

Unraveling Hamlet's Psyche: Inner Demons and the Failure of Integration

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Abstract

This study investigates the psychological underpinnings of Hamlet's tragic fate through a Jungian analysis of his internal conflict. Drawing upon Carl Jung's theories of the psyche, individuation and the shadow, the paper argues that Hamlet's failure to confront and integrate his unconscious elements contributes significantly to his indecisiveness and ultimate downfall. The analysis focuses on the manifestation of Hamlet's shadow, encompassing his repressed aggressive urges, unresolved grief, and Oedipal anxieties, within the text. Drawing upon close textual analysis of key scenes and soliloquies, the paper demonstrates how these unconscious forces disrupt Hamlet's conscious reasoning, fueling his existential anxieties, paralyzing his decision-making, and ultimately propelling him towards a tragic end. In doing so, this study not only offers a novel interpretation of Shakespeare's play through a Jungian lens but also contributes to the broader understanding of personality integration, the consequences of a disintegrated self, and the enduring psychological relevance of Jungian concepts in contemporary literary analysis.

Keywords: Hamlet, individuation, Shadow, Soliloquies, Disintegrated Self, Jungian Analysis

Introduction

Shakespeare's Hamlet stands as a monumental exploration of human psychology, delving into the depths of a tortured soul grappling with internal conflict and external demands. While the drama unfolds under the shadow of revenge, Hamlet's true tragedy lies in his unfulfilled quest for individuation – the Jungian process of integrating conscious and unconscious elements into a unified self. This paper examines the tragic dissonance between Hamlet's intellectual prowess and his paralyzing indecisiveness, arguing that it stems from a profound disintegration of his personality. Drawing upon Jungian archetypes and symbolic interpretations, we delve into the

manifestation of his shadow self, a repository of repressed urges and unresolved anxieties, which disrupts his conscious reasoning and fuels his existential anxieties. Beyond the external conflict driven by his father's ghost and the usurpation of his throne, Hamlet's internal world reveals a battleground where reason clashes with repression. His introspective monologues and erratic behavior expose a mind burdened by the weight of unacknowledged desires and unresolved grief. We witness his struggle to reconcile his idealistic self-image with the darker impulses lurking within, personified by his shadow. This shadow, encompassing his aggressive urges, Oedipal anxieties, and unresolved mourning, manifests in his interactions with other characters and within his own turbulent thoughts.

The inability to confront and integrate his shadow self propels Hamlet towards a tragic fate. The paper demonstrates how his projection of the shadow onto figures like Claudius and Polonius fuels conflict and hinders his path towards self-realization. Furthermore, his repressed grief over his father's death, manifesting in melancholic introspection and delayed action, becomes a debilitating force that paralyzes his decision-making. Through close textual analysis of key scenes and soliloquies, this paper unveils the intricate workings of Hamlet's psyche. The researchers explore how archetypes like the Oedipus complex and the anima influence his relationships and internal struggles. Moreover, the study examines the symbolic significance of recurring motifs like antic disposition and theatrical performance to gain deeper insights into Hamlet's fragmented persona. By applying a Jungian lens to Hamlet's internal conflict, this paper sheds light not only on Shakespeare's timeless tragedy but also on the enduring psychological struggles of self-discovery and integration. In understanding Hamlet's tragic failure to achieve individuation, we gain valuable insights into the complexities of the human psyche and the eternal quest for wholeness. Jung defines individuation that: "Individuation means becoming a 'single, homogenous being, and in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it "also implies becoming one's own self. (Jung, 1981). It is that tendency of personality that remains unacknowledged and the conscious-ego is unwilling to accept it as a part of itself. (Jung, 1981).

