

Mental Conflict of the Heroes of Shakespeare Tragedy Plays

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ABSTRACT: I will highlight the guiding ideas of "Shakespeare: Hamlet's depression", connecting them with the rest of his production, especially around melancholy. But Tellenbach did not like that his ideas were simply accepted. He lived on questioning dialogue. Hence, I will oppose some doubts and comments to his effort from our study on the enigmatic prince of Denmark. It is not an easy task for him and for us, because, as Goethe used to say, "nothing definitive can be said about Shakespeare, everything is insufficient"

KEY WORDS: Tragedy, Hamlet, Shakespeare, Plays, Character Mental Conflict.

Introduction

Professor Dr. Hubert Tellenbach (1914-1994) represents the last figure in a remarkable generation of psychiatrists who sought to provide a philosophical foundation for clinical research and therapeutic practice. Dissatisfied with the results of psychiatry, he vigorously questioned precisely its successes, which he was already achieving at that time thanks to the use of neurobiological sciences and psychotherapeutic techniques. With lucidity he did not allow himself to be blinded by the psychiatric knowledge of an imposing nature and of general validity that led to a pragmatism that was obviously advantageous for the patients. Even he himself wrote during his long-life important papers in all clinical areas, but he never forgot the difference in principle. For Tellenbach, psychiatric science is a theory of the real, but, and here lies what is decisive, of reality understood as objectivity, as conceived by modern thought. The in-depth study of his undisputed teacher Martin Heidegger allowed him to grasp that the instrumental determination of science establishes what is in front of us; but that, the merely correct and precise, is not yet the true (The in-depth study of his undisputed teacher Martin Heidegger allowed him to grasp that the instrumental determination of science establishes what is in front of us; but that, the merely correct and precise, is not yet the true (The in-depth study of his undisputed teacher Martin Heidegger allowed him to grasp that the instrumental determination of science establishes what is in front of us; but that, the merely correct and precise, is not yet the true (1). Above all, in a knowledge that refers to human existence, it does not show, nor will it ever be able to grasp, its essence.

The heart of the matter that moved H. Tellenbach's thinking can be summed up in a single question: is psychiatry an activity that starts from an adequate conception of the human being (Dasein)? It seems not; then the certainty of his success is paid for with unilateralism and radical insufficiency: not knowing who the

sick man is in his essence. "Discovering the essence, says Tellenbach, always happens in acts of a philosophical nature that intuit the foundation " (2). And he adds straight away that philosophy provides the method of access (method or way) and it is the condition of possibility of grasping the last inherent structure of the existent. If the inferences derived from this original position taken by Tellenbach can be understood, two misunderstandings that have hastily questioned his intellectual work vanish; better still, the challenges turn against his detractors and show the weakness of their principles.

In the first place, philosophical knowledge is not an ornament, a kind of more or less showy make-up that looks good on the psychiatrist, but ultimately useless. Quite the opposite. His methodical use of strict phenomenology allowed Tellenbach to rigorously describe *typus melancholicus* and to distinguish it from a series of conditions with which it is commonly confused and, consequently, to apply the relevant treatment (3). This simple example indicates that not having realized this initial premise throws psychiatry into its greatest danger: limiting itself to being an effective technique, basically dedicated solely to the task of preparing well-endorsed and regulated procedure manuals. Secondly, by understanding the essence of existence as *Dasein*, Tellenbach overcame the reductionism implicit in all the empirical works that naively investigate human "material" and the "material" of patients in a clinic or population (4). These latent anthropologies that speak of "material" and that are thoughtlessly used by psychiatry, not analysed, but simply assumed, are images of man that do not respect his intrinsic nature. Particularly misleading is the clinician's belief when he insists that he is being "humanist" when proposing guidelines to resolve ethical questions, for example, since the confidence in the justification of his behavior prevents him from stopping to meditate on the "nature" that is at the base of this man who is the goal of his work (5).

Both moments of philosophically clarified method and existence as *Dasein* were the common thread of his psychiatric thought and work, which was reflected with originality in more than a hundred articles and books that far exceeded the narrow limits of the specialty and technique. Tellenbach's ultimate focus of interest was the human condition as such, especially in misfortune and illness, that is, in its facticity, as well as in its antipodes, in its relation with the divine (6, 7).

