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The Power of Passion: A Psychoanalytical Study of Hamlet

N'Télam Oulam

Assistant Teacher, Department of English Department, University of Kara, UK

Abstract:

Passion is an intense or overpowering emotion which can either be positive, love and joy or negative, hatred or anger. Whether positive or negative, passion has a strong influence which pushes the passionate person to a heroic success or tragic end. In Hamlet, the negative aspect of passion outweighs the positive one. Though mixed up with some love affairs, passion has rather claimed more lives than it has bestowed. The analysis will focus on this obsessive aspect of passion. Therefore, the article seeks to make a psychoanalytical study of the interconnection between formal and thematic elements to show the danger that, the lack of control of a passion, can cause to the passionate and to other people. It also seeks to explore and understand how negative ambition has driven characters to scenes of betrayal and revenge that have swallowed them all up. It finally proposes some processes for a control of our passions to benefit from more balanced and positive experience in life.

Keywords: Power, passion, psychoanalytical, hamlet

1. Introduction

Every day we take part in various activities; but not all these activities define who we are, or how we choose to live. However, some of these activities become special, if not personally significant and meaningful to us. As a result, they retain our attention so much so that they go beyond being mere day to day activities to become a passion for us. But when we begin to show preference for an activity, satisfaction comes in and by satisfying our own needs, we become motivated to continue doing it in the future. In this case the development of passion for at least one activity could be an essential building block in a positive life and the experience of individual happiness. R. Vallerand et al. (2003, p. 85), define passion as "a strong inclination toward a personally meaningful and highly valued activity that one loves, finds self-defining and to which substantial time and energy is invested." According to these authors' definition, the notion of passion tends to relate to only a strong liking or enthusiasm for a subject or an activity and can therefore fuel motivation, well-being and enthusiastic task engagement.

The Oxford Advanced Learner's Dictionary of Current English define passion as "a very strong feeling of love, hatred, anger, enthusiasm" (A. S. Hornby, 2010, p. 1073). Yet, according to this Oxford definition, it can be understood that, not all passions are ideal. Some passions can arouse negative emotions, lead to inflexible persistence, and prevent individuals from achieving a balanced and successful lifestyle. Therefore, passion can be defined in the context of this article as an intense or overpowering emotion which can either be positive, love and joy or negative, hatred or anger. This shows the dual nature of passion. Hence, a positive passion involves a free and autonomous will for an activity which allows one to live a variety of positive experience. On the contrary, a negative passion implies a negative emotion and a rigid compulsion, that is, one has difficulties to control the urge to do one's activity.

Whether positive or negative, passion has a strong control and influence which push the passionate person to a success or tragic end. In Hamlet, the negative aspect of passion outweighs the positive one. Though mixed up with some love affairs, passion has rather claimed more lives than it has bestowed. Beginning with a negative ambition of Claudius, whose jealousy pushes him to kill his brother, this situation paves the way for his incestuous union with Gertrude, which in turn leads to the sudden rage of Prince Hamlet. The analysis will focus on Claudius' negative ambition and Hamlet's anger which work out against all the characters in the play and push them to a tragic end.

How is passion represented in Hamlet? Given that passion is dualistic, how come that the negative aspect outweighs in this play? These are questions that this article intends to answer through a psychoanalytical study of the interconnection between characters and events to show the danger that, the lack of control of one's passion, can cause to a passionate person and to other people. It also seeks to explore and understand how negative ambition has driven characters to scenes of betrayal and revenge that have swallowed them all up. It finally proposes some processes for a control of one's passion to benefit from more balanced and positive experience in life.

