

# William J. Shakespeare's *Hamlet*: An Analysis of Revenge Quest & Procrastination

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## Abstract

In expounding Shakespeare's *Hamlet*, a trio of important plots comes to the top with great significance; the revenge plot, the Hamlet-Ophelia romance story, and Norway's looming war. The trio of significant plots has laid the first stone for Hamlet to procrastinate the act of revenge as it is undone until the final act of Shakespeare's drama. On the other hand, *Hamlet's* playwright gives a picture of the tradition's direct reference using the literary device Metadrama, i.e. the play within the play exemplified by *The Murder of Gonzago*. Attaining true justice for his father's murder, Hamlet beautifies *The Murder of Gonzago* with grim insistence; Hamlet is determined to recognize the culprit behind the death of his father. Having this uneasy mission comes true causes Hamlet to ponder and slow down about various things. Along these lines, Hamlet goes through a slow decision process to revenge on his father's murderer. Consequently, various deaths happen, namely: Polonius, Ophelia, Rosencrantz, Guildenstern, Laertes, and Gertrude. Shakespeare's exposition of various characters incapable of revenging heroically and determinedly draws a picture of Hamlet's incapability to promptly avenge. Laertes, for example, plots to murder Hamlet to avenge for murdering Polonius, Laertes's father, and in the last part of this play, Laertes successfully kills Hamlet with the poisonous sword. As various studies focus on the issues of romance, politics, and throne successions using descriptive and historical approaches, this study using the analytical approach, however, demonstrates *Hamlet* as a play structured on revenge, as the whole revenge events are appropriately incorporated by Shakespeare.

**Keywords:** betrayal, murder, procrastination, quest, revenge

## 1. Introduction

William J. Shakespeare, the "Bard of Avon" is regarded as one of the rational dramaturges of his time. Shakespeare has depicted the prominent work of *Hamlet* with a new literary element to his genre; a genre reaching the peak of its elite nature. Being in print in 1608, *Hamlet* by Shakespeare enriches the area of revenge play in the Elizabethan epoch. Within the concept of the revenge play, the entire acceptable essentials chiefly required to categorize Shakespeare's *Hamlet* as an acknowledged revenge play are reflected in Hamlet's acts, attitudes, and reactions.

Shakespeare's adoption of the sense of ostentation and writing style of Euripides, Sophocles, and other Greek playwrights give a hand in the making of a true genre of a revenge play. Besides, the Spanish Tragedy "Senecan Play" considerably impacts *Hamlet*, proving it as an example of the revenge plays round-the-clock. The story incorporated into Shakespeare's *Hamlet* is represented as a multi-theme concoction; however, revenge is among the primary and foremost themes in Shakespeare's *Hamlet*. Moderately, the revenge tragedy's dramatic conventions are adopted, where revenge is ranked first among the most prevalent themes for plays of the Elizabethan epoch (Haque, 2016).

The demands of the Elizabethan spectator center on the representation of vengeance in the play where wild justice is on the rise, and thus the vengeance duty is mainly viewed as a virtuous duty to the succeeding kin. Besides, the whole victims shall be directly and endlessly burned in hell for their vices. Fulfilling these principles necessitates calling revenge play an elite revenge play towards the people of the Elizabethan era. Likewise, *Hamlet* is a revenge play fascinated by the structure and elements of the Senecan revenge tragedy.

Shakespeare, however, has instilled various prominent themes of social teaching, human conditions, revenge ethics, and ghost appearance as an ethical injunction. These noteworthy themes are labeled as the highly praised themes of revenge plays of the Elizabethan era, where *Hamlet* as a play has addressed the entire areas necessary for presenting Shakespeare's revenge play. From the arrival of the Elizabethan era until nowadays, *Hamlet's* audience is fascinated by the revenge play's conjuring and magnificent capabilities (Chambers, 2009). With a close look at the Bard of Avon's literary work, *Hamlet*, the themes addressed in the play, and the scope of the Elizabethan age, the related literature review is explored in the next part of the research paper.

