

Hamlet Symbolizes the Play within the Play:
Critical Analysis Study

Submitted to the Department of English
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Submitted by
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For
My parents, who teach me
All my past, present, and future friends

Abstract

Hamlet has become a cultural manifestation, a showcase for the historically conditioned madness of critics. Hamlet has usefully been discussed as a revenge play in other respects; so that it may help to look at its structure from the same viewpoint. But the internal double structure of Hamlet has nothing to do with the business of following up popular success. The elder Hamlet is certainly contrasted at length by Hamlet with the 'cutpurse of the empire and the rule', the 'king of shreds and patches' – not only in terms of legality but of kingly qualities. We may say, then, that the double structure of Hamlet accords with its complex presentation of duty. The play's exposition shows us that Hamlet is in the midst of three crises: his nation is under attack, his family is falling apart, and he feels deeply unhappy

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Chapter One

Introduction

It's a given that Hamlet is generally viewed as Shakespeare's best play and one of the best works of writing at any point composed. Hamlet, which initially showed up on the Elizabethan stage around 1603, has kept a steady and global allure from that point forward. It is crafted by a virtuoso and a brilliant illustration of theatrical masterfulness and theater in each significance of the word. For quite a while, pundits have squabbled about the senseless show's pertinence to Hamlet. One commentator refers to it as "just a mechanical need," while another refers to it as "the cornerstone to the curve of the show." Sentiments on its importance differ enormously. A few pundits have eagerly gone against its expulsion from contemporary Hamlet creations, contending that it degrades the play scene. The two pundits and crowds the same think about Shakespeare's Hamlet, composed around 1600, to be his most dearest misfortune.

The "Bard of Avon," William J. Shakespeare, is considered a legitimate dramaturge from his period. Shakespeare has carried another artistic aspect to his type with his depiction of Hamlet, which is at the zenith of its tip top nature. The area of retaliation play during the Elizabethan period is improved by Shakespeare's Hamlet, which was distributed in 1608. The activities, mentalities, and responses of Hamlet address every one of the fundamental things important to characterize Shakespeare's Hamlet as a recognized retaliation show within the thought of the class.

Shakespeare laid out the class of vengeance plays by copying the showiness and composing style of Greek playwrights like Euripides and Sophocles. Likewise, the Spanish misfortune "Senecan Play" significantly affects Hamlet, showing how the play portrays the endless plays of retaliation. Despite the fact that there are a few themes in Shakespeare's Hamlet, the plot including retribution is one of the fundamental ones. Among the most widely recognized points in Elizabethan-time plays, retribution positions first, and the sensational guidelines of the vengeance misfortune are tolerably adjusted¹ (Haque, 2016).

The requests of the Elizabethan crowd spin around the depiction of retaliation in the play, which puts an accentuation on the development of savage equity; thus, the revenge commitment is essentially viewed as an ideals owed to resulting ages. Furthermore, each and every casualty will be condemned to damnation for their offenses. To satisfy these beliefs, it's important to arrange a tip top retribution play focusing on the Elizabethan period's general population. Essentially, the system and parts of the Senecan retaliation misfortune charm Hamlet, a vengeance play. Then again, Shakespeare has implanted various critical themes of moral guidance, human instinct, retaliation morals, and the presence of ghosts as an advance notice. These critical thoughts are known as the much-commended themes of Elizabethan retaliation plays, and Shakespeare's Hamlet considers every contingency in introducing this sort of piece. The charming and magnificent characteristics of the retaliation play have enraptured crowds starting from the start of the Elizabethan age till the current day².

Most word references and reference books depict "Hamlet" in a way that is steady with the social standard of Hamletism. There has been more scholarly spotlight on the play than on some other piece of Western writing. The renowned

¹ Haque, Farhana. "Revenge and Vengeance in Shakespeare's Hamlet: A Study of Hamlet's Pursuit and Procrastination Regarding Revenge." *Journal Of Humanities And Social Science* 21.9 (2016): 55-59.

² Humphrey, Lamanda. "" But Break My Heart For I Must Hold My Tongue:" Silence in Shakespeare's Hamlet." (2017).

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plot spins around Ruler Hamlet of Denmark being killed by his brother Claudius, who accepts the realm as well as marries Sovereign Gertrude, who is his widow. Hamlet, a youthful sovereign, is visited by the ghost of his murdered father. The ghost requests that Hamlet get payback for his father's demise, yet Hamlet can't settle on a choice and stays incapacitated. Hamlet, Claudius, and Gertrude are undeniably harmed when Claudius attempts to have him killed to hold him back from coming clean about the old lord's demise. Subsequently, Norway's ruler

Fortinbras usurps the Danish lofty position.

Struggle between ages is the focal theme of Hamlet. Claudius, Gertrude, Polonius, and the Ghost are portrayed as ceaselessly endeavoring to apply command over the kids through different means, for example, coordinating, prompting, chiding, controlling, compromising, and scheming. Each of the four of Hamlet's kids — Laertes, Ophelia, Fortinbras, and Hamlet himself — respond in unsurprising ways to this dictator rule. The clear devotion that Fortin Bras displays towards his purportedly cherished father is really skeptical advantage, as displayed in his readiness to leave his mission of retribution for a battle of sheer self-advancement. Laertes is obviously anxious to escape from Polonius, the government operative, and he shows him cursorily obliging however sincerely void regard. To conciliate the manipulative and authoritarian Polonius, Ophelia deceives Hamlet and her own deepest feelings, bringing about her fanatical compliance. Beside Polonius' pietism, pageantry, and time-serving nature, Hamlet can't resist the urge to loathe Gertrude for her selfishness and the grinning Claudius for his profane offenses against the family's sacrosanct regulations, which embody the association among transgression and the basic cravings of desire, desire, and revenge.

