

Hesitation in Shakespeare's Hamlet

Ali Dakhil Naem

To my family and friends I dedicate this humble work for their kind and continuous support. I hope it will find acceptance to the reader.

Abstract

This research sheds light on the golden age of English literature represented by Shakespeare as one of the most famous and genius playwrights ever in the history of the world. He is genius of all centuries and Hamlet is Shakespeare's miracle that never happens again. Genius is like the flash of lighthouse that comes once or twice and fades out forever. But with Shakespeare, the condition may not be so. Shakespeare is a genius in all of his works because they are master-pieces and classics; for instance Hamlet, King Lear, Othello, Macbeth and so on.

In this research, the first part was devoted to give hints about the Elizabethan Period in which the life of Europe was changed and new trends were founded. There were some explanations about the beginnings of the reign of Elizabeth 1 and what changes she had adopted in the society to make her reign period as a golden era. She made the history bright because she was educated and well powered by knowledge.

The second part of the research narrates about Hamlet as a human and hero starting by analyzing his psychological reasons behind his situation. Hamlet, as a character, is a model of idealism whose counterpart is hardly found in the real life. Being built of such binary oppositions makes him lack equilibrium until his fall and the fall of Denmark at the end of the play. Hamlet hears the ghosts' orders for revenge to the end of the play.

The third part of the research analyses the hesitation of Hamlet to fulfill his duty as the son of the murdered king. The holy duty of the son is to take revenge from the murderer. There were complications because the killer is his uncle, new king and his mother's husband. This creates an atmosphere of tension and sad incidents and lots of bloody scenes.

Introduction

The English Literature, especially drama is full of great samples of genius minds which can amaze the audience and tight him to the stage till the end and can affect his ideas and mind for long time because of its unforgettable events or figures such as Shakespeare's Hamlet. " No play illustrates Shakespeare's characteristically mixed dramaturgy or his

dialogue with the popular theatre of his immediate predecessors better than Hamlet, which creates a hero with an ethical dilemma, like Brutus, and puts him in dialogue with the popular form of revenge tragedy (Janette Dillon 2007: 65)

Shakespeare employs his knowledge of the life surrounding him and expresses several issues and dilemmas such as corruption where the corruption in both physically and spiritually was dominated at that time . This theme is perhaps best represented by the fact that a murderer sits on the throne of Denmark.

Revenge is an important theme in the play. Not only does the young prince Hamlet seek to avenge his father by killing King Claudius, but Laertes also seeks revenge on Hamlet for Ophelia's apparent suicide. Reality and illusion are major themes, as Hamlet struggles to determine the truth about his father's death. It's particularly difficult to separate fact from fiction when the players in the play within play "The murder of Gonzago" reenact the king's true death.

Due to the fact that he is being watched by his uncle stooges and surrounded by people whom he thinks enemies, he takes up insanity and cynicism as a way of living with those people around him.

Elizabethan Period The Elizabethan Period was one of the most important eras in the European history .It can be defined as the epoch in English history marked by the reign of Queen Elizabeth I (1558–1603). Historians often depict it as the golden age in English history."The symbol of Britannia was first used in 1572, and often thereafter, to mark the Elizabethan age as a renaissance that inspired national pride through classical ideals, international expansion, and naval triumph over the Spanish — at the time, a rival kingdom much hated by the people of the land." (1) In this change of the whole life field , the historian John Guy (1988) expressed the situation at this time in England as " England was economically healthier, more expansive, and more optimistic under the Tudors" than at any time in a thousand years." (2)

It was the age of the Renaissance, of new ideas and new thinking. It contains a lot of achievements and remarkable changes in the history include all the life fields. The introduction of the printing press was started during the Renaissance. It is considered as one of the greatest tools in increasing knowledge and learning. Also it was responsible for the interest in the different sciences and inventions. In other words we can say that the "Elizabethan Age is remembered as the time of a great wave of English nationalism, as well as a period in which the arts flourished." (3)