This study explores and analyzes Hamlet's role as a son, a lover, a friend, and a scholar (Knight). Hamlet possesses various inconsistencies and dark facets, which are revealed after his journey towards self-discovery. One prominent element within him is the "negation of any passion" (Knight, p. 393). He is a prince with a mission imposed by a Ghost (Bloom, 2008, p. 393). Despite having a heart filled with passions, desires, and unfinished wishes, he continuously neglects them. Hazlitt describes him as a great moralizer, characterized by refined thoughts and sentiments, or a revenger whose main passion is to think and not to act. Hamlet's character is further analyzed as an intellectual inclined towards reason and reflection (Knight). He is also a lover and a madman, already in despair and engaging in early conversations with death (Knight). Hamlet seems incapable of deliberate action. Additionally, he plays the role of a friend who lacks intense feelings for his sweet and sincere friend, Horatio. The reason he prevents Horatio from committing suicide in the last scene of the play is not out of love and genuine care, but to assign

him the task of telling the prince's story of justice to the world. Otherwise, Hamlet would bear a tarnished reputation (Bloom, 2008, p. 429).

Research Methodology

This research embarks on a close textual analysis of William Shakespeare's *Hamlet*, employing a data-driven approach within the framework of Jungian psychology. The primary focus lies in deconstructing and interpreting Hamlet's internal conflict, a tapestry woven from unresolved grief, Oedipal anxieties, and an unintegrated shadow self, ultimately contributing to his tragic downfall. The primary source is the text of *Hamlet*. To enrich our understanding, we weave a tapestry of diverse secondary sources. Scholarly works by Jungian analysts, literary critics, and Shakespearean specialists offer invaluable theoretical frameworks and critical interpretations of *Hamlet* through a Jungian lens, illuminating the play's psychological undercurrents. Finally, books and articles on Jungian psychology, archetypal analysis, and psychoanalytic literary criticism equip us with the theoretical apparatus to interpret Hamlet's internal conflict as a manifestation of individuation, shadow projection, and other central Jungian concepts.

Our analytical framework rests on four key pillars:

1. **Individuation:** The researcher tracks Hamlet's journey towards psychological wholeness, hindered by his struggle to integrate conscious and unconscious elements. His internal dissonance and indecisiveness become manifestations of this impeded individuation, revealing the torment underlying his outward actions.
2. **Shadow:** The concept of the shadow looms large, casting its darkness upon Hamlet's repressed anger, aggression, and Oedipal anxieties. We scrutinize specific scenes and character interactions as magnifying glasses, revealing how these shadow elements are projected onto characters like Claudius and Polonius, distorting his perceptions and fueling his internal turmoil.
3. **Anima/Animus:** The archetypal feminine and masculine energies embodied in the anima and animus will be another lens through which we examine Hamlet's relationships and internal struggles. His interactions with Gertrude and Ophelia will be carefully dissected, shedding light on how the interplay of anima and animus influences his unresolved grief, conflicting desires, and ultimately, his tragic fate.
4. **Archetypes:** Recurring thematic patterns like the Oedipal complex and the quest for revenge will be meticulously identified and examined, peeling back the layers of the play to reveal its deeper psychological dimensions. Analyzing how these archetypes shape Hamlet's choices and perceptions will enrich our understanding of his tragic path and the invisible forces that propel him towards his ultimate downfall.

To dissect the text, we employ a combination of qualitative methods:

1. **Close Reading:** Key scenes, soliloquies, and dialogues are meticulously analyzed, focusing on language, imagery, symbolism, and character interactions that unveil Hamlet's inner turmoil and its connection to Jungian concepts. Techniques like rhetorical analysis, stylistic comparison, and identification of recurring motifs will be utilized to uncover subtle nuances and thematic threads.