## 2. Literature Review

*Hamlet* by William Shakespeare, i.e. the Bard of Avon has been diversely construed by researchers and scholars belonging to manifold schools of theories, manners, and thoughts, as *Hamlet* is flooded with dramatic, social, personal, political, and historical issues. From a

critical study of *Hamlet*, P. Madhan, (2020) traces the life of Shakespeare pre and post being a famous dramatist in London, covering his life as a bachelor, married, actor, and a sonnet and play writer. Through the analysis done to Shakespeare's life, it is demonstrated that the plays of Shakespeare's time have not impacted Shakespeare, as he leans on his hand to writing various plays, catapulting the Brad of Avon to boundless fame.

Viewing *Hamlet* within a comparative analysis, the study by Al-Lami et al. (2020) reveals that enormous directors have adapted Shakespeare's plays to movies across the globe. Among these adaptations is *Kadın Hamlet* of 1977 which is regarded as a contemporary adaptation of *Hamlet*. With the use of the adaptation theory, an analysis constructed on comparing *Hamlet* and its Turkish movie adaptation with an eye on differences and similarities is presented. A framework based on the 3-question adaptation theory gives an insight into the new meanings of *Hamlet* and the movie, as the three questions of 'What', 'Where', and 'When' play a key role in identifying the changes occurring in the transfer process from narrating to showing style. The findings gleaned from this study indicate that the movie is fine-tuned to fit with the culture and traditions of Turkish society in the twentieth century.

From another angle, Hassan (2019) clarifies *Hamlet's* tragic aspect embodied by Prince Hamlet's father's death. Of the most notable images of the tragic aspect in the drama is Hamlet, the young Prince, envisaging how revenge for his father can be fulfilled, and this poses the overriding theme relating to the nature of people's reaction to death. It is also shown that although the core revenge story of *Hamlet* for the death of his father is incorporated into every version of the play, a less or more different narrative is inevitably presented in each version, as some versions omit the entire scenes and even the basic story threads. Accordingly, this expounds why *Hamlet* the play and Hamlet the character are exceptionally interpreted, focusing on one of the protagonists' tragic situations; the father is murdered by his mother and uncle.

A related study conducted by Wagiyo (2021) investigates *Hamlet's* tragedy from an intrinsic analysis by tracing the structure of the play starting from the exposition of the characters, the prevailing political situation, and the death of the Prince's father to show the modern audience's drama-based attraction. She has also highlighted other rising actions, conflicts, and complications occurring among the main characters such as the fencing match held between Laertes and Hamlet based on the proposal by the king. On the subject of the falling actions, it is represented by Fortinbras's arrival with the ambassadors and the army to speak of the death of Rosencrantz, Hamlet's friend. Another related article by Al-Ghammaz et al. (2021) demonstrates that social power, distinction, and freedom are simply attainable under the prevalent social and moral standards, leading to the distinction and triumph of a person, and thus the characters differently respond to the established social traditions and norms. Prince Hamlet, therefore, shall face his destiny to avenge his father, King Hamlet so that he is psychologically, personally, politically, and socially stabilized.

On a parallel line, Kubresli (2013) addresses Shakespeare's *Hamlet* from a death and psychological perspective, demonstrating the extraordinariness of the play as the play's structure is swamped with drama, melancholia, deception, and intrigue. The study also shows why and how the Hamlet-death relationship has changed throughout the play. The findings reveal that Hamlet's association with death is primarily a haven from continuous pains, but that it sequentially associates with honor. The brief literature review of the various readings and interpretations of Shakespeare's *Hamlet* evinces that they lend themselves to various analyses to acknowledge that *Hamlet* as a play is put together on revenge, as the entire revenge events are relevantly incorporated by the "Bard of Avon". With that being acknowledged, the textual analysis of Shakespeare's play demonstrates the revenge plot throughout the whole play.