Praveen Bhatia defined " the underlying theme of the great part of Elizabethan literature is a constant conflict between individualism and preconceived sense of morality order". (Praveen 2012: 1)

The religious affect was present in this era as expressed here by Michael Alexander "Ideals changed: medieval saint and warrior gave way to Renaissance hero, courtier, gentleman. Christianity may have remained, but Christendom, a western Europe united rather than divided by religion, ended at the Reformation. The humanist ideal is expressed by Hamlet: 'What a piece of work is 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,' Hamlet concludes, in words less often quoted, 'And yet, to me, what is this quintessence of dust? Man delights not me. (Alexander Michael 2000: 54).

Many reasons led to revolution against what was dominating the preceding period of tyranny and superstition suffocated mankind which led to renaissance as expressed by Praveen " Out of this chaos and puritan outlook to life and rigid , dogmatic religious order, seeped in superstition and tyranny , evolved the period of renaissance. Human history is evidence to the fact that when tyranny and dogma suffocated mankind he revolted against its superstition, timidity and regression." (Praveen 2012: 2)The new ideas, information and increased knowledge about science, technology and astrology led to a renewed interest in the supernatural elements including witches, witchcraft and ghosts. This led to belief in superstitions and supernatural powers.(RamjiLall 2008:32)

Another significant concept was arisen during Elizabethan Period is the "Nationalism" and this can be seen in the increased interest that writers had in writing literary and dramatic works in the English language. As a result, Elizabethan England saw a significant growth in cultural developments. This was a result to the Elizabeth1 support for literature "The arts flourished under Elizabeth I. Her personal love of poetry, music, and drama helped to establish a climate in which it was fashionable for the wealthy members of the court to support the arts. Theatres such as the Globe (1599) and the Rose (1587) were built and writers such as Ben Jonson, Christopher Marlowe, and William Shakespeare wrote comic and tragic plays. (4)

The period of Elizabeth 1's reign is characterized by vigorous intellectual thinking, an age of adventure and discovery, a time in which new ideas and new experiences were sought after. " The early years of the reign of Queen Elizabeth 1 saw an intellectual revival of interest in the Greek and Latin classics, and the drama found there thinks that it could

profitably imitate or adapt, the Revenge Tragedy being one. The dramatists reflected the highlights of Senecan drama, not only in the matter of the bloody action and the ranting, but also in the larger-than-life stage figures, and the madness brought on by desperation. (RamjiLall 2008:32)

The Elizabethan drama adopted religious ideas extracted from the Church and Saint's life. "English drama goes back to native forms developed from playlets (*short plays or dramatic pieces*) presented at Church holidays. Mystery plays dealt with biblical stories such as the Nativity or the Passion, and miracle plays usually depicted the lives of Saints. The merchant and craft guilds that came to own and produce the cycle of place were the foreigners of the theatrical companies of Shakespeare's time. The kind of production these cycles received , either as moving pageant in the streets or as a stage shows in a Church Yard, influenced the late sixteen-century production of a secular play:- there was an intimacy with audience and there was great reliance on words rather than setting and props." (Coles editorial Board 2010:10)

European drama of Shakespeare, as Herder shows, that each emerged undervastly different environmental conditions and from different antecedents;because each was shaped by different social, political, and materialforces, they could not but be different and guided by different rules. Greek tragedy evolved from the preexisting dithyramb and chorus, taking as its subject matter simple mythical events that gradually became more complicated through the introduction of a more intricate plot.(Selected Writings on Aesthetics 2006: 18)

The period revolutionized many aspects of English life, most significantly literature. It was a time of discovery, when sailors journeyed far and wide and were introduced to many new cultures and civilizations. All this impacted on the way people thought. The world, as it were, had been 'opened up' to them. These influences had a marked effect on English literature and many new styles of writing were introduced. This was the period in which the sonnet was popularized after its introduction by Thomas Wyatt early in the 16th century.

