

Warn the Murderer that Eventually will be Killed Hamlet as a Sample

Omar Ra'oof Marzah ¹, Instructor Aida Thamer Salloon ²

^{1,2} Al-Muthanna University – College of Education for Humanities

Abstract:

Due to its distinction and complexity, the killing of the king and the relationship between the assassin (Claudius) and the victim (Hamlet I) stands out in the works of Shakespeare. This feature has also been directed to our attention by a scholar who is surprisingly vaunted and denigrates the wonderful outcome of the investigation he has carried out in Hamlet, incomparable "by long distance and above all". Hamlet may arouse contempt or fear in many works. On the pious stage, Hamlet is a true Benedictine of Shakespearean religious poetry and theater all poetry and authentic Theater would be-rend us capable of the spiritual truths of divine meaning; for some, the Di Corpo is simply to be viewed as the staging of a story of the problem, a unified formal coherence, from more or less bearable accordance of the part to the whole. But only Hamlet is legitimately said that to make everything right it must be read "biographers and Tragedy of moral, intellectual, but above all religious".

Keywords: Divine Justice, Shakespeare, Hamlet, Religion.

Introduction

The research discusses the concept of divine justice and its role in the events of the play Hamlet by the playwright and poet William Shakespeare, as the first chapter includes a summary of the life of William Shakespeare, who is an English playwright, poet, and actor (April 26, 1564 – April 23, 1616). He wrote 38 plays (about half of which are considered comedies) and two long poems. He lived in Stratford-upon-Avon, in Warwickshire, England. He married Anne Hathaway. Then his religious background is discussed to learn about his beliefs. Then this leads us to discuss the influence of this aspect, which is the religious aspect of his personality, on his literary works. Included in the first chapter are the three most important tragedies by Shakespeare, which are Othello, Macbeth, and Hamlet.

In the second chapter, the concept of divine justice or karma is introduced, which states that every human being will face the consequences of his actions. Then, the life path of each character in the play is analyzed from the perspective of the title of the research, to reveal the role played by fate and the role of divine justice in charting the life path of each person. Personality and determining his fate, where we will see how each character will meet the punishment for his actions, whether good or bad. We can observe the strictness of this law for all characters, as there is no exception. This chapter includes all characters starting from King Hamlet, Claudius, Gertrude, Polonius,

Ophelia, and her brother Laertes. Hamlet's friends Rosencrantz, Goldenstern, and Horatio, also Prince Fortinbras, and finally Prince Hamlet.

Chapter One

Shakespeare's life and the reflection of his religious side in his works.

1.1 Shakespeare's Biography

In the baptismal records kept in the parish register of Holy Trinity Church, Stratford-upon-Avon, Warwickshire, on April 26, 1564, the name "Gulielmus filius Johannes Shakespeare" appears. According to tradition, the real birthdate is April 23, 1564. It falls on St. George's Day, the English patron saint's birthday. Shakespeare passed away on April 23, 1616, 52 years after this date of birth, which also happens to coincide with his birth. (Baker, 2009, p.1)

John, the father of Shakespeare, was a farmer's son who worked as a glover and "whitawer" in Stratford, where he tanned white leather. Mary, John's wife, was from a more affluent family; her maiden name was Arden.

They resided in the home on Henley Street in Stratford, which is today recognized as Shakespeare's Birthplace and is a yearly destination for hundreds of thousands of tourists from around the globe. Before William was born, their two daughters passed away in infancy. They then had three more sons and two more daughters. Edmund, the youngest, was sixteen years William's junior. Edmund, like his elder brother, went on to become a London-based actor. All that is known about him is that he passed away at the age of 27. (Wells, 2015, p.12-13)

As a young boy, Shakespeare likely participated in local plays in Stratford, where professional and amateur performances were common. Around the age of 15, he probably left school, and at 18, he married Anne Hathaway, who was 26. They had three children: Susanna, born six months after their marriage, and twins Hamnet and Judith in 1585. Hamnet passed away in 1596.

