

## William J. Shakespeare's Hamlet: An Investigation of Vengeance Mission and Dawdling

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### ABSTRACT

In elucidating Shakespeare's Hamlet, a triplet of significant plots comes to the top with extraordinary importance; the retribution plot, the Hamlet-Ophelia sentiment story, and Norway's approaching conflict. The triplet of critical plots has laid the primary stone for Hamlet to tarry the demonstration of vengeance as it is scattered until the last venture of Shakespeare's show. Then again, Hamlet's dramatist gives an image of the tradition's direct reference utilizing the scholarly gadget Metadrama, for example the play inside the play exemplified by The Homicide of Gonzago. Accomplishing genuine equity for his father's murder, Hamlet decorates The Homicide of Gonzago with inauspicious demand; not set in stone to perceive the guilty party behind the demise of his dad. Having this uncomfortable mission works out as expected makes Hamlet contemplate and dial back about different things. Thusly, Hamlet goes through a sluggish choice cycle to vindicate on his father's killer. Thus, different passing's occur, to be specific: Polonius, Ophelia, Rosencrantz, Guildenstern, Laertes, and Gertrude. Shakespeare's piece of different characters unequipped for vindicating nobly and decidedly draws an image of Hamlet's ineptitude to retaliate for quickly. Laertes, for instance, plots to kill Hamlet to vindicate for killing Polonius, Laertes's father, and in the last piece of this play, Laertes effectively kills Hamlet with the harmful sword. As different examinations center around the issues of sentiment, legislative issues, and lofty position progressions utilizing engaging and verifiable methodologies, this study utilizing the insightful methodology, nonetheless, shows Hamlet as a play organized on vengeance, as the entire retribution occasions are suitably integrated by Shakespeare.

**Keywords:** *Extraordinary, Retribution Plot, Demonstration, Scattered, Inauspicious, Contemplate, Unequipped, Vindicating, Insightful Methodology*

William J. Shakespeare, the "Bard of Avon" is viewed as one of the normal dramaturges of his time. Shakespeare has portrayed the unmistakable work of Hamlet with another scholarly component to his type; a classification arriving at the pinnacle of its tip top nature. Being on paper in 1608, Hamlet by Shakespeare advances the area of retribution play in the Elizabethan age. Inside the idea of the vengeance play, the whole satisfactory basics essentially expected to arrange Shakespeare's Hamlet as a recognized retribution play are reflected in Hamlet's acts, perspectives, and responses.

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Shakespeare's reception of the feeling of pomp and composing style of Euripides, Sophocles, and other Greek writers give a hand in the creation of a genuine classification of a vengeance play. In addition, the Spanish Misfortune "Senecan Play" extensively influences Hamlet, demonstrating it to act as an illustration of the vengeance plays nonstop. The story integrated into Shakespeare's Hamlet is addressed as a multi-subject mixture; nonetheless, retribution is among the essential and preeminent topics in Shakespeare's Hamlet. Moderately, the revenge tragedy's dramatic conventions are adopted, where revenge is ranked first among the most prevalent themes for plays of the Elizabethan epoch (Haque, 2016).

The requests of the Elizabethan observer place on the portrayal of retribution in the play where wild equity is on the ascent, and in this way the retaliation obligation is chiefly seen as a temperate obligation to the succeeding family. Plus, the entire casualties will be straightforwardly and unendingly consumed in damnation for their indecencies. Satisfying these standards requires calling retribution play a first-class vengeance play towards individuals of the Elizabethan period. In like manner, Hamlet is a retribution play captivated by the construction and components of the Senecan vengeance misfortune.

