

# **The Concept of Revenge in William Shakespeare's "Hamlet"**

**مفهوم الانتقام في مسرحية هاملت لوليام  
شكسبير**

Dr. AHMED RASHEED MAJEED AL-RUBAIY



د. احمد راشد مجيد الربيعي

Instructor, Department of English Language, Al-Yarmouk

University College- Iraq.

E.mail:dr.ahmed.dalrubaiy@al-yarmok.edu.iq/

ahmadalrubaiyo@gmail.com





### **Abstract**

William Shakespeare's "Hamlet" is considered as one of the most important tragic plays in English Literature. The play tackles complicated themes and has influential character tragic flaws. The play is written between 1599 and 1601. The events of the play highlight the revenge idea in Hamlet's eyes who is the son of the murdered King. The play shows how King Hamlet King of Denmark is murdered by his brother, Claudius for the sake of the throne. Then, Claudius married Hamlet's mother, queen Gertrude of Denmark. The play shows the human discrepancy inside Claudius who murders his brother and married his wife then he steals the throne. The idea of revenge is the driving force throughout the play and Prince Hamlet is set to revenge for his father. This research intends to analyse and explore the concept of revenge, besides asserting also how it is seen in the reactions of other characters of the play with a modern vision.

## الخلاصة

تعتبر مسرحية «هاملت» للكاتب وليم شكسبير واحدة من أهم المسرحيات المأساوية في الأدب الإنجليزي. تتناول المسرحية أفكاراً «متداخلة» كما أن لشخصيات هذه المسرحية أخطاءً مأساوية فادحة. كُتبت المسرحية بين الأعوام ١٥٩٩ و ١٦٠١. تسلط أحداث المسرحية الضوء على فكرة الانتقام في عيون شخصية هاملت، وهو ابن الملك المقتول. تُظهر المسرحية كيف قتل الملك هاملت ملك الدنمارك على يد شقيقه كلاوديوس من أجل الاستحواذ على العرش. ثم تزوج كلاوديوس والدته هاملت، ملكة الدنمارك جيرترود. تظهر المسرحية أيضًا تناقض المشاعر الإنسانية في شخصية كلاوديوس الذي قتل شقيقه وتزوج زوجته و سرق العرش. فكرة الانتقام هي القوة الدافعة على مدار أحداث المسرحية والأمير هاملت يسعى للانتقام لوأله. يهدف هذا البحث إلى تحليل واستكشاف مفهوم الانتقام، إلى جانب التأكيد على كيفية تصويره في ردود أفعال الشخصيات الأخرى في المسرحية برؤية حديثة.

**Key words:** William Shakespeare , Hamlet, revenge , Claudius, Gertrude.

## 1.1 ABOUT THE AUTHOR

William Shakespeare (1564-1616) is born to a middle-class family in Stratford-upon-Avon, England. His birthday is most commonly celebrated on 23 April, and is also thought to be the date of his death in 1616. He is a famous playwright, poet and actor. He is commonly considered as the greatest writer in the English language and the world's greatest dramatist. Oftenly, he is referred as England's national poet and the "Bard of Avon". William Shakespeare writes plays by himself and in collaborations with other dramatists and his plays are around 39 plays. His poems are various and expressive and mostly seen in his 154 sonnets, and some other vari-

ous poems that vary in length and content. His plays have been translated into every major living language and are performed more often than those of any other playwright. His works continue to be studied and analyzed by scholars and critics due to its human high esteemed content. **(Margreta De Grazia and, Stainley Wells, 2011:1-11)**