To achieve this goal, I will use the Psychoanalytic Criticism. Known as "The application of the methods of Sigmund Freud's psychoanalysis to interpreting works of literature", the Psychoanalytic Criticism "attempts to explain the hows and whys of human actions." (C. E. Bressler, 1994, p. 179) Considering the literary text as the artist's dream or fantasy, Freud believes that the text can be analysed just like a dream: "Just as if he [Freud] were counseling a patient and trying to uncover the meaning of the disguised wish as it evidences itself in a dream, Freud and we must apply the principles and methodology of psychoanalysis to a text to uncover its real meaning." (Ibid., p. 179) For R. Kuhns (1983, p. 115), "when the

purpose of the inquiry is to give a psychoanalytical interpretation of art, the object itself and its own establishment of reality must be the focus of attention." The understanding of this approach will help us dive into the characters' psyche to get the meaning embedded in their "conscious and the unconscious levels, which reveals in what is said or perceived, the hidden and absent." (A. Ehrenzweig, 2006, p. 86)

The article has three sections. The first section deals with the predicament of Hamlet wherein the difficult, unpleasant, if not, embarrassing situation of Hamlet will be explored. The second section concerns the manifestation of obsessive passion and discusses how uncontrolled passion works out against characters compelling them to do certain things they could have done otherwise if they were left alone. The last section is devoted to the price of negative ambition to show the bad influence of obsessive passion on characters' lives.

2. The Predicament of Hamlet

By predicament here, I mean the difficult, unpleasant and embarrassing situation of Prince Hamlet from which there is no clear or easy way out. After having met the ghost of his father, Hamlet is torn against different situations of dilemma. He has to choose one of two unsatisfactory alternatives. Grief-stricken, Hamlet has to decide between action and inaction, life and death, honour and crime. Each dilemma is presented to Hamlet in binary opposition, but still none of the two is satisfactory. He is so confused that he does not know what to do exactly. As P. Bhatia (2011, p. 91) argues: "... the hero [Hamlet] changes into a brooding, introspective, irresolute man who is unable to bridge the chasm between fantasy and reality, idealism and pragmatism and resolution and action." Shall he live a shameful and coward life and leave his father unavenged or is he going to honour his father and commit a crime? This situation is well illustrated in his powerful soliloquy "To be, or not to be" (W. Shakespeare, 2000, III, i, 6). If he should act, he will kill Claudius and dirt his hands but deciding not to act will dishonour the will of his father's ghost to avenge his death.

The ideas concerning the meaning of existence, religion and spirituality are so interwoven in Hamlet that they create a complexity of Hamlet's views towards life and death. For him, life ceases to have meaning and this leads Hamlet to consider suicide as a way to end his troubles. But with regards to the spiritual aspect of the values of the religious world, the suicide he is longing for, becomes more complex. Hamlet's dilemma arises from his constant fluctuations between deciding to act – kill Claudius and avenge his father's murder, and question the implication and meaning of such impulses. Being fully aware that all Elizabethan revenge tragedies end up in the death of the revenger, Hamlet knows that by taking the responsibility to avenge his father, he will not have a happy ending. Therefore, he struggles between the demands of the Ghost and the dictates of his inner world about his existence.

Unlike other revenge heroes, Hamlet spends much time considering the implications of his actions and the meaning of death. This is revealed in his characterisation in the opening lines of his first soliloquy:

O that this too solid flesh would melt,
Thaw, and resolve itself into a dew!
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world! (I, ii, 129-134)

It is clear that Hamlet yearns for death, wishing that he would simply melt away from the earth. Furthermore, it seems that Hamlet would commit suicide if it were not considered a religious sin. Hamlet has lost a sense of meaning which gives worth to his life, leading him to question the point of existence. The paradox lies in the fact that, despite Hamlet's desire for death, he ultimately concludes that suicide is not worth the risk given that one knows nothing about the afterlife:

But that the dread of something after death
(The undiscovered country, from whose bourn
No traveller returns) puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of? (III, i, 78-82)

Once confronted with Yorick's skull, Hamlet exclaims: "... Alas, poor Yorick! ... how abhorred in my imagination it is! My gorge rises at it. [and questions], '... Where be your gibes now, your gambols, your songs, your flashes of merriment that were wont to set the table on a roar?' (V, i, 174-181) How can a person of unlimited humour like Yorick be reduced to dust? Whence his lamentation showing us the worthlessness of existence.