After this, there's a gap in records until 1592 when Shakespeare is credited as a writer. It's believed he may have joined a theater company during this time. In 1596, he was granted a coat of arms, elevating him to gentleman status. His father passed away in 1601, and in 1602, Shakespeare purchased land in Old Stratford. By 1605, he was prosperous enough to invest in Stratford tithes, providing a steady income.

Despite his success, Shakespeare lived modestly in London. His daughter Susanna married a physician in 1607, and Judith married a vintner named Thomas Quiney. Unfortunately, all of

Judith's children died young. Elizabeth Hall, Shakespeare's granddaughter, was his last descendant, passing away in 1670.

(Wells, 2015, p.13-14)

Shakespeare came of age during a period of stability and prosperity in England under Queen Elizabeth I. The nation was unified, and a sense of patriotism prevailed. The arts, including music, painting, architecture, and literature, flourished. Influential classical and continental works, especially Italian literature, were being translated and widely read, inspiring Shakespeare's plays.

In the early years of Shakespeare's career, both English dramatic literature and the theatrical profession experienced significant growth. A pivotal moment occurred in 1576 with the construction of the first successful professional playhouse, the Theatre, in London. This period saw the emergence of a new generation of playwrights like John Lyly and George Peele, with whom Shakespeare collaborated on *Titus Andronicus*. Notable figures from the late 1580s, such as Thomas Kyd, Robert Greene, and Christopher Marlowe, whose works greatly influenced Shakespeare, contributed to the expansion of English drama.

Theatrical entertainment gained popularity, leading to the creation of longer and more ambitious plays. These productions intertwined intricate plots with subplots, blending tragedy with comedy, and incorporated elements like songs, dances, masques, and impressive effects made possible by advancements in theatrical design. (Wells, 2015, p.14-15)

On April 23, 1616, Shakespeare passed away, and life in Stratford continued as usual. While his family mourned, the impact on the town was minimal. In London's theatre circles, news of his death likely stirred morbid curiosity or dark humor among actors at The Globe, as they discussed the event between games of *Primero*. The ripple effect of Shakespeare's demise was probably more notable in the theatrical world than in his hometown. (Menzer, 2023, p.1)

1.2 Shakespeare's Religious Background

Shakespeare was officially a Protestant due to the legal obligation to attend Church of England services during the Reformation. However, some scholars suggest evidence of connections with Roman Catholicism through his family and school teachers. Despite the ban on Catholic priests, ancestral ties to the previously official religion make Shakespeare representative of his era. Searching for a strict religious label overlooks the nuanced and intriguing aspects of religion in early modern England and Shakespeare's perspective. (Woods, 2016)

Some signs prove William Shakespeare was a secret Catholic:

- 1- In Elizabethan England, under the Protestant rule of Elizabeth I, there were many hidden Catholics due to strict measures. Loyalty to the Protestant queen and attendance at the state church was mandatory, with severe penalties for non-compliance. Secret Catholic networks emerged among faithful families.
- 2- Shakespeare's family members were among these secret Catholics, known as "recusants." His mother, from the influential recusant Arden family, faced consequences, and John

Shakespeare, William's father, was fined for not attending Church of England services. Shakespeare's daughter Susanna was documented as a Catholic.

- 3- A Catholic pamphlet, a translation of a tract by executed Catholic priest St. Edmund

Campion, was discovered hidden in the rafters of Shakespeare's Birthplace during his residence.

- 4- It is likely that Shakespeare had a Catholic wedding. Marrying Anne Hathaway in 1582, they chose not to marry in their local church but at a church in Temple Grafton. The officiating priest, Fr. John Frith, later faced accusations of being a secret Catholic priest.
- 5- Shakespeare expressed sympathy towards Catholics in his writing, featuring compassionate Catholic characters like Friar Laurence and Friar Francis in his plays. His works also reflect a deep understanding of Catholic rituals and beliefs.
- 6- Shakespeare's plays, particularly *Hamlet*, are seen as condemnations of the Tudor regime, addressing issues such as social breakdown, incest, madness, and murder—accusations that Catholics often directed at the Tudors.