Finally, there's the Ghost, who has no fondness for his child and effectively looks to terrify him (I.v.3-20), yet who, clearly determined by a longing to respect his father, anticipates that Hamlet should murder him. This clashing inclination incapacitates Hamlet. As well as being Hamlet's father, the Ghost fills in as a similitude, a figure who looks after the play and impacts generally that occurs. In Shakespeare's play, he addresses generally that is detestable in Denmark; he is the ghost of the toxic substance that murdered him and is presently attempting to kill Hamlet through his oblivious psyche. Each of the cases of contention between ages in Hamlet have an association with poison, whether it be physical or close to home. In every, there is some kind of disintegrative parting, an object of contempt or an unfortunate person characteristic that should be destroyed or stifled. Parent and youngster are mortal enemies in Hamlet. Within a setting of shared regard and love, the show portrays no worldview for struggle between ages. Along these lines, we will continuously feel that something is off-base and that there is a huge hole between the ages in Denmark. Beyoncé's thoughtful yearning for Yorick, Hamlet's pointless quest for self-disclosure, and our own view of his unfulfilled expected all clue to what was missing that would have turned away the misfortune in the past scene.

Obviously, Hamlet prompts examination on the pertinence of intergenerational difficulty and the right connection between the ages. I exhort we investigate the technique, at the greeting, before we acknowledge it and happen to talking about the play's substance. Basically by putting its watchers in the job of spectators, all serious play urges consideration somewhat. This vantage guide gives us the space toward think on the experience while additionally allowing our empathic minds to drench us in the power of the sensational second. A fundamental piece of misfortune is the call to reflection it conveys. The miserable outcome that outcomes from the hero's inability to reflect (as a result of his extraordinary drive or pride) is persistent, which underscores that it is so essential to reflect. The discourse of a Greek chorale or a Shakespearean choric figure (like

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Lucio in Measure for Measure, Enobarbus in Antony and Cleopatra, or the Dolt in Lear) will frequently make this point clear within the actual play. The consideration of choric editorial in a play shows that the playwright deliberately welcomes reflection. A play within a play is similarly as critical. 'The play's the thing/Wherein I'll get the cognizance of the ruler' (II.ii.600-601) is the playwright's unmistakable objective in Hamlet.

A large part of the contemporary investigate fixates on Hamlet's childhood and his absence of definitiveness. While breaking down Hamlet's Hecuba scene, Silvia Bigliazzi (2005) found two contradictory thoughts at work: emotional activity and sensational loss of motion, which she calls "a profound conflict among metadrama and metanarrative." These thoughts are available all through the play. As per Peter Matthews (2001), Michael Almereyda's 2000 realistic transformation of Hamlet was reprimanded for changing the title character's loss of motion from a "existential ditherer" to a "assume responsibility fellow." "Almereyda appears to be heedless to the conundrum of continuing nice and easy jog through Shakespeare's undying concentrate in dawdling." It's a tremendous contributor to the issue, says Matthews, who guarantees that the play's buildup into a film of under two hours is likewise to fault³.

Albeit various commentators have zeroed in on the play's addresses and discourses, Thomas Senior members (2003) has analyzed the play's broad utilization of composed records, particularly the many letters that are reworded, read out loud, or summed up, and contends that these texts contribute similarly as a lot to the plot and character improvement as the talks themselves. For instance, Senior members

³ Sawyer, Robert, and Robert Sawyer. "The Twenty-First Century: "Trauma, Drama, Conspiracy"." *Marlowe and Shakespeare: The Critical Rivalry* (2017): 307-341.

refers to Hamlet's correspondence with Ophelia, his progressions to the screenplay for "The Mousetrap," and Claudius' correspondence with the Lord of Britain, expressing that "each progressive demonstration of composing or modifying marks a turn in Hamlet's improvement towards individual organization." As per Robert E. Wood (2004), the film variation of Hamlet by Almereyda puts an accentuation on visuals rather than words. That's what wood declares "Hamlet's quest for importance happens not through the worthless talks of the text but rather through the divided video pictures he ponders and controls." However as per Effortlessness Tiffany (2003), the hear-able, and all the more particularly the Protestant aural theater custom, is essential to Hamlet. Despite the fact that Tiffany avoids the basic conversation of Hamlet's Protestant or Catholic beginnings, she says that the play and its hero "appear to be explicitly developed to record and display sees on theater's true capacity for good or for evil, thoughts communicated in much English Protestant talk close to the hour of the play's creation." Elizabeth S. Watson (2004) noticed that there are numerous references to Catholic and Protestant customs in Hamlet, however she contends that Shakespeare didn't appear to help any one confidence or take a stringently common position.

Margreta de Grazia (2003) brings up that albeit many trust Hamlet to be a harbinger of innovation, the plot was viewed as dated and dependent on prosaisms like murder, revenge, and the presence of a ghost when Shakespeare composed it. As indicated by her, "internal quality arises on the scholarly scene as the principal trait of the cutting edge" and "Hamlet stays at the outrageous furthest reaches of what we are familiar interiority." The way that Hamlet is an advanced man is because of his subjectivity and interiority. As Simon Palfrey (2005) brings up, there is a Catch 22 in Hamlet's personality improvement. The Sovereign, from one perspective, is a three-layered ideal; however, on the other, he is "significantly

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obligated to the stock stage figure of the revenger," an idea that was "at that point a platitude when the play was first performed."⁴

A few contemporary movie producers have been more productive than others in their endeavors to rethink Shakespeare's most well known misfortune. The play was initially composed for five demonstrations, however in Andrei Serban's 2000 arranging for the New York Shakespeare Celebration, it was sliced to two. Charles Isherwood (2000) considered it a "tragedy" since it deliberately expected to make the crowd giggle. As well as chopping the play down to 111 minutes, Almereyda's film refreshed the plot with present day elements like the ghost disappearing into a Pepsi machine and the "Regarding life, is there any point to it" discourse given in a Blockbuster video store. The result is disheartening for Matthews. The Derry Film Drive's hour and a half film transformation, which similarly intensely alters the text — particularly Gertrude's job — is more effective, says Lisa Hopkins (2005). In the midst of this, Hopkins says that the show "has large amounts of striking and unique thoughts."⁵

A few authors have said that projecting contentions have hampered a new Hamlet exhibitions while making the way for new understandings of the play in others. Beside his weight, Robert Brustein (2001) contends that Simon Russell Beal, who played Ophelia in the 2001 Brooklyn Foundation of Music execution, was "excessively short, excessively moderately aged, and too epicene to be in any way the researcher, fighter, and squire that Ophelia respects." The utilization of high school players in Trevor Nunn's 2004 Old Vic creation — Hamlet and

⁴ Crane, Mary Thomas. "Hamlet and Progress." *Shakespeare Studies* 48 (2020): 161-10.