2. **Thematic Analysis:** Recurring themes within the play, such as unresolved grief, existential anxieties, and the struggle for self-knowledge, are identified and analyzed to understand their connection to Hamlet's internal conflict and Jungian interpretations.
3. **Comparative Analysis:** Comparing and contrasting Hamlet's behavior and motivations with other characters will explore how he projects aspects of his shadow onto them. This involves scrutinizing scenes where Hamlet interacts with Claudius, Polonius, and Laertes, revealing how he externalizes his internal conflicts and contributes to the plot's tragic trajectory.
4. **Symbolism and Archetypal Analysis:**
Recurring symbols like the ghost, mirrors, and Ophelia's flowers will be deciphered within a Jungian framework to unlock their deeper psychological meaning and connection to Hamlet's unconscious drives and inner struggles. This will involve drawing upon established interpretations of Jungian symbols and archetypes while also considering the specific context of *Hamlet*. Through this multi-faceted approach, this research aims to illuminate the hidden complexities of Hamlet's internal conflict, revealing the shadow and his hard journey towards, or away from, individuation. By integrating textual analysis with Jungian theory, we hope to offer a fresh perspective on Shakespeare's timeless tragedy and unveil the enduring psychological relevance of Hamlet's struggle for self-knowledge and wholeness. This is our odyssey, embarking on a close reading of *Hamlet* while guided by the light of Jungian psychology, ultimately shedding light on the intricate workings of a tormented soul forever etched in literary history.

Analysis and Discussion

Hamlet experiences both internal conflicts, involving his unconscious self/spiritual father and persona, and external conflicts, involving his corporeal father and public persona. Internally, he wrestles with the reasons behind his father's murder and his mother's hasty marriage to Claudius. This dilemma causes him to vacillate between being an avenger and a procrastinator. Externally, he grapples with his indecisiveness and tendency to delay. He is torn between believing whether his uncle is a murderer and desiring to end his mother's relationship with him. The outer conflict is driven by the inner conflict, and Hamlet begins to question what is real and what illusion is. Batchelor (year) asserts that "The central inward conflict and the driving force of the play is Hamlet's procrastination to act on his suspicion of Claudius who is responsible for his father's death" (Shakespeare, 1892, p. 1). The first voice that Hamlet hears from his unconscious is the Ghost of his deceased father, who reveals Claudius as the murderer. Upon hearing this revelation, Hamlet becomes embroiled in a personal dilemma of whether to believe or reject the Ghost. The inner and outer conflicts become entangled as he feels compelled to follow the Ghost's urging for revenge. His response to the Ghost's appearance is instinctive and passionate. A predicament arises when he declares, "That I, with wings as swift/ As meditation or the thoughts of love, / May sweep to my revenge" (Shakespeare, 1892, pp. 29-31). The quote mentioned above raises the question of whether the significance lies in the presence of the Ghost or in Hamlet's divided self.

As previously stated, the Ghost represents Hamlet's inner conflict and the manifestation of his unconscious. At first, Hamlet doubts his own subconscious, but eventually, the "evil Ghost" becomes the "honest Ghost," and Hamlet learns to trust his intuition. However, he ultimately follows his impulsive emotions. Boyce argues that "although Hamlet's delay is psychologically true to life, it primarily serves to highlight the duality of human nature: as an avenger, Hamlet is both against and involved in evil" (pp. 151-152). Revenge is portrayed as an expression of filial love, highlighting Hamlet's inner and outer conflict.

According to Belsey (year), Hamlet faces a dilemma in fulfilling his duty as a son or considering the moral implications of seeking revenge. He states, "I, the son of a dear father murder'd, prompted to my revenge by heaven and hell" (Shakespeare, 1892, pp. 579-580). He starts seeing the Ghost at midnight, a foreboding sign that compels him to avenge his father's murder by killing his uncle. After encountering the Ghost, he exclaims in fear, "Oh my prophetic soul!" (Shakespeare, 1892, p. 40), confirming his apprehensions and filial love. Hamlet's animosity towards Denmark stems from Claudius' malicious act of regicide, fueling his desire to kill his uncle and tempting him to contemplate suicide. His psychological conflict reflects his fear and uncertainty about life and death. As Hamlet ponders,

"To be, or not to be – that is the question
Whether it is nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles" (Shakespeare, 1892, pp. 56-60).