- 7- Shakespeare linked social unrest and chaos with Protestantism in Hamlet. The protagonist, Hamlet, and his friend Horatio studied at Wittenberg, a Protestant center, and Denmark is portrayed as a newly Protestant regime, connecting Protestantism to the country's troubles.
- 8- There are suggestions that Shakespeare might have visited the English College in Rome, with uncovered entries matching the time when Shakespeare's whereabouts were unknown. Traveling under assumed names was common for English Catholics during perilous times.
- 9- After his retirement, Shakespeare purchased the Blackfriar's Gatehouse in London, possibly as a safe house for Catholic priests and secret Masses.
- 10- Reports suggest that Shakespeare died as a Catholic, leaving the majority of his possessions to his Catholic daughter Susanna. Contrary to his Protestant family members, an Anglican minister in the late 1600s claimed that Shakespeare "dyed a Papyst," signifying loyalty to Catholicism. (Longenecker, 2018)

1.3 The Reflection of Shakespeare's Religious Aspect on His Works

As a clear example in Shakespeare's three most important plays :

1.3.1 ROMEO AND JULIET

Shakespeare strategically placed Romeo and Juliet within a Christian context to highlight the challenges faced by the lovers, especially concerning parental expectations, the sacredness of their marriage vows, and their ultimate choice to end their lives. This ensured a more pronounced impact on a Christian audience compared to a play set in a pagan environment. It's possible that some initial spectators were already familiar with the lovers' tale, and if not, a clear sonnet before the play began provided a summary, making them observers of a tragic narrative rooted in pagan origins. (Cockin, 2003, p.35)

It is widely acknowledged that Shakespeare primarily drew upon Brooke's poem, available in

Bullough's Narrative and Dramatic Sources of Shakespeare, as the main inspiration for his play.

Despite Brooke's initial stern and moralistic tone, his actual perspective on the lovers' predicament is more compassionate. Despite Romeo and Juliet's tragic end through suicide, Brooke seems to affirm their immortality, with Romeo seeking mercy as he senses death approaching :

"Lord Christ, that so to raunsome me descendest long agoe Out of thy fathers bosome, and in the virgin's wombe Didst put on fleshe,

O let my plaint out of this hollow toombe,

Perce through the ayre, and graunt my sute may favour finde;

Take pity on my sinnefull and my poor afflicted mynde." (2674-2678).

(Cockin,2003, P.40-41)

1.3.2 MACBETH

Macbeth stands out among Shakespeare's tragedies as it uniquely focuses on the battle of good and evil within a single character – the villain who also serves as the hero. R.A. Foakes, in the introduction to the Applause edition of Macbeth, characterizes Macbeth as a 'killer with a Christian conscience.'

Neville suggests that Shakespeare initially intended to depict Edward the Confessor in Act 4, performing miraculous healings as described in Holinshed's Chronicles. Despite the anticipation, Edward doesn't appear, leading Coghill to note a feeling of incompleteness, possibly indicating cut lines. James, being skeptical of monarchs' healing powers due to his Protestant beliefs, had asserted that miracles had ceased, deeming healing practices as idolatrous. (Cockin, 2003, P.115).

In one of the scenes in the play, the contrast between the tyrant Macbeth and the saintly Edward is obvious. The image of Edward the Confessor as the divinely appointed king, endowed with powers of healing, marks him as God's servant on earth:

"How he solicits Heaven, Himself best knows; but strangely-visited people, All swoln and ulcerous, pitiful to the eye, The mere despair of surgery, he cures;

Hanging a golden stamp about their necks

, Put on with holy prayers: and 'tis spoken,

138 To the succeeding royalty he leaves The healing benediction" (4.3.149-156)

(Cockin,2003, P.138-139)

1.3.3 HAMLET

Widely considered Shakespeare's masterpiece and a pinnacle in dramatic literature, Hamlet is a profoundly religious play. Throughout, it explores fundamental spiritual inquiries concerning life, death, good and evil, sin, repentance, authority, and justice. The narrative unfolds with a ghost from the afterlife and concludes with a prayer for a dying prince's soul. The play features Shakespeare's most articulate protagonist engaging in extensive discussions on religious themes like death, mourning, marriage, ritual, suicide, the afterlife, sin, repentance, the universe, providence, and justice. Even those inclined towards philosophical or ideological interpretations must acknowledge the pervasive use of religious language. More recently, Hamlet has become a focal point for discussions regarding the Reformation's influence in Shakespeare's work and the Roman Catholic faith it displaced.