⁵ Apony, Zachary. "Feminist Theatre of Defiance: Examining Plays that Empower Audiences to Challenge the Patriarchy." *New England Theatre Journal* 31 (2020): 141-166.

Ophelia — was lauded by Michael Portillo (2004) nevertheless. As per Portillo, Nunn depicted Hamlet "as a grim juvenile going through his displeasure stage;" "He wears a moronic ski cap, and sits slouched and closed lipped." Thomas Larque (2005) adds his commendation for Nunn's depiction of Hamlet as a defiant juvenile, "whimsically moving his seat and stepping across the stage to try not to sit close to his mother's new spouse." Larque said that Ben Whishaw's discourses as the part were "tedious, pompous practices in self-support." Shakespeare St Nick Cruz's 2004 creation of Hamlet, coordinated by Ryan Artzberger, got rave surveys from Valerie Ross (2004). The title character gave off an impression of being a way of thinking graduate understudy in this version, and "he wore his dark leather coat, dark turtleneck and pants, and the required dark shoulder sack with tortured chopiness."

Shakespeare unobtrusively empowers reflection on both the crowd's own encounters and his own emotional associations with them as well in Hamlet through the ruler's comments on The Mousetrap and his direction to the players on the workmanship and reason for show (III.ii.1-45). Despite the fact that Hamlet has no unmistakable choric observers, the play says something through its portrayal of intergenerational struggle in different structures, including those of auxiliary characters. Since sanctioning (in the psychoanalytic and theatrical detects) subs for reflection, we perceive how Polonius' association with Laertes "reflects" on Claudius' relationship with Hamlet, and how Ophelia's relationship with Polonius "reflects" on Hamlet's with the Ghost. Everybody in the play, including Hamlet, bombs wretchedly at considering himself; be that as it may, by neglecting to do as such, each character uncovers something about Hamlet's presentation. Everybody is restricted to their assumptions about obeying, be steadfast, get payback, etc. As per this logic, Denmark is, as a matter of fact, a jail. Each of the three of these characters — Hamlet for his inaction rather than activity, Claudius for his prayerlessness, and Ophelia for her coldness — experience the ill effects of a similar mental restriction: an inability to transcend the paternalistic goals of the

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court and war zone, which they have assimilated in the impediments and deficiencies of their youthful superegos. They don't have a steady groundwork whereupon to construct their own lives through contemplation and reflection. An Archimedean point must be situated in a coaching relationship with somebody who isn't bound to a similar jail cell, who isn't compelled by similar natural biases about the world⁶.

Chapter two

Esthetic Reaction Theory

What Waelder calls the "self image part" of esthetic reaction is taking savor the experience of the conventional magnificence, congruity, and, above all, sparsity or economy of the innovative mix. Set forth plainly, the self image part alludes to a grateful response to the conventional parts of the work of art that is independent from an intuitive joy reaction. Workmanship, starting here of view, ought to act as a declaration of euphoria for the self image's ability for restraint and inventive critical thinking. Like Freud and not quite the same as Waelder, Kris (1952, p. 63) recommended that the esthetic reaction could include a reasonable self image joy in the working of the clairvoyant contraption; nonetheless, he saw workmanship principally as serving the id delights of its makers and watchers.

⁶ Lupton, Julia Reinhard, and Donovan Sherman, eds. *Shakespeare and virtue: a handbook*. Cambridge University Press, 2023.

The self image is obviously subordinate to the id, and the psychoanalytic theory of esthetic reaction has followed Kris and Freud in zeroing in principally on the id and self image parts. However, the superego truly separates workmanship as a particularly human undertaking, as indicated by Waelder. In spite of the fact that Waelder was mindful so as to downplay it, how he might interpret the superego contrasts essentially from Freud's, and I think to this end analysis has not taken cues from him. Normal originations of the Freudian superego incorporate its job as a replacement to the Oedipus complex, as a site of incorporated parental qualities and the beginning of self-rebuffing, self-endorsing, and self-romanticizing perspectives. These, in Waelder's view, are superego works rather than its fundamental nature. As he put it in his 1965 monograph: A critical part of the superego capability is the ability to make a stride back and look at oneself from a fanciful vantage point, otherwise called reluctance, the greatness of one's self, or a stage within the inner self, or "eine Stufe im Ich" in analysis. Apparently creatures miss the mark on greatness or "stage" and consequently can't foster a comical inclination. Essentially, in situations where the cathexis of items or thoughts is solid to the point that even a brief partition from them is unimaginable, a funny bone can't foster in such an organic entity. pages 59-60). In his 1930 show of primary theory named "The standard of numerous capability," Waelder makes a portion of the repercussions of this approach considerably more obvious: Our most realistic estimation is that the three pieces of therapy, which address various phases of one's mental life, are practically equivalent to the various periods of one's genuine life. It is conceivable that all natural life is likely to instinctual pressure. At the point when an organic entity isolates from its aggregate vegetation — or, more probable, before the focal sensory system creates — the self image structures because of this improvement of a focal control. People possess the domain of the superego. This is the key that opens the entryway for man to rise above himself, to quit considering himself to be an end all by himself, whether he's being awful and