However, beyond the psychiatrist, beyond the thinker interested in unravelling the enigmas of our need, is the person of Hubert Tellenbach. He had a special inclination for Spanish-speakers, both Latin American and Spanish, and he even became fluent in our language. His continuous visits to our country, however, were an irrefutable sign of his predilection for Chile. With paternal and selfless dedication, he selflessly gave the best of himself to all who came to study with him. Not only this. In addition, he opened his home and his family to visitors in Heidelberg and in unforgettable evenings in the Black Forest, accompanied by his wife, he meditated on his cultural environment. He recalled his meetings with leading philosophers and predicted the future of psychiatry, somewhat alarmed by the unmistakable signs of decomposition of the traditional European spirit. In other words, an unforgettable teacher, nothing less than a man.

Perhaps the best way to pay a tribute worthy of Prof. H. Tellenbach is to have a dialogue with him about madness and artistic creation, a subject to which he dedicated numerous penetrating meditations. "Without knowing the extremes [of the madness that appear in the works of art], says Tellenbach, the essence of the human being remains misunderstood in its last depths" (8). The most opposite of intellectual pirouettes or erudition without substance, therefore, as can also be seen from his reflection on great literature: "The spiritual act of these poets basically consists in having succeeded in making this (psychopathological) reality transparent until in its necessary conditioning factors, or in other words, that have been able to show the internal consequence of delusional development, to which an existence has been delivered step by step, as its last possibility" (9).

We choose an investigation of his last period, since that is where his conception of man emerges with full force. We will highlight the guiding ideas of "Shakespeare: Hamlet's depression" (10), connecting them with

the rest of his production, especially around melancholy. But Tellenbach did not like that his ideas were simply accepted. He lived on questioning dialogue. Hence, we will oppose some doubts and comments to his effort from our study on the enigmatic prince of Denmark (11). It is not an easy task for him and for us, because, as Goethe used to say, "nothing definitive can be said about Shakespeare, everything is insufficient" (12).

Literature Review

Tellenbach starts from a methodological consideration to understand a work of art and that is particularly important in the case of Hamlet. The difference between reality and necessity, between chance and internal law, separates two areas that must not be lost sight of, as Binswanger has rightly pointed out (13). The character Hamlet may not be real, that is, not found in the daily clinic of the psychiatrist who is in charge of healing the sick. But the hero Hamlet has an essential need beyond the unreal or non-clinical; contains the original essence or the primary image of the human phenomenon, a kind of "condensation of reality", in this case of melancholy and genius, which allows it to follow its existential course moment by moment as if it obeyed an inexorable intrinsic reason that makes it led to the final catastrophe (14). With this distinction, Tellenbach achieves two not inconsiderable achievements. On the one hand, it no longer matters if the prince exhibits a psychopathological picture that is not very credible for the psychiatrist, as has been frequently contested by literary critics as Shakespeare's serious weakness; as Aristotle says, if all tragedy is mimesis (imitation, reproduction) of life, this is not a vile copy but an autonomous recreation of the real destined to discover its unknown, intrinsic and inevitable laws (15). On the other hand, the tragedy is now understood not only as an experience that is based on the psychology of the young Dane, but also takes on the character of an ontological revelation; Mental disorder is understood from the essence of man, that is, from the inherent possibilities of mutation that are in the ultimate nature of the human being (16).

The man Hamlet in his deepest ontological reality is an enigmatically contradictory creature, a constitutive alternating that pulls him into an inexorable either/or. The chorus of "Antigone" had already revealed it once and for all as a hallmark of our condition: "Many terrible things exist and, yet, nothing more terrible than man" (332-333). Hölderlin's German translation of Sophocles' play This Terrible situates him between good and evil, wisdom and amathia or impossibility of learning (17); in a word, like a mythical being whose contradiction is the origin of the tragic. His antithetical mode of existence impels him, without him being able to abandon himself to the thesis, or, on the contrary, reach an integrating synthesis. At the very beginning of the work, the tense arc that mobilizes Hamlet between the two poles, the medieval-feudal and the Renaissance humanist, stands out.