(Holderness, 2016, P.104)

Should Hamlet be regarded as a Protestant prince, it's worth noting that he is the offspring of a Catholic king. The ghost of his father explicitly states that he has arrived directly from purgatory:

"I am thy father's spirit,

Doomed for a certain term to walk the night,

And for the day confined to fast in fires

Till the foul crimes done in my days of nature

Are burnt and purged away."(1.5.9–13).

The phrase "Doomed for a certain term," the term referred to the duration a soul had to spend in purgatory, based on medieval Catholic belief. During this time, souls underwent pain and punishment to be prepared for entry into heaven. The imagery involved envisioning souls being tormented by fire and other agonies, akin to the sufferings of hell, but with the understanding that this sentence was temporary and would ultimately culminate in a blissful release. (Holderness, 2016, P.106)

Until the very end, Hamlet is worried that his actions shouldn't be seen as senseless killing but rather as a purposeful narrative guided by a "special providence." As a result, when he dies, at least in Horatio's belief, he doesn't enter any intermediate purgatory but directly ascends to a Protestant heaven:

"Now cracks a noble heart. Good night sweet prince:

And flights of angels sing thee to thy rest!" (5.2.302–303)

(Holderness, 2016, P.118)

Chapter Two

Divine Justice in Hamlet

2.1 Divine Justice in Religion

The concept of divine justice is indeed a prominent theme in many religious texts, including the Bible. The notion that God is just and fair, rewarding the righteous and punishing the wicked, is central to the moral and ethical of many religious traditions. It reflects the belief that there are consequences for one's actions, both in this life and in the afterlife, and that ultimately justice will prevail. This concept has long been a source of comfort and assurance for believers, as it suggests that ultimately, goodness will be rewarded and evil will be justly dealt with.

Divine justice is the constant and unchanging will of God to give everyone what is due him or her. Every possible form of justice is possessed by God. He practices legal justice in that through the natural and moral law he co-ordinates creatures to the common good; distributive justice because he gives to his creatures everything they need to fulfill the purpose of their existence; remunerative justice because he rewards the good; and vindictive justice because he punishes the wicked. It also says that Divine Providence refers to God's wise and loving plan for the universe, which encompasses all events, including even the personal decisions of humans. This plan is certain, infallible, and unchanging, as it reflects God's eternal purpose and cannot be thwarted. As expressed by the First Vatican Council (1869–70),

*“God, in His providence watches over and governs all
the things that He made,
reaching from end to end with might and disposing all things with gentleness”*

(Denzinger 3003). (Hardon, 2013, P. 448)

And these examples are from the Bible:

Ecclesiastes 3:17

*“I said to myself, “God will bring into judgment both the righteous and the wicked,
for there will be a time for every activity, a time to judge every deed.”*

Proverbs 21:15

“When justice is done, it brings joy to the righteous but terror to evildoers.”

Matthew 5:38

*“You have heard that it was said,
'Eye for eye, and tooth for tooth.'*

2.2 Divine justice in literature

Divine justice in literature finds expression through a distinct style known as revenge tragedies. Originating with Elizabethan and Jacobean writers, who drew inspiration from classical Roman and Greek literature, this genre, like many others of the time, was extensively explored. Although not formally categorized during its inception, playwrights incorporated its thematic elements into their works. Coined by Ashley H. Thorndike in 1902, the term “Revenge Tragedy” was influenced by the works of Seneca the Younger, a prominent Roman philosopher and playwright.

Seneca's plays, such as “Thyestes,” “Troades,” “Medea,” and “Hippolytus,” served as templates for subsequent revenge tragedies. These works commonly feature motifs like the appearance of vengeful ghosts, manifestations of madness, and the pursuit of retribution against antagonists, often culminating in tragic consequences for the protagonist.