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forceful, empathetic and mindful, or, ultimately, impartially evenhanded, similar to when he watches himself and can move away according to his own viewpoint. The ability to consider a nursery to be a nursery, free of one's ongoing area, likewise falls under this classification. Here dwells the capacity to see one's current circumstance not simply in that frame of mind of one's own cravings and interests, yet in addition as an element unmistakable from one's own self image... All that we are familiar the qualification among creatures and people focuses to the superego as the main trait of human instinct. segments 82-83. To expound on the outcomes of Waelder's position, the purported "noticing self image" would truth be told be an element of the superego. A superego's obligations would incorporate contemplation as well as impartial logical perception and objectivity all the more for the most part. Actually, the superego is responsible for all optional interaction thinking, language, and the particular sort of awareness that can utilize language⁷. These ideas start from the mental partition of self from object. Since it utilizes essential interaction strategies like symbolization, buildup, and figurative removal, workmanship additionally fills in as a superego capability, though one that is mindful and not utilized for release yet for mindfulness. While esthetic reaction — the id part — assumes a part, it isn't workmanship's chief capability. The prevalence of Waelder's superego over Freud's is upheld by critical contentions. Without downplaying the meaning of primary struggle and the oedipal goal, it envelops a more extensive scope of ideas than Freud's. All through his work, Waelder clarified that he was just developing ideas that Freud had suggested in his own deals with the self image ideal and superego (1914), (1921), and (1933). He featured that Freud had at first viewed as the self image ideal for the purpose of

⁷ Frattaroli, Elio J. "A new look at Hamlet: Aesthetic response and Shakespeare's meaning." *International review of psycho-analysis* 17.3 (1990): 269-285.

self-perception (1934p. 104n.), (1936p. 152), and (1960p. 192); he additionally noted (1934p. 110) that Freud had even considered reality testing as an element of the superego in 1921. Most intriguingly, as per Hamilton and Cairns (1961, p. 807-ff.), Simon (1978), and Phillips (1964), Waelder's underlying theory imparts numerous likenesses to the three sided soul of Renaissance brain research and Plato's Republic. Since Freud's model neglected to represent a component of human instinct that has been fundamental to Western way of thinking from its origin, I view this as implying that Waelder's model does. It offers an opportunity to reevaluate our metapsychology such that better makes sense of ideas like purposefulness, mindfulness, cognizance, and oneself. Since I need to discuss the craftsman's point, I want to expand on a few fundamental thoughts that Waelder (1934) had accommodated a conversation of purposefulness. A thought process isn't equivalent to an expectation, as I would like to think. As per Webster's third Global, definition 3b of purposeful states that deliberateness envelops the human-explicit information tracked down in Waelder's superego: "alluding or pointing past itself (the purposeful design of awareness — Hannah Arendt)". As an idea, an aim is essential with the expectation of complimentary will, which is the domain of dynamic choice. On the other hand, a rationale is more similar to being followed up on (from within or without), rather than effectively impacting, and falls under the class of detached impact. Thought processes, rather than plans, are what the drives, or natural cravings, are. They neglect to see the master plan⁸.

They are available in the two people and other creatures. It very well might be contended that the target of analysis is to assist people with changing their oblivious driving forces into cognizant expectations. Be that as it may, this approach makes one wonder of whether or not the opposite isn't additionally obvious. In this specific situation, I need to suggest that while goals can be both cognizant and oblivious, the previous can never be mindful since it would suggest that they are thought processes, and the last option can be either oblivious or

⁸ Kiernan, Victor. *Eight Tragedies of Shakespeare*. Zed Books Ltd., 2016.

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cognizant however never be both. Growing the meaning of "rationale" to envelop both "drives" and "aims" could be more in accordance with the tried and true way of thinking. In this way, we'd need to define a boundary among id and superego (or self) inspirations. That a point, or superego drive, could be oblivious is generally relevant to my discussion about esthetic response and inventive reason. For instance, Kekulé held onto no purposeful craving to settle the design of benzene in his renowned dream where the snake nibbled its own tail. Essentially, a guide may not plan to confer a specific message to his mentee when he makes workmanship. Similarly as Kekulé yielded to his fantasy, he might contend that surrendering control and allowing the Dream to direct you is vital for the innovative approach. Repudiating purposefulness and extending it onto the Dream or the "inventive motivation" occurs here. Assuming that this repudiating is forced exclusively by the prerequisites of creation, such the need to approach essential cycle, then the craftsman might know about the aim in any event, when they aren't in the imaginative second, very much like Kekulé realized his goal in any event, when he wasn't dreaming. Be that as it may, assuming the repudiating is attached to a smothered intention, the contention might impact the activity. Specifically, subduing oedipal wants to act forcefully or physically on a group of people could be essentially as basic as review one's job as a tutor to the crowd. As per Waelder's model and the distinction among instinctual and superego thought processes, I battle that all coaching connections involve superego movement in light of the fact that their motivation is to develop what Waelder terms reluctance or the amazing quality of one's self. Webster's characterizes a guide as "somebody who, since he is segregated and unbiased, can hold up a mirror to us." This statement from P. W. Keve impeccably embodies the center of this superego movement. Coaching, as

per Waelder, requires a similar degree of separating and capacity to make a stride back and inspect oneself as the superego.

Both Hamlet's and Keve's originations of mentorship and theater have a similar extreme objective: to act as an impression of nature. In the previous, it effectively features ethicalness, while in the last option, it ridicules the tutor's own picture and the guide's own age and physical make-up. (III.ii. 21-24) all relate to a similar methodology, and the way that they are so comparative underlines the job of the craftsman as guide. All in all, while the id perspective answers the substance and the self image viewpoint to the type of an imaginative work, the superego perspective is a response to the cycle aspect of a similar work. "Process" alludes to the arranged commitment of both the craftsman and the crowd in a mentorship relationship fully intent on raising cognizance. The objective is the essential part of this definition. The crowd's response wouldn't be thought of as alluring in the event that the objective of a deliberate dyadic cycle is release rather than mindfulness, as in sexual entertainment or droll. Second, being deliberate is essential. There is a more prominent importance behind the craftsman's purposeful utilization of close to home effect. It is difficult to have a productive discussion about his creative objective without likewise examining our esthetic response, which is extremely related on it. Not considering the craftsman's expectation is Freud's key defect in esthetic theory and, likewise, in his translation of Hamlet. Freud reliably alluded to the craftsman's intrinsic thought processes, not his goals, while talking about the reason or point of workmanship. Craftsmanship, for instance, as per him, is "an action planned to relieve unsatisfied wishes," both in the craftsman and in the crowd. The craftsman's essential objective is self-liberation; optionally, he desires to help other people who are caught by comparable needs by imparting his specialty to them (1913, p. 187). The craftsman and the crowd, as indicated by Freud, are both selfishly centered around their own unfulfilled senses, and their relationship is more similar to resemble play than conscious correspondence. He neglects to consider the craftsman's craving to affect his crowd as well as the