The ghost of his father in combat gear appears as the unmistakable spirit of war, revenge as law according to his royal rank is the demand placed on the prince. Faced with this morality of honour that mercilessly condemns, stands up against heading, Wittenberg; rigorous ethics of conscience, but a symbol of peaceful resistance against any unjust, abusive, illegal act; basically, ethics of virtue comparable to that of Plato in the "Philebus". This split, this pernicious situation makes Hamlet's judgment waver in the face of the figure of his ambiguous father: he suffers a transcendent torment and exacts an immanent revenge, "he was quite a man..., I shall never see another like him" (I, 2, 230) although condemned "to fast in the fire, until the shady crimes that I committed in my days are burned and purified" (1, 5, 114). With his refusal to return to Wittenberg, with the perception of the magnitude of his task "times are crazy and natural non-uniformity).

For Tellenbach there is no doubt that the decisive existential theme of Hamlet is toggling. In other words, the mistake that, according to Elliot, points to the "Hamlet man dominated by a feeling that is ineffable, because he far transcends the facts, as they appear" (18). The key to it must be found in Goethe's definition of the original situation of alternating (12). The dramas of antiquity, Goethe thinks, express a disproportion between duty and execution, and modern dramas between willing. and the execute. While in "Antigone" duty is

imposed as a despotic, inevitable, fatal obligation, will from the Renaissance is self-imposed, free, left to the whim of the hero who unlimitedly demands everything. Shakespeare masterfully unites in his works the unstable balance between duty and desire, transforming it into an internal conflict. But in Hamlet it is that it is an external motive that is beyond the forces of the character; an insufficient want that, through excessive environmental causes, leads to a kind of imperative duty and thus resembles ancient tragedies. Nevertheless, it is a necessity that more or less or completely excludes all freedom, necessity that is transfigured into morality. Thus, an alternation albeit in a mutated medium (19).

The investigations of S. Kierkegaard transfer to the religious level the old guilt, inherited guilt, as opposed to modern guilt, subjective guilt, introducing temporality. In "Antigone" Oedipus is not mentioned once, despite the fact that he is Antigone's incestuous father, just as there is a resounding silence from the house of the Labdacids from which he comes (20). Only the present commands duty, while Hamlet, on the contrary, suspects that his mother has committed a criminal act: the present flourishes in an oscillation between the determinations of the past and the possibilities of the future. In other words, what is tragic is that Hamlet is forced by the factuality of events to defer his solution to the conflict, religiously, in the future.

The different approximations outlined so far of the phenomenon of alternation or contradiction as Hamlet's existential axis acquire a new meaning when Hamlet's phrase "my weakness and my melancholy" (II, 2, 638) is recalled. AC. Bradley refers to his "intellectual genius"; "in his soul, he continues, an impulse dominates that impels him to penetrate the surfaces and make problems where others take them for granted" (21). Brilliance is the condition of possibility of his alternation, which makes itself known in various ways: his practical judgment, his spiritual elasticity, his extraordinary gifts of perception linked to his spirit, his unusual knowledge of man.

The context between melancholy and genius was masterfully described for the first time by Aristotle in book XXX of "Problems" (22). "For what reason, asks the Stagirite, all those who have been exceptional men perittoi either in regard to philosophy, or to the science of the State, poetics or the arts, turn out to be clearly melancholic, and some to the point of being trapped by diseases caused by black bile...? "G. Landauer sees Hamlet torn between being a hero and an intellectual, a man given to feat as much as to poetry (23), as when he sings to our condition: "What an admirable work is man! How noble in his reason! How infinite in his capacity! How exact and admirable in his action! How similar to an angel in his action How god-like in his comprehension!" (II, 2, 323). It is not enough, however, to describe it with purely psychological traits.

logical, as Bradley (21) does when defining it as immersed in a vital nausea; or as Nietzsche says when speaking of Hamlet's cynicism: "There are free and fresh spirits, who wish to hide and deny that they are incurably proud and wounded hearts" (24). It is necessary to go beyond psychology and make use of anthropology.

But the perittoi , that is, Aristotle's genius beings who are by nature melancholic, always have the possibility of rising, as in Plato's exallagé , to the extraordinary, to the luminous heights of the creative. That is, in very different ways, to transcend. Melancholic depressiveness the way of being moderate, mésonThe optimal mix of warm and cold is always linked to an enormous power to transcend, but in such a way that, precisely when this ability to transcend is paralyzed, depression pounces on existence and overwhelms it. The avalanche threatens to fall upon Hamlet plainly as he asks himself, "What would [another] do if he had the motive and the call to passion that I have? . . . would madden the guilty, baffle the innocent, it would confuse the ignorant. But I, a deaf rascal with a muddy mind, lazy like a hallucinated man, paying no attention to my own cause...Am I a coward?...I have the liver of a pigeon and I lack gall to bitter the injury ... What bravery, poof!" (2, 5).