Hamlet reveals his nihilistic view of life when he concludes, "Alexander died, Alexander was buried, Alexander returneth to dust, the dust is earth, of earth we make loam; ... Imperious Caesar, dead and turned to clay,..." (V, i, 199-203). If the most renowned persons like Alexander and Caesar are turned into dust, then life is really vanity. Hamlet is so concerned with the philosophy of life and death that he is unable to live in the present. This retains his powers to act.

Hamlet also delays in acting because of moral and religious issues, that is, how can he retain the purity of his soul through murder? Hamlet is the epitome of inaction in many ways. While the ghost's demands action, Hamlet's morality and religious values call for inaction. He is asked to kill King Claudius by the Ghost, but his beliefs still offer him a chance to debate his options and work out a plan to verify the Ghost's story first. What he fails to understand is that a true revenger does not consider all these parameters before taking action. As long as he keeps on thinking without acting, his father's death will remain unavenged. Once he is certain of the Claudius' guilt, Hamlet seems ready to act, but once again, opts against doing so. He decides not to murder him because if he kills Claudius during his prayers, he will go to heaven instead of hell: "A villain kills my father and for that, / I, his sole son, do this same villain send / To heaven. (III, iii, 76 -78)

Is Hamlet too young to act? I will say no, because a thirty-year-old man is mature enough to make up his mind and decide upon what to do especially when we consider Hamlet's intelligence. In addition to that, younger than he is, Laertes has acted swiftly to avenge his father. So, there is no reason blaming Hamlet's youth. Is the ghost's demand too sudden and unexpected? Are we going to blame the indecisiveness of his personality? Or is it a response to this specific task of revenge? Whether one or the other of these shortcomings found in Hamlet's personality, it cannot be ignored that his strong sense of morality and religious beliefs have influenced him enough to hold him back. He is worried that taking revenge is an immoral act. As a result, the mistake he has made to murder Polonius for the king, serves only to heighten his caution and unwillingness.

Hamlet's inaction is also related to his confused thoughts. Holding sensitivity to the other in one hand and the obsessive passion of executing his act in the other, makes it difficult to decide. He thinks so much so that, even at the moment of acting he tarries to think again. I do agree with P. Bhatia (2011, p. 95) when he argues: "The tragic flaw of Hamlet which leads to the catastrophe is an excess of thought which paralyses his power of action." His lack of pragmatism extends his brooding which prevents him to act as quick as possible. After the Ghost first speaks to Hamlet, he declares:

Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past,
That youth and observation copied there,
And thy commandment all along shall live
Within the book and volume of my brain,
Unmixed with baser matter-yes, by heaven! (I, v, 98-104)

It is clear from this oath that "Hamlet is a restless soul who sores high in the realm of thought and refuses to come down to the realm of action." (Bhatia, p. 95) Indeed, Hamlet can only understand his duty by ordering it within his sense of self as a student.

Yet, Hamlet is still eaten up by guilt for his fecklessness. When he becomes aware of his delay to act, Hamlet scolds himself thus:

Why, what an ass am I! This is most brave,
That I, the son of a dear murdered,
Prompted to my revenge by heaven and hell,
Must like a whore unpack my heart with words. (II, ii, 566-569)

However, with Hamlet's first attempt to take action, he mistakenly kills Polonius, who is hidden in the curtain in Gertrude's room. It is only very late in the play that Hamlet concludes that he must take proper action. In his final soliloquy "How all occasions do inform against me / And spur my dull revenge!..." (IV, iv, 32-33), Hamlet finally resolves to take action: "O, from this time forth / My thoughts be bloody, or be nothing worth!" (IV, iv, 65-66). Hamlet comes to accept the need for action in order to avenge his father and put an end to his brooding mind.

It can be noted that Hamlet is not born evil, the reason why in spite of the order he receives from his father's ghost, he delays committing a crime. Had it not been for the power of passion on him, he could have refrained from killing. He is too sensitive to kill his own like.