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crowd's craving to determine significant and long haul benefits from the craftsman. The masterpieces, as per Freud's 1925 assertion (p. 64), are "the nonexistent fulfillments of oblivious wishes, similarly as dreams are.". Indeed, however, the possibility that workmanship is the same as a fantasy dismisses the deliberateness and, according to Waelder, the mindfulness, of the inventive strategy. While dreaming, one is cognizant however not reluctant; one is spurred yet not purposefully. There is a sure measure of mindfulness and inspiration in show-stoppers. Freud neglected to see this huge qualification since he missing the mark on theory that could represent it. Analysis comes up short on reliable metapsychology of direction or mindfulness, notwithstanding its starting points in the investigation of oblivious cycles and unplanned ways of behaving⁹.

Drawing matches among workmanship and science, two conscious undertakings, is actually significantly more secure than drawing matches among craftsmanship and dreaming. Understanding, addressing, and conveying experience is a similar objective of craftsmanship all things considered of science. Dreaming fills a profoundly unexpected need in comparison to the natural longing to have one's desires conceded. In the event that a's craftsman will probably fulfill individuals, his work is more similar to amusement than workmanship. We as a whole have a similar sort of profound response to workmanship and science — the vicarious id satisfaction that Freud depicted. Its event, nonetheless, doesn't demonstrate that it plays an essential job in esthetic response. Whether or not this is so is an observational one, and it bears rehashing that Freud didn't utilize experimental proof to arrive at his discoveries with respect to the natural premise of esthetic reaction. Actually, he didn't assess the esthetic experience of himself or

⁹ Lucas, Duncan A., and Duncan A. Lucas. "Case Study Two: Shakespeare's Hamlet." *Affect Theory, Genre, and the Example of Tragedy: Dreams We Learn* (2018): 191-240.

any other individual. All things being equal, he utilized rational thinking, which I view as predicated on the questionable thought that craftsmanship is practically equivalent to a dream. My individual response to a logical work like "The translation of dreams" uncovers both a consistent acknowledgment of Freud's theory and an esthetic response provoked by the dazzling magnificence of its reality. As Freud uncovers to me another viewpoint by stripping back the layers of appearance and deception, I'm overwhelmed with a feeling of "AHA!" and an unexpected flood of acknowledgment. Obviously, this is precisely exact thing Freud had as a primary concern. My response is in accordance with his logical objective, not the amorphous fantastical thoughts introduced in his work. My feeling of acknowledgment is well established in my id, however not at all like the vicarious delight portrayed by Freud in his esthetic theory, it is a support satisfaction that I get from my coaching collaborations. As to esthetic response to Hamlet, the indistinguishable thinking holds. The shocking veracity of Shakespeare's plays moves this response. It uncovers his creative objective, which wasn't to fulfill controlled wants yet to mirror our own mankind, to disgrace the egotistically self-satisfied rulers in the crowd into seeing past their own vulnerable sides and into reality¹⁰.

¹⁰ Glaz, A. Andre. "HAMLET," Or the Tragedy of Shakespeare". *American Imago* 18.2 (1961): 129-158.

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Chapter Three

Literature Review

According to research by Al-Lami et al. (2020), some of the world's most renowned filmmakers have made films based on Shakespearean plays. One example of a modern take on Hamlet is the 1977 production Kadın Hamlet. This analysis draws on adaptation theory to compare and contrast the Turkish film adaptation of Hamlet with the original, looking for shared and unique elements. The "What", "Where", and "When" questions are crucial in determining the shift from a narrating to a showing approach, and they provide a foundation for understanding the new interpretations of Hamlet and the film through the 3-question adaptation theory. According to the results of this research, the film was edited so that it would fit in with the customs and culture of 20th-century Turkey¹¹.

Hassan (2019) offers an alternative perspective that sheds light on the sad element of Hamlet, which is symbolised by the death of Prince Hamlet's father. One of the most striking depictions of the sad element in the play is the young prince, Hamlet, thinking about ways to get back with his father. This poses the central subject about how individuals respond to death. It is also demonstrated that while all versions of the play feature Hamlet's revenge story for his father's death, the narrative is invariably less or more different from one version to the next. This is because some versions eliminate entire scenes or even essential story concepts. Consequently, this explains why both the play and the character of Hamlet are

¹¹ Mashrabovna, Umaraliyeva Munajat. "ANALYSIS OF MAIN THEMES IN SHAKESPEARE'S TRAGEDY HAMLET." *ОБРАЗОВАНИЕ НАУКА И ИННОВАЦИОННЫЕ ИДЕИ В МИРЕ* 37.1 (2024): 123-127.

highly interpreted, with a particular emphasis on one of the sad events involving the protagonists: the murder of the father by his mother and uncle¹².

Similarly, Wagiyo (2021) examines the tragedy of Hamlet through an intrinsic analysis, following the play's structure from character introductions to the current political climate and the tragic death of the prince's father to demonstrate the drama-based appeal of the play to modern audiences. In addition to bringing attention to the king's request, she has detailed other developing events, disputes, and complexities involving the major characters, such as the fencing battle that Laertes and Hamlet engage in. When Fortinbras, accompanied by the ambassadors and troops, arrives to inform Hamlet of the death of his friend Rosencrantz, it symbolises the descending acts.

The characters react differently to the established social traditions and norms because social power, distinction, and freedom are easily achievable according to the prevailing social and moral standards, according to another linked article by Al-Ghammaz et al. (2021). Prince Hamlet must confront his fate in order to exact revenge on his father, King Hamlet, and achieve emotional, social, political, and personal stability.

Parallel to this, Kubresli (2013) discusses Shakespeare's Hamlet from a psychological and death-focused angle, highlighting the extraordinary nature of the play due to the abundance of drama, melancholy, deceit, and intrigue present in its structure. The study delves further into the reasons behind the evolution of Hamlet's connection with death throughout the play. The results show that death is mostly a refuge from constant aches for Hamlet, but that it successively becomes

¹² Vyroubalová, Ema, Shauna O'Brien, and Mohammadreza Hassanzadeh Javanian. "" This Is a Political Play": Making Coriolanus Relevant in Contemporary Iran." *Asian Theatre Journal* 41.1 (2024): 177-196.