The enigma of Hamlet's indecision or paralysis has always intrigued the most diverse authors, including Nietzsche (24), Freud (25), Jones (26), Lacan (27). The solutions have been located in the character of Hamlet, in the intrinsic nature of the task, in some characteristics of the mission that make it especially repulsive to someone with a certain temperament and in the absence of an original reference capable of guaranteeing the exercise of the truth there is no Other of the Other. Tellenbach gives his answer in accordance with the analyzes carried out up to now of the way of being of the prince of Denmark: being-in-the-world contradictory with oneself that "situates" the others and his own actions, his surrounding world in a certain way of appearing before him, that is, transforming them into "his" situation. In other words, he has described what he has called "the pre-depressive situation" in another place with its double aspect of inclusion and remanence, narrowing along with staying-behind-oneself (3).

The indecision itself goes further; it is the beginning of a clinical melancholy, a constellation that means a leap or hiatus with reference to the previous atmospheric pre-depressive environment towards "despair". This word must be understood in its original sense of doubt (Zweifel), dubietas and dubium in Latin, a coming and going stopped between possible positions without finding the exit, indeterminacy and tearing of the basic spirit stuck between poles. Despair as a trapped being stuck in alternating states is what is specific to Hamlet's melancholy. It is not, therefore, a hopeless being-in-the-end, nor a definitive impasse; rather, it is dialectical tension locked between options, so that when he chooses one, he is compelled with alarm to decide on the other. Despair from which he cannot get away or wriggle out is Hamlet's first sign of the psychotic loss of freedom characteristic of compulsion depressives that is consolidated in alternating possibilities. But we must not forget that, according to Aristotle, there are two forms of depression: the sick or morbid endogenous disorders and the man of genius. Hamlet is evidently a man of expert genius who falls into melancholy despair.

Genius plunges into melancholy when its creativity dries up and dries up, and into inauthenticity from such exhaustion unsuccessfully tries to satisfy the high demands imposed by himself on his existence. Hamlet aspires to a new foundation of his royal house tradition that is at the height of a religiosity, in which good is possible forever. Totally different however are his tormented monologues from him; instead of a growing and increasingly penetrating creative alternating, the radical or this-or-the-other breaks in, as in "To be or not to be, that is the dilemma" (III, 1, 56). In other words, what alternates in his melancholy is the power to transcend great and the non-power, where transcending fails and deep shadows of resignation arise as well as burning longing for new great creations: "...It cheers for the pale reflection of thought, and the companies of great depth and drive divert their currents with this consideration and lose the name of action" (III, 1, 83-88). Reflection on the uncertainty of the beyond engenders anguish before the transcendental destiny.

The similarity with Job's problematic should not be misleading (28). Job is reduced to double suffering, indescribable almost superhuman torment at the hands of God. This fury against his own life, however, does not lead him to a resigned denial of himself, but rather to a penetrating inquiry. "In the fact of being able to question in the original sense of the expression the factum brutum of his destroyed existence, Job performs an act of true transcendence", says Tellenbach; that is, he jumps over the resigned self-denial to which his friends drive him with their advice, towards truly creative despair. With a single sentence, he does not fall in melancholy because there is an elasticity achieved in the leap towards despair, and not a rigidity and stagnation, as in Hamlet's questioning. The instance that both chose for their questioning is the same, that is to say, the spirit (Geist). But Job's powerful reflection is discharged in questions full of passion that go deeper and deeper levels and that take on a more absolute character when his intention is finally directed towards the infinite: "endure his despair in a dialogue with God", that is, "He risks the most extreme." Job's existence was not stagnant in the coming and going of him because he remained open to the greatness of the spiritual; human becoming is to transcend towards the spiritual and all creation is a transforming force that lives from

this spirit of becoming. The genius of Job's transcendence should not be confused with the melancholy of Hamlet's genius: inhibition of becoming or paralysis of its temporality (8).