The Elizabethan Age is considered the Golden Age of English literature. English writers were intrigued and heavily influenced by Italian Renaissance.

This period also saw the introduction of a new genre in English theatre, the tragicomedy, which became very popular. The era is also considered the era of sonnets. The works of writers such as Shakespeare, Wyatt and Thomas Campion became very popular as printed literature and was widely distributed in households. Drama, under Elizabeth's reign, became a unifying influence, drawing people of different social classes

together, since watching a play became a common experience and was not exclusively restricted to the gentry or upper class. Commoners and royalty could enjoy the same performance in each other's company, albeit in separate seating arrangements. (5)

Shakespeare, by contrast, reflects his own historical reality. The greater complexity and diversity of social life in early modernity are manifested in the sheer variety of events, times, localities, and characters in his plays, precisely those features which seemed to men like Gottsched to offend against the proprieties of dramatic art.

Where Sophoclean drama, born of myth, remained abstract and universal, Shakespeare's theater, the roots of which lie in the popular history plays of the Renaissance, discloses his world in all its vibrancy and individuality. (ibid: 19)

During the Renaissance period people blamed unexplainable events as the work of witches. Women were those most often accused of being witches. This phenomena was largely spread in Europe but The hysteria and paranoia regarding witches which was experienced in Europe did not fully extend to England during this turbulent period. This led Queen Elizabeth I to pass a new and harsher witchcraft Law in 1562 leading to witch hunts and the prosecution of witches. Facts, Witchcraft Timeline and information about Witchcraft and Witches in the Renaissance Period was the dominance subjects.

There were frequent outbreaks of the deadly Black Death (Bubonic Plague) for which there was no cure. The fear and anger about this terrible disease had to be directed at someone - witches were the obvious target. When people died from terrible diseases, when animals died, when there was a bad harvest, when houses were burnt down in fires even when foods curdled - witches were the obvious targets. During the Elizabethan era there was limited medical knowledge or facilities and there was no form of insurance. Such events as those described above were devastating and there was no means of minimizing their terrible effects on the lives of Elizabethans - someone had to be blamed - witches were the obvious targets.

These facts made the Elizabethan Period also be the era of fear of the supernatural and forces of nature or God resulted in the belief of superstitions. The supernatural Elements included those related to Witches Sneezing, Eclipse and the 7th son, of a seventh son, Peacock Feathers, Shoes, Spilling Salt and Pepper, Touching wood, Ladders and Black cats. The stories about different ghosts including those of Sir Walter Raleigh and the tragic Lady Jane Grey became as thorough material for the writers to extract some very important and undisputable pieces of works. . Famous

haunted English and Welsh Castles and other interesting stories inspired the playwrights to write the most remarkable works such as Shakespeare's Hamlet.

Shakespeare in his masterpiece 'Hamlet' embodied obviously the Elizabethan period superstitions phenomena. He employed the ghost as the rising point of the play and showed it as the main motive for the whole events. Also, through the ghost Shakespeare was able to make the picture clear for the reader about the beliefs and doctrines at the time of Queen Elizabeth 1. He uses a well convincing plot to turn the play to a historical story which can fit all the ages and centuries. The modern reader can easily indulge and interact with the events. Also, he pointed out the prevailing belief at that time which related to omens and how people believe in these omens to the extent they relate all what will happen in their life to certain accidents such as show up of ghosts, the dead people walk at the roads, comets fall from the sky, eclipse, etc. People were analyzing the coming situations according to their reading to the superstitions they have seen. Shakespeare creates terrifying effect on the readers when he employed the appearance of the ghost in the opening scene ." Critics are almost unanimous in praising the subtle means by which Shakespeare has produced an atmosphere of supernatural mystery and fear" (Ramji Lall 2008: 113)

Another important idea came up in the Elizabethan period is Astrology –"the study of the positions and aspects of celestial bodies in the belief that they have an influence on the course of natural earthly occurrences and human affairs and events". (6) The well educated and learned Queen Elizabeth obviously believed in horoscopes when January 15 ,1559 was chosen as the day of her coronation, from her horoscope cast by the greatest Astrologers John Dee. Astrology in the period had culminated in the Renaissance fusion of Christianity, Hermetic Philosophy and its associated 'sciences' of magic, astrology and alchemy. The Renaissance era, or the re-birth, saw the emergence of new ideas and a deep curiosity in anything mystical.