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associated with honour. Based on what we can tell from the scant literature on Shakespeare's Hamlet, the play is essentially about revenge, with the "Bard of Avon" playing a significant role in all of the revenge-related plot points. Now that we've established that, we can see the revenge plot in action throughout Shakespeare's play by analysing the text¹³.

When analysing Shakespeare's Hamlet, three major plot points stand out: the revenge plot, the romance story between Hamlet and Ophelia, and the impending war between Norway and England. Hamlet is able to put off exacting retribution until the very end of Shakespeare's play because three major plots have set him up for failure. In contrast, the writer of Hamlet paints a picture of the direct reference to tradition using the literary device of Metadrama, which is demonstrated by The Murder of Gonzálg. In his terrible determination to find out who killed his father, Hamlet beautifies The Murder of Gonzago in order to get true justice for his father's murder. When this terrifying goal comes true, Hamlet finds himself reflecting and moving more slowly on a number of issues. Hamlet carefully considers his options before deciding to exact revenge on the man who killed his father. Polonius, Ophelia, Rosencrantz, Guildenstern, Laertes, and Gertrude are among those who perish as a result. Hamlet's inability to swiftly exact revenge is portrayed by Shakespeare's presentation of other characters who are unable to retaliate heroically and resolutely. As an illustration, Laertes plans to exact revenge on Polonius, who killed Laertes's father, by killing Hamlet. In the play's final act, Laertes uses the poisoned sword to kill Hamlet. This analytical study shows that

¹³ Fernando, J., and Cardim De Carvalho. "Decision-making under uncertainty as drama: Keynesian and Shackle themes in three of Shakespeare's tragedies." *Journal of Post Keynesian Economics* 25.2 (2002): 189-218.

Hamlet is a play structured on revenge, as Shakespeare appropriately incorporates the entire revenge events. This is in contrast to other studies that use descriptive and historical approaches, which focus on romance, politics, and throne successions¹⁴.

Assuming that you trust Saval and Kishore (2024) One the one hand, Hamlet alerts against reductionism and externalization of significance for additional widespread and generally grounded approaches to talking and looking. Hamlet, then again, battles to track down a certified spot in history because of the reproducibility of early present day show. In this manner, the play's disastrous potential and dissatisfaction originate from the way that authentic time in Hamlet is disconnected.¹⁵.

The enthusiastic and colourful court jesters of the Medieval times and the Renaissance, as expressed by Tekşen, Ismail (2024), not just had an inferior, sideways voice in the realm's organization, however they likewise filled a few sporting needs. They must be tricky and backhanded in their support of the regal government, notwithstanding their affected attire and jolly attitude, which radiated through in their jokes and shenanigans. As a matter of fact, these clever and funny men had the option to pass thoughts that the others coming up short on jargon on to express. As a component of their erratic and regularly problematic person, jokesters frequently stood firm for reality, which the imperial family would control or negligence. Shakespeare saved the entertainer a sensitive situation in his plays since he was an equipped playwright who was likewise knowledgeable in the practices of cultured conduct. Cunning scrutinize taking on the appearance of lighthearted chitchat is the way this job becomes known. Notwithstanding this, Shakespeare gives his left buffoon Yorick a rather hopeless destiny: he should

Kritsberg, Roman. "Social Hamlet: Time and Culture in the W. Shakespeare's Tragedy."¹⁴ Al, Saif Al Deen Lutfi Ali. "William J. Shakespeare's Hamlet: An analysis of revenge quest & procrastination." *World Journal of English Language* 13.2 (2023): 317-317.

¹⁵ Saval, P. Kishore. "Hamlet and the Saying of What Is Said." *Cultural Critique* 124.1 (2024): 127-163.

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regurgitate his analysis from inside his own body, which is basically a skull. The paper follows Derridean thoughts regarding decentralizing significance and utilizations a deconstructionist perusing of Hamlet without the buffoon to show how disastrous visual impairment could result from not having a basic perspective.¹⁶.

Chapter Four

Play within Play

The play inside the play starts in the early current period and focuses on the advanced subject in the jobs of chief, analyst, and judge. In doing as such, it lays out the self image's status as vital. The sections uncover that the development of current subjects happens in a round style in Hamlet, exhibiting different plays within a play. To start, direct, perform, research, and assess the play within the play, one should be in a situation past the play. Utilizing virtuoso play-within-a-

¹⁶ Tekşen, İsmail. "An Enigmatic Play: When Skulls Speak Loudly A Deconstructive Reading of Shakespeare's Hamlet." *Gaziantep University Journal of Social Sciences* 23.2 (2024): 554-570.

play designs, the Hamlet show joins the subject's three parts: introspection, self-reflection, and play acting. Because of the play, Hamlet turns into a model for other plays. The Hamlet figure makes an ontological statement about nature is particular from good examples and social models. In friendly connections, Hamlet is the person who will not play the game, who professes to have a self image underneath the cover, and who alludes to truth rather than usefulness. misery and the subject's refusal to take part in a universe of appearances are harmonious; through bitterness, the subject has found a sense of peace with its innate deficiency.

A play within a play is the upgrade to which Hamlet is responding. He is tending to an assertion made by the sovereign. Because of the sovereign's explanation that she has zero desire to remarry, Hamlet expresses his incredulity. Here we might notice Hamlet's perspective on ladies overall. He has an extreme repugnance for females because of his encounters with Ophelia and his mother's conduct following his father's passing. They both sold out their commitments; one to him and the other, he accepts, to his father. No, I'm watching out for you. Don't hold back assuming you love me. The way of behaving of his "wonderful" classmates, Guildenstern and Rosencrantz, is something that Hamlet is contemplating. He thinks his two most seasoned mates are appearing there for a particular explanation. He knows about the Ruler and Sovereign's expectations for him. Yet again later on in the play, how he might interpret this would end up being fundamental. Equipped with this data, he figures out how to avoid their grasp and has them executed. Polonius has another defense to monitor Hamlet — his conviction that he is as yet stunned with his girl. Concerning, Polonius has recently given a final proposal to his girl. Indeed, even Hamlet is starting to appear to be a piece crazy to him. Furthermore, he asserts that he accepts Hamlet knows nothing about his actual personality.

