



e-ISSN:2582-7219



INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY RESEARCH IN SCIENCE, ENGINEERING AND TECHNOLOGY

Volume 6, Issue 7, July 2023



INTERNATIONAL
STANDARD
SERIAL
NUMBER
INDIA

Impact Factor: 7.54



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A Critical Analysis of Shakespeare's *Hamlet*

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ABSTRACT: Shakespeare's play *Hamlet* is described as a tragedy of vengeance by referencing the psychological roots of vengeance, various kinds of retribution at the time, and the structure of Elizabethan revenge dramas. It serves as a reminder that the drama used revenge to illustrate the cultural relevance of ties inside one's own family. This article presents the idea of using the internal tragedy to undermine the rationale behind seeking retribution. Hamlet's fate is influenced by the ideas of diffusion of the twin drives of Eros and Death, as well as superego hostility, which is one aspect of the dying intuition. A father-son- mom argument results from the Ghost's appearance because Old Hamlet returns from the dead to get retribution. Although he wants to punish this malevolent power, his superego wants to do so. Hamlet tries to become his father's superego, but because he is unable to do so he receives retribution from his own superego, who finally puts him to death by torture. As Hamlet's relocation attempts fail, he becomes the victim of his own personal retribution. This study will deal with several different levels of Hamlet's energetic motion established by the conflict between the ego and superego.

KEYWORDS: Hamlet, Tragedy of Vengeance, Superego Hostility, the conflict between the ego and superego.

Synopsis of the play:

Shakespeare was an actor, playwright, and poet in England during the 16th century. He is regarded as the finest dramatist and author in the annals of English literature. He is frequently known as the "Bard of Avon." Some of his works, including joint ones, contain 39 plays, 154 compositions, three large tale sonnets, and several stanzas, the origins of some of which are disputed. Between 1599 and 1601, William Shakespeare wrote this drama, *Hamlet*. Shakespeare's longest play is this one. In the Danish-set play, Prince Hamlet tries to persuade his uncle Claudius to cover the cost of the death of Hamlet's father so that he can inherit the throne. Hamlet is regarded as one in the "most powerful and influential tragedies inside the English language," with a tale that has "apparently received countless retellings and variations by way of others." Since it was the first play written, *Hamlet* has piqued readers' and viewers' interest. *Hamlet* is a classic example of a revenge drama that is based entirely on an old folktale about a prince named Amulet, whose father was murdered by his uncle, who afterwards wed his mother.

After the death of the King, *Hamlet* is set in Denmark. The play depicts Prince Hamlet's moral dilemma upon the revelation from his father's ghost that Claudius, the prince's uncle, killed the king. On a cold night, the play's development begins with the guard changing. Following Hamlet's death, Claudius, King Hamlet's brother, has taken the throne. According to the guards (Francisco and Bernardo, for the record), a tense ghost resembling the previous monarch has been observed roaming the grounds of the fort. They talk to Hamlet's friend Horatio about what they saw. The marriage of Claudius and Gertrude, the companion of the late ruler, happens the following morning. Hamlet delivers a soliloquy after everyone has left the room, expressing his disapproval of their union, which he views as, at best, a betrayal of his father and, at worst, incest. Hamlet is prompted by Horatio and the gatekeepers to conciliate the phantom that night.

In the interim, Laertes, the advisor son of King Polonius, gets ready for school. He says goodbye to Ophelia, his sister, who has feelings for Hamlet. Polonius begins a lengthy speech about proper classroom behavior when Laertes enters. Ophelia's father and son warn her about Hamlet, and she says she will never meet him again. Hamlet meets a ghost that claims to be the king, Hamlet's father, that evening. Gertrude had sex with Claudius before she died, according to the ghost, and Claudius killed her by putting poison in her ear while she slept. The phantom teaches Hamlet to get payback for the killing yet not to hurt his mom. Hamlet agrees. He later tells Marcellus, one of the guards, and Horatio that he will act out his anger until he gets his revenge.



