

**HAMLET'S MAJOR DEPRESSION IN SHAKESPEARE'S *HAMLET*,
*PRINCE OF DENMARK***

THESIS

**Presented in partial fulfillment of the requirements
for the completion of Strata 1 Program
of English Department Specialized in Literature**



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I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis, opinion or findings of others included in this thesis are quoted with respect to etical standard.

Semarang, 2 August 2012

V.Ignasia Janet Pratiwi Assaji

MOTTO

“While most are dreaming of success,
winners wake-up,
work hard to achieve the success”

- Janet -

DEDICATION

I dedicate this thesis to :

- My Beloved Parents
- My Beloved brother and sister
- My Best Friend also partner in crime, R.Ulfa Dzkriya
- Everyone who support me

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ABSTRACT

This thesis entitled “Hamlet’s Major Depression in Shakespeare’s Hamlet, *Prince of Denmark*”, has an objective to analyze the depression experienced by the Hamlet as the protagonist.

There are two methods applied in this thesis which are library research method and approach. Library research method is used to gain references dealing with the object of analysis. While approaches used here are structural approach and psychological approach. Structural approach was used to analyze the structural elements of the play, like character and conflict. Psychological approach was used to analyze the major depression of Hamlet’s which is caused by the marriage of his mother, not so long after his father’s death and his revenge to his uncle as the murderer of his father.

The result of the analysis shows that the protagonist in this play is Hamlet. Hamlet is described as a melancholy, thoughtful person, tricky, rude, cool hearted, but also rational. He belongs to round and dynamic person. As the protagonist, Hamlet experiences two kinds of conflict, they are internal (person against himself) and external conflict (person against person, person against his environment). Hamlet experiences an internal conflict in the situation to believe his father’s spirit or not. Hamlet also experiences external conflict against some people he knows, like Queen Getrude, his mother, King Claudius, his father’s brother who got the throne as a king, Ophelia, Laertes, Ophelia’s brother, even an external conflict between himself and women surrounding him.

Finally, Hamlet’s major depression caused by his revenge disappears. Hamlet turns from a depressed person into a rational person again. At the end of the play, Hamlet dies as a rational person, together with Claudius, Getrude, and Laertes.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literary work is a literary study which connected with the human being life, like behavior, feelings, social condition and tradition among them. It also has close relationship with the society's life and psychology, where it gives a very large impact for people. It posses as eternal characteristic because it contains the authentic truth that always exists when the men/human still beings exist. Besides, it gives consciousness to society about this life truth, where we can get knowledge and understanding deeply about human, world and life.

Literary genre is divided into three; they are drama, fiction, and poetry. Literature is differentiated into two, they are non imaginative literature and imaginative literature. Non imaginative comprises essay, memoir, critique, biography, historical note and daily note, while imaginative literature consists of prose and poetry. Prose is divided into two; they are narration prose and drama. Narrative prose and fiction consist of novel, novelette, and short story. Poetry is classified into epic, dramatic, and lyric. Drama consists of prose drama and poetry drama. Prose drama covers tragedy, comedy, and melodrama (Christopher, 1996:5). A drama is a work of literature or a composition which delineates life and human activity by means of presenting various actions of- and dialogues between- groups of character.

Shakespeare's *Hamlet*, written around 1600, is one of the most problematic texts in all of literature. Hamlet is arguably the greatest dramatic character ever created. This drama tells about Hamlet, Prince of Denmark. After

the death of his father, King Hamlet, his uncle got the throne as the king of Denmark and married his mother, Queen Getrude. Then, one day, on a dark winter night, a ghost walks the ramparts of Elsinore Castle in Denmark. It is the ghost of the dead King Hamlet. The ghost orders Hamlet to seek revenge on the man who usurped his throne and married his wife. The ghost disappears with the dawn. After the meeting with the ghost, Hamlet's sadness caused by the death of his father and the marriage of his mother and King Claudius - the dead king's brother - turn into madness. Prince Hamlet devotes himself to avenging his father's death, but, because he is contemplative and thoughtful by nature, he delays, entering into a deep melancholy and even apparent madness. In the way to find out about the death of his father, Prince Hamlet got depressed. He is becoming a high temper person, talking by himself frequently, haunted by fear, even he can kill somebody without guilty. It also can be seen that Hamlet's behaviour throughout most of the play is extremely erratic and violent.

According to the explanation above, the writer decides to discuss the process of the depression of Hamlet as the protagonist while seeking the truth about the death of his father and attempt revenge to his uncle, King Claudius. Finally, the writer chooses "Hamlet's Major Depression in Shakespeare's *Hamlet, Prince of Denmark*." as the title of the thesis.

1.2 Statements of the Problem

According to the background of the study, the statement of the problem as following are :

1. What is the general description of Hamlet as the protagonist in Shakespeare's *Hamlet, Prince of Denmark* ?
2. What are conflicts experienced by Hamlet in Shakespeare's *Hamlet, Prince of Denmark* ?
3. How is Hamlet's major depression in Shakespeare's *Hamlet, Prince of Denmark* ?

1.3 Scope of the Study

The writer will focus to analyze on the general description of Hamlet as the main character and conflict experienced by Hamlet. The writer will also focus on study psychological approach especially depression.

1.4 Objective of the Study

1. To described the general description of Hamlet in Shakespeare's *Hamlet, Prince of Denmark*.
2. To described conflicts experienced by Hamlet in Shakespeare's *Hamlet, Prince of Denmark*.
3. To described Hamlet's depression in Shakespeare's *Hamlet, Prince of Denmark*.

1.5 Significance of the Study

1. For the writer

The writer wants to find out how Hamlet's Depression, as his psychological condition and his desire to attempt a revenge.

2. For the reader

To give more knowledge about the structural elements in literature like character and conflict, beside to improve the reader's knowledge in depression, desire, and motive as the psychological aspects.

3. For the university

To give a contribution for the library of Dian Nuswantoro University as the additional references, especially in Literary Department.

1.6 Method of the Study

1.6.1 Research Design

The writer will use qualitative descriptive method to analyze this data. Qualitative research has its roots in social science and is more concerned with understanding why people behave as they do: their knowledge, attitudes, beliefs, fears, etc.

1.6.2 Source of Data

In this thesis, the writer uses William Shakespeare's *Hamlet, Prince of Denmark* as the object of the analysis and source of data. The writer also uses some theories from books, which are relevant and related to the problem which is discussed. Also, the writer find out some datas from the internet to support the analysis.

1.6.3 Unit of Analysis

The writer focuses on discussing about protagonist and conflict, which are both internal conflict and external conflict. Beside that the writer also focuses on the analysis of the major depression which is experienced by the protagonist.

1.6.4 Technique of Data Collection

On getting the data, the writer needs many materials to strengthen her research. Because of that the writer will take the data from the library which is library research. Library research is a method of collecting data by reading books and other references, which are related to the topic. This method was used complete the data needed for this research. According to Nazir (1999: 111):

Library research is an activity to find and analyze reference. The writer searches and collects all the necessary and important references, information and ideas from significant sources related to the subject matter to support the ideas in writing the thesis.

In collecting the data, the writer was doing two steps. First step, the writer reading the drama text. On it the writer got the interesting topic that want to discuss and will analyzed.

The second step the writer collects the data which related to the topic from this play. On this matter, the writer applied reading book and read articles from internet, which are related to the topic, find some quotations which are also related to the topic, makes some notes which can help the writer when analyze the topic, discuss the topic with friends, and then analyzing the topic.

1.6.5 Technique of Data Analysis

1. Structural Approach

According to Semi, structural approach is the basic assumption that literary work as a creative work has full autonomy, which has to be seen as a

figure, which part from the outside of intrinsic element. According to Jabrohim (2003: 60) “structural approach is an approach in literary research which focuses in literary autonomy in a work of fiction”.

The writer uses the structural approach to analyze the structural elements like protagonist and internal and external conflict experienced by Hamlet.

Protagonist is the main topic of the analysis. The characteristic of the protagonist has a close relation with the topic that the writer wants to analyze which is about “depression”. Conflicts, both internal conflicts and also external conflict, is the element which also important to support the analysis of the main topic of the thesis.

2. Psychological Approach

Psychological approach is an attempt to study someone’s personality, not only on how they build their personality but also how the personality develops (Hurlock, 1980: 2).