Trapped between opposing forces, he is paralyzed by his inner turmoil. Although he sees death as an escape from life's hardships, he is deterred by the potential consequences. Thus, Hamlet's true feelings about life and death emerge, revealing his conscious reluctance to seek revenge but ultimately succumbing to his internal struggle.

Hamlet is a complex character, a puzzle that requires an understanding of his split personality. Many readers perceive Hamlet as a fictional creation by Shakespeare. They believe he is fully aware of his actions and motives, and that his sole purpose is to kill his uncle, Claudius. If this were true and he was determined in his decision, then Claudius should have died earlier. However, Hamlet's hesitations challenge this simplistic interpretation, prompting us to reconsider. His unusual behavior and enigmatic attitude indicate his recognition of the inner force driving him. This force is his unconscious mind, which explains his delays, melancholy, outbursts, and mysterious nature. As mentioned previously, Hamlet is driven by two forces: his conscious and unconscious minds. In his unconscious state, he interacts with his anima and shadow, while his conscious mind encounters his ego, self, and persona. One of the main reasons for Hamlet's split personality is the conflict between his anima and his intellectual and rational side. Outwardly, Hamlet appears strong, but internally, he is cowardly. He consistently suppresses his feminine side and strives to reinforce his masculinity. He aims to conform to a patriarchal society, seeking dominance and the subjugation of women. Thus, a war ensues within his inner and outer worlds. As stated by Ackroyd: "Wars are the result of the unbalanced development of men whose

aggressiveness has not been tempered by love and passion and a sense of harmony: that is, whose anima has been kept under lock and key" (par. 3).

Due to his suppressed anima, Hamlet harbors a hatred towards women in general; he believes they are unfaithful and develops a general resentment towards them by stating that "frailty thy name is women" (Shakespeare, 1892, p. 146). He devalues all females and seeks to strengthen the male-dominated society. The first woman who enters a man's life is his mother, so Hamlet's first role model for women is his mother. This exemplifies his conflicting thoughts, torn desires, the impact of shattered hopes, and unconscious affection, which compel him to ignore and suppress her, and even indirectly cause her death by consciously depriving him of a kind father. Hamlet does love his mother; therefore, her hasty marriage fuels his resentment towards her. This is why he starts to despise Ophelia as well. As it is said, "In Ophelia, he sees only tainted womanhood – tainted because of his mother's sin" (Daiches, p. 269). Ophelia and Gertrude are both unappreciated women who are seen as frail, and both represent Hamlet's anima. The two women lead miserable lives, and their voices are suppressed by Hamlet, residing in a patriarchal society. Consciously and outwardly, he desires to degrade Ophelia due to his inner disgust towards women, and unconsciously and inwardly, he longs to love her.

In Ophelia's presence, Hamlet says to his mother about the former, "here is the metal more attractive" (Shakespeare, 1892, p. 108), and he wants to place his head on her lap, as he says, "lady, shall I lie in your lap" (pp. 110-111). At times, when he controls his overdeveloped anima and loves her, then his conduct toward her is quite natural and conscious. While saying that "I loved Ophelia. Forty thousand brothers could not, with all their quantity of love, make up my sum" (Shakespeare, 1892, pp. 264-265), he shows the inward affection he has for Ophelia. At this juncture, he listens to his unconscious mind and declares his deep love for her, but, at the opposite end, he uses very bad language and suppresses his femininity within him. When he speaks to her, he says, "Get thee to a nunnery" (Shakespeare, 1892, p. 121), as he suspects her chastity. He uses very offensive remarks when he encounters Ophelia, believing, "I have heard of your paintings, well enough. God hath given you one face and you make yourselves another" (Shakespeare, 1892, pp. 144-145).