Unsuccessfully, Hamlet's spirit fights with his intimate nature until the last act. At the moment when he finally identifies with himself, that is, when he accepts the final combat with Laertes, he can only abandon his fate to the forces of fate instead of making a decision through his autonomous will: "...we defy to the omens. Even in the fall of a sparrow there is a special providence...: to be willing is everything [the readiness is all]" (V, 2, 212). He is prepared to take and give himself up to death, partially transcends into the world of the spirit when he becomes a defender of honor; "do justice to me and my cause" (V, 2, 212). 2, 341), he asks Horace before the final silence. Honor, thinks GW. Knight, is not an external good, nor tinsel nor less noisy fame. It is intramundane faith, equal to supramundane religious, not dependent on reward or divine punishment, but free action of the human creature. That is why, adds EE Stoll, "for no other dead has Shakespeare sounded the trumpets and cannons" (30).

Findings

It is clear that Tellenbach places Hamlet among the exceptional men predisposed to melancholy and creation. In this sense, Tellenbach's Hamlet is a paradigmatic figure representing one of the basic structures of man's nature and his failure or misfortune, just as Binswanger did around the schizophrenic extravagance of the play's builder Solness. H. Ibsen's "The Master Solness" (34, 35); both characters fall into the excessiveness of mental illness, which disrupts the "anthropological proportionality" inherent in our antagonistic nature that moves dialectically between poles of self-realization and realization of the world (16). It could also be fruitfully related to Rof Carballo's proposal. He recalls that "Oedipus Rex" is a tragedy of extraordinary complexity that cannot be reduced to the Freudian myth of incest and patricide (36). There "all the elements of human existence unfold and, reciprocally, condense," continues the Spaniard, listing no less than a dozen myths, including that of hubris or pride, the blindness of the seer, the enigma of the sphinx, the foundling, etc. The same can be said of "The Tragedy of Hamlet, Prince of Denmark": the being of our mortal reality is dismembered into various fundamental mythical constellations, many more than are usually studied unilaterally. For something Freud whenever he named Oedipus he did so in the company of Hamlet (25).

Now, we want to dwell on two more specific, non-anthropological considerations, as Prof. Tellenbach does, but which place the figure of Hamlet in a different light. One refers to the method and the other, a consequence of the previous one, to the diagnosis. Both distance themselves from Tellenbach.

Our study started with a detailed analysis of the sequence between the scenes and the words of all the characters involved, strictly adhering to their actions to avoid falling into abstract generalizations or all-encompassing conclusions, but little based on the facts (11). It seemed to us that in this way we avoided a weakness that we perceived repeated especially in literary critics, Goddard, Dover Wilson, Bradley, Grebanier. With this procedure, the person of Hamlet became noticeably more complicated and antithetical. Naturally, equivocality has been what defines the character, as shown in all the specialized bibliography, but we wanted it to emerge from the work itself, that is, from all the characters interacting and talking to each other. Tellenbach proceeds in the opposite way, as well as the different authors on which he relies. His justification seems to lie in the fact that he intends to stick to the essence of the character, for what he ignores the anecdotes or does not consider the other actors in the plot. It seems to us an insufficiency, especially if we remember that he is based on premises phenomenological. Husserl precisely emphasized the need for "imaginary variation" to reach the phenomenon itself and not simply an empiricist abstraction (37). What is aimed at in phenomenology is to describe the invariable notes of the object: the essence as objective coherence is revealed in the evidence of impossibility. What cannot be omitted without destroying the object, in this case the person of Hamlet, is an ontological law of his being. For this it is necessary to have the greatest number of situations and dialogues in which Hamlet appears by himself. One must not understand

eidetic intuition (Wesensschau) as if it were a sudden and powerful inspiration; it is rather a vision achieved through painful and progressive peeling work that removes all fat and leaves only the nerve and muscle.

Not having considered the strict chronology of the scenes, the speeches of the characters and the actions carried out by each of them in relation to the others leads Tellenbach to propose the diagnosis of melancholy, which is the second objection we make to his work. For him, Hamlet plays or acts a delusion as cunning or trickery (List) intended to deceive the king and obtain irrefutable proof of the guilt of his uncle Claudius in front of the court of Denmark. We propose the opposite, it seems to us that the facts favour the diagnosis of delusion, although with certain limitations, which exclude melancholy but not depression.