At the age of 18, William Shakespeare gets married to Anne Hathaway, with whom he has three children: Susanna and twins Hamnet and Judith. Unfortunately, Hamnet—Shakespeare's only son died in 1596 at age eleven years old. However, he starts between 1585 and 1592, a successful career in London as an actor,

writer, and part-owner of a playing company called as the Lord Chamberlain's Men, later known as the King's Men. Shakespeare's fortunes, however, were unaffected, as the new monarch extended the license of Shakespeare's company to perform at the Globe. James I saw a performance of Othello at the court in November 1604. In October 1605 Shakespeare's company performed before the Mayor and Corporation of Oxford. The last five years of Shakespeare's life seem void of incident; he had retired from the stage by 1613. Among the few known incidents is Shakespeare's involvement in a heated and lengthy dispute about the enclosure of common-fields

around Stratford. He died on April 23, 1616, and was buried in the Church of St. Mary's in Stratford. A monument was later erected to him in the Poets' Corner of Westminster Abbey. **(Harold Bloom, Bloom's Guides William Shakespeare's Hamlet, 2004:11-13)**

### 1.2 William Shakespeare's "*Hamlet*" (1601)

In Denmark at midnight the guard has witnessed the appearance of the ghost of Old Hamlet, the former King of Denmark who has recently died. The guards bring Horatio, a learned scholar and friend of Hamlet, Prince of Denmark, to witness this apparition. Though skeptical at first, Horatio sees the ghost and decides to re-

port its appearance to Hamlet.

Meanwhile, a new king of Denmark has been crowned, called Claudius, he is murdered King's brother. Claudius has taken Old Hamlet's widow, Gertrude, as his wife. We watch their marriage celebration and hear about a threat from the Prince of Norway, Fortinbras, which Claudius manages to avoid by diplomacy. Hamlet is in attendance at this wedding celebration; he is hardly in joyous spirits, however. He is disgusted by his mother's decision to marry Claudius so soon after his father's demise. Horatio tells Hamlet of the appearance of the ghost and Hamlet determines to visit the spirit himself. **(Harold Bloom, Bloom's Guides William Shakespeare's**

**Hamlet, 2004:14-21)**

Meanwhile, the court adviser, Polonius, sends his son, Laertes, back to Paris, where he is living. Laertes and Polonius both question Ophelia (sister and daughter, respectively) about her relationship with Hamlet. Ophelia admits that Hamlet has been wooing her. They tell her to avoid Hamlet and reject his amorous advances, emphasizing the importance of protecting her chastity. Ophelia agrees to cut off contact. **(Harold Bloom, Bloom's Modern Critical Views William Shakespeare: Tragedies, 2010:123-140)**

That night, Hamlet accompanies the watch. The ghost appears once more. Hamlet questions the ghost, who



beckons Hamlet away from the others. When they are alone, the ghost reveals that Claudius murdered him in order to steal his crown and his wife. The ghost makes Hamlet promise to take revenge on Claudius. Hamlet appears to concur excitedly. He has Horatio and the guards swear not to reveal what they have seen. Act Two finds us some indefinite time in the future. Hamlet has been behaving in a most erratic and alarming way. Claudius summons two of Hamlet's school friends, Rosencrantz and Guildenstern, in order to discover the meaning of this strange behavior. Rosencrantz and Guildenstern's attempts to discover the reason for Hamlet's madness are met with evasion

and witticism. **(Harold Bloom, Bloom's Modern Critical Views William Shakespeare: Tragedies, 2010:123-140)**

Meanwhile, Polonius hatches a theory of his own: he thinks that Hamlet is insane due to Ophelia's rejection of his love. He arranges to test his theory by setting Ophelia on Hamlet when they are apparently alone and then observing the proceedings with Claudius. Hamlet's only consolation appears to be the coming of a troupe of players from England. Hamlet asks the player's whether they could play a slightly modified version of a tragedy. We realize that Hamlet plans to put on a play that depicts the death of his fa-



ther, to see whether Claudius is really guilty, and the ghost is really to be trusted. **(Harold Bloom, Bloom's Classical Critical Views William Shakespeare: Tragedies, 2010:1-4)**