In this thesis, psychological approach is used to analyze Hamlet’s depression. The writer wants to describe the process of Hamlet’s depression and the reason and also the purpose of why the depression happen. Talking about “depression”, it has a close relation with psychological approach, that’s why, by the explanation about depression , the writer want to describe the analysis of this topic.

On making the research, the writer was doing some steps. Analysis steps in structural and psychological approach, such as :

1. Identify the basic definitions of structural elements which build the literary work. In this thesis, the structural element which identified are protagonist and conflict.
2. Analyze character and characterization. That must be has a correlation with conflict.
3. Analyze the intrinsic elements such as character and conflict dealing with Hamlet's action, attitude, and behaviour in the play.
4. Analyzes psychological aspects experienced by Hamlet, especially his depression which is caused by the conflict he got.
5. Research report

1.7 Thesis Organization

This thesis consists of five chapters as the following:

Chapter I is Introduction. This chapter consists of the background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, methods of the study and thesis organizations.

Chapter II is Author's Biography and Synopsis of the Story. This chapter tell about biography and works of William Shakespeare and synopsis of the story of *Hamlet, Prince of Denmark*.

Chapter III is Review of Related Literature. This chapter presents the intrinsic element which is protagonist and conflict ; both internal and external and also extrinsic element which is about psychology, especially in depression.

Chapter IV is Discussion. This chapter is about discussion of intrinsic element which is character and conflict ; both internal and external and also extrinsic element which is about psychology, especially in depression *Hamlet, Prince of Denmark* by William Shakespeare.

Chapter V is Conclusion

CHAPTER II

AUTHOR AND SYNOPSIS OF THE STORY

2.1 Author and His Works

William Shakespeare (baptised 26 April 1564; died 23 April 1616) was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His surviving works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and several other poems, including the tragedy of the Prince of Denmark, *Hamlet*. His plays have been translated into every major living language and are performed more often than those of any other playwright.

Shakespeare was born and raised in Stratford-upon-Avon. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Between 1585 and 1592, he began a successful career in London as an actor, writer, and part owner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. He appears to have retired to Stratford around 1613, where he died three years later. Few records of Shakespeare's private life survive, and there has been considerable speculation about such matters as his physical appearance, sexuality, religious beliefs, and whether the works attributed to him were written by others.

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the 16th century. He then wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, and *Macbeth*, considered some of the finest works in the English language. In his last phase, he

wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Many of his plays were published in editions of varying quality and accuracy during his lifetime. In 1623, two of his former theatrical colleagues published the First Folio, a collected edition of his dramatic works that included all but two of the plays now recognized as Shakespeare's.

Shakespeare died on 23 April 1616^[55] and was survived by his wife and two daughters. Susanna had married a physician, John Hall, in 1607, and Judith had married Thomas Quiney, a vintner, two months before Shakespeare's death.

William Shakespeare's Works :

Poetry

It is generally agreed that most of the Shakespearean Sonnets were written in the 1590s, some printed at this time as well. Others were written or revised right before being printed. 154 sonnets and "A Lover's Complaint" were published by Thomas Thorpe as Shakespeare Sonnets in 1609.

Tragedies

Some of tragedies which are made by William Shakespeare are based on English or Roman history. The famous Shakespearean's tragedies, such as, Titus

Andronicus which is first performed in 1594 , Romeo and Juliet, Hamlet, Othello, Antony and Cleopatra (1623), and Macbeth.

Histories

Shakespeare's series of historical dramas, based on the English Kings from John to Henry VIII were a tremendous undertaking to dramatise the lives and rule of kings and the changing political events of his time. No other playwright had attempted such an ambitious body of work. Some were printed on their own or in the *First Folio* (1623).

Comedies

William Shakespeare also creates some of comedies. A Shakespearean comedy is one that has a happy ending, usually involving marriages between the unmarried characters, and a tone and style that is more light-hearted than Shakespeare's other plays. By the end of Shakespeare's life, he had written seventeen comedies. *A Midsummer Summer Night's Dream*, *Measure for Measure* and *All's Well That Ends Well* are some of the famous comedies made by William Shakespeare.

2.2 Synopsis of the Story

After the death of his father, King Hamlet, young Hamlet's uncle, Claudius got the throne as the king of Denmark and married with his mother, Queen Getrude. Then, one day, on a dark winter night, a ghost walks the ramparts of Elsinore Castle in Denmark. It is the ghost of the dead King Hamlet. The ghost ordering Hamlet to seek revenge on the man who usurped his throne and married his wife, the ghost disappears with the dawn. After the meeting with the ghost, Hamlet's sadness because of the death of his father and the marriage of his mother and King Claudius, the dead king's brother, turn into madness. Prince Hamlet devotes himself to avenging his father's death, but, because he is contemplative

and thoughtful by nature, he delays, entering into a deep melancholy and even apparent madness.

Hamlet seems to act like a madman, prompting King Claudius, his wife Gertrude, and his advisor Polonius to send Rosencrantz and Guildenstern to spy on Hamlet and figure out why he is acting mad. Hamlet even treats Polonius' daughter Ophelia rudely, prompting Polonius to believe Hamlet is madly in love with her, though Claudius expects otherwise. Polonius, a man who talks too long-windedly, had allowed his son Laertes to go to France (then sent Reynaldo to spy on Laertes) and had ordered Ophelia not to associate with Hamlet. Claudius, fearing Hamlet may try to kill him, sends Hamlet to England.

Before leaving, however, Hamlet convinces an acting company to reenact King Hamlet's death before Claudius, in the hopes of causing Claudius to break down and admit to murdering King Hamlet. Though Claudius is enraged, he does not admit to murder. Hamlet's mother tries to reason with Hamlet after the play, while Polonius spied on them from behind a curtain. Hamlet hears Polonius, and kills him through the curtain, thinking the person is Claudius. When finding out the truth, Hamlet regrets the death, yet Claudius still sends him to England, accompanied by Rosencrantz and Guildenstern with orders from Claudius that the English kill Hamlet as soon as he arrives.

After Hamlet leaves, Laertes returns from France, enraged over Polonius' death. Ophelia reacts to her father's death with utter madness and eventually falls in a stream and drowns, further angering Laertes. En route to England, Hamlet finds the orders and changes them to order Rosencrantz and Guildenstern killed,

as does occur, though Hamlet is kidnapped by pirates one day later. The pirates return Hamlet to Claudius (for a ransom), and Claudius tries one last attempt to eliminate Hamlet: he arranges a sword duel between Laertes and Hamlet. The trick, however, is that the tip of Laertes' sword is poisoned. As a backup precaution, Claudius poisons the victory cup in case Hamlet wins. During the fight, the poisoned drink is offered to Hamlet, he declines, and instead his mother, Gertrude, drinks it (to the objection of Claudius). Laertes, losing to Hamlet, illegally scratches him with the poisoned sword to ensure Hamlet's death. Hamlet (unknowingly), then switches swords with Laertes, and cuts and poisons him. The queen dies, screaming that she has been poisoned and Laertes, dying, admits of Claudius' treachery. Weakening, Hamlet fatally stabs Claudius, Laertes dies, and Hamlet begins his death speech. Though Horatio wants to commit suicide out of sorrow, Hamlet entreats him to tell the story of King Hamlet's death and Rosencrantz and Guildenstern's deaths to all. Fortinbras, the prince of Norway, arrives from conquest of England, and Hamlet's last dying wish is that Fortinbras become the new King of Denmark, as happens.

CHAPTER III

REVIEW OF RELATED LITERATURE

3.1 Character

Characters, to begin with, are fictitious creations and thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization (Reaske, 1964:40).

Character is the most important element in the literary work, because character controls the story. There will be no story without character. Sometimes a literary work described real life, but sometimes, some literary works are just the author's creation or fictional works. Usually the characters in fiction are not real people. There are only illusions that are created by the authors (Taylor,1981:62).

Sumardjo (1986:63) stated that, the character becomes conspicuous and dominant which is caused by psychology development, especially psychoanalysis that offered a new area on deepens of life human soul.