Shakespeare, notwithstanding, has imparted different conspicuous topics of social educating, human circumstances, retribution morals, and apparition appearance as a moral directive. These vital topics are named as the exceptionally lauded subjects of retribution plays of the Elizabethan period, where Hamlet as a play has tended to the whole regions important for introducing Shakespeare's vengeance play. From the appearance of the Elizabethan time until these days, Hamlet's audience is fascinated by the revenge play's conjuring and magnificent capabilities (Chambers, 2009). With a nearby gander at the Bard of Avon's scholarly work, Hamlet, the topics tended to in the play, and the extent of the Elizabethan age, the connected writing survey is investigated in the following piece of the exploration paper.

## **LITERATURE REVIEW**

Hamlet by William Shakespeare, for example Bard of Avon has been differently understood by analysts and researchers having a place with complex schools of hypotheses, habits, and considerations, as Hamlet is overflowed with sensational, social, individual, political, and verifiable issues. From a critical study of Hamlet, P. Madhan, (2020) traces the life of Shakespeare pre and post being a famous dramatist in London, covering his life as a bachelor, married, actor, and a sonnet and play writer. Through the investigation done to Shakespeare's life, it is exhibited that the plays of Shakespeare's time have not influenced Shakespeare, as he rests on his hand to composing different plays, catapulting the Bard of Avon to limitless distinction.

Seeing Hamlet inside a near investigation, the concentrate by Al-Lami et al. (2020) uncovers that colossal chief have adjusted Shakespeare's plays to motion pictures across the globe. Among these transformations is Kadin Hamlet of 1977 which is viewed as a contemporary variation of Hamlet. With the utilization of the variation hypothesis, an examination built on contrasting Hamlet and its Turkish film transformation with an eye on contrasts and similitudes is introduced. A structure in view of the 3-question transformation hypothesis gives an understanding into the new implications of Hamlet and the film, as the three inquiries of „What“, „Where“, and „When“ assume a key part in distinguishing the progressions happening in the exchange cycle from describing to showing style. The discoveries gathered from this study demonstrate that the film is calibrated to fit with the way of life and customs of Turkish society in the 20th 100 years.

From another point, Hassan (2019) explains Hamlet's grievous viewpoint epitomized by Ruler Hamlet's father's demise. Of the most striking pictures of the lamentable perspective in the show is Hamlet, the youthful Ruler, conceiving how vengeance for his dad can be satisfied, and this represents the superseding subject connecting with the idea of people's response to death. It is likewise shown that albeit the center vengeance story of Hamlet for the demise of his dad is integrated into each variant of the play, a less or more unique account is definitely introduced in every rendition, as certain adaptations exclude the whole scenes and, surprisingly, the essential story strings. In like manner, this explains why Hamlet the play and Hamlet the person are uncommonly deciphered, zeroing in on one of the protagonists' awful circumstances; the dad is killed by his mom and uncle.

A connected report directed by Wagiyo (2021) researches Hamlet's misfortune from a characteristic examination by following the design of the play beginning from the piece of the characters, the predominant political circumstance, and the demise of the prince's father to show the cutting-edge audience's dramatization-based fascination. She has likewise featured other rising activities, clashes, and difficulties happening among the principal characters, for example, the fencing match held among Laertes and Hamlet in view of the proposition by the lord. Regarding the matter of the falling activities, it is addressed by Fortinbras's appearance with the diplomats and the military to discuss the passing of Rosencrantz, Hamlet's companion. One more related article by Al-Ghammaz et al. (2021) exhibits that social power, differentiation, and opportunity are basically feasible under the predominant social and moral guidelines, prompting the qualification and win of an individual, and subsequently the characters contrastingly answer the laid out friendly customs and standards. Ruler Hamlet, consequently, will confront his predetermination to retaliate for his dad, Lord Hamlet with the goal that he is mentally, actually, strategically, and socially balanced out.