To keep an eye on Laertes, Polonius sent Reynaldo, a spy, to France. Ophelia notifies Polonius as soon as she enters that Hamlet rushed into her room, grabbed her by the wrists, and fixed a wild look into her eyes. She goes on to state that she is no longer connected to Hamlet. Since he is certain that Hamlet is deeply in love with Ophelia and that her disapproval is what put him in this predicament, Polonius decides to meet with the king to come up with a plan for spying on Hamlet chatting to Ophelia. Two of Hamlet's high school friends, Rosencrantz, and Guildenstern have been asked by Gertrude to look into the cause of his madness. To dodge their questions, Hamlet is suspicious of them. Hamlet requests that a particular play, The Murder of Gonzago, be staged the following night with some of his own parts substituted shortly after a theater troupe has performed there. In front of an audience without help from anyone else, Hamlet vents his disappointment at his own vacillation. He concludes that he should lay out if the apparition really addresses his dad or whether it is a ghost convincing him to act improperly without valid justification. Hamlet believes that the next-night's performance would force Claudius to admit his guilt because the play depicts a king who kills his brother and marries his sister-in-law.

Polonius and Claudius are keeping an eye on Ophelia and Hamlet as she returns the gifts, he gave her. At the point when Hamlet dismisses her and educates her to enter a convent, they are befuddled. Unless Gertrude can pinpoint the true cause of the madness, Claudius plans to send Hamlet to England because he believes it is not his love for Ophelia. Following the poisoning of the monarch, Claudius interrupts the performance of The Murder of Gonzago. Hamlet tells Horatio that he has changed his mind and now thinks that Claudius killed his father. Claudius tries to pray at church in the following scene, but his guilt prevents him from doing so. At the point when Hamlet arrives, he begins to kill Claudius yet rules against it in the wake of understanding that Claudius could enter heaven assuming he bites the dust while asking. Gertrude and Hamlet get into a heated argument in her bedroom. Polonius, the intruder, is stabbed by Hamlet after hearing a noise behind the tapestry. Polonius passes away. When she arrives, the ghost corrects Hamlet for criticizing his mother. Even though she can't see the phantom, Gertrude is sure that Hamlet is frantic. Hamlet hauls Polonius' dead body from the stage.

A courier delivers a letter from Hamlet to Horatio. In accordance with the letter, when a pirate ship attacked them, Hamlet sneaked aboard. When they were separated, the pirates graciously agreed to transport him back to Denmark in exchange for certain favors. In the meanwhile, Laertes has been convinced to side with Claudius in his hostility to Hamlet. A messenger arrives with Claudius' letter and a message from Hamlet welcoming him home. Claudius and Laertes come up with a scheme to kill Hamlet quickly without upsetting Gertrude or the Danes, who adore Hamlet. The two guys agree to set up a duel. Hamlet makes jokes with Claudius about killing Polonius as he commands Laertes to use a poison sword out of fear for his own life. Ophelia has supposedly gone crazy since learning of her dad's passing, Gertrude is educated. Claudius informs Laertes that Polonius has passed away when Ophelia arrives with a bouquet of flowers, each with a symbolic meaning. Laertes vows to listen to Claudius' explanation because he is troubled by the state of his sister. Claudius will give Hamlet a poisoned glass. When Gertrude arrives with the devastating news that Ophelia has died, Laertes' fury is rekindled.

While digging up Ophelia's grave, two grave diggers argue about Ophelia's apparent self-murder. When Hamlet and Horatio get there, a gravedigger gives Yorick, the typical joker who plays the king Hamlet wanted, a brain. Hamlet considers the various forms of death. The funeral procession interrupts Hamlet: Claudius, Gertrude, and Laertes are among the chaperons. Laertes demands that he remain awake as planned and rushes into his sister's grave to greet him. Hamlet makes himself known and fights with Laertes, declaring that he wanted Ophelia and the thousand twins to kill him. Laertes is notified by Claudius of their intention to discard Hamlet upon his departure. Hamlet makes sense of for Horatio that he sent Rosencrantz and Guildenstern's postcards, refreshed the letter having a problem with the execution of his lifelong companions, and exchanged the reactions prior to getting away from on board the privateer transport. Osric, Laertes's lover, interrupts the story of his struggle. Laertes restores the tainted blade under the watchful eye of the court. Hamlet rejects Gertrude's tainted beverage from Claudius immediately following the first point. Hamlet is harmed by Laertes when he is careless, Hamlet cuts Laertes during their struggle with his own contaminated knife. Just then, Gertrude slips and says she got sick. Laertes, who was with Claudius when the arrangement was made, affirms it, and Hamlet, utilizing a harmed blade, kills Claudius. Before dying, Laertes begs Hamlet to forgive him. Hamlet dies after appointing Fortinbras as the next Danish king and asking Horatio to tell his story. Horatio makes a vow to tell the story of Hamlet when Fortinbras enters. When Hamlet says that he will be buried like a soldier, Fortinbras agrees to hear it.