Among the notable examples of Revenge Drama are:

- 1- “Gorboduc” (1562) by Thomas Sackville and Thomas Norton, which closely mirrors Senecan revenge drama,
- 2- “The Duchess of Malfi” (1623) by John Webster, which explores themes of betrayal and vengeance within a familial context. Another work by Webster, “The White Devil,” similarly delves into themes of revenge.
- 3- Shakespeare’s “Hamlet,” while diverging from typical revenge tragedies in its emphasis on the protagonist’s emotional journey and philosophical introspection, remains a seminal work within the genre. Despite fewer instances of violence, its exploration of manipulation and existential crisis resonates deeply with audiences, contributing to the evolution and definition of Revenge Drama.

<https://classicalartsuniverse.com/revenge-tragedy-literature-definition/amp/>

2.3 Divine Justice in Hamlet

At first the term “karma” can be used interchangeably with the concept of divine justice because both represent laws beyond human control, functioning as two sides of the same coin. Philosophically, Karma is understood as the Law of Action and Reaction, where every action is meticulously recorded and rewarded based on its consequences, be they good or evil. This law applies universally to everyone, without exception or manipulation. Even actions performed in secrecy are subject to the Law of Karma, which captures every deed, known or unknown to the world. The principle of karma holds significant importance in Eastern belief systems such as Hinduism and Buddhism, as well as in Abrahamic religions. (Ravi, 2018, p.2)

Divine justice is a prominent theme in Hamlet, shaping the fates of both main and secondary characters as they are guided towards their outcomes.

This will be discussed individually for each character.

2.3.1 King Hamlet

The first appearance of the ghost, namely the ghost of King Hamlet, the father of Prince Hamlet, who was murdered under mysterious circumstances, sparks the guards’ speculations to determine the reason for his appearance. With the help of Horatio, a close friend of Hamlet, they come to the conclusion that his appearance is a harbinger of impending war ,

“This bodes some strange

eruption to our state” (82 Act I scene I)

aimed at reclaiming usurped lands and seeking revenge for someone previously killed by King Hamlet, who is King Fortinbras. His son seeks revenge for his father's death and the recovery of the lands.

“But to recover of us, by strong hand

And terms compulsory, those foresaid lands

So by his father lost” (115-118 Act I scene I)

Through the theme of revenge, we understand that divine justice is on its way to be fulfilled. There must be consequences for the actions of King Hamlet, who killed King Fortinbras and seized his properties. However, it is not necessarily the avenger who brings about these consequences; fate plays its role in settling matters. Consequently, King Hamlet is killed by his brother Claudius, who seizes his possessions, including his throne and even his wife. (Wilson, 2020, p.11-12)

2.3.2 Claudius

The theme of divine justice is particularly evident in the life path of Claudius, the usurping king because his crime and its direct moral and political repercussions had far wider consequences than just the killing of an ordinary individual. Thus, the role of the avenger, imposed by the ghost on Hamlet, held much greater significance than merely seeking retribution for a personal wrong or uncovering a public or palace crime and punishing it.

In Hamlet, the natural structures of authority are disrupted as the murder committed by the king himself, Claudius, is revealed. This leaves Hamlet as the sole means to achieve divine justice in the world by bypassing the corrupt human authority embodied by Claudius. As the slain king's son, Hamlet is uniquely qualified and obligated to seek revenge and restore rightful rule. By avenging his father's murder and removing the usurper, Hamlet assumes the roles of both personal and divine justice, protecting the state by killing Claudius. (Lake, 82-83, 2020)

2.3.3 Ophelia and Laertes

The same applies even to "fair Ophelia," who, despite being somewhat excluded from the retribution by fate due to her innocence, becomes entangled in her father's deceitful scheme against Prince Hamlet. While every individual has complete freedom of choice and will over their actions,

Ophelia's innocence renders her obedient to her father's manipulation, despite the option to act in favor of Hamlet. Consequently, she suffers severe consequences, tarnishing her image in Hamlet's eyes, losing her innocence, and also losing his love. However, objectively speaking, considering the potential effects of her actions, she veered towards the dark side, and the cruelty of her treatment at the hands of Hamlet underscores this reality.