Meanwhile, Sumardjo (1986:64) also say there are many ways to identify the character on the story:

- a) By the action, especially when the person has attitude on serious situation
- b) By the utterance. We can know people's character from what their utterance.
- c) By the description of physic of person. That matter seemed on the way of dressed, the body, etc
- d) By thinking. This matter described on what would think of people in developing their characterization.
- e) By direct application. On this matter the author explained the characterization of the person directly.

3.1.1 Protagonist

The protagonist is considered as the central character in a fiction. This character has the important role in developing the story. Morner and Rausch (1998: 176) state:

“Protagonist is the principal and central character of a novel, short story, play or the other literary work”.

Protagonist is a major character in the story. It plays from the beginning until the end of the story. Spears (1999) stated that protagonist is the main character who encounters a conflict, a tension between himself or herself and something else. Protagonist is well-known as hero or heroine because he or she is the one whose readers follow with interest whether he or she be good or bad, sympathetic or unsympathetic (Perrine, 1988:42).

Round character is a character with more complex and differentiated features. Dynamic character is a character that undergoes an inner change in their personality and attitude.

3.1.2 Antagonist

Antagonist is a character or force that opposes the protagonist. According to Spears (1999), antagonist is a character that has tension or conflict with the main character. It can be in the shape of human or thing (Perrine, 1988:42).

The antagonist could be death, the devil, an illness, or any challenge that prevents the main character from living “happily ever after.” In fact, the antagonist could be a character of virtue in a literary work where the protagonist represents evil.

3.2 Conflict

The problem which happened to the character in the story will lead to the conflict. The conflict will be the part that makes the reader interested.

In literature, conflict is the struggle of opposing external or internal forces. Conflict is at the heart of every story. In fact, we don't have a story – at least not one most of us would want to hear or read. The impediments and complications of conflict keep us reading. The more important, challenging, believable, and coherent the conflict is, the more we are engaged by the story and want to follow it to its conclusion (Madden, 2002: 90).

Madden also states that the kinds of the conflict are internal and external conflicts. Internal conflict is a struggle of opposing forces within a character. The best stories contain elements of both types of conflict, but the emphasis is usually on internal conflict. Internal conflict has much to do with the make up of the characters in the story. Consider the personality of each character. What provokes an internal conflict in one person may go unnoticed by another. Meanwhile, External conflict is a struggle between the character and the element of nature that are beyond his/her control. External conflict involves a struggle, mental or physical, between two characters in the story.

The conflict or conflicts in literary work are usually reflected or accompanied by the external and internal action. In addition to conflict inside the mind, literary works may focus on conflicts between individuals, between an individual and a social force, and between an individual and natural forces. It's

important to note that conflicts do not necessarily belong in just one category (Stanford, 2006:30).

Conflict in the zone of relations between person and environment feeds back into the mind to affect the regulatory control of internal conflict and the choice of defense against internal conflict (Ackerman, 1958: 73)

According to Perrine, conflict is a clash of actions, idea, desires or will (Perrine, 1988:42). It is divided into Internal conflict and External conflict.

3.2.1 Internal Conflict

Internal conflict is a struggle of opposing forces within a character. The best stories contain elements of both types of conflict, but the emphasis is usually on internal conflict. Internal conflict has much to do with the make up of the characters in the story. Consider the personality of each character. What provokes an internal conflict in one person may go unnoticed by another.

3.2.2 External Conflict

External conflict is a struggle between a character and an outside force. External conflict can be divided into :

1. Person against person

Characters may be pitted against some other person or group of person.

2. Person against his environment

They may be a conflict with someone external-physical nature, society, or fate.

3.3 Psychology

The word Psychology is made of two ancient Greek words – *psyche* meaning soul and *logos* meaning word. Thus, Psychology pertains to the study of mind, thought, and behaviour. Its immediate goal is to understand behavior and mental processes by researching and establishing both general principles and specific cases. (www.psychologyupdates.com/definition-of-psychology.html)

3.3.1 Psychology in Literature

Psychology on Literature is an interdisciplinary between Psychology and Literature (Endaswara, 2008 : 16). Actually, learning about psychology on literature is same with learning a human from the inside.

According to Professor Dr. Travis Langley, in his journal with the title “*Psychological Study of Literature*” which is published in <http://www.mypsych.info/syllabi/Lit.htm>, said that Psychology in Literature is exploring about structure, function, and psychological value. Topic of discussion include symbolism, the purpose of storytelling, application of psychological theories and concepts, different literary genres, accuracy in the depiction of psychological variables and mental health professionals, how writing and reading reflect cognitive processes, and the therapeutic value of literature. Character analyses involve examination of personality, mental illness, developmental issues, conflicts, and motivation.

Psychology is significant in works of literature. The psychological study of literature can help the literary learner to explore the literature structure and the function which are have a relation with the psychological value, such as a symbolism, the purpose of storytelling, application of psychological theories and

the concept, which are related to different literary genres, accuracy in the depiction of psychological variable and mental health professional. In *Hamlet, Prince of Denmark*, the main character experiencing a depression. The psychological literature will help to analyze the personality, the mental illness, and the conflicts which are experienced by Hamlet as the main character.

Fathali M. Moghaddam, in his journal *From 'Psychology in Literature' to 'Psychology is Literature', An Exploration of Boundaries and Relationship*, published by Georgetown University, stated that psychology and literature selectively examine particular parts of the whole of human experience. Specifically, the goal of both psychology and literature is to get the better understanding of overt behavior and the mental life of individuals, and how these are related.

3.3.2 Depression

Depression is a state of low mood and aversion to activity that can affect a person's thoughts, behavior, feelings and physical well-being. It may include feelings of sadness, anxiety, emptiness, hopelessness, worthlessness, guilt, irritability, or restlessness.

Depression is one of the oldest recognized disorders and one of the most prevalent. Depression can range in severity from mild mood disruptions to wholly debilitating psychotic episodes. It is closely linked to suicide and, if in adequately treated, can increase the risk for mortality associated with other physical condition (Craighead, 1994: 89). Beside of that, as a syndrome, depression is marked by distress in five areas:

- 1) Distressed affect, usually experienced as sadness;
- 2) Cognition, including negative beliefs about the self and pessimism regarding the future;
- 3) Behavior, with marked passivity and a reduction in the number of ideation;
- 4) Motivation, including a persuasive loss of interest and suicidal ideation;
- 5) And vegetative disturbances, such as loss of appetite, insomnia, and loss of interest in sex (Craighead, 1994: 90).

According to Rachman (1980: 70), some writers have argued that depression activates dormant obsession, while others contend that depression develops when the person's obsession defenses fail him. Still others regard obsessions as little more than one of the numerous manifestations of depression. It will be recalled that in the early day's obsession ideas were considered to be an accompaniment of melancholia, particularly religious melancholia

He also states that the unitary theory of depression posited that the observed differences between depressed patients do not reflect differences in quality but, rather, are variations along a continuum of severity. The opposing theory, the binary conception, states that two major types of depression can be distinguished — neurotic depression and endogenous (psychotic) depression (1980: 73).

According to *www.helpguide.org*, depression comes in many shapes and forms. The different types of depression are Major Depression, Atypical Depression, Dysthymia or Mild Depression, and Seasonal Affective Disorder (SAD).

Major depression is characterized by the inability to enjoy life and experience pleasure. The symptoms are constant, ranging from moderate to severe. Left untreated, major depression typically lasts for about six months. Some people experience just a single depressive episode in their lifetime, but more commonly, major depression is a recurring disorder. However, there are many things you can do to support your mood and reduce the risk of recurrence.

Natasha Tracy in her journal, *Major Depression (Major Depressive Disorder) Symptoms, Causes, Treatments*, stated that major depression is defined as the presence of one or more major depressive episodes. It can be recurring, with many major depressive episodes, or in remission, where no symptoms are present. The definition of a major depressive episode is provided by the latest version of the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV-TR). A major depressive episode is at least two weeks long and must significantly impair a person's day-to-day functioning.

It's also possible to have major depressive disorder with psychotic features. Psychotic features in major depression are typically mood-related and tend to be delusions. For example, a person may have the delusion of extreme inferiority or believe in a nonexistent physical.

According to the DSM-IV-TR, the diagnostic symptoms of major depression are low mood (depressed), an inability to feel pleasure (esp. in things that used to bring pleasure), gaining or losing weight; increasing or decreasing appetite, a change in sleep patterns, speeding or slowing of muscle activity, decrease in energy; fatigue, feelings of low worth, decreased concentration and

decisiveness, repeated thoughts of death, dying or suicide, pattern of self-rejection; a suicide plan or attempt.