The emotional talk joins the two play accomplishments — the subject's production of itself and the play's portrayal of the world — right now of every

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presentation or perusing of the work, rather than chiefly in the addressed world. It defies Hamlet, the subject of the plays within the plays, a subject that must initially guarantee itself by driving itself into a course of uncertain reflexivity; this request for occasions joins the maker and item parts of the Hamlet subject. As the play advances, Hamlet winds up in head-to-head a conflict with his crowd — his own exhibitions — which uncover an emotional embodiment past presentations and a strong first-individual admission of guilt. The self-formation of the inner self, or the Hamlet subject, is achieved in the rambling reality at this very moment through the theatrical medium, which envelops us. The subject's all's statement that they rise above "show" is given a shaky clarification in the scenes including Hamlet's father's ghost. This support depends on the way that the subject is, all things considered, a ghost. The onus is regarding the matter to return the regular request to confusion. Nonetheless, he can't legitimize his demonstrations by asserting they are as per a laid out normal request that, preferably, lays on firm powerful ground. All things being equal, the subject is constrained to safeguard its activities by highlighting its own feeling of honest conviction. Generally, "Hamlet" keeps on being an inside and out examination of human instinct, political interest, and moral intricacy, which makes the way for incalculable conversations and understandings. Understanding it and contemplating it makes it interesting to individuals of any age since it makes them ponder themselves and their position in the world. After seeing a dream of his father's ghost, who says that Hamlet's uncle Claudius killed him, Hamlet has the possibility of the metadrama. Dreading he could have been seeing the devil rather than his father, Hamlet keeps on questioning. He concocts the thought for the play for of deciding Claudius' guilt, imagining that the execution of his brother's murder would inspire a negative

response from Claudius when he watches the play. This play-within-a-play is essentially intended to "get the still, small voice of the Ruler." In the event that Claudius is guilty of killing his father, Hamlet figures he will see his own guilt reflected in the presentation of the conditions encompassing his father's passing. There are two plays within a play: "The Murder of Gonzago" and "The Mousetrap." (The play is all the more notable as "The Murder of Gonzago," yet when Claudius needs to know the title, Hamlet says, "The Mousetrap.") This is Hamlet's methodology of unobtrusively uncovering his doubts and testing the ruler's response to his perception of the "play within a play" plot. It is obscure when Shakespeare was doing this, yet his crowd might have viewed it as an advance notice about his dangerous propensity for making unpretentious references to contemporary occasions in his plays. From perhaps of Shakespeare's most poorly perceived entry comes quite possibly of the most not well figured out sentence in his entire group. Also that it needs elaboration. Rosenkrantz and Guildenstern, two childhood companions of Hamlet's, have been dispatched by Ruler Claudius to determine the idea of Hamlet's viewpoints. Be that as it may, the Ruler's point is to give a baffling reaction, exhibiting his remarkable insight. The outcome is that in spite of Hamlet's extended defenses for why people are God's most prominent creation, he at last reports his absence of trust in humankind. Individuals are the "paragon [highest example] of creatures," he says, and people are "respectable in reason, how boundless in workforce." Additionally, he says that nature is lovely. Hamlet typifies the humanism of the Renaissance to the extent that he positions people with holy messengers as God's most noteworthy creation. Lutheranism and Calvinism, which focus on the fall of man, and the archaic viewpoint are in conflict with this. Here, Hamlet either doesn't accomplish something by any means or doesn't do it first.

In actuality, the humanism that was resuscitated all through the Renaissance is typified by Hamlet, who went to Wittenberg College... It isn't so much that

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individuals have trespassed, yet rather that we were God's most critical creation — one that can be grand — and that we should live up to our true capacity as an animal varieties by endeavoring to improve mankind, not worse. Ironically, Hamlet spurns humankind right toward the finish of the discourse. "However what, as far as I might be concerned, is this core of residue?" he says, stunning everyone. So much is suggested by that. The Antiquated Greeks accepted that all matter and energy existed in four fundamental structures, which they called "pith." Nonetheless, Core, the FIFTH ELEMENT, was genuinely excellent. The fifth part, which rose above materiality altogether, was the supernaturally presented endowment of cognizance, keenness, and spirit. But by alluding to people as "this Pith of residue," Hamlet is commending humankind for having a "flash of heavenly fire" (a term utilized by the Stoics) and inferring the scriptural admonition that we are all at last "from dust, and to tidy we will return." This is in fact writing, yet the words Shakespeare utilized here are more lovely than verse. In spite of this, I think it contains a portion of his best work. "What a piece of work is a man?" is a colloquialism with a surprising foundation. In spite of Shakespeare's at last melancholy point of view toward mankind, it is implied as high praise. The articulation "What a piece of work" has been utilized critically essentially without fail, whether or not Shakespeare implied it or not. The standard understanding of this utilization is that sure individuals are Horrendous... God really messed us up when He made [insert name here] and that multitude of other rotten ones who ruin everything for every other person. All things considered, the unexpected utilization of "what a piece of work" checks out when you contemplate Shakespeare's own unexpected purposes of the expression.

The ghost of Hamlet's father has accused him of getting payback for his demise. He figures out that Claudius killed his father. Notwithstanding, he is reluctant to do the Ghost's mandate. He questions whether Claudius' offense was genuine and whether the Ghost was genuine too. He trusts that the players will show up so he can gather strong proof prior to getting payback. When they show up, a wild thought strikes him: he ought to give a performance to cause Claudius to feel remorseful.

