress throughout the play strips him of both the inner and the outer trappings of the role of monarch. As a result, his madness brings him to a better understanding of human nature, which is most probably the only gain he has throughout his tragedy and isolation.

Being Shakespeare's final play, The Tempest (1611) differs both from Hamlet (1599) and King Lear (1608) as it is a comedy which reveals its protagonists psychological journey on a deserted island. Prospero is betrayed by his own blood, Antonio and his rightful dukedom has been usurped. Though abandoned on a distant island, Prospero is psychologically stronger than both Lear and Hamlet in his struggle and succeeds in the end. This journey is analyzed in four chapters again by this dissertation as Prospero's Inner Conflicts and Loneliness, Isolation as Reflected Through Illusion versus Reality, the Colonial Theme: the Usurper or the Usurped and the Theme of Revenge and Reconciliation.

In The Tempest, Shakespeare reveals his ideas about the hierarchy of all beings that provides grounds to the natural order. As this work mentions, God was supreme and all other beings had a superior to whom they owed obedience and an inferior whom they ruled. In this sense, any distortion in this chain causes chaos and disorder. Consequently, Antonio's refusal to recognize his place in the social and political hierarchy both resulted in Prospero's loss of his rightful position and a distortion in the natural harmony which again provided grounds to the final play of Shakespeare.

It is underlined in this work that the magical atmosphere of the island Prospero and his daughter were sent by his conspirators has become Prospero's realm. At this point, The Tempest differs from the other two tragedies, Hamlet and King Lear and so do the protagonist

and his approach to isolation. Prospero, as this dissertation puts it, is stronger than both Hamlet and Lear psychologically and fights for his rights.

As it reveals the opposing worlds of a primitive island and the civilized culture of Milan, the theme of illusion versus reality is very significant in The Tempest. The effects of this theme are best examined through the characters of Ariel and Caliban. Being their master, both seem to be loyal to Prospero. However, this work also draws attention to the fact that both Ariel and Caliban want to gain their freedoms back. While Ariel serves Prospero as he wishes to become free again, Caliban plots against him allying with his conspirators to break free.

Prospero's isolation, as underlined by this work, is also the result of his being represented as a God-like figure by Shakespeare. This claim is well supported by the hierarchical order on the island as Prospero is on the top of such a chain. In addition to this, he has a chance to control the lives of people in his realm using his magic which also assigns a supreme quality, and therefore loneliness, to Prospero.

Writing King Richard III (1592), Henry IV first part (1597), Henry IV second part (1598), Henry V (1599), Hamlet (1599), Othello (1603), Macbeth (1606), King Lear (1608), and The Tempest (1611) in the chronological order, on the other hand, one may well claim the fact that Shakespeare had a tendency towards the historical events, monarchs, kingdoms and their problems, corruption in the body politics and chaos. When one views Shakespeare's works from the colonial perspective and the manner of their preparation, it is seen that this work appreciates that Shakespeare lived and wrote at a period when the English mercantile and colonial enterprises were just expanding. As a result, the colonial theme provides grounds to Hamlet, King Lear and The Tempest in the exploration of the psychological loneliness of three male protagonists, Hamlet, Lear and Prospero.

The colonial theme reveals itself in Hamlet through Hamlet's perception of regicide, disorder and corrupted body politics of his state. These concepts all play a significant role in the psychological ups and downs of the lonely prince.

Losing his rightful throne through regicide (the murder of his father, Old Hamlet) is surely the starting point of Hamlet's psychological collapse, because the death is unjust and unnatural. Thus, he firstly expresses his anger towards his mother, Queen Gertrude, who loses no time to marry Hamlet's uncle instead of moaning for the loss of her husband. The fact that Hamlet's mother, Gertrude becomes his aunt and his uncle, Claudius becomes his father all of a sudden affects Hamlet a great deal. This incestuous marriage is both against the social norms of the period and gives way to disorder, which finally corrupts the body politics of his state filled up with injustice.