### 3. Textual Analysis

Much discussion relating to the social, political, and personal issues in Shakespeare's *Hamlet* is always on the up and up. Shakespeare's drama *Hamlet* is by and large considered the drama of revenge quests and procrastination. Present-day writers, scholars, and thinkers are moved by the mixture of the revenge quest and procrastination in Hamlet's character. More importantly, Shakespeare has furnished the modern-day audience, readers, and scholars with the required knowledge mingled with revenge-based events to digest Hamlet's conflict with himself.

Revenge is the key pillar used by Shakespeare to structure and write *Hamlet*. *Hamlet* as a play is always spoken of as a pattern of the tragic and long conflict between Hamlet and other characters in general and Claudius in particular. In consort with the revenge, the play is inundated with hints of various powers employed for fuelling the revenge as a major theme such as catastrophes, climaxes, uncertainties, and states of suspense. All these elements have visibly given a hand to Hamlet to take revenge for the murder of his father. Together with this central plot, Shakespeare does incorporate another key subplot into the structure of the play so that the revenge-taking is completed. Another example of taking revenge is Laertes who is insistent on taking revenge for the murder of his father Polonius. To put it simply, the mood of vengeance strongly occupied Laertes throughout the events of the play.

In the same vein, of the related events demonstrating Hamlet's need to take revenge is the appearance of the ghost telling about his father's murder. On the subject of the ghost's appearance, "the ghost in *Hamlet* strikes the imagination as the representation of the hidden power and the messenger of the divine justice on the expiation of offenses" (Bradley, 1905, p. 1). It is confirmed that the ghost appearance in revenge play is a fundamental element to inform the story's hero about the wicked, dishonest, and ruthless persons. In other words, the ghost plays the role of the advice-giver, advising Hamlet, the hero to take revenge and for that reason; the ghost in *Hamlet* is an active figure who provides unknown information about the King's murder, Hamlet's father. Precisely, Hamlet is told that his father's murderer is his uncle Claudius, and thus Hamlet is required to do his best and fight to take revenge on his father, the assassinated king of

Denmark. The opening scene in *Hamlet* by Shakespeare is labeled as the eeriest scene, as it is shrouded with frightening moments and filled with enigmatic environments.

A shadowy and ghostly appearance has manifested the ghost of the deceased king of Denmark, the king, dressing in royal costume and embroidered with armor. At the start, Horatio is the first character to see Hamlet's ghost, the murdered Danish king and thus he felt dumbstruck and speechless as Horatio's eyes do not believe the whole scene. With the ghost's twice appearance in one place, Horatio asks the shadowy existence two questions as much again; however, the ghost makes no replies. A while later, the news of the ghost's appearance has widely spread to all people in general and Prince Hamlet in particular. With that, the play's real tension is now mounting bigger because the ghost plainly informs Hamlet that his uncle, Claudius is the murderer of his father.

Starting from that point, Hamlet is insistent on confronting and taking revenge on Claudius, pondering and focusing on his aim of taking revenge for his father. In the same context, Claudius's unlawful usurpation of the throne of Prince Hamlet's father provokes him to have the robust tenacity to murder Claudius though the public of the Danish kingdom is not aware of the painful truth behind the killing of king Hamlet. More importantly, the ghost has enlightened Hamlet himself that he shall be the only one taking revenge upon Claudius, the new King of the Danish people, as this stands behind Hamlet's feelings of the significance of revenge with his complete consent and persuasion.

"Thus, Hamlet says "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" (Shakespeare *Hamlet*, 3, 3, 73-77)

As Hamlet's previous speech creates the determination and ardor to revenge for his father, *Hamlet's* spectators and listeners are gradually more curious to know the next stages of Hamlet's actions and plans of revenge. However, Hamlet's mind begins to immerse in endless psychological conflicts, as these conflicts are the most prominent thoughts and things in his mind. Hamlet's conflicts are fuelled by the problems of inaction and indecision as Hamlet delays the decision to revenge against the killer and traitor, Claudius. Since Hamlet believes that everything associated with taking revenge on Claudius is critical and life-threatening, he makes his mind up to murder Claudius indirectly rather than directly, using his way of killing.