Another predicament Hamlet is confronted with, is honour working in opposition to revenge. Closely related to revenge is the idea of honour. How can he avenge his father's death without losing his personal honour? He can kill Claudius and receive the merit of the Ghost as a good son. Here, Hamlet's problem is how to substitute his personal honour for his father's without being accused of murder. It becomes a dilemma because neither his father nor society will tolerate an ignominious act. To which voice is he going to listen and obey? Yet, Hamlet's duty to avenge his father is tied to his honour as a good son. When speaking to the Ghost, Hamlet declares, "Speak: I am bound to hear", to which the Ghost responds: "So art thou to revenge, when thou shalt hear" (I, v, 7-8). This exchange highlights the relationship between revenge and honour, and this left no chance for Hamlet than accepting the duty of a son to take revenge on behalf of his father.

Hamlet's inaction is contrasted with that of Laertes and Fortinbras, who have also lost their fathers. Both of these men are of quick resolve and action. Laertes immediately wants revenge and welcomes Claudius' urging. He accepts the duel against Prince Hamlet in order to avenge Polonius' death. Similarly, Fortinbras is also eager to avenge his father's death through his multiple marches against the Danish kingdom.

3. The Manifestation of Obsessive Passion

Obsessive passion can be considered as an intense impulse emerging from a partial behavioural integration of the activity that one loves; the outcomes of which do not fully integrate into one's identity and thus conflict with pre-existing values and goals. (Accessed on 08/08/2018). In Hamlet, it is this negative and uncontrolled passion which takes control of various characters' lives, works against them and compels them to suffer from their evil deeds. It manifests itself in forms of betrayals and revenge with its various shapes. As its outcomes conflict with the environmental values, characters like Claudius and Hamlet have invented all the strategies possible to fulfil their obsession. While Claudius proceeds through inhumane and insensitive ways, Hamlet prefers feigning madness with both operating in secrecy.

Passion tends to lead characters to behave impulsively or make decisions which are not very sound in the long run. Passion leads Claudius to kill his brother and marry his brother's wife. With this shameful act, Hamlet feels betrayed by Claudius and Gertrude as well as both have betrayed his late father. Longing for the throne, Claudius' uncontrolled passion pushes him to poison King Hamlet and charges the snake with murder. Claudius' passion turns him insensitive and

compels him to take an immoral route to the throne. On top of this, he has committed incest by marrying Gertrude, who can be considered as his sister because she was married to his brother.

Hamlet's passion causes him to become obsessed with avenging his father's murder, a process whereby his own hands become dirty as well. He has Rosencrantz and Guildenstern killed, and is also responsible for the death of Polonius. His machinations also lead to the deaths of his lover Ophelia, his mother Gertrude, and Ophelia's brother Laertes. Hamlet's passion causes him to lose sight of everything else, and he makes a number of bad decisions such as murdering Polonius in haste because he thought he was Claudius. The task of murder creates a lot more problems to Hamlet than it solves. This issue of revenge drives him to the dilemma of honour and duty. When the Ghost first speaks to Hamlet, he makes it clear that he wants to have his murder avenged, telling Hamlet that it is his filial duty to do so, "If thou didst ever thy dear father love... Revenge his foul and most unnatural murder!" (I, v, 23&25).

To carry out his task, Hamlet set mastery goals for himself. The first of these strategies is to pretend to be mad. After having listened to the Ghost he tells Horatio and Marcellus that he will "put an antic disposition on –" (I, v, 172). Feigned madness is synonymous of appearance and it contrast with true madness – reality. When Gertrude is worrying about Hamlet's grief and mourning, he responds to this by saying: "Seems, madam! Nay it is; I know not 'seems'" (I, ii, 76), highlighting the idea that there is a discrepancy between what things appear to be and what they really are. Pretending to be mad will make Hamlet remain more flexible in order to readapt himself to the new environment which seems to be hostile to him.