The Elizabethan period was characterized also by science and technology. There were a lot of inventions such as telescope, pocket watch, bottle beer, flush toilet, thermometer and even the frozen chicken. Distinguish inventors dazzled the world by their innovations such as Leonardo da Vinci , Galileo and Sir John Harrington. In this paper lights will be shed on Shakespeare as one of the most important representatives of the Renaissance or Elizabethan Period. We will speech about how Shakespeare employs the Elizabethan period concerns and sufferings. This was represented by his masterpiece "Hamlet" .

Hamlet's Psychology

William Shakespeare's 'Hamlet' is different from the other Elizabethan revenge plays in the sense that the playwright did put much effort in depicting the psychological make-up of his hero Hamlet. The way Shakespeare portrays the psychological complexities of Hamlet, the play has become a lucrative text to the critics to see through the psychoanalytic lens. Analysis of Hamlet using psychoanalytic criticism reveals the inward states of Hamlet's mind

Shakespeare's plays are not in the rigorous or critical sense either tragedies or comedies, but compositions of a distinct kind; exhibiting the real state of sublimity nature, which partakes of good and evil, joy and sorrow, mingled with endless variety of proportion and innumerable modes of combination; and expressing the course of the world, in which the loss of one is the gain of another; in which, at the same time, the reveller is hasting to his wine, and the mourner burying his friend; in which the malignity of one is sometimes defeated by the frolic of another; and many mischiefs and many benefits are done and hindered without design. (Subha Mukherji and Rafael Lyne 2007: 24-25)

Hamlet is the Prince of Denmark, the title character, and the protagonist. About thirty years old at the start of the play, Hamlet is the son of Queen Gertrude and the late King Hamlet, and the nephew of the present king, Claudius. Hamlet is melancholy, bitter, and cynical, full of hatred for his uncle's scheming and disgust for his mother's sexuality. A reflective and thoughtful young man who has studied at the University of Wittenberg, Hamlet is often indecisive and hesitant, but at other times prone to rash and impulsive acts.

Hamlet was suffering from several psychological problems and maybe the biggest was the Oedipus Complex. He was obsessed with his mother which would put him in the Oedipus complex category. He also suppressed his sexual desires towards his mother. Hamlet was controlled mostly by his super ego because he tried to do things in a morally and socially acceptable way.

Hamlet was suffering from internal struggle between the super-ego, which urges him unconsciously to repress his own identification to be socially acceptable and his Oedipus Complex which he was under its pressure. Hamlet plays the role of the moralizer in most of his speeches. Hamlet is driven by his subconscious hatred for the father figures in his life.

A university student whose studies are interrupted by his father's death, Hamlet is extremely philosophical and contemplative. He is particularly drawn to difficult questions or questions that cannot be

answered with any certainty. Faced with evidence that his uncle murdered his father, evidence that any other character in a play would believe, Hamlet becomes obsessed with proving his uncle's guilt before trying to act. The standard of "beyond a reasonable doubt" is simply unacceptable to him. He is equally plagued with questions about the afterlife, about the wisdom of suicide, about what happens to bodies after they die.

Hamlet is extremely melancholy and discontented with the state of affairs in Denmark and in his own family. He is extremely disappointed with his mother for marrying his uncle so quickly, and he repudiates Ophelia, a woman he once claimed to love, in the harshest terms. His words often indicate his disgust with and distrust of women in general. At a number of points in the play, he contemplates his own death and even the option of suicide. But he was hesitant in this point because Hamlet says that he would like to commit suicide, but cannot because of the way suicide is looked upon in god's eyes. This may show the faithful side of Hamlet.