To be defined as a major depression episode, the symptoms of either low mood or lack of pleasure must be present, and the mood must not be attributable to other factors. No instances of manic or hypomanic moods can be present as that indicates bipolar disorder.

Everyday behaviours can increase or decrease depression, often without the patient even knowing it.

CHAPTER IV

DISCUSSION

In this chapter, will discuss the topic of the study. The witer analyzes the structural elements, which are protagonist and conflicts. The writer also analyzes

the extrinsic element, which is psychological approach, discussing about depression, but focusing only in major depression. By analyzing the structural elements, the writer believes that this can support the analysis of the psychological approach the. Based on the literary review in the previous chapter, the discussion of the thesis can be stated as the following:

4.1 The General Description of Hamlet as The Protagonist

Hamlet, as the protagonist in *Hamlet, Prince of Denmark* , belongs to round and dynamic character. Hamlet's character has several changes in the play, since the beginning of the play until the end of the play. It starts when Hamlet is mourning because of the death of his father until finally he died in the end of the play.

4.1.1 Melancholy

At the beginning of the play, Hamlet is described with his pale face, gloomy, tousled hair, and wearing totally in black. His mother even notice about Hamlet's outward appearance of mourning, but Hamlet makes it clear that the overt signs of grief do not come close to conveying how much sorrow he feels inside. It can be seen in this following dialogue :

QUEEN GERTRUDE

Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy veiled lids
Seek for thy noble father in the dust:
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

...

HAMLET

Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,

Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.
(Act 1, Scene 2) (Shakespeare, 1999:14)

Hamlet has a will to commit suicide because of what happened to his life, the death of his beloved father and the marriage of his mother, not so long after his father's death. We can see in this following quotation:

O, 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! God!
(Act 1, Scene 2) (Shakespeare, 1999:15)

As a melancholy person, Hamlet gets a feeling of low worth. After his father's death, Hamlet does not feel worthy of large amount of praises or love to himself. It can be seen when Horatio tries to prevent Hamlet who wants to follow his dead father's spirit:

Why, what should be the fear?
I do not set my life in a pin's fee;
And for my soul, what can it do to that,
...
(Act 1, Scene 4) (Shakespeare, 1999:26)

Hamlet also concedes himself that he is a melancholy person. It can be seen in this quotation:

May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
...
(Act 2, Scene 2) (Shakespeare, 1999:59)

4.1.2 Thoughtful Person

Hamlet is plagued with questions about the afterlife. It can be seen when his death father's spirit appears. Because Hamlet still confuses, he asks so many things to seek the truth, is that true that the spirit which he saw is the real spirit of his father or not. As stated in the quotation below :

HAMLET
Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance; but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?
(Act 1, Scene 4) (Shakespeare, 1999:26)

Hamlet does not simply let things happen and not think about them. When Hamlet gets the news that his friends, Bernardo and Marcellus see the ghost of his father, Hamlet does not immediately believe that what his friends see is true. But Hamlet realizes that the ghost is probably a clue that there is something wrong behind the death of his father.

My father's spirit in arms! all is not well;
I doubt some foul play: would the night were come!
Till then sit still, my soul: foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes

(Act 1, Scene 2) (Shakespeare, 1999:20)

Still because of Hamlet is a thoughtful person, when the ghost appears and tells Hamlet that Claudius murdered his father, Hamlet does not immediately trust the ghost. He thinks about whether the ghost may be right, so he decides to further investigate. It can be seen in these following quotations :

I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play 's the thing
Wherein I'll catch the conscience of the king.
(Act 2, Scene 2) (Shakespeare, 1999:58-59)

Hamlet often does a monologue. He is particularly drawn to difficult questions or questions that cannot be answered with any certainty. We can see in this following quotation:

A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard, and blows it in my face?
Tweaks me by the nose? gives me the lie i' the throat,
As deep as to the lungs? who does me this?
Ha!
(Act 2, Scene 2) (Shakespeare, 1999:58-59)

In a chance to kill Claudius, Hamlet sees that Claudius is still praying for confessing his crime because of killing his own brother for the throne. Hamlet cancels his desire because he thinks that if he kills Claudius when Claudius still praying after confessing his crime, Claudius' soul will purified and Claudius will be sent to Heaven.

Hamlet poses his desire to blame Claudius as a matter of fairness that his own father was killed without having cleansed his soul by praying or confessing, so why should his murderer be given that chance. But Hamlet is forced to admit that he doesn't really know what happened to his father. So, finally Hamlet is not killing Claudius. As stated below :

Now might I do it pat, now he is praying;
And now I'll do't. And so he goes to heaven;
And so am I revenged. That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
O, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?
But in our circumstance and course of thought,
'Tis heavy with him: and am I then revenged,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No!
Up, sword; and know thou a more horrid hent:
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;
Then trip him, that his heels may kick at heaven,
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays:
This physic but prolongs thy sickly days.
(Act 3, Scene 3) (Shakespeare, 1999:83-84)

4.1.3 Tricky

Hamlet has an idea to make a trap for Claudius in order to make him sure that the murderer of his father is Claudius. His idea is by presenting a play with the title "The Murder of Gonzago" in front of Claudius.

The real title of the play is “The Mousetrap”, which is tell about a real murder of a Duke in Vienna. He was killed with poison in the ears. His name was Gonzago. The Duke was supposedly being poisoned by applied a poisoned lotion to his ears. For the performance, Hamlet arranges the story that the Duke was "promoted" to be a king. Also, Hamlet asks the players to make it a murder-romance, involving the Queen-a fictional queen based on what was originally a duchess- in the play.

Dost thou hear me, old friend; can you play the
Murder of Gonzago?
(Act 2, Scene 2) (Shakespeare, 1999:58)

Hamlet gets the ideas how to reveal the wickedness of Claudius. Rather than immediately accuses Claudius as the murderer, Hamlet prefers to take another way by showing a performance of a play which is closely same to the condition when the murder is happened. If the reaction were that of guilt and fear, which it was, then Hamlet would know if the ghost is right. We can see from this quotation:

Fie upon't! foh! About, my brain! I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
(Act 2, Scene 2) (Shakespeare, 1999:59)

4.1.4 Rude

Hamlet is a prince of Denmark. He is supposed to know well how to speak in a good manner, especially to people who is older than him. But Hamlet speaks rudely to Polonius. It can be seen in this following dialogue :

LORD POLONIUS

Fare you well, my lord.

HAMLET

These tedious old fools!

(Act 1, Scene 2) (Shakespeare, 1999:47)

Not only being rude to Polonius, but Hamlet also treat his mother so bad. He speaks so rude to his mother. He doesn't care that his behavior is hurting his mother's heart. We can see in these following dialogues :

QUEEN GERTRUDE

O me, what hast thou done?

HAMLET

Nay, I know not:

Is it the king?

QUEEN GERTRUDE

O, what a rash and bloody deed is this!

HAMLET

A bloody deed! almost as bad, good mother,

As kill a king, and marry with his brother.

QUEEN GERTRUDE

As kill a king!

HAMLET

...

Ay, lady, 'twas my word.

QUEEN GERTRUDE

What have I done, that thou darest wag thy tongue

In noise so rude against me?

(Act 3, Scene 4) (Shakespeare, 1999:86)

HAMLET

...

Here is your husband; like a mildew'd ear,

Blasting his wholesome brother. Have you eyes?

Could you on this fair mountain leave to feed,

And batten on this moor? Ha! have you eyes?

...

QUEEN GERTRUDE

O Hamlet, speak no more:
Thou turn'st mine eyes into my very soul;
And there I see such black and grained spots
As will not leave their tinct.
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 GERTRUDE
O, speak to me no more;
These words, like daggers, enter in mine ears;
No more, sweet Hamlet!
(Act 3, Scene 4) (Shakespeare, 1999:87)

Hamlet is also hurting Ophelia's heart by saying a rude words to her, such as accuses Ophelia as a two faced person and a wanton. It can be seen as stated below :

HAMLET
I have heard of your paintings too, well enough; God
has given you one face, and you make yourselves
another: you jig, you amble, and you lisp, and
nick-name 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 more marriages:
those that are married already, all but one, shall
live; the rest shall keep as they are. To a
nunnery, go.
(Act 3, Scene 1) (Shakespeare, 1999:65-66)

4.1.5 Cold Hearted

Hamlet is a kind of phlegmatic person. Phlegmatic person is a person who having or showing a slow and stolid temperament. It can be seen from the way Hamlet handles a problem and how he can become so cold in handle some particular situation. For example, we can see from this following dialogue :

QUEEN GERTRUDE
What wilt thou do? thou wilt not murder me?
Help, help, ho!