Hamlet's biggest reason for pretending to be crazy is that he wants to be able to investigate the accusations made by his father's ghost against Claudius, without raising any suspicion that he knows the truth about his father's death. This has been possible because Hamlet is already grief-stricken by his father's death and disgusted by his mother's hasty remarriage Claudius, the murderer. Further, Hamlet adds anger to his emotions when he learns that Claudius actually murdered his father. Then, to break his heart, he is abandoned by the woman he loves, Ophelia. With Hamlet's grief, disgust, anger and a broken heart, it is not difficult for him to feign insanity, because he is experiencing so many painful emotions.

In short, Hamlet pretends to be crazy to have freedom to examine Claudius's guilt, to find a way to do what the Ghost asked, to make people think he was no threat, to distract attention from his investigation into his father's death, and so he could say whatever he wants without striking a nerve. Despite this, he acts erratically throughout the play such as when he verbally abuses Ophelia during his "Get thee to a nunnery" (III, i, 121) speech. Furthermore, it is clear that Hamlet is suffering from depression or melancholy the very characteristics of obsessive passion. These symptoms indirectly show his hidden anger and foreshadow his aggressiveness.

Hamlet's passion leads him to act a play within another play which, is used as his strategy to "x-ray" (M. Izuchukwu Amaechi, 2005, p. 136) Claudius' guilt. Through this test, Claudius has recognised his guilt which, in turn, enables Hamlet to confirm the message of the Ghost. But the discovery of truth has not spared Hamlet's life, instead, it has widened the gap between him and Claudius who recognises that Hamlet is a big threat to his authority. As a result, he endeavours to kill Hamlet. After having put into practice all these strategies, Hamlet finds a way to avenge his father. The pressure of passion obliged him to kill Claudius, in spite of his strong moral and philosophical objections to the act.

Laertes' passion also causes him to behave dishonor ably. He challenges Hamlet to a duelling exhibition, but he tips his rapier with poison to kill Hamlet once he must be wounded with it. Laertes allows his passion to overrule his reason, which ultimately leads to his own and Hamlet's deaths.

Passion has created a secret world in almost all the characters and drives them to plot against each other. Ultimately, all of their schemes are attempts to uncover what other characters are really thinking and doing since nearly everyone in the play is hiding his or her true feelings and intentions. Passion compels Claudius and Polonius to try to find out the root cause of Hamlet's madness. By so doing, Polonius got killed by Hamlet. Rosencrantz and Guildenstern also appear to be Hamlet's old friends, but this is merely a trick to conceal their secret assignment to spy on the prince. As a result, they are executed instead. Polonius who plays the role of counsellor and a trusting father, is the same who sends his servant, Reynaldo, to spy on his son Laertes in France.

The ghost serves as the "catalyst" causing many changes and transformations without being affected. The use of the ghost is a well-designed strategy that Shakespeare works out to move Hamlet. Being fully aware of how meticulous Hamlet is, the playwright understood that nothing else could convince Hamlet to kill his uncle if it not his father's ghost. And this is proved when Hamlet decides to check the soundness of Claudius' guilt before executing the Ghost's orders. Hamlet is so cautious that, even though he has seen with his own eyes and recognises his father's ghost, he still remains sceptical to obey. He is still doubting because he assumes, it can be an evil spirit as they are used to operating thus. We are not blaming the ghost for having caused bloodshed but we rather appreciate Shakespeare's craft, for it takes such a magician of language like Shakespeare to usher Hamlet to action.

4. The Price of Negative Ambition

Ambition is an objective that somebody is trying to achieve in life. It is a negative one in this context, in that, Claudius plans the death of his own brother to usurp the throne. This obsessive desire for the throne leads him to put an end to the whole dynasty of Hamlet as his tricks and manipulations murdered many people before his own death. When the question is put to know what pushes Claudius to murder his brother?