In King Lear, on the other hand, the colonial theme is revealed at the very beginning, through the wrong and unjust choices of the king in the division of his kingdom among his daughters. What is mainly criticized by the author is no doubt the model of the monarch portrayed in the play. Lear is not an ideal monarch, because he acts quite fast in dividing his kingdom among his daughters when he was still healthy both physically and mentally. However, his wrong choice makes him lose both. As a king, Shakespeare shows his audience that it is Lear who prepares his end, because a monarch can never transmit his authority, responsibility or power before he approaches his death. This big mistake, as a result, makes him become isolated and lonely. In other words, in terms of the colonial theme, his unjust division brings corruption, sickness and chaos instead of order and composure which simply causes weakness and disunion in his kingdom.

As for the revelation of the colonial theme in the exploration of the loneliness of the male protagonist, Prospero in The Tempest, the reader is forced to make a decision by Shakespeare between Prospero and Caliban, because both characters are usurped in a way.

After Prospero's settlement to the island, Caliban loses his ultimate authority on the island, however, Prospero does not choose to live on this island himself, he is forced to by his conspirators. In this sense, both characters seem to be usurped somehow, although Prospero plays the role of the colonizer on the island, forcing Caliban to serve for him for the hard labour. To restate, it can be claimed that there is a witty irony here as Prospero usurped Caliban's rightful place on the island just as his brother, Antonio usurped his rightful dukedom.

As stated before, being superior to this bestial being, Prospero uses Caliban's physical power to overcome hard labours that are necessary to live on the island. To put it other way, Prospero exploits this savage which simply causes him to be seen as a tyrant who unrightfully abused Caliban and usurped his island and rights. In this sense, it can once again be claimed that Prospero's usurpation also provides grounds to his isolation and loneliness, losing the loyalty of Caliban.

All the examples given above enlightens the reader that the colonial theme operated in these three plays Hamlet (1599), King Lear (1608) and The Tempest (1611) also play a significant role in terms of how the male protagonists revealed as psychologically lonely characters and Shakespeare wanted to draw the reader's attention on such issues from the very first time he began writing to the last moment. It is not hard to realize why he does so, because when looked at the chronological order of the plays he wrote, one sees the fact that he had a special tendency towards the issues dealing with history, kingdoms and state politics from King Richard (1592) to The Tempest (1611), when his interest reached to the peak. In this sense, even when making a psychological analysis of Shakespeare's characters in these plays, one can not separate the colonial issues embodied in them.

As a conclusion to all that has been discussed throughout this dissertation, all these three protagonists of Shakespeare, Hamlet, King Lear and Prospero are psychologically lonely

characters. Upon depicting their psychological journeys and loneliness, Shakespeare portrays Hamlet as an introverted and pessimistic character as he finds out about Old Hamlet's unnatural death and his mother's incestuous marriage with his uncle whom he detests, while he represents an isolated monarch who becomes mad after being mistreated by his elder daughters in his King Lear. The protagonist of The Tempest, Prospero is also isolated both physically and psychologically left alone on a deserted island with his very young daughter. In this respect, these three characters all resemble each other and symbolize abandonment.

SOURCES CITED

Primary Sources:

Shakespeare, William. Hamlet. UK: Wordsworth Ed. Ltd., 1992.

Shakespeare, William. King Lear. UK: Penguin Popular Classics, 1994.

Shakespeare, William. The Tempest. New York: Bantam Books, 1988.

Secondary Sources:

Ashcroft, Bill, Griffiths, Gareth, and Helen Tiffin. Empire Writes Back: Theory and Practice in Post-Colonial Literatures, New York: Routledge Publishers, 2002.

Bradley, A. C. Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, and Macbeth. London: Penguin Books, 1991.

Cartelli, Thomas. Repositioning Shakespeare, New York: Routledge Publishers, 1999.

Cavell, Stanley. "The Avoidance of Love." Must We Mean What We Say? Cambridge: Cambridge UP, 1976.

Collier, Peter, Helga Geyer Ryan. Literary Theory Today. U.K.: Polity Press, 1992.