On a parallel line, Kubresli (2013) addresses Shakespeare's Hamlet from a death and psychological perspective, demonstrating the extraordinariness of the play as the play's structure is swamped with drama, melancholia, deception, and intrigue. The study also shows why and how the Hamlet-death relationship has changed throughout the play. The concentrate additionally shows why and how the Hamlet-passing relationship has changed all through the play. The discoveries uncover that Hamlet's relationship with death is essentially a safe house from ceaseless torments, yet that it consecutively connects with honor. The concise writing survey of the different readings and understandings of Shakespeare's Hamlet manifests that they loan themselves to different examinations to recognize that Hamlet as a play is placed together on retribution, as the whole vengeance occasions are pertinently consolidated by the "Bard of Avon". With that being recognized, the text-based investigation of Shakespeare's play exhibits the vengeance plot all through the entire play.

### ***Textual Analysis***

Much conversation connecting with the social, political, and private matters in Shakespeare's Hamlet is dependably alright. Shakespeare's show Hamlet is overall viewed as the dramatization of vengeance visitors and dawdling. Present-day essayists, researchers, and masterminds are moved by the combination of the retribution mission and lingering in Hamlet's character. All the more critically, Shakespeare has outfitted the current crowd, perusers, and researchers with the expected information blended with retribution-based occasions to process Hamlet's struggle with himself.

Vengeance is the key point of support utilized by Shakespeare to structure and compose Hamlet. Hamlet as a play is constantly discussed as an example of the sad and long clash

among Hamlet and different characters overall and Claudius specifically. In partner with the retribution, the play is immersed with traces of different powers utilized for fueling the vengeance as a significant subject like disasters, peaks, vulnerabilities, and conditions of tension. This large number of components have noticeably given a hand to Hamlet to get payback for the homicide of his dad. Along with this focal plot, Shakespeare integrates another key subplot into the design of the play so the vengeance taking is finished. One more instance of getting payback is Laertes who is obstinate on getting payback for the homicide of his dad Polonius. To lay it out plainly, the temperament of retribution firmly involved Laertes all through the occasions of the play.

Along these lines, of the connected occasions exhibiting Hamlet's need to get payback is the presence of the apparition talking about his father's murder. Regarding the matter of the ghost's appearance, "the apparition in Hamlet strikes the creative mind as the portrayal of the secret power and the courier of the heavenly equity on the appeasement of offenses" (Bradley, 1905, p. 1). It is affirmed that the phantom appearance in vengeance play is a major component to illuminate the story's legend about the fiendish, deceptive, and heartless people. At the end of the day, the apparition assumes the part of the exhortation provider, prompting Hamlet, the legend to get payback and hence; the phantom in Hamlet is a functioning figure who gives obscure data about the King's murder, Hamlet's father. Exactly, Hamlet is informed that his father's killer is his uncle Claudius, and in this way, Hamlet is expected to give his all and battle to get back at his dad, the killed lord of

Denmark. The initial scene in Hamlet by Shakespeare is marked as the eeriest scene, as it is covered with alarming minutes and loaded up with baffling conditions. A shadowy and spooky appearance has showed the phantom of the departed ruler of Denmark, the lord, dressing in illustrious outfit and weaved with protection. Toward the beginning, Horatio is the main person to see Hamlet's apparition, the killed Danish lord and accordingly he felt dumbstruck and puzzled as Horatio's eyes don't trust the entire scene. With the ghost's two times appearance in one spot, Horatio poses the shadowy presence two inquiries double; be that as it may, the apparition makes no answers. Sometime later, the insight about the phantom's appearance has broadly spread to all individuals overall and Ruler Hamlet specifically. With that, the play's genuine strain is currently mounting greater on the grounds that the phantom clearly illuminates Hamlet that his uncle, Claudius is the killer of his dad.

Beginning starting there, Hamlet is tenacious on going up against and getting back at Claudius, contemplating and zeroing in on his point of getting payback for his dad. In a similar setting, Claudius's unlawful usurpation of the high position of Ruler Hamlet's father incites him to have the hearty steadiness to kill Claudius however the general population of the Danish realm doesn't know about the excruciating truth behind the killing of lord Hamlet. All the more critically, the phantom has illuminated Hamlet himself that he will be the only one getting payback upon Claudius, the new Ruler of the Danish public, as this stands behind Hamlet's sensations of the meaning of retribution with his total assent and influence.