Accordingly, Hamlet decides to launch an Italian play *The Murder of Gonzago* in line with the same murder story of his father to see Claudius's reaction so that a piece of evidence is verified that Claudius is the real culprit. Given that it is the first life conflict experienced by Prince Hamlet with his inner self, Hamlet is so sensitive and alert to take on the responsibility to complete the Claudius-killing mission. Another moral conflict experienced by Hamlet is raised by his plot to make attempt to suicide, for Hamlet is confused and perplexed that Claudius who murders his father is simultaneously the same one getting married to his mother. Taken together, the moral, social, political, and personal issue that Hamlet shall take a stand for revenge against Claudius buries Hamlet into extreme despair and ethical dilemma as his inner mind and heart in chorus avoid bearing the pressure of all these exceptionally risky and hard steps and decisions. Thus, Hamlet says

"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" (Shakespeare *Hamlet*, 3, 1, 1-8).

The symbolic and meaningful significance of Hamlet's speech lies in demonstrating Hamlet's high and full contemplation about life and other situations in life after death. Hamlet's outstanding lines give the readers an insight into his inner conflict thanks to the afterlife fears and worries. Within Hamlet's scope of speech and thinking, he is a man immersed in the unknown world and assigned to endure the ill-fated life belongings, and thus fear two issues; afterlife requirements and the mysterious things. Getting closer to the play's end, Hamlet has given rise to the thought of committing suicide. Of the doctrines held by Hamlet about life after death is that eternal life is an obscure and unseen world, and no returns to human beings make Hamlet puzzled, anxious, and thoughtful. Here, Hamlet says

"Who would fardels bear,

To groan and sweat under a weary life,

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

Thus, conscience does make cowards of us all” (Shakespeare *Hamlet*, 3, 1, 12-20).

Together with the inner self-conflict, Prince Hamlet shall go through one more external conflict. In detail, once Hamlet is aware of the remarriage of his mother with Claudius, Hamlet gets much furious and does commit to revenge against his mother, Gertrude on the one hand. On the other hand, his father’s ghost makes remarks that it is inessential to punish and kill the murdered king’s wife Gertrude since the conscience at some point could demolish her soul and that can be a plight with disturbing consequences in her life. Once again, Hamlet says “Leave her to heaven and to those thrones that in her bosom lodge to prick and sting her” (Shakespeare *Hamlet*, 1, 5, 12-20).

With getting broad-minded about the mental punishment beliefs and ideologies of Gertrude, the reactions and thoughts of Hamlet demonstrate a dispute on the subject of the ideologies of his father’s ghost (Qutami, 2021). Therefore, Hamlet has confidence in the belief that punishing Gertrude shall be only completed by taking revenge on his mother through adopting certain steps such as marching towards this mission despite its huge risks and confronting his mother with the truth related to the killing of his father. Given that **Hamlet’s** playwright is a scintillating figure; Hamlet’s conflicts are beautifully depicted as symbols of the critical conflicts of human beings with mentions of different natures or compatibility among human beings. Prince Hamlet is always portrayed as a human character with innate and ingrained traits and qualities.

In the same mood, Hamlet has experienced the instinct to err, get angry, and long for punishing the criminals and sinners, and he is still unacquainted with his misfortunes. Being well-known for the powerful talent of human psychology, Shakespeare has brilliantly created the philosophy of conflicts of humans against their hearts and minds, attempting to add a change between men and women unfairly treated. The uncle’s unbearable feelings and behaviors with his mother provoke Hamlet’s inner mind and heart to get much more awed. Going through these terrible thoughts, Hamlet is now emotionally traumatized, contemplating the early departure of his father from this world that leaves him alone. Soon after, Hamlet makes a solemn pledge that his inner mind, heart, and soul can get peace once again once he succeeds in taking revenge against the murderer, Uncle Claudius. With the fact the Danes in the kingdom have no idea of the story of killing his father; Hamlet sets the platform to perform the hard role and mission of killing Claudius. In *Hamlet*, Shakespeare beautifully opened up about the remarkable and relevant conflicts running in Hamlet’s heart and mind.