Madness, Revenge, Religion, and Subversion of Relationships:

One of Hamlet's principal subjects is frenzy. Hamlet has displayed several personality traits ever since his father passed away. He introduces himself as a savvy, thinker, psycho, and deranged person. In addition, he asserts that



“my madness has a method.” It exhibits his crazy nature, yet just to the extent that he professes to be languishing over the advantage of others. He wanted them to see and comprehend that he had difficulty coping with losses and betrayals. King Claudius is concerned about it because his madness may have revealed his crime of killing Old Hamlet. Ophelia, on the other hand, reports that he is indeed insane after witnessing him make that face. While Gertrude views it as pure madness, Polonius views it as a madness of love. All these opinions, however, are rejected by King Claudius, who considers his foolishness a threat to both his life and the throne. Finally, when Hamlet exposes him, his worst fear is realized. But in this conflict, Hamlet also perishes himself.

Even though Christians and people of other religions don't like it, revenge is another theme that keeps coming up in the play. As a result of the ghost's appearance in the first act, Hamlet has a great deal of responsibility to bring his “unjust murder” to an end. However, before Hamlet, a philosopher, decides to pursue justice, he must first demonstrate that Claudius was to blame. Hamlet's cognizant psyche postpones the revenge. Hamlet succeeds in exposing the crime, but he is unable to arrange for Claudius to be tried. Laertes, on the other hand, is prepared to kill Hamlet anywhere, including a church, if necessary, to exact revenge on Hamlet for the murder of his father. Up until the duality and their demises, these two topical demonstrations of retaliation run simultaneously.

Despite not being a major theme in the play, religion continues to have a significant impact on the roles and actions of Hamlet and other characters. Religion also has some dominant ideas and beliefs, in addition to some distinguishing characteristics. The meaning of Hamlet's "to be or not to be" is based on his philosophical views on suicide. Also, because he doesn't want to give Claudius the chance to enter heaven, he doesn't kill him while he's praying. "Flights of angels sing thee to thy rest," Horatio says in his final words, further demonstrates the play's religious undertones, which are also a form of prayer. This suggests that Hamlet's treatment of religion continues throughout the play. Political Intrigues Another political drama is Hamlet. It is because the political intrigues that set the plot into motion result in the death of Old Hamlet, and Young Hamlet pursues his uncle Claudius. While these palatial intrigues divide the rest of the palace, his mother has already wed his uncle. Widespread plots and murders are the results of the intrigues. To reveal King Claudius' true nature to his subjects, Hamlet wants to exact revenge for the death of his father as soon as he has the chance. When Claudius, too, decides to kill Hamlet or be killed, everything comes to an end.

Subversion and distortion of relationships is another theme of Hamlet. Gertrude is Claudius' cousin and under legal or religious conditions he cannot marry her. However, they both get married and end their relationship. Claudius becomes Hamlet's brother and stepfather. This is another of Hamlet's great themes of the violation of sacred relations against Protestantism.

Historical Context:

The political unrest and worry that permeated the time in which Hamlet was written are reflected in both the mood and the plot of the play. The show most likely had its presentation in 1602 when Sovereign Elizabeth I was 68 years of age. She had no youngsters; in this manner nobody was certain who might succeed her on the crown after her demise. The widespread perception was that the once-popular queen had become irresponsible with age because Elizabeth did not choose to name an heir to clear up the ambiguity. The succession to the Danish throne is the subject of controversy, just as it was during Hamlet's reign in England. To support his claim, Hamlet, the late king's son, expresses his open displeasure with Claudius' hasty union with the queen. There are tales that an external trespasser intends to exploit the realm's shortcoming since the as of late introduced ruler invests all his energy drinking. The fear of the time that the nation was in danger due to careless leaders and a shaky succession is perfectly captured by Hamlet.

Conclusion:

Hamlet's strong characters, intricate plot, and themes, engaging dialogues, and moral lesson allow us to learn that we must never return evil with good. But it is also logical that if one can avoid committing common crimes, he will be able to live without sinning given how cruel, heartbreaking, and terrible this drama is. Thus, this critical method educates us about the disastrous effects of ego, superego, and overambition.

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