Hamlet played the role of a person who has been diagnosed of a mental disorder as a defensive plan (or wisdom) to reveal the truth about his father's murder and to have impunity from punishment of the king. To some extent he succeed to proceed to get all what he needs for discovering the truth although some unlucky events accidentally happened such as the killing of Polonius. This event complicated the whole next stage of his plans and relationships with others starting from his mother, Ophelia , the king and his friends. Everything became suspicious and enigmatic. Most of the next events later was as a result of the madness and its attached accidents.

If we consider Hamlet pretention of madness as wisdom, we believe he was so successful to behave and act as he with without external effect. He can do whatever he wants and no one can charge his because he is mad. So, it is successful strategy to do both discovering the truth and avoid legal and social charges. But this strategy compelled his uncle, the king, to do an intrigue to send him to his inevitable death accompanied by his best friends. His cleverness and bravery saved his life and changed the situation to his benefit.

Critics consider Hamlet's hesitation as a defect of no-fit of his personality to do an action against the murderer of his father immediately after unveiling the guilt of him. "It is a truism of Hamlet criticism to say that the play examines the non-fit between the hero and the task of revenge (Janette Dillon 2007: 66)

Also critics think that even the death accidents were not planed and happened as strange unhappy coincidences "The deaths themselves, when they finally occur, are not framed in the ritual of a masque but arise out of a

sequence of unlucky accidents. These accidents are signalled well before Act 5 with events that ape Hamlet's promised revenge: his refusal to murder Claudius at prayer or his mistaken killing of Polonius, for example. The final scene seem sat first to recognise the need for ritual shape: as in Titus, the table is set for a feast, and the fencing match seems to offer a formalized show analogous to masque(ibid: 68)

There arose a certain discrepancy between the central figure and his surroundings. A Prince who is the intellectual peer of Shakespeare himself, who knows and declares that "no traveller returns" from beyond the grave, yet sees and holds converse with a ghost. A royal youth of the Renaissance, who has gone through a foreign university, whose chief bent is towards philosophic brooding, who writes verses, who cultivates music, elocution, and rapier-fencing, and proves himself an expert in dramatic criticism, is at the same time preoccupied with thoughts of personal and bloody vengeance. Now and then, in the course of the drama, a rift seems to open between the shell of the action and its kernel. (The following article was originally published in William Shakespeare. (Georg Morris Cohen Brandes. London:1898.) cited from(The Psychology of Hamletby Georg Morris Cohen Brandes)

Shakespeare, with his consummate instinct, managed to find an advantage precisely in this discrepancy, and to turn it to account. His Hamlet believes in the ghost and doubts. He accepts the summons to the deed of vengeance and delays. Much of the originality of the figure, and of the drama as a whole, springs almost inevitably from this discrepancy between the medieval character of the fable and its Renaissance hero, who is so deep and many-sided that he has almost a modern air.

We can conclude that Hamlet's personality is fluctuated between complications related to self-struggle between ego, super ego and id from one side and the faith from the other side. The event experienced by Hamlet that qualifies as traumatic is that of his father's death, and learning who killed him. He uses his wisdom to overcome the mess he was in which was represented by his father's death, the ghost, his love with Ophelia, the accident of Polonius murder, the loss of mother's love, etc. All these events turned Hamlet as a well- educated and a hero to a person think of bloody revenge of his uncle. This came as a result to Hamlet's promise to the ghost of his father. The prince solemnly swears here to obey the "commandment" laid down by his father. Hamlet cannot forget his father, even when all those around him have resumed their merry lives, content to offer the occasional conciliatory words of wisdom

The inner struggle of Hamlet leads to the damage of the kingdom which started by killing all the cornerstones of this kingdom, Polonius,

Ophelia, his friends, the queen, Laertis and finally himself. Then the prince eventually fulfills his father's commands. The catastrophe which deliver the country to the enemy without any fight.