In this give-and-take discussion, Shakespeare’s *Hamlet* can be a representation of corruption, betrayal, violence, murder, and death. Within this multifaceted representation, the “Bard of Avon” is celebrated as the most famous revenge tragedy playwright around the clock. The attention-grabbing plots of the callous intention of Claudius to murder the Prince’s father and wed the Prince’s mother make Shakespeare’s *Hamlet* a play with the fiercest revenge motifs. The seeds of corruption, betrayal, violence, murder, and death are deeply planted soon after the true information relating to the murder of King Hamlet is conveyed by the ghost. With the ghost’s appearance, the sensations within *Hamlet’s* plot and the atmosphere are created. King Hamlet’s slaughter is over and above a mysterious experience, demonstrating Claudius’s corrupted and deceitful mind due to his forcibly illegal usurpation of the throne of king Hamlet.

Afterward, Gertrude’s marrying Claudius is the spark of the traces of the betrayal, being her second marriage with the brother of her late husband. Gertrude’s second marriage mainly serves as sufficient proof of her tainted and disloyal mind. With the Gertrude-Claudius conjugation, Gertrude is sort of a woman with a disgusting mentality who merely prioritizes her happiness without thinking of her miserable son. Gertrude’s self-centered attitudes and marriage with his uncle furnish another lens in *Hamlet* by Shakespeare, which is the lens of the dishonest relationship, provoking Hamlet into a wave of furious anger with his mother. Hamlet remarks that his mother’s act of marriage is shameful and dishonorable for a woman to do, so people cannot respect or trust her from now on. Hamlet adds that God is now angry with her and desperately asks Gertrude

“Good night: but go not to mine uncle's bed;

Assume a virtue, if you have it not.

That monster, custom, who all sense doth eat,

Of habits devil, is angel yet in this,

That to the use of actions fair and good

He likewise gives a frock or livery,

That aptly is put on. Refrain tonight,

And that shall lend a kind of easiness

To the next abstinence: the next more easy;

For use almost can change the stamp of nature,

And either master the devil, or throw him out  
 With wondrous potency. Once more, good night:  
 And when you are desirous to be bless'd,

I'll blessing beg of you. For this same lord" (Shakespeare *Hamlet*, 3, 4, 160-168).

As gleaned from Hamlet's speech, the selfish attitudes of Gertrude and his uncle make Hamlet trace the concept of selfishness and unfaithfulness in his life, as he now disgusts his mother. For Hamlet, a woman just wearing the make-up for hiding her age merely intends to deceive men.

By the same token, the Hamlet-Ophelia romance story is another failure experienced by Prince Hamlet. Chiefly, Ophelia is one of the loyal and devoted characters in Hamlet's life. Though Ophelia falls in love with Hamlet, all of a sudden she no longer contacts him due to the advice of her father and brother of being away from Hamlet (Howard, 2003). As Ophelia largely depends on her father Polonius and brother Laertes, she always acts upon their attitudes and orders. Hamlet is yet considered a thriving and promising young man capable of making certainly safe, stable, and happy life moments ahead with Ophelia. Hamlet, however, is in pursuit of such a complicated situation, as he can make choices except for taking revenge for his father's murder.