The first thing which can be referred to, is what Martins called the "prevalence of evil in nature" (Ibid., p. 134). If not so, what can urge somebody to murder his own brother? Claudius commits both fratricide and regicide. Murdering one's brother and king, makes his hands dirty enough to be called a monster. In addition, the hastened relationship between Claudius and Gertrude brings the taint of sexual infidelity and incest in the royal family. Referring to this

Marcellus says: "Something is rotten in the state of Denmark." (I, iv, 90). Indeed, this is a moral decay which is at the very centre of life in the Danish court. Claudius is the embodiment of this abomination that spoils and destroys everything good in the kingdom.

It should be mentioned that; this moral corruption is the root cause of Hamlet's disgust. It also makes him brood everyday and once the truth has been revealed to him by the Ghost, it enrages Hamlet against Claudius. As a result, Claudius shares the negative consequences of his obsessive passion as he contaminates Polonius, Ophelia, Laertes, Rosencrantz and Guildenstern. All these characters seem to lose their moral sense while executing his orders and they all end up with fatal consequences for themselves. Hamlet compares the evil Claudius represents to a "canker in our nature" that must be removed. It will sound normal for any sensitive person in life to seek the elimination of Claudius in order to restore order and moral values.

Another thing that can be referred to, is Claudius' obsessive desire for the throne. Claudius is the heart of moral decay in Hamlet as he has killed the true king and married his wife. Claudius fought tooth and nail to maintain himself on power. He is so monstrous that he manipulates Laertes into murdering Hamlet at the end of the play. Both Hamlet and Laertes paid a price for the harmful influence of Claudius' negative ambition. It can be said that, it is the disease of power which has rotted away the court so much so that many of the protagonists turn to betray one another. This can be seen when Laertes uses the metaphor "contagion" (IV, vii, 150) to describe the poison he will use to kill Hamlet.

The disease has really been contagious as Hamlet is revolted by the world and the people within it: "...tis an unweeded garden / That grows to seed; things rank and gross in nature / Possess it merely." (I, ii, 5-7) While mad, Hamlet rants against the hypocrisy of his mother, uncle, Polonius, and friends Rosencrantz and Guildenstern. His desire to cleanse the illness of the state, however, goes awry, as murder only begets murder until the sad loss of the Hamlet line.

Overwhelmed by his own grief, Hamlet feels like a victim of an indifferent universe ruled by the whims of fortune: "There's a divinity that shapes our ends, / Rough-hew them how we will –" (V, ii, 10). For Hamlet, all human actions seem meaningless in a world governed by the perpetual cycle of successes and failures symbolized by the image of the goddess "Fortune's" turning wheel (II, ii, 237). However, by making reference to "the fall of a sparrow" (V, ii, 205), Hamlet does believe in the existence of a divine order lying behind the occurrence of events in the world. And the impact of this belief is seen when Hamlet finds it necessary to kill Claudius, not in a senseless and brutal retaliation but as complying with the divine justice.

Hamlet has been caught by the evil ambition of his uncle which catapults him and other characters in an atmosphere of sinister around Elsinore Castle. A close analysis of Hamlet shows us the dualism of each character as far as their feelings and motives are concerned. Each of them does present a false identity while hiding the true one. As a result, Hamlet pretends to be mad in order to mask his grief. Similarly, Claudius conceals his guilt behind his murder, Gertrude retains her place on the throne despite her adultery. In addition, Polonius gives way to Hamlet's higher rank while secretly conspiring against him with Claudius. So, does Ophelia who loves Hamlet but rejects him and then helps her father spy on him.