LORD POLONIUS
 What, ho! help, help, help!
 HAMLET
Drawing
 How now! a rat? Dead, for a ducat, dead!
 LORD POLONIUS
 O, I am slain!
Falls and dies
 QUEEN GERTRUDE
 O me, what hast thou done?
 HAMLET
 Nay, I know not:
 Is it the king?
 QUEEN GERTRUDE
 O, what a rash and bloody deed is this!
 HAMLET
 A bloody deed! almost as bad, good mother,
 As kill a king, and marry with his brother.
 QUEEN GERTRUDE
 As kill a king!
 HAMLET
 Ay, lady, 'twas my word.
 (Act 3, Scene 4) (Shakespeare, 1999:85)

There is no such a guilty feeling, even after he was killing Polonius, Hamlet still acts like he did something right. He even put a blame on Polonius for being killed by him. What exist in Hamlet's mind is doing everything to attempt his revenge even killing somebody. It can be seen from the quotation:

Thou wretched, rash, intruding fool, farewell!
 I took thee for thy better: take thy fortune;
 Thou find'st to be too busy is some danger.
 Leave wringing of your hands: peace! sit you down,
 And let me wring your heart; for so I shall,
 If it be made of penetrable stuff,
 If damned custom have not brass'd it so
 That it is proof and bulwark against sense.
 (Act 3, Scene 4) (Shakespeare, 1999:86)

4.1.6 Rational

When he returns from exile in Act V, we see a very different Hamlet. Hamlet is becoming a rational person and admits that no matter how great a plan which is made by him, it is God who decides everything. It can be seen from this following quotation, from the dialogue between Hamlet and Horatio:

Sir, in my heart there was a kind of fighting,
That would not let me sleep: methought I lay
Worse than the mutines in the bilboes. Rashly,
And praised be rashness for it, let us know,
Our indiscretion sometimes serves us well,
When our deep plots do pall: and that should teach us
There's a divinity that shapes our ends,
Rough-hew them how we will,--
(Act 5, Scene 2) (Shakespeare, 1999:127)

Hamlet can finally recognize that he knows nothing of the world. He is less afraid of death and ready to accept the result for what he has done before. It can be seen from this following quotation:

... The readiness is all: since no man has aught of what he
leaves, what is't to leave betimes?
(Act 5, Scene 2) (Shakespeare, 1999:134)

If you make a mistake, you have to apologize, this is what a rational person does. In front of big audience, Hamlet even apologizes to Laertes for what he ever done to him, by killing Laertes' father and for the death of Ophelia. We can see in this quotation:

Give me your pardon, sir: I've done you wrong;
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard,
how I am punish'd
With sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet:
If Hamlet from himself be ta'en away,

And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness: if't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.
(Act 5, Scene 2) (Shakespeare, 1999:135)

Based on the explanation above, the writer concludes that Hamlet as a round character, is person with a complex and differentiated features. Hamlet appears as melancholy person, it can be seen in the beginning of the play. His appearance can shows clearly about his mood. He looks fragile by telling too honest about what he feels inside. It can be seen from this quotation :

HAMLET
Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.
(Act 1, Scene 2) (Shakespeare, 1999:14)

But the other times, he is changing into a prince who is rude because he is controlled by his emotion after know the truth about the death of his father. Even, he speaks to his mother with an inappropriate manner and doesn't care that his words is hurting his mother's heart. Hamlet put a blame on his mother as one of

the cause, why his father die. It can be seen from this following dialogue between Hamlet and Queen Getrude:

HAMLET

...

Here is your husband; like a mildew'd ear,
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?

...

(Act 3, Scene 4) (Shakespeare, 1999:87)

Appears as a melancholy person, then changes into a rude person, Hamlet is also such a cold hearted person. With his stolid temperament, Hamlet is doing anything to achieve something he wants to get. It can be seen from the way he handles the situation after get the truth that the man he was killing in his mother's room is not Claudius, but Polonius. There is no any guilt feeling after killing somebody. We can see in these following dialogue:

Thou wretched, rash, intruding fool, farewell!
I took thee for thy better: take thy fortune;
Thou find'st to be too busy is some danger.
Leave wringing of your hands: peace! sit you down,
And let me wring your heart; for so I shall,
If it be made of penetrable stuff,
If damned custom have not brass'd it so
That it is proof and bulwark against sense.
(Act 3, Scene 4) (Shakespeare, 1999:86)

With all his madness which showed by him, Hamlet finally changes into a rational person. When Hamlet returns from the exile, he realizes all his mistake and not controlled by his anger anymore. The sober Hamlet can be seen in the last act of the play. When Hamlet finally feels guilty for Laertes because he killed Laertes' father and makes Ophelia died. For his guilt, Hamlet apologizes to Laertes. It can be seen in this quotation :

Give me your pardon, sir: I've done you wrong;
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard,
how I am punish'd
With sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet:
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness: if't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.
(Act 5, Scene 2) (Shakespeare, 1999:135)

Hamlet as a dynamic character, undergoes a permanent change in some aspect his character and personality. Hamlet changed drastically from the beginning of drama until the end of drama, a sober young man turn to be some screw loose person, and then back into sober again.

In the beginning, Hamlet shows as being gloomy and full of misery. Hamlet looks fragile. He even thinks about commite suicide. As a symbol of his misery, Hamlet appears as a person wearing in a black to show how deep his sadness is.

HAMLET
Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shapes of grief,

That can denote me truly: these indeed seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.
(Act 1, Scene 2) (Shakespeare, 1999:14)

After Hamlet meets his father's spirit, he suddenly turns into a bad tempered person, haunted by a will to attempt a revenge for his father. We can see from these following quotations :

GHOST

I find thee apt;
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear:
'Tis given out that, sleeping in my orchard,
A serpent stung me; so the whole ear of Denmark
Is by a forged process of my death
Rankly abused: but know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

HAMLET

O my prophetic soul! My uncle!

...

So, uncle, there you are. Now to my word;
It is 'Adieu, adieu! remember me.'
I have sworn 't.
(Act 1, Scene 5) (Shakespeare, 1999:29-31)

Haunted by his will to get a revenge for his father, the fragile Hamlet turns into the mad Hamlet. He is being rude and blaming everyone for his father's death, especially his mother who is marrying his father's brother. Hamlet even accuses that his mother involved in the murder of his father, which is bringing him to a big anger.

Not only his mother, but Hamlet also treat Ophelia so bad. The reason is because Ophelia is a woman, just like his mother. Hamlet thinks that all women in the world will be the same as his mother. Hamlet thinks that all women in the

world is frail, double face, ignorant, and also unfaithful. It can be seen from this following quotations :

--Frailty, thy name is woman!—
(Act 1, Scene 2) (Shakespeare, 1999:15)

After all his madness, finally Hamlet realizes that all he has done is totally wrong. After going back from exile, he reveals all his regrets. Hamlet apologizes to Laertes for what he has done. He reveals his entire mistake in front of the audience, and asking an apology from Laertes for his fault. It can be seen from this following quotation:

Give me your pardon, sir: I've done you wrong;
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard,
how I am punish'd
With sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet:
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness: if't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.
(Act 5, Scene 2) (Shakespeare, 1999:135)

In the end, Hamlet is totally changes, from the depressed one into a sober guy again. His depression is totally decreased. Hamlet finally admits that he knows nothing of the world, less afraid of death, and ready to accept the result for what he has done before.

... The readiness is all: since no man has aught of what he leaves, what is't to leave betimes?
(Act 5, Scene 2) (Shakespeare, 1999:134)

4.2 Conflict Experienced by Hamlet

4.2.1 Internal Conflict

The internal conflict happened because there is a clash between Hamlet and himself. It can be seen from Hamlet's soliloquys which are show that, when Hamlet is going to do something there is something he thinks before he did it.