In Act Three, Ophelia approaches Hamlet when they are apparently alone; Claudius and Polonius hide behind a tapestry and observe. Hamlet behaves extremely cruelly toward Ophelia. The king decides that Hamlet is not mad for love of her but for some other hidden reason. Hamlet prepares to put on his play, which he calls "The Mouse Trap." After instructing the players in their parts, Hamlet retires to the audience, where Claudius, Gertrude, Ophelia, and Polonius have gathered, along with

many others. In the course of the play, both Gertrude and Claudius become extremely upset, though for different reasons. Gertrude is flustered by Hamlet's veiled accusation that she was inconstant and hypocritical for remarrying after Old Hamlet's death; Claudius is shaken because he is indeed guilty of his brother's murder. Claudius decides that he must get rid of Hamlet by sending him to England. **(Michael Hat-taway, 2002:140-152)**

Following the play, Gertrude calls Hamlet to her room, intending to berate him for his horrible insinuations. Hamlet turns the tables on her, accusing her of a most grotesque lust and claiming that she has insulted her father and herself



by stooping to marry Claudius. 140)

In the course of their interview, Polonius hides behind a tapestry; at one point, he thinks that Hamlet is going to attack Gertrude and cries for help. Hamlet stabs Polonius through the tapestry, thinking he has killed Claudius. When he finds that he has merely killed a “rash, intruding fool,” Hamlet returns to the business of “speaking daggers” to his mother. Just as Gertrude appears convinced by Hamlet’s exhortation, the ghost of Old Hamlet reappears and tells Hamlet not to behave so cruelly to his mother, and to remember to carry out revenge on Claudius. **(Harold Bloom, Bloom’s Modern Critical Views William Shakespeare: Tragedies, 2010:123-**

Gertrude perceives her son discoursing with nothing but air and is completely convinced of his madness. Hamlet exits her room, dragging the body of Polonius behind him. After much questioning, Claudius convinces Hamlet to reveal the hiding place of Polonius’ body. He then makes arrangements for Hamlet to go to England immediately, accompanied by Rosencrantz and Guildenstern. Claudius writes a letter to the English court asking them to kill Hamlet immediately upon his arrival and places the letter with his two cronies. On their way to the ship, Hamlet and his entourage pass Fortinbras’ Norwegian army en route to

a Polish campaign. **(Harold Bloom, Bloom's Modern Critical Views William Shakespeare: Tragedies, 2010:123-140)**

Back at Elsinore (the Danish palace), Ophelia has gone mad following her father's death. She sings childish and bawdy songs and speaks nonsensically. Laertes soon returns to Denmark with a mob in tow, demanding an explanation of Polonius' death. Claudius gingerly calms the young man and convinces him that Hamlet was the guilty party. Letters arrive attesting to a strange turn of fortunes on the sea. Hamlet's ship to England was attacked by pirates, who captured Hamlet and arranged to return him to Denmark for a ransom.

Hamlet sends Claudius an aggravating letter announcing his imminent return. Claudius and Laertes decide that Hamlet must be killed. They decide to arrange a duel between Laertes and Hamlet in which Laertes' sword is secretly poisoned so as to guarantee Hamlet's immediate death. As backup, Claudius decides to poison a cup of wine and offer it to Hamlet during the contest.

**(Janette Dillon, 2007:65-77)**

Just as Act Four comes to a close, more tragic news arrives. Gertrude says that Ophelia has drowned while playing in a willow tree by the river. Act Five begins at a graveyard. Two gravediggers joke about their morbid occupation. Hamlet and Horatio arrive and con-

verse with them. Soon, Ophelia's funeral begins. Because there are doubts about whether Ophelia died accidentally or committed suicide, her funeral lacks many of the customary religious rites. Laertes bombastically dramatizes his grief, prompting Hamlet to reveal himself and declare his equal grief at the loss of his erstwhile beloved. After a short tussle, Hamlet and Laertes part. **(Janette Dillon, 2007:65-77)**