Both the nunnery scene and the chamber scene show the battle between his ego/conscious mind and his anima/unconscious mind. In the chamber scene, he uses very harsh words while speaking to his mother. He says he will use harsh words for the acts of his mother's hasty marriage, but will never harm her. It shows his filial love and his attraction toward his mother, known as the Oedipus complex. The same is the situation in the nunnery scene when he unconsciously stabs Ophelia with verbal daggers and unconsciously asks her to go to the nunnery, though consciously he cannot use such words for her but he considers her as unfaithful as his mother. Jung says that there is always a mother complex in a male child. The mother has both good and negative symbols. Negative symbols are evil-some like a witch, the dragon, or any devouring animal while positive is a loving, a guide, and sympathetic one, which Jung documents in his book, *Symbols of Transformation*, about the mother complex, "the loving and terrible mother" (as cited in Jung, 1977, p. 27). In "Hamlet," a mother complex is found to emanate from Hamlet's unconscious,

rendering his personality enigmatic. This conflict is destructive and negative, leading to a Don Juanism effect. According to Jung (1977, pp. 27-32), Don Juanism refers to the unconscious desire of a man to seek his mother in every woman he encounters and to want that woman to resemble his mother.

Hamlet hesitates to kill Claudius and take decisive action due to his attraction and desires for his mother. The marriage of Hamlet's beloved mother to his uncle, who has assumed his father's position on the throne that rightfully belongs to Hamlet himself, shatters his innocent world. Prior to the revelation by the Ghost that "his uncle father has more than incest" (Daiches, p. 16), Hamlet succumbs to a state of mental turmoil. Jacques Lacan explains this state as characterized by unsatisfied desire and an obsession with an impossible desire. Hamlet's dependence on the desires of others, particularly his mother's desires, exacerbates his situation. He desires to kill his uncle but restrains himself. It is believed that Hamlet is dressed in the mourning color of black, but it is doubtful whether his grief is truly for his father or if his jealousy is primarily directed at his mother.

The play's main focus is not mourning for the deceased or revenge against the living. What truly matters is Hamlet's consciousness (Bloom, 1999, p. 14). Another hindrance to Hamlet's process of individuation is his encounter with a mother complex. Hamlet finds himself capable of doing anything except exacting revenge. The reason behind this lies in his unwillingness to actually kill the person who has assumed his place. Hamlet recognizes his own repressed wishes and anima in his uncle, prompting his conscience to prick and his unconscious desire for his mother to emerge. Since his childhood, Hamlet longs to take his father's place. However, when his father dies and his uncle takes his place instead, his desires become repressed and buried within his unconscious, haunting him repeatedly. Hamlet views his uncle and himself as one and the same. Once Gertrude dies, he promptly kills Claudius, the catalyst for his suppressed desires towards his mother. Thus, it is fittingly stated: "In reality, his uncle incorporates the deepest and most buried part of his own personality, so that he cannot kill him without also killing himself... only when he has made the final sacrifice and brought himself to the door of death is he free to fulfill his duty, avenge his father, and slay his other self - his uncle" (Jones, 1876, p. 88).

Hamlet's next predicament that comes in-between his journey from shadow to sunshine is the disequilibrium in the functions of his life. According to Jung's Personality Types, the four functions of life - thinking, feeling, sensation, and intuition - must be in equilibrium with each other. A balanced life is attained when there is equilibrium in one's actions. In Hamlet's life, there is no balance in the above functions. He acts according to his sentiments, sensations, and impulses, ignoring his thinking and intuition. His persona is intellectual, and his soul image is sentimental. It is due to this reason he is unable to exterminate the right one, but he clears his hands on the ones who have nothing to do with his revenge. He disturbs his Self and satisfies his Ego. This is a difficulty that forces him to act through his emotions and fall into guilt and thus "commits a sin of omission" not a sin of commission (Snider, n.d.). He kills a wrong man unconsciously though consciously he wants to kill his uncle. Instead of taking revenge, he begins his action by killing the father of his beloved, the secretary of the state: Polonius. This is a crime

on his part and thereby drives his beloved Ophelia to commit suicide. Once again, his impulse is followed and his intuition and thinking faculty are ignored when he kills his two friends, Rosencrantz and Guildenstern, leading to their horrible deaths. As it is said about him, Hamlet brings the whole situation to a devastatingly good close by killing his unfaithful mother Gertrude (his anima), his uncle-father (his shadow), and finally losing his own life (Haverkamp, 2019).