"Thus, Hamlet says "Now might I do it pat, now he is praying; And now I'll do,,t. And so he goes to heaven;  
And so am I revenged. That would be scann"d:  
A villain kills my father; and for that,  
I, his sole son, do this same villain send  
To heaven" (Shakespeare *Hamlet*, 3, 3, 73-77)

As Hamlet's past discourse makes the assurance and zest to vindicate for his dad, Hamlet's onlookers and audience members are continuously more inquisitive to know the following phases of Hamlet's activities and plans of retribution. In any case, Hamlet's mind starts to drench in perpetual mental struggles, as these contentions are the most conspicuous contemplations and things to him. Hamlet's clashes are fueled by the issues of inaction and uncertainty as Hamlet postpones the choice to vindicate against the executioner and backstabber, Claudius. Since Hamlet accepts that everything related with getting back at Claudius is basic and hazardous, he makes his psyche up to kill Claudius by implication as opposed to straightforwardly, utilizing his approach to killing.

As needs be, Hamlet chooses to send off an Italian play *The Homicide of Gonzago* in accordance with similar homicide story of his dad to see Claudius's response so a piece of proof is confirmed that Claudius is the genuine guilty party. Considering that it is the primary life struggle experienced by Ruler Hamlet with his internal identity, Hamlet is so delicate and alarm to assume on the liability to finish the Claudius-killing mission. One more upright clash experienced by Hamlet is raised by his plot to make endeavor to self-destruction, for Hamlet is confounded and baffled that Claudius who kills his dad is all the while a similar one getting hitched to his mom. Taken together, the ethical, social, political, and private matter that Hamlet will get a represent payback against Claudius covers Hamlet into outrageous misery and moral quandary as his inward brain and heart in chorale try not to bear the strain of this large number of especially hazardous and hard advances and choices. Subsequently, Hamlet says

"To be, or not to be, that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles

And by opposing end them. To die—to sleep, No more; and by a sleep to say we end

The heart-ache and the thousand natural shocks That flesh is heir to: 'tis a consummation

Devoutly to be wish'd. To die, to sleep" (Shakespeare *Hamlet*, 3, 1, 1-8).

The representative and significant meaning of Hamlet's discourse lies in showing Hamlet's high and full consideration about existence and different circumstances in eternal life. Hamlet's exceptional lines give the perusers a knowledge into his inward struggle thanks to the hereafter fears and stresses. Inside Hamlet's extent of discourse and thinking, he is a man drenched in the obscure world and doled out to persevere through the doomed life possessions, and consequently dread two issues; existence in the wake of death prerequisites and the secretive things. Drawing nearer to the play's end, Hamlet has brought about the prospect of ending it all. Of the tenets held by Hamlet about post-existence is that everlasting life is a dark and inconspicuous world, and all purchases are final to individuals make Hamlet bewildered, restless, and smart. Here, Hamlet says

"Who would fardels bear,

To groan and sweat under a weary life,

But that the dread of something after death,

The undiscovered country, from whose

No traveller returns, puzzles the will,

And makes us rather bear those ills we have

Than fly to others that we know not of?

Thus, conscience does make cowards of us all" (Shakespeare *Hamlet*, 3, 1, 12-20)

Along with the internal identity struggle, Sovereign Hamlet will go through another outside struggle. Exhaustively, when Hamlet knows about the remarriage of his mom with Claudius,

Hamlet gets much enraged and resolves to vindicate against his mom, Gertrude from one viewpoint. Then again, his father's phantom offers comments that it is inessential to rebuff and kill the killed king's spouse Gertrude since the still, small voice sooner or later could destroy her spirit and that can be a predicament with upsetting outcomes in her day-to-day existence. Yet again village says "Pass on her to paradise and to those high positions that in her chest hotel to prick and sting her" (Shakespeare Hamlet, 1, 5, 12-20).