Tellenbach rejects the presence of a depressive illness as we understand it today, reminding us of Bradley's words (21). Well, we believe that Hamlet did suffer from a reactive-type clinical depression of about two months' duration as a result of the death of his father. Her mother and uncle describe her accurately: "Good Hamlet, her mother tells her, leave your nocturnal color ...; do not always look, with lowered eyelids, for your noble father in the dust" (1, 2); and Claudius adds: "... stubborn pain... useless pain..." referring to Hamlet's self-description of his appearance: "my inky cloak, the accustomed garments of solemn black, the windy sighs of forced breath, ... the abundant river in the eyes, ... the downcast look of the face, united with all forms, corners and aspects of pain, what can express to me with truth" (6) it is clear that these words, as the prince emphasizes, do not accurately portray his authentic interiority, because they could only correspond to a role that he would like to play), while "I have something inside that goes beyond appearance". Immediately afterwards, in his solitude, he expresses ideas of suicide and anhedonia ": Or if the Eternal had not established his law against suicide!... How tiring, rancid and useless the customs of this world seem to me!". He will once again refer to his dejected state of mind before his comrades Rosencrantz and Guildenstern with emotional words: "Recently, but I don't know why, I have lost all my joy and I have abandoned all habit of entertainment. And, of course, my spirit is so loaded (heavily)) that the earth, this beautiful construction, seems to me a sterile promontory... What an admirable work man is! ... It is the beauty of the world, the ideal of animals; and yet, to me, what is this quintessence of dust? Man does not delight me, no, nor does woman..." (II, 2, 295).

What Tellenbach fails to show unequivocally is his depressiveness or depressive condition, Schwermut in German, a different form from endogenous and neurotic depression: arrest of the flow of existence (or paralysis of becoming, according to Von Gebattel) (38), oppression of the spirit (and not of the body, as is characteristic of the endogenous condition) that prevents the natural realization of transcendence. We rather believe that he confuses the ontological and ontic levels when referring to transcendence. The ontological structure of the human being belongs to transcending, projection of his own possibilities that makes his being in the world possible; in Heidegger's words, it is a leap beyond or surpassing of beings towards the world founded world as that where man lives regularly and immediately (39). The world is constituted as the term towards which transcendence is directed. As an essential component of man, transcending constitutes us; You cannot have or not have, because you are transcendence, although you can express it in different ways, one of which corresponds to the depressive way of existing. In this sense, Hamlet cannot have a disorder of transcendence. Only as an ontic phenomenon can transcendence be inhibited, stopped, fail, fail, alternate, or, on the contrary, be a condition of genius and of the work of genius. However, the inhibition of transcendence or rigid fixation between alternatives, as a characterization of the melancholic, still limited to the ontic plane, is too unspecific, as is exemplified in Prince Hamlet. How to understand the cold murder of Polonius in a rabid rapture and without any conscience of authentic repentance, rather full of cruelty and obsessed with reaching his goal of convincing his mother: "this secretary is now very silent and secret and serious, later of being in life a foolish and charlatan villain" (III, 4, 213)? And his sinister comments when asked about the place where Polonius' corpse is found: it is "at a dinner"..., not where he eats but where he is eaten...: we fatten all other creatures to fatten ourselves, and we fatten ourselves for worms" (IV, 3, 19)? And his

Machiavellian plan to eliminate his friends Rosencrantz and Guildenstern? And his ruthless way of treating Ophelia, using her without any consideration for her person only for the purpose of to trick his uncle into convincing him that he was suffering from madness? And his bravado in front of Laertes at the funeral of the unfortunate Ophelia: "I loved Ophelia: forty thousand brothers, with all their intensity of affection, would not reach my sum. What do you want to do for her [Laertes]? ... Do you come here to moan, to humiliate me by jumping into her grave? Bury yourself alive with her, and I will do the same" (V, 1, 263)? And the ravings of her, or as the other characters called it, madness, distemper, confusion, ecstasy, wildness?