At this juncture, Hamlet says that he acts according to his impulses that are not suitable for a person who has an intellect and reason. Coleridge states that "a healthy mind maintains a balance between impressions from outward objects and the inward operations of the intellect;" however, his excessive dependence on his contemplative nature makes him a procrastinator and makes him "a creature of mere meditation." He further says that all this makes his personality imbalanced (as cited in Bloom, 2008). He is caught between his soul and unconscious, his thinking and feeling. On the one hand, revenge is damnable and on the other hand, something terrible and corrupted has taken place in Denmark. Hamlet wants the world to judge his soul and expects something good from it, which shows the incredibility in his own soul. Thus, he fights between "good and evil," and virtues, and vices within him (Dalton, 2007). He fights between reason and emotion and his unconscious controls his actions and inactions. He hesitates though he gets many opportunities to kill his uncle, his corporeal father, or his shadow; he vacillates and seizes the occasion to put an end to Claudius' life. He sees the king praying and gets a golden opportunity to kill him but once again he is caught between his conscious and unconscious desires and utters the words:

"Now might I do it pat, now he is praying?
And now I will do it. And so he goes to heaven
And so am I revenged. That would be scanned" (Shakespeare, 1892, pp. 71-75).

Hamlet believes that if he kills Claudius while he is praying, Claudius will go to heaven. This illustrates how Hamlet's conscious mind dominates over his unconscious hero within, demonstrating his lack of will and determination. It also signifies Claudius' sinfulness and desire for forgiveness, though it is too late. In the above passage, Claudius is portrayed as the dark side of Hamlet and his incomplete journey toward individuation. Meister (as cited in Haverkamp, p. 32) states, "The play is built upon Hamlet's hesitating to fulfill the task of revenge that is laid upon him. Whatever the reasons or motives for this delay may be, they are not admitted in the text; even the most elaborate interpretation attempts have been unable to say what they actually are." Hamlet's conscience troubles him while Claudius's does not. Therefore, Hamlet believes that he should kill Claudius not while he is performing a good deed, but rather when he is engaged in evil acts, as he further says:

"When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed
At gaming, swearing, or about some act
That has no relish of salvation in't." (Shakespeare, 1892, pp. 89-92).

Hamlet strives to achieve individuation, "the becoming of Self" (Jung, CW, p. 41), the process by which a person becomes an individual and separates themselves from their parents,

ego, shadow, and persona. However, he fails because he first encounters his shadow and fails to recognize it. He does not accept the darker side of his personality in order to maintain balance between his Shadow and Self. Consequently, this darker side constantly hinders his progress in achieving individuation. He emphasizes rationality while disregarding his emotions and destructive anima. Challenges arise in his life that require heroic efforts to overcome through individuation, yet Hamlet remains consciously unaware of them. His melancholy and madness play a crucial role in revealing the unconscious darker side of his personality. He himself criticizes his flaws and underdeveloped aspects of his psyche when he says:

I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, and ambitious, with more offenses at my back than I have thoughts to put them in, imagination to give them shape, or time to act them in. What such fellows as I do, crawling between earth and heaven? (Shakespeare, 1892, pp. 122-129).