With getting broad-minded about the mental punishment beliefs and ideologies of Gertrude, the reactions and thoughts of Hamlet demonstrate a dispute on the subject of the ideologies of his father's ghost (Qutami, 2021). Hence, Hamlet really trusts the conviction that rebuffing Gertrude will be just finished by getting back at his mom through embracing specific advances, for example, walking towards this mission notwithstanding its immense dangers and going up against his mom with reality connected with the killing of his dad. Considering that Hamlet's dramatist is a shining figure; Hamlet's clashes are wonderfully portrayed as images of the basic struggles of people with notices of various qualities or similarity among individuals. Ruler Hamlet is constantly depicted as a human person with inborn and imbued characteristics and characteristics.

In a similar state of mind, Hamlet has encountered the nature to blunder, fly off the handle, and long for rebuffing the crooks and delinquents, and he is as yet unacquainted with his disasters. Being notable for the strong ability of human brain research, Shakespeare has splendidly made the way of thinking of contentions of people against their souls and psyches, endeavoring to add a change among people unjustifiably treated. The uncle's unendurable sentiments and ways of behaving with his mom incite Hamlet's inward psyche and heart to get significantly more awed. Going through these awful considerations, Hamlet is presently genuinely damaged, thinking about the early flight of his dad from this world that lets him be. Before long, Hamlet makes a serious vow that his inward psyche, heart, and soul can get harmony by and by once he prevails with regards to getting payback against the killer, Uncle Claudius. With the reality the Danes in the realm have no clue about the account of killing his dad; Hamlet sets the stage to play out the hard job and mission of killing Claudius. In Hamlet, Shakespeare wonderfully got serious about the astounding and important struggles running in Hamlet's heart and psyche.

In this compromise conversation, Shakespeare's Hamlet can be a portrayal of debasement, selling out, viciousness, murder, and passing. Inside this complex portrayal, the "Versifier of Avon" is praised as the most renowned retribution misfortune dramatist nonstop. The eye-catching plots of the insensitive expectation of Claudius to kill the prince's father and marry the prince's mother make Shakespeare's Hamlet a play with the fiercest retribution themes. The seeds of debasement, selling out, savagery, murder, and demise are profoundly established not long after the genuine data connecting with the homicide of Ruler Hamlet is conveyed by the phantom. With the ghost's appearance, the sensations inside Hamlet's plot and the air are made. Ruler Hamlet's butcher is far beyond a strange encounter, showing Claudius's debased and underhanded brain because of his effectively unlawful usurpation of the privileged position of lord Hamlet.

Subsequently, Gertrude's wedding Claudius is the flash of the hints of the treachery, being her second marriage with the sibling of her late spouse. Gertrude's second marriage mostly fills in as adequate evidence of her corrupted and unfaithful brain. With the Gertrude-Claudius formation, Gertrude is somewhat of a lady with a sickening mindset who just focuses on her satisfaction without thinking about her hopeless child. Gertrude's narcissistic

mentalities and marriage with his uncle outfit one more focal point in Hamlet by Shakespeare, which is the focal point of the deceptive relationship, inciting Hamlet into a flood of irate displeasure with his mom. Hamlet comments that his mother's demonstration of marriage is despicable and disgraceful for a lady to do, so individuals can't regard or trust her from here onward. Hamlet adds that God is currently irate with her and frantically asks Gertrude.

“Good night: but go not to mine uncle's bed;  
Assume a virtue, if you have it not.  
That monster, custom, who all sense doth eat,  
Of habits devil, is angel yet in this,  
That to the use of actions fair and good  
He likewise gives a frock or livery,  
That aptly is put on. Refrain tonight,  
And that shall lend a kind of easiness  
To the next abstinence: the next more easy;  
For use almost can change the stamp of nature,  
And either master the devil, or throw him out  
With wondrous potency. Once more, good night:  
And when you are desirous to be bless'd,  
I'll blessing beg of you. For this same lord” (Shakespeare *Hamlet*, 3, 4, 160-168).