Women have also paid a price for Claudius' corrupt behaviour to undergo the influence of passion. Known as the epitome of immorality and unfaithfulness, both Gertrude and Ophelia become victims of Hamlet's inner crisis. Hamlet totally condemns Gertrude for her marriage to Claudius while Ophelia is blamed for being used as an object of spy by her father. For Hamlet, Gertrude represents a sexual failure which leads to the corruption of Elsinore. Referring to the marriage bed, Hamlet exclaims: "O most wicked speed, to post / With such dexterity to incestuous sheets!" (I, ii, 6-7). He also believes that her marriage to Claudius was purely based on lust, "Frailty, thy name is woman" (I, ii, 146). As the story unfolds, Hamlet many a time threatens his mother to see the truth and forsake his uncle. Hamlet's harsh behaviour toward his mother, shows the real impact of passion on him. It also underscores how women were looked down upon in the early modern period.

Likewise, Ophelia is known as a helpless pawn who suffers from the corrupt game of men. Ignoring Ophelia's instinct for love, friendship and happiness, both Polonius and Laertes, have contributed to the loss of her freedom. She can be referred to as an innocent girl who has been deprived of her personality as she is forced to deny her love for Hamlet and accede to her father's wishes: "I shall obey my lord" (I, iii, 135). And it is this state of affairs which leads to Hamlet's "Get thee to a nunnery" (III, i, 121), showing that he has no empathy for Ophelia's plight. Hamlet also accuses Ophelia, and other women of deception when he utters this: "God hath given you one face and you make yourselves another" (III, i, 142-144). Hamlet blames women to be liars and fails to see that Ophelia and Gertrude as well as himself are trapped within a social hierarchy which dictates to them what they must obey.

I think Gertrude can be blamed but Hamlet cannot blame Ophelia in that he is the one who ushers her to emotional and psychological devastation through his murder of Polonius. She grieves too much at her father's sudden death and becomes mad, wandering and singing alone. This grief-driven madness ends tragically in suicide when she drowns in the river. The moral fabric of society is rotting because of the dishonest and corrupt behaviour of Claudius. Claudius is a usurper who dishonestly forces his way to the throne and, this corrupt state of affairs, is coupled with Gertrude's swift decision to marry her husband's brother. But the carnage at the end of the play, could have been avoided if Hamlet had been wise enough to control his obsessive passion to avenge his father's death. The bloodshed is partly the results of Claudius' obsession for power and also due to the impact of passion on other characters.

5. Conclusion

The analysis has shown that, the internalisation of passion leans heavily on how personal and environmental factors permit a full, or only partial, integration of behaviour. Claudius is rather animated by an obsessive passion as his lust for power conflicts with the presence of King Hamlet on the throne. His decision to kill his brother and Hamlet, the

custodian, shows his negative ambition of putting an end to the Hamlet dynasty. He prefers obsessive passion to a harmonious one because he fails to control his negative emotions. Claudius' murder of his brother is an epitome of the existence of evil in nature which influences and conditions individuals who cannot control it to commit crime.

It has also proved that Hamlet's obsessive passion stems from the hypocrisy of Claudius. As a result, Hamlet develops an uncontrollable and disproportional response by taking justice in his own hands to avenge his father. His experience shows that every single person has to deal with negative emotions which can neither be completely suppressed nor wiped out. Hamlet is a sensitive gentleman but once he allows his lifestyle choices to impact his passion, it falters. Hamlet could have learned to properly manage his emotions to make sure they are not doing damage. Instead, once he becomes aware of the hypocrisy of his uncle, he fails to control his emotions – goes mad and as a result, expresses his anger in a violent retaliation. This reaction has made him more of a 'to be destroyed criminal' than a safe avenger. His mistaken murder of Polonius is a case in point of his being ruled by passion, for this murder begets other murders.

Thought there is no guarantee that people will not feel negative emotions, there is at least a way of controlling them to make sure that one does not do any damage. The other, much more rewarding path and permanent solution is to develop a greater capacity for love, better self-esteem and self-confidence, and keep good relationships with other people. In sum, passion is prevalent in everyone and beside the negative role it has played in Hamlet, there are benefits to developing it. Having a passion can be beneficial and provide a lot of positive experience as long as they remain balanced. So, to nurture one's passion, discipline and goodwill are needed to control and keep it harmonious with other parts of life for a more balanced and purposeful life.

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