All this led us to suggest that Hamlet suffered from a variety of sensory reference delusions (11). Kretschmer meticulously distinguished the triad that characterizes the picture: character predisposition, restricted environment, and triggering experience that fit together like a key and a lock (40). Hamlet has an asthenic constitution with strong sthenic components, coupled with a propensity for expansiveness; vulnerability and softness on the one hand, along with ambition, stubbornness and pride on the other. Complicated, intelligent and of great value, refined, with scrupulous ethics, hypersensitive and with a rich psychological life poured so much towards the spiritual as well as the practical; in a decisive zone of his existence, he finds himself deprived of defences against the hardships of life, enclosing emotional impressions in his intimacy in a lasting way. In other words, very sensitive although stubborn, great confidence, however, shy in his social expression, exquisite talent for self-observation and self-criticism, nonetheless accompanied by overflowing explosions of joy, anger and pain. All these traits manifest a conduction defect and a deficit in the capacity for psychic discharge.

Of his environment let us just say that it is narrow and restricted as a court of a small kingdom can be. Rumour, prudishness coupled with gossip, permanent scrutiny are the laws of coexistence; or as Freud said, the propensity to paranoia about small differences. The young crown prince and his adventures are the merciless target of envy and jealousy, with no possibility of escaping or, at least, of leading a life independent of this rarefied atmosphere.

to define the immense love of the prince for the queen as well as the imperious need of the president for his wife, which undoubtedly constituted a dangerously electrified situation between the three. Moral defeat set in for a while in a hidden internal struggle with no way out; the haunting return of this repressed and pressed series leads to an unbearable degree of tension. The first soliloquy about tainted meat not only talks about his ideas of self-elimination, but mainly focuses on the degrading debasement that he must face as a result of circumstances: "...How disgusting it gives me; they only have rotten things and of a clumsy nature! That it should come to this!" (I, 2, 133); and ends with a tirade against his mother that reveals her deeply wounded narcissism: "Fragility your name is woman." But the hidden experiential content that, therefore, it had been kept a secret until those moments in its intimacy it undergoes a reversal consecutive to an independent secondary experience; that is, the primary internal experiential content is externalized in a delusion of external reference. The monstrous accusation of the ghost of her father is the triggering key experience that constitutes the external figure of the internal conflict and self-contempt, it is the mirror image of what until then were intrapsychic self-recriminations. This is the only way to understand that when the spectre threatens him: "Avenge his murder, clumsy and denatured! ...; ... the entire ear of Denmark has been putridly deceived with a false account of my death, but you have to know, young nobleman, that the serpent that bit your father's life now wears the crown!" Hamlet immediately confirms: "Ah, my prophetic soul! My uncle?" (5, 6) In other words, his sensory development follows a broken line: the primary humiliating pathogenic experience rises to a great affective tension; this sequence is suddenly interrupted, the inverted secondary experience emerges and, from this, it restructures and solidifies into a delusion that, in the case of Hamlet, will oscillate ambiguously between believing it absolutely, doubt at times and cunningly manage it to manipulate the other characters in search of the final long revenge. This course is not at all remarkable if one considers that these delusions do not degenerate into a schizophrenic destruction or a paranoid consolidation

of the personality (41). The rest of the plot is an explanation of this fundamental nucleus (11). Just as a hint, it must be borne in mind that the sensory disorder is non-process, it is not incomprehensible in nature, so its content may be real; This happens paradoxically in the last climactic scene in which, mortally wounded, Hamlet describes the truth and at the same time unequivocally confirms his delusion: his uncle, the king, is indeed the murderer and his most personal mission is to carry out the punishment at once.

Conclusion

The radically different interpretations just outlined reveal the inexhaustibility of a work of art that deserves such a name; what happens is that "what remains is founded by the poets", as the bard asserted. The enigmatic Prince Hamlet is a hero perplexed by the sense of reality. Professor Hubert Tellenbach contributed like few others to delve into the unfathomable mysteries of successful and failed existence. That is why he liked W. Szilasi's interpretation of melancholy so much: looking into the darkness and staying in the darkness,); in the words of Nietzsche, the disease due to great health, or in Hölderlin's well-known stanza, "where there is danger, the saviour also grows". He always knew the danger inherent in psychiatry: becoming a technical-in-human. His teachings will remind us of the need to return again and again to the ultimate anthropological foundations of our science. "Training to be a doctor, he said at a conference in Chile dedicated to medical students, is always training oneself towards a spiritual being that can correspond to the medical vocation."

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