Later, Hamlet explains to Horatio that he discovered Claudius' plot to have him killed in England and forged a new letter arranging for the deaths of Rosencrantz and Guildenstern. While they are conversing, Osric, a ridiculous court-

ier, approaches and proposes the duel between Laertes and Hamlet. Hamlet eventually accepts this challenge. The duel begins with Osric as referee. Hamlet wins the first two passes, prompting Claudius to resort to the poisoned drink. Hamlet refuses the drink. In his stead, Gertrude drinks a toast to her son from the poisoned cup. After a third pass also goes to Hamlet, Laertes sneak-attacks the prince and wounds him. A scuffle ensues in which Hamlet ends up with Laertes' sword. He injures Laertes. Just then Gertrude collapses. She declares that she has been poisoned. Laertes, also dying, confesses the whole plot to Hamlet, who finally attacks Claudius, stabbing him with

the poisoned sword and then forcing the poisoned drink down his throat. Hamlet too is dying. He asks Horatio to explain the carnage to all onlookers and tell his story. Hamlet dies. Just then, Fortinbras arrives at the court, accompanying some English ambassadors who bring word of the death of Rosencrantz and Guildenstern. With all the immediate royalty of Denmark dead, Fortinbras asserts his right to the crown. He arranges for Hamlet to receive a soldier's burial. (Derek Dunne , 2016:95-120)

### 1.3 The Concept of Revenge in William Shakespeare's "Hamlet"

Harold Bloom asserts in his *Shakespeare Through The Ages*

the death of Hamlet king of Denmark at the very beginning of the play in the speech between the night guards in the King's Palace by highlighting the appearance of the dead king's ghost walking at night in the Palace :

**(Enter GHOST)**

**BERNARDO** In the same figure,\* like the king that's dead.

**MARCELLUS** Thou art a scholar;\* speak to it, Horatio.

**BERNARDO** Looks it not like the king? Mark it, Horatio.

**HORATIO** Most like- It harrows me\* with fear and wonder.

**BERNARDO** It would be spoke to.\*

**MARCELLUS** Question it, Horatio.

**HORATIO** What art thou, that usurp'st\* this time of night,



**Together with that fair and  
warlike form**

**In which the majesty of buried  
Denmark**

**Did sometimes march? By  
heaven I charge\* thee, speak!  
MARCELLUS It is offended.**

**BERNARDO See, it stalks away  
I**

**HORATIO Stay! speak, speak!  
I charge thee, speak! (Exit  
GHOST)**

**( Hamlet,I,I,P.3)**

The play questions about Hamlet as Harold Bloom addresses various complex ideas in the course of the play as stated below:

**How did Hamlet's father die?  
Who killed him? What did  
Queen Gertrude know? Of  
what substance or nature is  
the ghost? Is it trustworthy?**

In Shakespeare's customary way, this play also asks more demanding, exploratory questions about obligation, knowledge, love, justice, identity, performance, ritual, death, and the "undiscovered country" that follows. *Hamlet* investigates the nature of tragic drama, even as it seeks to render it onstage. *Hamlet* has often dared to ask, "Who's there?" Barnardo can thus be regarded as a spokesperson for the play itself to readers and spectators across the centuries.

**(Harold Bloom, 2008:6)**

The play tackles human frailty innately found inside man regardless to class, gender, time and place because they have nothing to do with his actions

and reactions. William Shakespeare questions the human nature, its innate feelings and attitudes that are stirred by mind. Then, Shakespeare highlights the moral values and social norms that drive one's actions regardless to his social status and origins. Here the on hand plight of Hamlet Prince of Denmark appears vividly to the Elizabethan audience and continue to be presented for the modern spectators of any time. Hamlet is caught in his social status as a Prince of Denmark and his duty to revenge for his murdered father Hamlet King of Denmark.

Once again Harold Bloom addresses in his *Shakespeare Through The Ages* an important point in the play that is

chastity , how Hamlet's mother , Gertrude , Queen of Denmark gets married quickly to Claudius the newly ascended King of Denmark. Hamlet who is Gertrude son and Prince of Denmark expresses his deep sorrow and disappointment with the hasty marriage of his mother to his uncle Claudius the newly ascended King of Denmark. As below:.