No longer after the death of his father, Hamlet's uncle, Claudius, stepped in and married Hamlet's mother, then become a king. That situation brings Hamlet to a mental breakdown, pushed Hamlet to a pattern of rejection, a suicide plan :

“O, 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! God!”
(Act 1, Scene 2) (Shakespeare, 1999:15)

The soliloquy above means that, Hamlet wished that his body would just melt, turn to water and become like the dew. Or that the Almighty hadn't made a law forbidding suicide. The soliloquy explains that Hamlet still in the situation of thinking about commits a suicide, but he remembered that suicide is forbidden in God's law.

When Hamlet sees a ghost of his father, it doesn't make him believe directly that the ghost that he saw is his father. It makes him asking to himself, to believe in his sight or follow his mind, that the ghost is not real. We can see in this quotation:

Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance; but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?
(Act 1, Scene 4) (Shakespeare, 1999:24)

Hamlet express about his feeling to Guildenstern and Rosencrantz. He says that he lost all his happiness, left all his habit behind and feels that his life getting so hard. Hamlet tries to enjoy all the great things surrounding him, but he still cannot enjoy all that good things. It brings him to a feeling of low worth. It can be seen in this following quotation:

... I have of late--but
wherefore I know not--lost all my mirth, forgone all
custom of exercises; and indeed it goes so heavily
with my disposition that this goodly frame, the
earth, seems to me a sterile promontory, this most
excellent canopy, the air, look you, this brave
o'erhanging firmament, this majestical roof fretted
with golden fire, why, it appears no other thing to
me than a foul and pestilent congregation of vapours.
What a piece of work is a man! how noble in reason!
how infinite in faculty! in form and moving how
express and admirable! in action how like an angel!
in apprehension how like a god! the beauty of the
world! the paragon of animals! And yet, to me,
what is this quintessence of dust? man delights not

me: no, nor woman neither, though by your smiling
you seem to say so.
(Act 2, Scene 2) (Shakespeare, 1999:51)

Hamlet's decision to capture Claudius' guilt by means of a play "Murder of Gonzago" which portrays an assassination similar to that which he believes befell his father, Hamlet reveals two very significant items, his plan to test Claudius and his realization that the ghost he has seen might be not his father's spirit. It can be seen in this following quotation:

... I have heard
That guilty creatures sitting at a play
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaim'd their malefactions;
For murder, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murder of my father
Before mine uncle: I'll observe his looks;
I'll tent him to the quick: if he but blench,
I know my course. The spirit that I have seen
May be the devil: and the devil hath power
To assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me: I'll have grounds
More relative than this: the play 's the thing
Wherein I'll catch the conscience of the king.
(Act 2, Scene 2) (Shakespeare, 1999:58-59)

In one of Hamlet's most famous soliloquy 'to be or not to be', Hamlet contemplates whether or not he should end his own life. Hamlet is disappointed because of his inability to kill Claudius. It brings him to think about a consequence for him, which is death. He is torn between the certainty of being miserable in life and the possibility of being still more miserable in death. This is the quotation:

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life
(Act 3, Scene 1) (Shakespeare, 1999:63)

Another internal conflict experienced by Hamlet is when Hamlet tries to kill Claudius, but he is cancelling his plan because Claudius is still praying. If Hamlet kills him, Claudius might go to heaven after being purified by his prayer. Hamlet remembers that, when his father was killed, his soul isn't purified. Why should the murderer die after being purified? That's why Hamlet cancels his plan and waits another chance to kill Claudius in proper time. As stated below:

Now might I do it pat, now he is praying;
And now I'll do't. And so he goes to heaven;
And so am I revenged. That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
O, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?
But in our circumstance and course of thought,
'Tis heavy with him: and am I then revenged,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No!
Up, sword; and know thou a more horrid hent:
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;
Then trip him, that his heels may kick at heaven,
And that his soul may be as damn'd and black
...
(Act 3, Scene 3) (Shakespeare, 1999:83-84)

4.2.2 External Conflicts

4.2.2.1 Hamlet against Claudius

Hamlet shows an unhappy feeling towards King Claudius, his uncle who married to his mother, not so long after the death of his father. Still in the gloomy feeling, Hamlet is answering Claudius questions unhappily. It can be seen from this dialogue between King Claudius and Hamlet :

KING CLAUDIUS

...

But now, my cousin Hamlet, and my son,--

HAMLET

A little more than kin, and less than kind.

KING CLAUDIUS

How is it that the clouds still hang on you?

HAMLET

Not so, my lord; I am too much i' the sun.

(Act 1, Scene 2) (Shakespeare, 1999:13)

After the meeting with his father's spirit and knows the truth about the death of his father, Hamlet swears to himself that he will make a revenge to kill King Claudius, his uncle, who already kill his father. It can be seen from this following quotation :

So, uncle, there you are. Now to my word;

It is 'Adieu, adieu! remember me.'

I have sworn 't.

(Act 1, Scene 5) (Shakespeare, 1999:31)

King Claudius feels insecure and afraid because of Hamlet's lunacy. To avoid that insecure feeling, Claudius arranges a plan to send Hamlet to England, to make a distance between him and Hamlet. It can be seen from this quotation:

KING CLAUDIUS

I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you;
I your commission will forthwith dispatch,
And he to England shall along with you:
The terms of our estate may not endure
Hazard so dangerous as doth hourly grow
Out of his lunacies.
(Act 3, Scene 3) (Shakespeare, 1999:81)

In a debate between Hamlet and King Claudius - when Claudius asking Hamlet about where did Hamlet put Polonius' dead body – Hamlet refuses to answer Claudius' question. Instead of answering the question, Hamlet even makes a statement which blame on Claudius. The statement means that Claudius is a coward king who uses a weak people as his shield. It can be seen in this following dialogue between Hamlet and King Claudius:

HAMLET

A man may fish with the worm that hath eat of a
king, and cat of the fish that hath fed of that worm.

KING CLAUDIUS

What dost you mean by this?

HAMLET

Nothing but to show you how a king may go a
progress through the guts of a beggar.

(Act 4, Scene 3) (Shakespeare, 1999:96)

King Claudius, who feels insecure by Hamlet, tries to provoke Laertes who is in such a big anger to kill Hamlet. Using the reason about a revenge for Polonius and Ophelia's death, Claudius succeeds to make Laertes agree with his plan. It can be seen from this following quotation:

KING CLAUDIUS

Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

LAERTES

Why ask you this?

KING CLAUDIUS

Not that I think you did not love your father;
But that I know love is begun by time;
And that I see, in passages of proof,

...

That hurts by easing. But, to the quick o' the ulcer:--
Hamlet comes back: what would you undertake,
To show yourself your father's son in deed
More than in words?

LAERTES

To cut his throat i' the church.

(Act 4, Scene 7) (Shakespeare, 1999:113)

Find that her mother, Queen Gertrude, died after drink a wine which is already poisoned by King Claudius, Hamlet gets angry. He forces Claudius to drink the poisoned wine which his mother drunk before and ask Claudius to follow his mother to death. It can be seen in this following dialogue:

HAMLET

The point!--envenom'd too!
Then, venom, to thy work.

ALL

Treason! treason!

KING CLAUDIUS

O, yet defend me, friends; I am but hurt.

HAMLET

Here, thou incestuous, murderous, damned Dane,
Drink off this potion. Is thy union here?
Follow my mother.

(Act 5, Scene 2) (Shakespeare, 1999:139)

4.2.2.2 Hamlet against Ophelia

The impact of his regret of his mother, Hamlet treats Ophelia unpleasantly. Hamlet also realises that they are being spied on. That's why Hamlet assumes that all of women including Ophelia, have the same characteristic with his mother. Because of that, Ophelia feels so sad and disappointed. It can be seen from the following dialogue between Hamlet and Ophelia :

HAMLET

Let the doors be shut upon him, that he may play the fool no where but in's own house. Farewell.

OPHELIA

O, help him, you sweet heavens!

HAMLET

If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go: farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

OPHELIA

O heavenly powers, restore him!

HAMLET

I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nick-name 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 more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go.