(Lake, 2020, p.81-82) As for Laertes, when he hears about his father's death, he quickly confronts Claudius to demand compensation. Upon learning about Polonius' demise, Laertes resolves to avenge his father by plotting to kill Hamlet. He decides to coat his sword with poison, intending to use it in the duel with Hamlet. However, his plan backfires, leading to his own demise due to the same poison. This chain of events illustrates the theme of karma, where one's actions ultimately lead to their own downfall.

<https://prezi.com/vprjzaokacqh/shakespeares-hamlet-karma/>

2.3.4 Polonius

The same logic applies, of course, to Polonius. A sedulous purveyor of conventional wisdom and a practiced server of the purposes of both prince and state, a past master of the court arts of surveillance and 'indirection', a doddering intelligencer and counsellor of vast experience, considerable self-regard, and a certain soiled worldliness, all of which prove entirely unequal to the extreme circumstances in which he unknowingly finds himself, he blunders into the search for the real causes of Hamlet's 'madness', and in so doing he, too, becomes a potentially mortal enemy. He becomes the object of the prince's contempt, rather than of his loathing. The outcome, however, is the same.

Polonius' activities on the king's behalf put him in the same structural or objective relationship with Hamlet. By spying for Claudius, trying to entice from Hamlet the real cause of his madness, Polonius become, in ways that he cannot possibly even guess at, Hamlet's mortal foes. And, of course, he come to share the same fate – death at the hands of the prince. We might see Polonius' accidental death as a darkly comic presage to the more calculated fate visited upon Hamlet's erstwhile friends in England. Either way, Hamlet's response to Polonius' death is not, on the face of it, much more contrite or charitable than his response to the fate of his former companions. (Lake, 2020, p.81)

2.3.5 Gertrude

It is easy to notice the theme of karma and divine justice in relation to the character of Gertrude, as in Hamlet's meeting with the ghost, who seems to be very aware of the situation, he indicates his wife's involvement in an indirect way and language so that Hamlet does not have a reaction resulting from anger towards his mother

“ that incestuous, that adulterate beast “

(act I, scene V , Line 42).

Although the ghost warns against violence towards Gertrude, it is clear that he does not justify her actions, especially the part of leaving her to fate

"But howsoever thou pursuest this act .

Taint not thy mind nor let thy soul contrive

Against thy mother aught. Leave her to heaven” (Act I, Scene V, 84-86).

This means that she is undoubtedly guilty and her sins are horrific. Hamlet remains suspicious of her throughout the play, even demanding confirmation of her involvement during the closet scene. Even in Act V, he makes a casual reference to Claudius, indicating his continued distrust of Gertrude. (lake, 2020, p.82)

The consequences of this marital betrayal in particular and for the kingdom In general appear at the end of the play, where divine justice is achieved by her death by mistake in a cup of poisoned wine prepared by Claudius, which Hamlet was supposed to drink, but she received the penalty for her betrayal and died in a way similar to the way her betrayed husband, King Hamlet, was killed.

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2.3.6 Hamlet's Friends

Horatio, Rosencrantz and Guildenstern.

By the title “Hamlets Friends” we refer to his three main friends in the play, Rosencrantz, Guildenstern and Horatio.

At the beginning we are going to talk about Rosencrantz and Guildenstern they were childhood friends of Hamlet and members of the Danish court. When Hamlet's father dies and Hamlet starts behaving erratically, King Claudius recruits them to spy on Hamlet. Then Hamlet realizes they have betrayed his trust by reporting back to Claudius.

Later, Claudius sends Hamlet to England, with Rosencrantz and Guildenstern as his escorts. However, Hamlet intercepts the letter they are carrying, which orders his execution in England.

Hamlet then alters the letter, switching the names so that Rosencrantz and Guildenstern are executed instead. This is an act of “poetic justice” or karma, where their betrayal of Hamlet is ultimately their.

<https://prezi.com/vprjzaokacqh/shakespeares-hamlet-karma/>

What happened with Rosencrantz and Guildenstern is a moral message from Shakespeare emphasizing the role of fate and law of divine justice.

Hamlet is acknowledging that not everything is in our control, and that ultimately God is who determines all outcomes. Shakespeare suggests that a divine power that resolves our fate. It is not us who decide. Shakespeare expresses this view in the words of the Player King in the famous play within the play:

“Our wills and fates do so contrary run That our devices till are overthrown.