Hamlet energetically invites the players and teams up with them to make a play named The Murder of Gonzago, but with some language changes. Hamlet does broad groundwork for the play's exhibition day to guarantee the outcome of the play. Since the mark of a play is to reflect reality, he alerts them against "violating the unobtrusiveness of nature" by telling them to "suit the activity to the word, the word to the activity" in their exhibitions. He proceeds to ask Horatio, to whom he had recently disclosed the mystery of the Ghost's disclosure, to watch out for the Lord's feelings all through the play's organizing. So he prepares himself and the players to "get the inner voice of the Lord." This incorporates Horatio also. The play will act as the impetus for ensuing occasions. Participation at the play is stretched out to the Lord, Sovereign, and retainer.

During the idiotic show, which goes before the play's real creation, Hamlet selects to sit under Ophelia rather than alongside the Sovereign. This is finished to a limited extent to reinforce the thought that his madness is prompted by his deplorability in affection, however more critically, he can't see the Ruler's face from his imperial seat. Indeed, even Hamlet will play the job of the analyst. Section one of the Lord's torment is the stupid show. The wrongdoing of Claudius is reflected in the moronic show. His hesitance to sell out his feelings, however, is shocking. Claudius, as per a few commentators, neglected to see the idiotic show since he was excessively distracted with his discourse to the sovereign. As per a

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few reporters, Claudius knows about the play, however he either feels it's simply a random mishap on the grounds that Gonzaga's murder is so like his own or he thinks that Hamlet is observing everything he might do and is intentionally picking this specific play. He goes about like he has not heard the very offending remarks with respect to second relationships. Since the play is stopped before its decision, Shakespeare uses the idiotic show to tell the crowd of the whole story, which adds close to home load to the arranging.

Hamlet fixes his look on his uncle's face as the Ruler does whatever it takes not to show his feelings through his appearances, and the play *The Murder of Gonzágo* follows the stupid show with its intentionally fake style, loaded with reiterations and aberrance, permitting us to focus on the genuine dramatization being performed. The decision is in: Claudius is guilty. It appears as though Claudius is terrified once the Player Sovereign leaves. Hamlet's case that the play is known as *The Mousetrap* is an unpretentious danger that the Lord is completely mindful of, especially since 'mouse' is his darling word for Gertrude. As Lucianus makes his entry, Claudius starts to believe that Hamlet is behind Lucianus' lines since he deciphers Hamlet's remark about Lucianus being a "nephew to the Ruler" at this point another danger. As Claudius plans to confess all, Lord Hamlet adds a last bend to the blade by saying, "You will see anon the way in which the murderer gets the adoration for Gonzago's significant other." This makes the Ruler respond with misleading trepidation and bogus fire. We can now acknowledge the Ghost's record.

Hamlet has authenticated the Ghost's record by showcasing the play, yet he has likewise uncovered his own insight to the Lord all the while. Except if he accomplishes something with his success, he will meet his own downfall. Regardless, the victory isn't impeccable since the Ruler can take advantage of Hamlet's activities during the presentation — and his clearly horrible desire for choosing a play with such a theme — to veil his culpability. Conflictingly, Hamlet is excited to have taken in reality. The exhortation of the Ghost is currently more genuinely considered by him. The play's emergency or defining moment is accordingly accelerated by the circumstance. Act right away, Hamlet. Sadly, he passes up on his opportunity to finish things since he finds Claudius in petition. In his talk, he makes sense of that killing Claudius while he is imploring will send his spirit to heaven rather than heck, which is the reason he sits idle.

Claudius is pursued for "fratricide" and the Ghost is pursued for "genuineness" in the play Murder of Gonzago. A cloud has lifted from Hamlet's brain. He actually doesn't know what to do. Therefore, the play features the way that Hamlet is a constant slowpoke. The play makes Hamlet need to act more than previously, yet it doesn't actually rouse him to do anything. The main thing it depicts is a "pigeon-livered" man who is hesitant to act in light of his ethics. Along these lines, Hamlet and Claudius can grasp another's feelings. It is the defining moment of the plot in Hamlet, as well as an emergency and peak. There is presently not any space for Hamlet to tarry; Claudius will send off his own plans to destroy him, and Hamlet will ultimately grapple with his own mortality through the undetectable hand of destiny.

By utilizing this play within a play, the writer can further uncover his contemplations on playacting. Through Hamlet, Shakespeare conveys his perspectives on playacting and displays his hatred for the cutting edge players. As per Shakespeare, the place of theater is to reflect reality rather than permit

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entertainers to showcase their most stunning longings. "Arrange the activity to the word, the word to the activity," and shun "violating the unobtrusiveness of nature" are terrifically significant rules to keep. Shakespeare shows his dominance of Hamlet in this wise saying he provides for the ruler. As Delegate Fortune, he is caught up with devising courses of action, laying out snares, and so on. His capacity to play various jobs splendidly is on full display in his joke of Ophelia, his mother, and the Ruler.

Hamlet isn't your generally ordinary retribution show, as the play-within-the-play clarifies. Indeed, even after the Ghost's prediction has been confirmed, the legend chooses to save Claudius' life, thinking that the Ruler is in petition. Hazardously, Hamlet accepts he is the one answerable for guaranteeing the casualty's discipline in the following life too. He respects himself, and it's just towards the end that he understands how significant it is for man to acknowledge and unreservedly work under unambiguous imperatives. Yet, to make that situation the play's crucial demonstration and emergency would be wrong. As far as enlightening the certified person of Claudius and Hamlet, it is significant.

Conclusion

The play spins with Hamlet's concerns, which incorporate his craziness, his adoration for Ophelia, and his hesitation and postponement. Of every one of Shakespeare's plays, Hamlet's speeches are among the most huge. The terrible legend in Shakespeare's Hamlet uncovered his inward battles and withdrawn disposition in all of the play's numerous speeches. The binding together themes of every discourse are Hamlet's delay to act, thoughtful language, and solid symbolism. His contempt for his mother's two-faced union with his uncle Claudius, his unfortunate confidence, and his monstrous regard for his father are totally displayed in the main talk. The theatrical elements of the asides in Hamlet are complex. There is not any more productive method for depicting character and fine art thoughtfulness than through the play-within-a-play and comparative sorts of metatheatricality. They account for contemplation, for the conscious depiction of the issues with the plays as well as business as usual, potential, jobs, values, and significance, accomplishments, and deficiencies of execution in the theater.

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