**"Must I remember? why,  
she would hang on him,  
As if increase of ap-  
petite had grown  
By what it fed on: and  
yet, within a month –  
Let me not think on't – Frail-  
ty, thy name is woman! –  
A little month, or ere  
those shoes were old  
With which she follow'd my**

**poor father's body..."**

**( Hamlet,I,II,P.19)**

Further, Hamlet's speech carried within its lines a clear criticism for his mother who seemingly cannot wait for a longer period to get married for any other man after the murder of her husband King Hamlet. Then, Hamlet thinks that she should not links herself with such a person who is not vivid in his reactions especially after the murder of his brother King Hamlet as he quickly ascend the throne and announces himself as King of Denmark with the support of other minister in the kingdom of course. **(Harold Bloom, 2008:7)**

Peter Mercer in his *Hamlet and the Acting of Revenge* argues about the necessity of re-

venge in the play viewing the act or revenge as both necessarily and moralist:

**Revenge then is always both necessity and waste. The ambiguity**

**is there at the beginning in the ghost, who is compounded always of**

**victim and ghoul. Revenge - the need of blood for blood - may**

**appear both to the ghost and the revenger as a duty, a moral**

**imperative beyond the constraints of law, but it is always, also, a**

**cruel, primeval lust for death, a lust which consumes the revenger**

**as surely and completely as it does the villain. It is this ter-**



**rible  
inhumanity of revenge that  
the ghost stands grim witness  
to.**

**(Peter Mercer, 1987:21)**

However, Hamlet is placed in the midst of the road of action within the development of the events of the play. Some characters appear to take more status than they deserve and the newly ascended king is emphasizing his rule and solidifying his authority in the kingdom. Time is hasty, destiny is eminent and Hamlet has to decide whether to respond for the act of revenge or dismiss the idea which starts to possess his whole life.

Harold Bloom in his *Bloom's Period Studies: Elizabethan Drama* discusses how William

Shakespeare brings to the attention of the Elizabethan audience the act of murdering King Hamlet. However, the action is very tragic and the whole state is in total danger. Then, Shakespeare highlights the act of the King's Murder to make it happening in the Palace of the King himself. The moral lesson that Shakespeare wants to deliver for the Elizabethan audience is vivid that it is very tragic and dangerous to kill a king in his Palace. This act leaves the whole Danish Kingdom on the verge of unknown, as stated herewith:

**One of the major defences of the English theatre during this period was that it had a positive moral effect upon its audience, and in**

Hamlet Shakespeare tests this contention directly by showing the reactions of an audience to a play presented in the King's palace, the very moral centre of the kingdom, before the King and Queen and the royal court, and depicting a crime directly affecting the welfare of the state. (Harold Bloom, 2004:197)

Janette Dillon in her *The Cambridge Introduction to Shakespeare's Tragedies*, argues about the importance of the individual to the state and vice versa :.

Neither Shakespearean tragedy nor earlier Elizabethan tragedy would usually emphasise the individual to the exclusion of the state. In-

deed a feature shared by all Shakespeare's tragedies, as well as by most of the tragedies written by Shakespeare's contemporaries, is that their closure depends on a restoration of political order following the central death or deaths of individuals. If we were to focus on the closing scenes of Shakespeare's tragedies rather than those moments that have permeated the collective memory, we would find that the stage is usually full and the focus is on two things: how the tragic hero will be remembered and how the rest will carry on.( Janette Dillon,2007:1)

William Shakespeare in his *Hamlet* asserts the importance

of the individual to the state and links this to Hamlet's father who is murdered by his brother Claudius for the sake of the throne. The weakness lies in Claudius innately as he kills his brother out of jealousy, envy and greed. This reminds us of Cable's first crime happened on earth as he kills his brother Abel. Shakespeare wants his audience to learn the moral lesson that it is a great sin to envy your brother, feel jealous of him and has a greedy self within your chest. If you have these sins, then probably you may do worse than these sins in future.