Our thoughts are ours, their ends none of your own.”

(Act 3, Scene 2, 223-225)

Regarding Horatio, he will take a different direction to these two, he embodies one of the great paradoxes of Hamlet's childhood friends, Rosencrantz and Guildenstern, as Horatio stands as a loyal and trustworthy friend to Hamlet, offering wisdom and support, in contrast to his old friends, Rosencrantz and Guildenstern, who betrayed Hamlet. The unique traits and actions of each character highlight the diversity in their motivations, loyalties, and the consequences of each of their actions. Each friend will be rewarded for his good and bad deeds. Rosencrantz and

Guildenstern will end in death, while Horatio will face the opposite, as he gained Hamlet's trust and love for him. (Kibin, 2024)

And this is emphasized by Hamlet in these lines: -

“Horatio, thou art e'en as just a man

As e'er my conversation coped withal” (Act III, Scene II, Lines 54-55).

Horatio's unwavering loyalty to Hamlet is evident throughout the play, as he stands by his friend's side through thick and thin, even showing willingness to follow Hamlet into death. As Hamlet's trusted confidant and a reliable assistant, Horatio is spared from the tragic fate that befalls other characters, serving as the lone survivor in Shakespeare's tragedy, he was chosen by Hamlet to be the one he trusts the most to tell his story, and the truth, to immortalize his great story: -

“But I do prophesy th' election lights

On Fortinbras; he has my dying voice.

So tell him, with th' occurrences, more and less, Which have solicited—the rest is silence.” (Act IV, Scene II, Lines 92-94).

<https://prezi.com/vprjzaokacqh/shakespeares-hamlet-karma/>

2.3.7 Fortinbras

Prince Fortinbras, who is now filled “with divine ambition puff 'd” (Act V, Scene V, 4.49), wants to avenge his father's death and land loss in Denmark when he was killed by king hamlet by attacking Denmark. When Fortinbras' uncle refused this occupation. He settles on some worthless polish land. Having secured the services of some “landless resolute” (Act I, Scene I.1.103)— possibly some impoverished younger sons who wish to make their fortunes in Fortinbras' army— he gains permission to march through Denmark. (Regnier, 2017)

In the final scene, calm prevails in the arena of conflict with the arrival of ambassadors from England and Fortinbras. At this moment, it is announced that justice has been achieved regarding the fate of Hamlet's traitorous friends, and the play turns into a historical play, with the tone of revenge remaining while linking the work of divine providence and achieving justice or salvation, as he reaps... Prince Fortinbras is the result of his efforts and courage, as he assumed the throne and returned the crown to someone who deserves it. Here, karma is positive with Prince Fortinbras, who represents the opposite of Hamlet, with determination, will, and lack of inaction. These are qualities that Hamlet himself applied to him in his soliloquy when he saw Fortinbras' army:

“The imminent death of twenty thousand men, That, for a fantasy and trick of fame, Go to their graves like beds”

(Act V, Scene V, Lines 62-64)

Thus, Hamlet's speech in the final scene is neither about himself nor about his fate, but about the future of the Danish throne, which is assumed by those who deserve it. (Lake, 2020, p.154)

2.3.8 Hamlet

The life path of the play's hero, Prince Hamlet, is a clear example of representing divine justice because from the beginning of the play he was assigned the role of the first avenger for his father and for the Danish kingdom. Since revenge is a form of justice, Hamlet's application of justice lies in achieving his private and public revenge. It is possible to notice the damage resulting from all Hamlet's decisions, even his delay in revenge, led to damage to his life. The bloody scene at the end of the play was his delay in revenge, a contributing factor to the occurrence of that epic. His killing of Polonius, thinking that he was Claudius, led to blood staining his hands, the loss of his beloved Ophelia, and the creation of public enmity with Laertes, and in the final scene as Gertrude breathes her last and Laertes uncovers the king's plot, Hamlet knows he must take quick action as his end approaches. He achieves retributive justice by stabbing Claudius and forcing him to take poison, ensuring that Claudius meets his end through the same means he devised for Hamlet and Gertrude—the blade and the poisoned drink. This seals Claudius' fate, depriving him of any chance of gaining a reprieve and sending him to his death as he had planned for the others. Thus, the justice done is deeply ironic. However, this decision comes with tremendous tragedy, as many lives are lost, including Hamlet's – all of which could have been saved had he acted sooner.