Amid the love affair of Hamlet and Ophelia, her father Polonius has requested Ophelia to return the entire letters received from Hamlet; and she immediately agrees to do that. Bearing in mind Ophelia's rejection of Hamlet, then he gets disappointed in females' unstable and irrational nature. Hamlet is traumatized and frustrated by his mother's quick remarriage to his uncle within a few days after the death of her first husband. Hamlet not only feels ruined, but also he is deeply ashamed of Gertrude's act of quick marriage. And, Gertrude's dishonest attitude toward her dead husband made Hamlet hate her. Hamlet's hatred and disgust for women are fathomless, as he has generally decreased his respect and faith in women. Therefore, Hamlet believes that women have no problems doing anything without exception, along with terrible deeds (Showalter, 1985). Along with the selfish nature of his mother Gertrude, Ophelia's ungrateful and unappreciative love for him shocks him as well. Hamlet's true love for Ophelia is penned in a letter remarking such a nice and excellent description for Ophelia, saying

"Doubt thou the stars are fire;

Doubt that the sun doth move;

Doubt truth to be a liar;

But never doubt I love" (Shakespeare *Hamlet*, 2, 2, 108-111)

The previous lines of the letter demonstrate Hamlet's deep and true love and passionate declaration towards Ophelia and thus he wishes for the eternity of this love. Ophelia's rejection of Hamlet, however, has created the fixed and deepest pessimism and negativity about women. As a result, each woman to Hamlet is now a potential whore, and therefore he advises Ophelia, saying "Get thee to a nunnery. Why, wouldst thou be a I breeder of sinners?" (Shakespeare *Hamlet*, 3, 1, 60-62)

In the graveyard scene in Shakespeare's *Hamlet*, Hamlet shows his intense misogynistic concept and philosophy relating to the humans' reality in life. Hamlet, for example, wants to send a smooth reminder to the young lady, and the use of the young lady concept refers to the whole female race; Hamlet's reminder is that the female race equally has the same fate as the graveyard's skulls regardless of the artistic and beautiful make-up she 'Female Race' uses to put on her cheeks. To put it simply, a female's skull is transferred into a skull with a normal shape with few bones devoid of any ostentation, vitality, or beauty.

During Shakespeare's *Hamlet*, the atmosphere of conspiracy, treacheries, brutality, together with murder are on the up. Notably, the revenge mentality is a key mark of each murder case at the entire level. At the start, Claudius murdered king Hamlet to gain and size the power illegally. In point of fact, this murder is a substantial event as it is the foundation of the enormous concepts of assassination in *Hamlet*'s characters. Another act of murder is Queen Gertrude being killed after she willfully defies Claudius by drinking the poisoned wine goblet, saying "the drink! The drink! I am poisoned" (Shakespeare *Hamlet*, 5, 2, 264). On stage, King Claudius is also slain by the poisonous sword stabbing of vengeful Hamlet. At one time, Prince Hamlet uses the same poisonous blade to slay Laertes. As a final point, Hamlet also dies from the poisonous sword when Laertes scratches him during the bout. All these murders blended with brutality occur with the traces of insanity and revenging nature, making Shakespeare's *Hamlet* full of chaos and galumph movements. All in all, *Hamlet* is a revenge play at every turn.

At close quarters, Hamlet's attempts and quests for revenge against his father's killer are always interwoven with revenge procrastination. Hamlet is destined to slay Claudius for revenge for murdering his father. Inopportunely, Hamlet cannot put that into operation due to endless delays and ins and outs. Beyond the shadow of a doubt, Hamlet is regarded as an indecisive and wishy-washy person always thinking too much, acting too little, and having no firm stand on a certain situation. Early from the first scene, Shakespeare's *Hamlet* does depict Hamlet's nature of procrastinating doing things concerning the ghost's subject matter. With the absence of eyewitnesses for the murder of the King, the role played by the ghost in the play is pivotal since nobody is aware of the killer's identity. And so, the ghost is the sole source from where Hamlet can get the required information. More importantly, unlike other revenge tragedies whose protagonists used to believe in the story of ghosts immediately, the reaction of Hamlet to the ghost's story is different as he does question the very existence of the ghost and thinks of the possibility that it could be an evil spirit, saying:

“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” (Shakespeare *Hamlet*, 2, 2, 552-556)

The act of procrastination rests in Hamlet’s reaction of not easily believing the ghost’s speech and requiring the ghost to furnish additional information about the killing of his father. Another marker of the procrastination of the revenge operation lies in Hamlet’s decision to create a new drama with a similar story to his father’s murder. In detail, as soon as Hamlet sees a troupe, he decides to stage a drama called *The Murder of Gonzago* to unveil his uncle’s guilt in his father’s death based on the ghost’s narration. With that being said, Hamlet thinks of the idea that witnessing King Claudius’s reaction helps him to decide whether he is innocent or guilty of his father’s death. Hamlet says “The play’s the thing/wherein I’ll catch the conscience of the King” (Shakespeare *Hamlet*, 2, 2, 557-58).