Hesitation in Shakespeare's Hamlet

In some respects, it is a remake of The Spanish Tragedy. The older play, first staged in about 1587, seems to have been updated for the Lord Admiral's Men in the late 1590s; Hamlet was presented by the Lord Chamberlain's in 160, and was soon equally famous. It recycles Kyd's main ingredients: the ghost, the father-son relationship, the delayed revenge, the journey through madness, the revelatory play within the play. Ironically, a play that has elicited a more personal response from readers and actors than almost any other seems, on the face of it, to have been made not out of personal experience but out of theatrical counters which were already in circulation.

The general view of Hamlet hesitation in avenging the murderer of his father is that the delay is due to the nature and tendency in Hamlet in reflection and in his idea of caution and a sense of moral justification. In fact, he is too young to have these faculties of understanding. And the strange thing is that the sense of revenging sustains throughout. So, Hamlet is the tragedy of thought and the reflection. The play depicts, a calculating consideration which aims at exhausting, as far as human foresight can, all the relation and the possible consequences of a deed and it depicts the hero's capacity for action being crippled by this prolonged and exhaustive consideration.

Hamlet loses himself in the labyrinths of circumstances which compelled him to think about them but Schelegel's thought that Hamlet was thinking about the consequences of the aftermath of his revenge, is wrong. He never thinks of the consequences. He is only concerned with cognizing of the crime. And the fact that he attempt to kill Claudius in room, but could not do it at prayer, is a prove to show that he does not deliberately delay the action. There is in enormous intellectual activity and a proportionate aversion to real action. Consequent upon Hamlet soliloquies are the analytical interpretations of the circumstances impeded to his purpose. In one of his soliloquies he blames himself for continuing failure to excuse his revenge. It means, he himself is impatient for action. He has not failed in his purpose. But he has no plan. His purpose goes on strengthening at each circumstance.

Though Hamlet blames himself for the inaction on, he is least responsible for that. Then such thought as- he has done nothing to avenge his father's murder naturally come to one's mind when a forcing act is delayed. In another soliloquy, Hamlet says- that he feels ashamed of being

a cowered who can only "unpack his heart with words and who can merely start cursing like a prostitute or a kitchen menial. When the circumstances and unexpected happening are considered, these utterances of Hamlet are not the estimation of his character. He then speaks of his plan to stage a play my means of which he would be able to make sure whether or not his uncle has murdered his father. He want to strike on the guilty conscience. Hesitation was one of the obvious themes in Shakespeare's Hamlet. Hamlet hesitates to kill Claudius a few times. Although Hamlet following his conversation with the Ghost, he seems determined to fulfill the Ghost's wishes and swears his companions to secrecy about what has occurred. The question of why Hamlet delays in taking revenge on Claudius for so long has puzzled readers and audience members alike. We can mention some of these reasons of the delay:

At first, he wasn't sure if Claudius was actually guilty of killing his father So, he wants to be certain that Claudius is guilty. Hamlet reenacts a murderous scene, searching for a visible sign of guilt from Claudius. Hamlet cautiously searches for a definitive, visible sign of guilt. He wants to be absolutely certain of Claudius' guilt.

This is a tragic flaw for Hamlet. His insistence upon finding visible guilt from Claudius delays his action of killing Claudius, thus delaying the avenging of his father's death.

Hamlet's procrastination is well reasoned in that he desires to know the truth in reference to his father's murderer. Nonetheless, Hamlet's procrastination allows Claudius time to suspect Hamlet's actions of avenging his father's death.

Claudius has Hamlet banished in a plot to have Hamlet killed. Although Hamlet's hesitation to kill Claudius is an honorable quality, a tragic flaw which costs Hamlet his life, ultimately.