Coyle, Martin. Shakespeare: Hamlet: Contemporary Critical Essays. Houndmills: Macmillan Press, 1992.

Dollimore, Jonathan, and Alan Sinfield, eds. Political Shakespeare, London: Cornell University Press, 1994.

Eliot, T.S. Selected Essays. Harcourt Brace Jovanovich Inc. & Faber, 1978.

Faber, M.D. "Shakespeare's "Tempest": A Psychological Analysis" in his The Design Within: Psychoanalytic Approaches to Shakespeare. New York: Science House, Inc., 1970.

Greenblatt, Stephen. "Shakespeare and the Exorcists," in his Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England, The New Historicism: Studies in Cultural Poetics. Berkeley: University of California Press, 1988.

- Holland, Norman N. The Shakespearean Imagination. Bloomington: Indiana University Press, 1968.
- Jardine, Lisa. 'No Offence I' Th' World: Unlawful Marriage in Hamlet'. *Reading Shakespeare Historically*. New York: Routledge, 1996.
- Jones, Ernest. "The Psycho-Analytic Solution to Hamlet's Character." *Literary Theory Today*. Ed. Peter Collier, Helga Geyer Ryan. U.K.: Polity Press, 1992.
- Knight, Wilson. The Wheel of Fire. London and New York: Routledge Ed., 1993.
- Knights, L. C. Some Shakespearean Themes. Stanford: Stanford University Press, 1960.
- Lascelles, Mary. "King Lear and Doomsday." *Shakespeare Survey*. Ed. Kenneth Muir. Cambridge: Cambridge University Press, 2002.
- Lee, John. Shakespeare's Hamlet and the Controversies of Self. New York: Oxford University Press, 2000.
- Leverenz, David. "The Woman in Hamlet: An Interpersonal View." Hamlet: Contemporary Critical Essays. Ed. Martin Coyle. Houndmills: Macmillan Press, 1992.
- Lidz, Theodore. Hamlet's Enemy: Madness and Myth in Hamlet. Madison, Conn.: International Universities Press, 1990.
- Loomba, Ania, and Martin Orkin. Post-Colonial Shakespeares, London & New York: Routledge Publishers, 1998.
- Lothian, M. John. King Lear: A Tragic Reading of Life. Canada: Clarke, Irwin and Company Limited, 1966.
- Mannoni, O. Prospero and Caliban: The Psychology of Colonization. New York: Frederick A. Praeger, Inc., 1964.
- Paris, Bernard J. Bargains with Fate: Psychological Crises and Conflicts in Shakespeare and His Play. New York: Plenum Press, 1991.

Smith, Rebecca. "A Heart Cleft Twain: The Dilemma of Shakespeare's Gertrude." Shakespeare: Hamlet: Contemporary Critical Essays. Ed. Martin Coyle. Houndmills: Macmillan Press, 1992.

Vaughan, Alden T. and Virginia Mason. Shakespeare's Caliban: A Cultural History. New York: Cambridge University Press, 1991.

ÖZGEÇMİŞ

15 Mayıs 1982'de Kayseri'de doğdum. İlk ve orta öğrenimimi Gebze'de tamamladım. 2000 yılında, Beykent Üniversitesi İngiliz Dili ve Edebiyatı bölümünde lisans eğitimime başlayarak, 2004 yılında bu bölümden mezun oldum. Yine aynı yıl, Beykent Üniversitesi İngiliz Dili ve Edebiyatı bölümünde yüksek lisans eğitimine başladım. 2005 yılından beri Beykent Üniversitesi Meslek Yüksek Okulu'nda öğretim görevlisi olarak çalışmaktayım. Ayrıca 2007 yılı Eylül ayından itibaren de Beykent Üniversitesi Meslek Yüksek Okulu Yabancı Dil Koordinatörlüğü görevini sürdürmekteyim.

Özel ilgi alanım Elizabeth dönemi İngiliz tiyatrosudur.

Fatih YÜCEL