In this way, Hamlet's "antic disposition" (Shakespeare, 1892, p. 180) takes one to the inner world (shadow) of Hamlet which is encountered with the outer conflict (ego). Polonius, Secretary of the State and father of Ophelia, states about his madness that it is because of "the very ecstasy of love" (Shakespeare, 1892, p. 102) and his friends find 'a crafty madness' (Shakespeare, 1892, p. 8) in him. This madness is because of his split-personality, his repressed side of his self. He is actually not mad, but passes through a bipolar/psychic disorder. In this condition people go back and forth with their feelings and cannot control their emotions. Due to these reasons, Hamlet becomes so obsessed with the idea of vengeance, that he losses himself along the way. As he is a paradigm of grief and his incessant fight between his conscious and unconscious affects his heart and makes him melancholic. His uncle understands that his actions do not indicate madness but melancholy and his true personality as he states:

"What he spake, though it lack'd from a little.

Was not like madness. There is something in his soul.

O'er which his melancholy sits on brood" (Shakespeare, 1892, pp.165-167)

Hamlet's consciousness provokes him to question the righteousness and justice of the world. After his arrival to Denmark at his father's death, the State converts into "an un-weeded garden" (Shakespeare, 1892, p. 135), where unpleasant things and dishonesty grow in profusion. He utters the words: "Denmark's a prison" (Shakespeare, 1892, p. 243), when he discusses this with his friends, they do not believe in this statement. He tells them, "There is nothing either good or bad but thinking makes it so. To me it is a prison" (Shakespeare, 1892, pp. 249-251). Denmark is not actually a prison for him; the actual prison is inside him that is created for him by his Shadow (Claudius) and his Ego (his spiritual father).

Hamlet's shadow (Claudius) is also attracted to Gertrude, and thus suppresses Hamlet's desires in the direction of her. Hamlet is compelled as he cannot follow the instructions of the Ghost (his conscious self), because along with the instructions to kill Claudius, the Ghost also instructs him not to be harsh with his mother. So Hamlet's desires are repressed by both the fathers in order to establish a patriarchal society where the desires of the children are repressed and the dark sides within them grow. Therefore, "the whole revenge tragedy is directed on the

conscious level, though unconsciously the demand for revenge comes as much from the good angel (the spiritual father) as from the bad angel in the form of Claudius" (Tung, 2007, p. 18.) Both of them seek out to control and influence patriarchal order in the form of controlling Hamlet's desires and emotions.

In Hamlet, no stability "between the real world and the imaginary world" (Coleridge, p. 163, 1811) is seen, as both his worlds are controlled by his intellect. In Ophelia's presence, Hamlet says to his mother about the former, "here is the metal more attractive" (Shakespeare, 1892, p. 108), and he wants to place his head on her lap, as he says, "lady, shall I lie in your lap" (Shakespeare, 1892, pp. 110-111). At times, when he controls his overdeveloped anima and loves her, then his conduct toward her is quite natural and conscious. While saying that "I loved Ophelia. Forty thousand brothers could not, with all their quantity of love, make up my sum" (Shakespeare, 1892, pp. 264-265), he shows the inward affection he has for Ophelia. At this juncture, he listens to his unconscious mind and declares his deep love for her, but, at the opposite end, he uses very bad language and suppresses his femininity within him. When he speaks to her, he says, "Get thee to a nunnery" (Shakespeare, 1892, p. 121), as he suspects her chastity. He uses very offensive remarks when he encounters Ophelia, believing, "I have heard of your paintings, well enough. God hath given you one face and you make yourselves another" (Shakespeare, 1892, pp. 144-145).

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Another hindrance to Hamlet's process of individuation is his encounter with a mother complex. Hamlet finds himself capable of doing anything except exacting revenge. The reason behind this lies in his unwillingness to actually kill the person who has assumed his place. Hamlet recognizes his own repressed wishes and anima in his uncle, prompting his conscience to prick and his unconscious desire for his mother to emerge. Since his childhood, Hamlet longs to take his father's place. However, when his father dies and his uncle takes his place instead, his desires become repressed and buried within his unconscious, haunting him repeatedly. Hamlet views his uncle and himself as one and the same. Once Gertrude dies, he promptly kills Claudius, the catalyst for his suppressed desires towards his mother. Thus, it is fittingly stated: "In reality, his uncle incorporates the deepest and most buried part of his own personality, so that he cannot kill him without also killing himself... only when he has made the final sacrifice and brought himself to the door of death is he free to fulfill his duty, avenge his father, and slay his other self - his uncle" (Jones, 1976, p. 88).