Emma Smith in her *Five Revenge Tragedies: Kyd, Shakespeare, Marston, Chettle, Middleton*, argues about the

revenge act that is requested by the Ghost of Hamlet's father who appears for Prince Hamlet in the Castle of Elsinore asking revenge upon those who kill him:

**I am thy father's spirit,  
doomed for a time  
To walk the night, and all the  
day  
Confined in flaming fire,  
Till the foul crimes done in my  
days of nature  
Are purged and burnt away.  
( Hamlet,I,V,P.37)**

Smith like Shakespeare emphasizes the revenge idea, as this keeps the door widely open for the development of the play course of actions. Thus, the audience shall witness a huge change in the character's attitudes and by

the end a drastic drift in their reactions that lead to their tragic ends. Herewith, we have a vivid request from the ghost of the murdered King asking revenge upon those who kill him.

( Emma Smith,2021:15)

Harold Bloom in his *Bloom's Modern Critical Views William Shakespeare: Tragedies*, tackles the idea of revenge with a modern perspective based on the reactions of the characters of the play:

**What to ourselves in passion we propose,**

**The passion ending, doth the purpose lose.**

**The violence of either grief or joy**

**Their own enactures with themselves destroy.**

( Hamlet,III,II,P.117)

At the center of the development of the actions of the play we come to know more about the reactions of other characters hence there is a direct reference to their close tragic end. Shakespeare use the technique of stage show that is he presents another tragedy to be acted on the stage by other characters before King Claudius and Queen Gertrude under the sponsorship of Prince Hamlet having the same idea of revenge. Nonetheless, the human weakness to passion and suffering is what presents Hamlet as a tragic hero and compels our own deepest imaginative sympathies with his plight.

(Harold Bloom, 2004:87)

Harold Bloom in his *Bloom's Guides William Shakespeare's Hamlet*, reveals the idea of revenge as Hamlet argues with Horatio about the reality of Claudius. In the last scenes of the play we see Hamlet tells his friend Horatio of what he has done to stop the dictatorship style of Claudius in the state, as below stated:

**as Hamlet tells Horatio of his experiences at sea, he celebrates his ability to outwit Claudius and thus save his own life, despite seemingly insurmountable circumstances. After stealing Claudius's letter to the King of England from Rosencrantz and Guildenstern, Hamlet replaces it with a forged letter, sealed with his**

**father's signet, thereby ordering their immediate execution. "Being thus benetted round with villainies, / Or I could make a prologue to my brains, / They had begun the play." And lest we think he has regrets, Hamlet makes it perfectly clear that he harbors no anxiety about his actions. "Why, many, they did make love to this employment. / They are not near my conscience; their defeat /**

**Does by their own insinuation grow." (Harold Bloom, 2004:33-34)**

Harold Bloom in his *Bloom's Guides William Shakespeare's Hamlet*, summarizes the aim and purpose behind the reactions of Claudius who is killed at the end of the play by his



own poison, yet causes a great catastrophe in the Danish Kingdom, as stated herewith:

**Following this revelation, a foppish young courtier named Osric enters to announce that the king has wagered on Hamlet in a fencing match with Laertes.**

**Despite feelings of misgiving, Hamlet agrees to participate in the duel. As Hamlet and Laertes face each other, the prince apologizes and Laertes accepts the apology, but stiffly responds that honor must be satisfied. Though the match begins auspiciously for Hamlet who manages to strike Laertes twice, the scene rapidly devolves into a massacre. Gertrude accidentally drinks the poisoned wine over the**

**protestations of her husband, while Laertes stabs Hamlet with the poison rapier. In a scuffle, the two men exchange rapiers, causing Hamlet to inadvertently poison Laertes by striking him. Gertrude dies, and Laertes, who knows that he and Prince Hamlet have both been poisoned, tells Hamlet of the King's plot. Hamlet stabs Claudius with the poisoned rapier and then forces him to drink the dregs of the poisoned wine. In so doing, Hamlet finally consummates the long anticipated revenge. On his deathbed, Hamlet implores Horatio to report honestly all that has transpired and names Fortinbras the new king of Denmark. (Harold Bloom, 2004:33-34)**

Bloom asserts the long awaited revenge of Old King Hamlet to be accomplished by Prince Hamlet's Hands. Still, the revenge that Prince Hamlet implements leads to the tragic death of his mother, Laertes, Polonius, Claudius and himself by the end. Shakespeare presents us a mythical play more than a tragic play, as he blends its actions with supernatural elements, social class, gender, folk tales and ornaments its end with a huge tragedy.

