Tracey Farrie

Professor Handelman

English Composition 1102

4 April 2018

Annotated Bibliography

Levy, Eric P. “The Mind of Man in Hamlet.” *Renascence*, vol. 54, no. 4, p. 218, 2002.

Anthony, Adappatu A. “Feigned Madness-Treat of Theatre Imagery in Shakespeare’s Hamlet”. March 2017, pp 1-6, EBSCOhost.

In the article, The Mind of Man in Hamlet, Levy explained how the mind of man operates. Levy makes contrast on how Hamlet’s thoughts sustains his identity. As a rational animal, a man is one who thinks (Levy 219). From this point of view, man is the rational animal whose identity is problematized by recourse to thought(Levy). In *Hamlet*, the result of life is to modify the operation of reason by directing its focus to specific concerns.

Insanity whether its real or obfuscated was the fiber of many Shakespearean plays. Apart from reflecting the political turmoil, madness adds to the atmosphere of pathos, misfortune and self-destruction of the protagonists of Shakespeare plays(Bali). This pathological condition was widely prevalent in the Elizabethan times. This insanity manifested itself in many forms, such as paranoia, hallucinations, delusions, suspicion, secrecy, confinement and isolation. Shakespeare, the master craftsman, uses it deftly to recreate and underscore the political and social ramifications of the irregularities and abnormalities of human mind which conversely reflect a parallel world of insanity in the outer world marred by distrust, deceit, and deception(Bali). Theories and opinions regarding lunacy were prevalent during the Elizabethan age, “Shakespeare did not follow any single medical theory to describe the madness of his characters.” Shakespeare chose to endow his character with popular traits of madness. Due to the lack of awareness and widespread presumptions about neurosis or the varied manifestations of madness(Bali). “In Shakespeare plays, it is not just superficial madness that needs to be analyzed but also its political and social ramifications which need perusal.”

Levy article suggests that Hamlet is well aware of his actions. Levy also explained how Hamlet were caught up in his thoughts. “In Hamlet the “nutshell” of the mind is itself the ultimate prison.” For the individual is confined within his or own “course of thought” and rendered vulnerable to the products of his or her own mentality (Levy 220). It is clearly evident that Hamlet was not mad. If Hamlet were truly mad then, “his entrances and exits could convey no meaning to sane persons, except the lesson to avoid insanity” (Anthony 5). Shakespeare used theatre imagery in the play *Hamlet*. This type of imagery changes the way we observe and analyze the conduct of the character and their tragic predicaments. Levy and Anthony articles truly support my thesis that Hamlet was not mad.