OPHELIA

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth

Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!
(Act 3, Scene 1) (Shakespeare, 1999:65-66)

Hamlet's fear that Ophelia will do a same thing like his mother did to his father brings Hamlet to a decision that he will make a distance between him and Ophelia. He said that he loved Ophelia but actually not. That statement is hurting Ophelia and makes her feels that she was deceived by Hamlet.

HAMLET

...

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.

OPHELIA

I was the more deceived.

(Act 3, Scene 1) (Shakespeare, 1999:65)

4.2.2.3 Hamlet against Getrude

Hamlet accuses his mother, Queen Getrude, that she is involved in the murder of his father. Of course, Hamlet's accusation is hurting his mother heart. It can be seen in this following dialogue :

QUEEN GERTRUDE

O me, what hast thou done?

HAMLET

Nay, I know not:

Is it the king?

QUEEN GERTRUDE

O, what a rash and bloody deed is this!

HAMLET

A bloody deed! almost as bad, good mother,
As kill a king, and marry with his brother.

QUEEN GERTRUDE

As kill a king!

HAMLET

...

Ay, lady, 'twas my word.

QUEEN GERTRUDE

What have I done, that thou darest wag thy tongue

In noise so rude against me?

(Act 3, Scene 4) (Shakespeare, 1999:86)

Hamlet is blaming his mother for what his mother done, especially about her marriage with King Claudius. Hamlet curses his mother rudely and doesn't care if he hurts his mother or not. It can be seen in this following dialogue below:

HAMLET

...

Here is your husband; like a mildew'd ear,

Blasting his wholesome brother. Have you eyes?

Could you on this fair mountain leave to feed,

And batten on this moor? Ha! have you eyes?

...

QUEEN GERTRUDE

O Hamlet, speak no more:

Thou turn'st mine eyes into my very soul;

And there I see such black and grained spots

As will not leave their tinct.

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 GERTRUDE

O, speak to me no more;

These words, like daggers, enter in mine ears;

No more, sweet Hamlet!

(Act 3, Scene 4) (Shakespeare, 1999:87)

4.2.2.4 Hamlet against Laertes

In Ophelia's funeral ceremony, Laertes shows his anger to Hamlet by grappling Hamlet's neck. Laertes is angry because Hamlet killed his father and made his lovely sister drown herself. It can be seen in this following dialogue :

LAERTES

The devil take thy soul!

Grappling with him

HAMLET

Thou pray'st not well.

I prithee, take thy fingers from my throat;

For, though I am not splenitive and rash,

Yet have I something in me dangerous,

Which let thy wiseness fear: hold off thy hand.

(Act 5, Scene 1) (Shakespeare, 1999:125)

Before a sword duel begins between Hamlet and Laertes, Hamlet says something sounds underestimate to Laertes. Laertes who had provoked previously by King Claudius, is feeling insulted. As stated below :

HAMLET

I embrace it freely;

And will this brother's wager frankly play.

Give us the foils. Come on.

LAERTES

Come, one for me.

HAMLET

I'll be your foil, Laertes: in mine ignorance

Your skill shall, like a star i' the darkest night,

Stick fiery off indeed.

LAERTES

You mock me, sir.

HAMLET

No, by this hand.

(Act 5, Scene 2) (Shakespeare, 1999:136)

4.2.2.5 Hamlet against Women

Hamlet is so upset with his mother, so that he pronounces his famous curse for all women, not only his mother.

--Frailty, thy name is woman!--

(Act 1, Scene 2) (Shakespeare, 1999:15)

The other conflict against women experienced by Hamlet is described when Hamlet tells Ophelia to get to a nunnery as he believes all women are

deceitful. Hamlet is basing his knowledge on his mother actions, which is remarried after one month of his father's death to his brother, Claudius.

In nunnery, women cannot marry, cannot be under influence of any men, or influence men. Hamlet thinks that nunnery is a place where woman has a best chance at being faithful and will cause least amount of sin. In nunnery, women won't have children and bear wicked men like his uncle, even like him who born to sinned mother. It can be seen in this quotation, when Hamlet intimidating Ophelia and comparing her to his mother unconsciously:

Get thee to a nunnery: why wouldst thou be a breeder of sinners? 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, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in (Act 3, Scene 1) (Shakespeare, 1999:65)

4.3 Hamlet's Major Depression

Major depression is characterized by the inability to enjoy life and experience pleasure. The symptoms are constant, ranging from moderate to severe. Left untreated, major depression typically lasts for about six months. Some people experience just a single depressive episode in their lifetime, but more commonly, major depression is a recurring disorder. However, there are many things you can do to support your mood and reduce the risk of recurrence.

Based on the analysis, we can ensure that Hamlet's depression is Major depression, because of his inability to enjoy life and experience pleasure. Hamlet's depression is caused by his father's death and the marriage of his mother and King Claudius, not so long after the death of his father.

In the beginning of the play, Hamlet is described with his pale face, gloomy, tousled hair, and wearing totally in black. It is Hamlet's outward appearance of mourning. Mourning is express grief or sorrow. Hamlet's mourn of his father's death is his expression of sadness. This feeling brings him to a depression.

QUEEN GERTRUDE

Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy veiled lids
Seek for thy noble father in the dust:
Thou know'st 'tis common; all that lives must die,
Passing through nature to eternity.

HAMLET

Ay, madam, it is common.

QUEEN GERTRUDE

If it be,
Why seems it so particular with thee?

HAMLET

Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,

...

(Act 1, Scene 2) (Shakespeare, 1999:14)

We can also see that Hamlet shows such a pattern of rejection. An internal conflict within Hamlet, which is caused by his anguish and a big disappointment of his mother decision to remarry after one month of his father's death, create such a mental breakdown. It also create such a negative belief to himself and pessimism about his future.

Hamlet admires his father so much. His mother marriage to King Claudius, who is also his father's brother, breaks his heart into pieces. Thinking of

his mother's betrayal is becoming a motivation to Hamlet for commits suicide. It can be seen from this following quotation:

O, 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! God!
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead: nay, not so much, not two:
So excellent a king; that was, to this,
Hyperion to a satyr; so loving to my mother
That he might not beteem the winds of heaven
Visit her face too 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't--Frailty, thy name is woman!--
A little month, or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears:--why she, even she--
O, God! a beast, that wants discourse of reason,
Would have mourn'd longer--married with my uncle,
My father's brother, but no more like my father
Than I to Hercules: within a month:
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not nor it cannot come to good:
But break, my heart; for I must hold my tongue.
(Act 1, Scene 2) (Shakespeare, 1999:15)

Natasha Tracy in her journal, *Major Depression (Major Depressive Disorder) Symptoms, Causes, Treatments*, stated that, most of people who experienced major depression always repeated thoughts of death, dying or suicide. Hamlet is really depressed, and thinking about killing himself is a kind of his will to end his bunch of troubles.

Surely, given Hamlet's first soliloquy '*O, that this too too solid flesh would melt*', Hamlet has given some thought to the prospect of suicide, given his grief and the circumstances.

Hamlet's repeats his thought about suicide again by his famous soliloquy '*to be or not to be*', describe his internal conflict because of his inability to kill Claudius. It describes Hamlet's frustration at his own weaknesses that causing an inability to get a revenge for his father. That soliloquy explores Hamlet's idea about consequences for his weakness and inability, which is death. As stated below :

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life
(Act 3, Scene 1) (Shakespeare, 1999:63)

Since the death of his father, Hamlet gets a feeling of low worth. It can be seen in one of his quotation when Horatio tries to prevent Hamlet who wants to follow his dead father's spirit:

Why, what should be the fear?
I do not set my life in a pin's fee;
And for my soul, what can it do to that
(Act 1, Scene 4) (Shakespeare, 1999:26)

The situation getting worse after Hamlet get the truth from his dead father's spirit that Claudius is the murderer of his father. Hamlet's mood extremely changes. A fragile Hamlet turns into Hamlet who is full of anger and have an attempt to revenge.