One more act of procrastination hinges on Hamlet’s delay to kill King Claudius while praying due to Hamlet’s belief that it can be a great sin to slay Claudius now as he prays to God. With deep contemplation over this matter, Hamlet has decided that killing Claudius while being in a position to pray for God can send him to Heaven. A third opportunity to revenge against King Claudius is lost when Hamlet accidentally slays Polonius as he thinks of Polonius as Claudius. Having gone through this tragic and unfortunate murder, Hamlet is sent back to England, and consequently, his revenge operation gets delayed even more. While heading back to England, Hamlet makes a firm resolution to return to his kingdom with full energy, the audacity of hope, and strength of mind for revenge on Claudius. To put it in simple English, Hamlet still procrastinates for which he shall pay by losing his life towards the end of Shakespeare’s play.

What is more, Shakespeare’s *Hamlet* is still a representation of violence, vengeance, murder, and death. Fortinbras, the Norwegian young Prince whose father the king is killed by Hamlet’s father, decides to attack Denmark to avenge the honor and death of his father, making him another key foil added to other foils in Prince Hamlet’s life. With other ambassadors from England, Fortinbras has persistently succeeded in entering Denmark. In the beginning, Fortinbras is shocked to see the murder of Guildenstern and Rosencrantz and the distressing sight of the royal family members lying down on the floor with blood. Though Fortinbras aims at taking revenge for the murder of his father, he is taken aback to know the tragic story of the royal family members. In a while, having known Hamlet’s tragic story, Fortinbras gives orders to show respect and appreciation to Hamlet properly and carry him away in the manner of being a fallen soldier. By seizing the Kingdom of Denmark, its long cruel and vicious history is put to an end. In the last part of the play, Hamlet learns that various real meanings are given to him as his indoctrination. Life means handling cruel things and experiences like disloyalty, corruption, and murder and grabbing the necessary power to complete the required duties; hence Hamlet regards those experiences, elements, and concepts as the reality of life.

#### 4. Conclusion

In a word, *Hamlet* by Shakespeare is a model of a witty and perfect revenge play. The play’s first part is structured to establish the revenge motif throughout the entire acts of the play. The ghost’s speech has persuaded Prince Hamlet about his father’s death story and Hamlet has the tenacity to revenge on the killer Claudius, Prince Hamlet’s uncle. As a final point, Hamlet understands that fair justice no longer exists, and therefore he shall get his rights and take the law into his hands. With the efforts to accomplish this risky and hard revenge mission of revenge, Hamlet gets frazzled from his mind and the symptoms of inaction, indecision, and procrastination. However, Hamlet does use to be connected with the audience through his famous soliloquies together with the famous line “To be, or not to be, that is the question” (Shakespeare *Hamlet*, 3, 1, 1-5).

Among the most disturbing and striking scenes making Hamlet infuriated is seeing his mother, Queen Gertrude with his father’s culprit, King Claudius. In *Hamlet*, other mad and controversial conditions and scenes of Hamlet and Ophelia are when she knows about the death of her father and sends Hamlet to England. These two events relating to Hamlet and her father make Ophelia completely frustrated and shocked; hence, she commits suicide by drowning in the river. Towards the end of *Hamlet*, the audience has seen the collapse and death of the whole royal family members and the edge of the demolition of the glory of the entire kingdom. Therefore, Shakespeare’s *Hamlet* is regarded as an absolute and total revenge and tragedy play.

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