Hamlet's next predicament that comes in-between his journey from shadow to sunshine is the disequilibrium in the functions of his life. According to Jung's Personality Types, (1977) the four functions of life - thinking, feeling, sensation, and intuition - must be in equilibrium with each other. A balanced life is attained when there is equilibrium in one's actions. In Hamlet's life, there is no balance in the above functions. He acts according to his sentiments, sensations, and impulses, ignoring his thinking and intuition. His persona is intellectual, and his soul image is sentimental. It is due to this reason he is unable to exterminate the right one, but he clears his hands on the ones who have nothing to do with his revenge. He disturbs his Self and satisfies his Ego.

This individuation contributes to his tragic downfall. His personality is covered "with the persona, the mask of the actor. But the mirror lies behind the mask and shows the true face" (Jung, 1981, p. 31). When he hides his true face from his friends, his mother, his love and his shadow (Claudius), then he starts despotic behavior, the result of which is nothing but a disastrous death and a conflict in mind. Jung takes "Gertrude as a spear caused not only a deep war but also a great woe: she represents not only the archetype of the 'unfaithful wife', but also that of the 'fatal woman,'" who causes many deaths along with her own self (Jung, 1981, p. 20).

Hamlet considers himself an intellectual, who can do everything, but this is a wrong perception, which he has developed about himself. Bloom says "Hamlet needs to be everything in him yet knows the sense in which he is nothing in himself" (Bloom, 2008, p. 271). Bloom (1999) further says that Hamlet remains the western hero of consciousness. He is surrounded by "suspicious Claudius", the innocent Ophelia, "the lost Queen", and "the worldly- busy Polonius" (Daiches, p. 269). He continuously represses his anima, causes Ophelia and his mother's death,

does not acknowledge his shadow, and breaks the process of individuation. Although, he is conscious of his evils, he remains unconscious of the soul-image and does not integrate with it.

Conclusion and Recommendations

In today's tradition, wealth, gold and woman are the causes of war for men. Men always fight for these three objects and bring atrocities and violence not only in the world but also in his own life. Gertrude's presence ignites not only an external power struggle with Claudius but also a profound internal war within Hamlet's psyche. She becomes an embodiment of his anima, the archetypal feminine principle within Jungian theory. This anima represents both passionate desire and destructive potential, resonating with Hamlet's internalized conflict between attraction and revulsion towards his mother. This conflict manifests in his indecisiveness, emotionally charged outbursts, and, ultimately, self-destructive impulses.

The contrast between Hamlet's outwardly rational persona and the seething anger and violence hidden within reflects Jung's concept of the shadow, the repository of rejected aspects of the personality. Hamlet's self-image as an intellectual masks, a repressed shadow brimming with aggression, evidenced in his scathing wit and impulsive actions. His inability to acknowledge and integrate this shadow aspect fuels his internal conflict and hinders his individuation – the Jungian process of integrating conscious and unconscious elements into a whole personality.

Hamlet's journey toward integration is a spiritual thirst for incomplete individuation because he ignores the dark sides of his personality and it becomes too late when he comes to term with this ugly and repressed inner-self. This conflict causes his death leading to several other deaths, and thus he becomes the ambassador of deaths. His inner conflict extends as he does not try to control it. His persuasive enemy is the hidden devil and evil within him. His mental and emotional statuses are at logger heads with each other. He remains a hero who does not hesitate to project his shadow onto others; and not able to integrate his shadow and ego-conscious. Thus he does not complete his symbolic journey from shadow to self-actualization and integration.

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