From that point, Hamlet begins to show his external conflict to his uncle, King Claudius. The truth brings Hamlet swears that he will make a revenge for his father. It can be seen in this following quotation:

O all you host of heaven! O earth! what else?
And shall I couple hell? O, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee!
Ay, thou poor ghost, while memory holds a seat
In this distracted globe. Remember thee!
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 alone shall live
Within the book and volume of my brain,
Unmix'd with baser matter: yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damned villain!
My tables,--meet it is I set it down,
That one may smile, and smile, and be a villain;
At least I'm sure it may be so in Denmark:
Writing
So, uncle, there you are. Now to my word;
It is 'Adieu, adieu! remember me.'
I have sworn 't.
(Act 1, Scene 5) (Shakespeare, 1999:31)

According to the theory, major depression is characterized by the inability to enjoy life and experience pleasure. Hamlet express what he feels to Guildenstern and Rosencrantz that he lost all his happiness, left all his habit behind and feels that his life getting so hard.

Hamlet experiences an internal feeling about his inability to enjoy all the good things which is actually used to bring a pleasure for him. Because, no matter how great all the things surrounding him, how hard he tries to enjoy those admirable things, Hamlet still cannot enjoy all that good things. It can be seen from this following quotation:

... I have of late--but
wherefore I know not--lost all my mirth, forgone all
custom of exercises; and indeed it goes so heavily
with my disposition that this goodly frame, the
earth, seems to me a sterile promontory, this most
excellent canopy, the air, look you, this brave
o'erhanging firmament, this majestical roof fretted
with golden fire, why, it appears no other thing to
me than a foul and pestilent congregation of vapours.
What a piece of work is a man! how noble in reason!
how infinite in faculty! in form and moving how
express and admirable! in action how like an angel!
in apprehension how like a god! the beauty of the
world! the paragon of animals! And yet, to me,
what is this quintessence of dust? man delights not
me: no, nor woman neither, though by your smiling
you seem to say so.
(Act 2, Scene 2) (Shakespeare, 1999:51)

One of the main causes of Hamlet's depression is his mother. Hamlet's feeling of disappointment because his mother marries his uncle, have a bad impact for all the women in the world. The famous '*Frailty, thy name is women*' from Hamlet, is Hamlet's expression of his disappointment of his mother.

The external conflict between Hamlet and Ophelia is also caused by Hamlet's disappointment of what his mother done to his father. Hamlet rudely asks Ophelia to go to nunnery, a place to purify woman, so that Ophelia will not be a woman like his mother. As stated below :

Get thee to a nunnery: why wouldst thou be a breeder of sinners? 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, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in (Act 3, Scene 1) (Shakespeare, 1999:65)

Because of his worry, Hamlet got depressed. It makes Hamlet decrease his decisiveness. Hamlet tries to create a distance between him and Ophelia, because he is worrying that Ophelia will do the same thing like his mother did. It can be seen in this quotation, when Hamlet said that once he loved Ophelia, then no need a long time, he said that he did not love Ophelia :

HAMLET

...

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.

OPHELIA

I was the more deceived.

(Act 3, Scene 1) (Shakespeare, 1999:65)

It cannot be ascertained, whether Hamlet can really see his father's spirit or it only appear in his imagination. Hamlet got depressed since the day his father's death. Some people, who experience a major depression, may have the delusion of extreme inferiority or believe in a nonexistent physic. This could be happen in Hamlet who is think that he can see and communicate with his father spirit.

It can be seen in a dialogue between Hamlet and his mother, Queen Gertrude. Both of them still arguing each other when Hamlet says that he see his father's spirit appears. He even communicates to the spirit. But, what Gertrude sees is, Hamlet speaks by himself. It makes her assumes that her son is going crazy:

HAMLET

On him, on him! Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable. Do not look upon me;

...

QUEEN GERTRUDE

To whom do you speak this?

HAMLET

Do you see nothing there?

QUEEN GERTRUDE

Nothing at all; yet all that is I see.

HAMLET

Nor did you nothing hear?

QUEEN GERTRUDE

No, nothing but ourselves.

HAMLET

Why, look you there! look, how it steals away!

My father, in his habit as he lived!

Look, where he goes, even now, out at the portal!

Exit Ghost

QUEEN GERTRUDE

This the very coinage of your brain:

This bodiless creation ecstasy

Is very cunning in.

(Act 4, Scene 3) (Shakespeare, 1999:89)

Hamlet experiences just a single depressive episode in their lifetime. Being sent to exile is maybe a thing that causing Hamlet's depression gets decrease. Hamlet is not controlled by his anger anymore. His hatred for King Claudius still exists, but he doesn't want to plan anything to kill him like before.

In the last act of the play, Hamlet turns into a rational person. In a conversation between Hamlet and Horatio, Hamlet says about a fighting in his heart. He avows that no matter how smart the plan that he made, God is the one who has an authority to make it succeed or fail.

Sir, in my heart there was a kind of fighting,
That would not let me sleep: methought I lay
Worse than the mutines in the bilboes. Rashly,
And praised be rashness for it, let us know,
Our indiscretion sometimes serves us well,
When our deep plots do pall: and that should teach us
There's a divinity that shapes our ends,
Rough-hew them how we will,--
(Act 5, Scene 2) (Shakespeare, 1999:127)

Hamlet reveals all his regrets. Hamlet apologizes to Laertes in front of audience for what he has done. With his rational think, Hamlet realizes all the bad things he has done before. Stated as below quotation :

Give me your pardon, sir: I've done you wrong;
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard,
how I am punish'd
With sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wrong'd Laertes? Never Hamlet:
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it, then? His madness: if't be so,
Hamlet is of the faction that is wrong'd;
His madness is poor Hamlet's enemy.
Sir, in this audience,
Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot mine arrow o'er the house,
And hurt my brother.
(Act 5, Scene 2) (Shakespeare, 1999:135)

For all he has done, Hamlet is ready to accept the result. He is admitting that he is nothing compare to the world. This quotation is showing that Hamlet is not depressed anymore. This is a proof that Hamlet is finally sober from his depression.

... The readiness is all: since no man has aught of what he leaves, what is't to leave betimes?
(Act 5, Scene 2) (Shakespeare, 1999:134)

CHAPTER V

CONCLUSION & SUGGESTION

5.1 Conclusion

This thesis entitled “Hamlet’s Major Depression in Shakespeare’s *Hamlet, Prince of Denmark*”, has an objective to analyze major depression experienced by Hamlet as the protagonist.

There are two methods applied in this thesis, which are library research method and approach. Library research method is used to gain references dealing with the object of analysis. While approaches used here are structural approach and psychological approach. Structural approach was used to analyze the structural elements of the play, like character and conflict. Psychological approach was used to analyze the major depression of Hamlet’s which is caused by the marriage of his mother, not so long after his father’s death and his revenge to his uncle as the murderer of his father.

The result of the analysis shows that the main protagonist in this play is Hamlet. Hamlet is described as a melancholy, thoughtful person, tricky, rude, cool hearted, but also rational. He belongs to round and dynamic character.

As the protagonist, Hamlet experiences two kinds of conflict, which are internal (person against himself) and external conflict (person against person, person against his environment). Hamlet’s internal conflict when he is in the situation to believe his father’s spirit or not. Hamlet also experiences external conflicts against some people he knows, like Queen Getrude, his mother, King Claudius, his father’s brother who got the throne as a king, Ophelia, Laertes,

Ophelia's brother, even an external conflict between himself and women surrounding him.

His external conflict against Claudius happens when Claudius married with his mother and when Hamlet knows that Claudius is the one who kills his father, her external conflict against Getrude happens when Getrude marries Claudius not so long after her husband's death and Hamlet thinks that his mother involves in his father's murder, his external conflict against Ophelia happens when Hamlet thinks that Ophelia will do the same like his mother did, that's why Hamlet treats Ophelia badly, his external conflict against Laertes happens when Laertes cooperates with Claudius to kill Hamlet by sword duel because Hamlet kills his father and makes Ophelia drowned herself, and Hamlet's external conflict against women begins from his disappointment to his mother and makes him thinks that all women in the world is same as his mother.

Finally, Hamlet's major depression caused by his revenge is disappears. Hamlet turns from a depressed person into a rational person again. At the end of the play, Hamlet dies as a rational person, together with Claudius, Getrude, and Laertes.

5.2 Suggestion

Hopefully this thesis is useful for the readers who read this thesis, and make easy for the reader who wants to understand about the protagonist, conflict and psychology aspect in William Shakespeare's *Hamlet, Prince of Denmark*.

For the university, hopefully this thesis can give a contribution for the Library in Dian Nuswantoro University.

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