He hesitated again after he found out that Claudius was guilty. When he was looking for him, he found Claudius praying and was afraid he would go to heaven if he had killed him then.

Janette Dillon interpreted the situation of Hamlet for delay as "Revenge is a part that Hamlet feels a duty to take on but cannot adapt to his being. He is shamed, ironically and necessarily, by a player whose performed weeping seems to have more force than his own inaction:

What is Hecuba to him, or he to her,

That he should weep for her. What would he do?

Had he the motive and the cue for passion

That I have. (2.2.494–7) (Janette Dillon 2007: 72-73)

The so-called Hamlet problem is presented in lines 29-31 of Act I, Scene 5:

Hamlet: "Haste me to know't, that I, with wings as swift

As meditation or the thoughts of love,
May sweep to my revenge."

But throughout the five acts of the play Hamlet completely fails to "sweep" to his revenge. This curious fact constitutes the crux of the plot, "the Hamlet Mystery."

There is also a religious or spiritual component to Hamlet's reasons for delaying taking revenge on his Uncle. At first, he is not sure if the ghost is, indeed, his father, or if he is, an agent of the devil sent to tempt Hamlet into committing a grave sin.

"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 com'st 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 canoniz'd bones, hearsed in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurn'd,"

There occur many situation, which obliged Hamlet to take another opportunity. The first thing was that by means of the play "The murder of Gonzago", he was certain beyond doubt that what the ghost told was true. His mother was adulterous and Claudius was the murderer.

Hamlet, in fact, attempted to kill Claudius .But he was at prayer at the time. So, his decision of not killing a person while in religious act, shows his moral strength, control and a mature mind .So, it is totally wrong to blame Hamlet for the delay. (SarawatiPrakashan.....P 40)

Hamlet is also consumed by thoughts of death, which have a religious component to them as well, because he is afraid of what will happen to him in the afterlife if he commits a grave sin, therefore, he is very slow to take revenge.

In Scene two, act two, Hamlet gives a possible reason for his hesitation. "The spirit that I have seen / May be a devil, and the devil hath power / T' assume a pleasing shape". With this doubt clouding his mind, Hamlet seems unable to act. This indecision is somewhat resolved in the form of the play. Hamlet comes up with the idea of the play that is similar to the events recounted by the ghost about his murder to prove Claudius guilty or innocent. Due to the king's reaction to the play, Hamlet

attains the belief that the Ghost was telling the truth the night of the apparition.

In Hamlet's mind, it is now his duty to avenge his father's murder. This is where the real problem of inaction enters the play. Later that night, Hamlet has a perfect opportunity to kill Claudius, when he sees the King kneeling in prayer. He wonders if this is the time to kill him and get it over with, but decides not to. He claims that he does not want Claudius to go to heaven, so he would rather kill him when he is committing a sin. If this is the case, then why doesn't he simply wait until Claudius has completed his prayer, accuse him of the murder and kill him in his sin of denial. Instead, Hamlet goes to the chamber of his mother and passes up his best opportunity at revenge. The argument can be made, however, that it is not a fear of killing that causes this inaction. He does not display an inability to end someone's life when killing Polonius. He neither hesitates nor capitulates in sending Rosencrantz and Guildenstern to their executions. Why then would the prince of Denmark hesitate to kill the one man he most justly could? Many literary believe that his inaction is the result of a vicarious Oedipus complex. Those who concur with this theory say that Hamlet, in his subconscious mind, has a desire to do exactly what his uncle has done; that is, get rid of the king so that he can have Gertrude for himself. If this is true, Hamlet cannot act because he is fighting against his subconscious self. According to this interpretation, Claudius becomes an embodiment of himself, and thus he is unable to kill, in a sense, his other self.