As gathered from Hamlet's discourse, the self-centered mentalities of Gertrude and his uncle make Hamlet follow the idea of narrow-mindedness and faithlessness in his life, as he currently appalls his mom. For Hamlet, a lady simply wearing the make-in the mood for concealing her age only plans to mislead men. By the same token, the Hamlet-Ophelia romance story is another failure experienced by Prince Hamlet. Chiefly, Ophelia is one of the loyal and devoted characters in Hamlet's life. Though Ophelia falls in love with Hamlet, all of a sudden she no longer contacts him due to the advice of her father and brother of being away from Hamlet (Howard, 2003).

As Ophelia generally relies upon her dad Polonius and sibling Laertes, she generally follows up on their perspectives and orders. Hamlet is yet viewed as a flourishing and promising young fellow equipped for making unquestionably protected, stable, and cheerful life minutes ahead with Ophelia. Hamlet, in any case, is in quest for such a convoluted circumstance, as he can pursue decisions with the exception of getting payback for his father's murder.

In the midst of the relationship of Hamlet and Ophelia, her dad Polonius has mentioned Ophelia to return the whole letters got from Hamlet; and she quickly consents to do that. Remembering Ophelia's dismissal of Hamlet, then, at that point, he gets frustrated in females' shaky and unreasonable nature. Hamlet is damaged and disappointed by his mom's speedy remarriage to his uncle inside a couple of days after the demise of her most memorable spouse. Hamlet feels demolished, yet in addition he is profoundly embarrassed about Gertrude's demonstration of fast marriage. Furthermore, Gertrude's unscrupulous demeanor toward her dead spouse made Hamlet can't stand her. Hamlet's disdain and nausea for ladies are fathomless, as he has commonly diminished his regard and confidence in ladies. Therefore, Hamlet believes that women have no problems doing anything without exception, along with terrible deeds (Showalter, 1985). Along with the selfish nature of his mother Gertrude, Ophelia's ungrateful and unappreciative love for him shocks him as well. Hamlet's

true love for Ophelia is penned in a letter remarking such a nice and excellent description for Ophelia, saying

“Doubt thou the stars are fire;

Doubt that the sun doth move;

Doubt truth to be a liar;

But never doubt I love” (Shakespeare *Hamlet*, 2, 2, 108-111)

The previous lines of the letter demonstrate Hamlet’s deep and true love and passionate declaration towards Ophelia and thus he wishes for the eternality of this love. Ophelia’s rejection of Hamlet, however, has created the fixed and deepest pessimism and negativity about women. As a result, each woman to Hamlet is now a potential whore, and therefore he advises Ophelia, saying “Get thee to a nunnery. Why, wouldst thou be a I breeder of sinners?” (Shakespeare *Hamlet*, 3, 1, 60-62)

In the memorial park scene in Shakespeare’s *Hamlet*, Hamlet shows his serious misanthropic idea and reasoning connecting with the people's existence throughout everyday life. Hamlet, for instance, needs to send a smooth suggestion to the young woman, and the utilization of the young woman idea alludes to the entire female race; Hamlet’s update is that the female race similarly has a similar destiny as the graveyard’s skulls no matter what the creative and wonderful make-up she „Female Race“ uses to put on her cheeks. To lay it out plainly, a female’s skull is moved into a skull with a typical shape with not many bones absent any trace of any garishness, imperativeness, or magnificence.