(Regnier, 2017)

Despite the strictness of the law of karma in the play, Shakespeare did not exempt any character from receiving his punishment, and the audience's emotions did not affect him in writing Hamlet's fate. He will also receive the punishment for his actions. But at the same time, Shakespeare preserves Hamlet's dignity and respect for the audience. It is possible to notice Hamlet's reassurance about his reputation and name as he breathes his breath. Finally, he asks Horatio to tell his story to people, and he never objects to the possibility of his death, so we see him very submissive to the will of God and his awareness that justice must be achieved even if it costs him his life, especially before his duel with Laertes, while he was talking to his friend Horatio. The word "let it be" and "let go" he repeated twice: -

"But let it be.—Horatio, I am dead."

"Give me the cup. Let go!"

(Act IV, Scene II, Line 370-377)

And this is an indication and confirmation of this. (T. Hussein, 2020)

But Shakespeare was able to make Hamlet's karma more acceptable to the audience, as Hamlet has more positive karma than negative. Although Hamlet throughout the play seeks to take his revenge on Claudius, the killer of his father, and in his quest he is forced to kill his traitorous childhood friends, kill Polonius by mistake, and lose his beloved Ophelia, but in the end he dies and dies. However, Hamlet's death is not a hideous death like any previous character's death, but rather he died as a prince. Nabil is a defender of his honor and respect and of the nation.

<https://prezi.com/vprjzaokacqh/shakespeares-hamlet-karma/>

Conclusion

An examination of the evidence presented by religious, legal, and social records of the four centuries spanned by the Shakespearean History Plays reveals a definite English concept of divine vengeance as a fundamental principle underlying human conduct.

Belief in divine vengeance is given strongest expression in the denunciation of the sins of perjury, treason, tyranny, injustice, and murder. In its popular form it includes threats of divine vengeance, dread of its execution, and the interpretation of natural phenomena as omens of God's wrath. Its legal aspect appears in the ordeals of early English law and in the later trial by combat. Every

creature of the Almighty Lawgiver, rational and irrational, is recognized as an agent through whom God may execute His vengeance on the sinner. (Sister Mary Bonaventura Morz, 1941, P.138)

I contend that the world of Hamlet is governed by neither fate nor fortune, nor even the

Christianized version of fate called” providence.” Yet there is a modern, secular, disenchanted form of fate at work in Hamlet-what is sometimes called” social determinism”-which calls into question the freedom of the individual will. As such, Shakespeare’s Hamlet both commented on the transformation of pagan fate into Christian providence that happened in the centuries leading up to the play, and anticipated the further transformation of fate from a theological to a sociological idea, which occurred in the centuries following Hamlet. (Jeffrey R.Wilson, 2020, P.13)

In the play Hamlet, Shakespeare emphasizes one of the three dualities, which are obedience and disobedience, repentance and forgiveness, and reward and punishment. What concerns us in our study is this last duality. These dualities are only activated by the presence of a rational being who enjoys complete freedom of will like a human being. Reward cannot be given to a person who does good and he is forced to do this deed, and punishment cannot be given to someone who commits evil acts while he is forced to do so. That is, Shakespeare, through his use of the theme of reward and punishment, becomes a confirmation of complete human freedom and that man has a choice in his actions. Therefore, he stipulates the necessity of believing in the existence of absolute power and absolute morality to regulate reward and punishment, and no human being will escape the consequences of his actions. This leads to an emphasis on Shakespeare’s faith and religious beliefs as well. At the same time, it is considered a socio-political discourse, as declaring the truth of divine justice and that every human being will be rewarded for the results of his actions. This is what leads to inaction and chaos, as everyone will wait for justice to be applied from God, but Shakespeare makes clear that man himself is also responsible for applying it in this world as means of achieving God’s justice through developing the law and reviving social and moral values such as honesty, innocence, and rejecting betrayal. (The Researcher)

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