Although the oedipal theory is valid, I would like to present another alternative. In my opinion, Hamlet is paralyzed by an interpersonal battle resulting from over evaluation of his situation. Every time he has an opportunity to act, he counteracts with a doubt or reason for inaction. For example, he wants his revenge on Claudius to take place only when he can be sure he will go to hell and not heaven. Furthermore, he spends too much time planning and not enough time doing. He plans the play within a play, but seeks no immediate resolution upon its completion. Instead, he becomes more careful around Claudius after the play because it revealed his knowledge of guilt to the incestuous king.

After the play within the play, Hamlet does not act until everybody is dying, including himself. Only in this final tragic moment does he realize that he should not have waited so long. However, by the time he comes to this realization, it is too late. His father is murdered, his mother lays dying, he is mortally wounded and all he can do is finish the tragic macabre parade of casualties. With all of his pent-up rage, he takes his revenge on

Claudius. It seems at this point, however, that it is no revenge at all, only the last tragic fruit of lifeless indecision.

Conclusion

We can conclude that the most affective era in the European history was the Elizabethan age, which was powered by so crucial events and playwrights such as Shakespeare. His masterpiece 'Hamlet' reflected the lifetime of the Elizabethan Age in all its details. Hamlet exceeds the traditions of revenge drama as long as it belongs in some sort to the literary genre. He used his wisdom to unveil the murder scene of his father, the old king, and dealt with the situation in wise action. He delayed killing his uncle in revenge for his father's death examined in light of the major critical theories from neo-classical to modern scholarship. The purpose of this study is to review the relevant theories of Hamlet hesitation, and to apply the wisdom gleaned from such an examination in order to create a synthesis. That may best answer the question of why Hamlet hesitates to take revenge. These theories can be summarized by three points of view; the first was religious reasons in which Hamlet did not contravene the religious rules by killing his uncle during the pray. The second reason was a wisdom in which he controls his anger and did not do action hastily. Whereas the third was a defect in Hamlet's personality represented coward state he went through.

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الملخص :

ان هذا البحث يسلط الاضواء على الفترة الذهبية في الادب الانكليزي متمثلة بشكسبير كأحد أشهر كتاب المسرحية العباقرة في العالم. ويعتبر نابغة جميع العصور وان معجزة مسرحيته هاملت سوف لن تتكرر. العبقرية مثلها مثل ضوء المنارة يأتي مرة واحد او مرتين ويخفت بعدها الى الابد. لكن مع شكسبير فالحالة مختلفة. فهو عبقرى في كل اعماله لان اعماله تعد قطعاً فنية وتقليدية. وعلى سبيل المثال مسرحيات هاملت والملك لير وأوتللو وماكبث وغيرها.

خصص الجزء الاول في هذا البحث ليعطي لمحات عن الفترة الاليزابيثية والتي غيرت حياة اوربا وظهرت اتجاهات جديدة. وكانت هناك بعض التوضيحات عن بدايات حكم الملكة اليزابيث الاولى وماهي التغيرات التي تبنتها في المجتمع لتجعل من فترة حكمها فترة ذهبية. جعلت من التاريخ أكثر اشراقاً بسبب كونها متعلمه ومسلحه بالمعرفة.

الجزء الثاني من البحث يتكلم عن هاملت كإنسان وبطل بدأ بتحليل الاسباب النفسية التي تقف خلف موقفه. وهاملت كشخصية تعد نموذجاً للمثالية والتي من النادر ان تجد نظيرها في الحياة الفعلية. وكونها بنيت على تناقضات ثنائية جعلته يفقد الاستقرار حتى ادت الى سقوطه وبالتالي سقوط الدنمارك في نهاية المسرحية. هاملت يستمع الى اوامر الشبح من اجل الانتقام الى نهاية المسرحية.

اما الجزء الثالث ففيه تم تحليل تردد هاملت في انجاز واجبه كأبن للملك المقتول. لان الواجب المقدس للابن هو أخذ الثأر من القاتل. كانت هناك تعقيدات لان القاتل هو عمه الملك الجديد وزوج والدته. وهذا خلق جواً من التوتر والحوادث الحزينة والكثير من المشاهد الدرامية.