### **Conclusion**

William Shakespeare in his Hamlet brings to his audience a kind of play that is vital in actions , tragic in content and effective in characters. King Hamlet, who is King of Den-

mark is killed by his brother, Claudius and the latter married his brother's wife, Gertrude , Queen of Denmark. The story is famous in English Literature and is probably is taken from the two sons of Adam. We are told in Holy Quraan that Able kills his brother Cable out of jealousy , as God accepts the religious sacrifice or Oblation of Cable and refuses that of Abel. This leads Able to kill his brother Cable and perhaps he married his wife. Shakespeare wants to keep his audience in the path of religion and amaze them with folkloric tales with religious flavor. However, Shakespeare argues about Hamlet emphasizing many themes in the play. Revenge is a main theme in the play as it



has the core actions of the play. Also, the characters are on the verge of revenge outcomes and their reactions are driven accordingly. Still, the audience feel sympathy with Prince Hamlet of Denmark. Hamlet is caught in his social status as Prince of Denmark and between his duty to revenge the death of his murdered father. At the beginning of the play, Hamlet encounters the ghost of his father roaming in the castle of Elsinore who tells him to revenge upon those who kill him. Hamlet wants to be assured as it is not acceptable for normal humans to kill others until they are assured of the appropriate killers. Time and action plays a vital role in the development of the course action of the play.

Hamlet at the end of the play make sure of the murder of his father by Claudius, his uncle , who kills his brother and marries his wife. Hamlet take his decision to revenge at the final scene of the final act of the play to show the audience that he himself has a human weakness. Hamlet's vulnerability is his inability to take an action and his hesitation to revenge those who kill his father. Shakespeare presents his audience with a tragedy play that is vital in action and themes besides its outstanding issue of royal family tragic end. Thus, the play has an everlasting applause among spectators not during the Elizabethan Era ,but also during modern audience as well.



## **References**

1. Bloom, Harold. Bloom's Period Studies: Elizabethan Drama. New York: Chelsea House Publishing Press. 2004.
2. Bloom, Harold. Bloom's Shakespeare Through The Ages. New York: Chelsea House Publishing Press. 2008.
3. Bloom, Harold. Bloom's Classics Critical Views William Shakespeare. New York: Chelsea House Publishing Press. 2010.
4. Bloom, Harold. Bloom's Modern Critical Views William Shakespeare: Tragedies. New York: Chelsea House Publishing Press. 2010.
5. Bloom, Harold. Bloom's Guides William Shakespeare's Hamlet. New York: Chelsea House Publishing Press. 2004.
6. Dillon, Janette. The Cambridge Introduction to Shakespeare's Tragedies. Cambridge: Cambridge University Press. 2007.
7. Dunne, Derek. Shakespeare Revenge Tragedy and Early Modern Law. London: Palgrave Macmillan LTD Press. 2016.
8. Grazia, Margret De and Wells, Stainley. The Cambridge Companion to Shakespeare. Cambridge: Cambridge University Press. 2001.
9. Hattaway, Michael. The Cambridge Companion to Shakespeare's History Plays. Cambridge: Cambridge University Press. 2002.
10. Lott, Bernard. William Shakespeare Hamlet. London: Longman Publishing Press. 1991.



11. Mercer, Peter. Hamlet and the Acting of Revenge . London: Palgrave Macmillan LTD Press. 1987..

12. Smith, Emma. Five Revenge Tragedies: Kyd, Shakespeare, Marston, Chettle, Middleton. New York: Penguin Classics Press. 2021.