During Shakespeare’s *Hamlet*, the climate of connivance, injustices, severity, along with murder are on the up. Outstandingly, the vengeance mindset is a critical sign of each murder case at the whole level. Toward the beginning, Claudius killed lord Hamlet to unlawfully acquire and measure the power. In mark of truth, this murder is a significant occasion as it is the underpinning of the gigantic ideas of death in Hamlet’s characters. One more demonstration of homicide is Sovereign Gertrude being killed after she obstinately opposes Claudius by drinking the harmed wine cup, saying "the beverage! The beverage! I'm harmed" (Shakespeare *Hamlet*, 5, 2, 264). In front of an audience, Ruler Claudius is likewise killed by the harmful sword cutting of wrathful Hamlet. At one time, Prince Hamlet utilizes a similar harmful edge to kill Laertes. As a last point, Hamlet likewise bites the dust from the noxious blade when Laertes scratches him during the session. This large number of murders mixed with ruthlessness happen with the hints of craziness and vindicating nature, making Shakespeare’s *Hamlet* brimming with disarray and galumph developments. All things considered; Hamlet is a retribution play every step of the way.

Close by other people, Hamlet’s endeavors and missions for vengeance against his father’s executioner are dependably intertwined with retribution lingering. Hamlet is bound to kill Claudius for retribution for killing his dad. Unfavorably, Hamlet can't place that into activity because of vast deferrals and intricate details. Without question, Hamlet is viewed as a hesitant and indecisive individual continuously thinking excessively, acting nearly nothing, and having no firm stand on a specific circumstance. Ahead of schedule from the principal scene, Shakespeare’s *Hamlet* portrays Hamlet’s nature of delaying doing things concerning the apparition's topic. With the shortfall of onlookers for the homicide of the Lord, the pretended by the phantom in the play is vital since no one knows about the killer’s character. Thus, the phantom is the sole source from where Hamlet can get the expected data. All the more significantly, dissimilar to other retribution misfortunes whose heroes used to have faith in the tale of phantoms right away, the response of Hamlet to the ghost’s story is different as



he questions the actual presence of the apparition and thinks about the likelihood that it very well may be an underhanded soul, saying:

“The spirit that I have seen May be the devil; and the devil hath power  
To assume a pleasing shape; yea, and perhaps  
Out of my weakness and my melancholy,  
As he is very potent with such spirits,  
Abuses me to damn me” (Shakespeare *Hamlet*, 2, 2, 552-556)

The demonstration of dawdling rests in Hamlet's response of not effectively accepting the ghost's discourse and requiring the apparition to outfit extra data about the killing of his dad. One more marker of the tarrying of the retribution activity lies in Hamlet's choice to make another show with a comparative story to his father's murder. Exhaustively, when Hamlet sees a company, he chooses to organize a show called The Homicide of Gonzago to reveal his uncle's responsibility in his father's passing in view of the ghost's portrayal. So, hamlet comes up with the possibility that seeing Lord Claudius's response assists him with concluding whether he is blameless or at fault for his father's demise. Hamlet says “The play's the thing/wherein I'll catch the conscience of the King” (Shakespeare *Hamlet*, 2, 2, 557-58).

Another demonstration of dawdling relies on Hamlet's deferral to kill Lord Claudius while imploring because of Hamlet's conviction that it tends to be an incredible sin to kill Claudius now as he petitions God. With profound thought over this, Hamlet has concluded that killing Claudius while being in a situation to petition God for God can send him to Paradise. A third chance to vindicate against Ruler Claudius is lost when Hamlet inadvertently kills Polonius as he considers Polonius Claudius. Having gone through this sad and sad homicide, Hamlet is sent back to Britain, and therefore, his vengeance activity gets postponed significantly more. While going to Britain, Hamlet makes a strong goal to get back to his realm with full energy, the dauntlessness of trust, and strength of psyche for retribution on Claudius. To place it in basic English, Hamlet actually lingers for which he will pay by losing his life towards the finish of Shakespeare's play.

Furthermore, Shakespeare's Hamlet is as yet a portrayal of savagery, retribution, murder, and demise. Fortinbras, the Norwegian youthful Sovereign whose father the ruler is killed by Hamlet's dad, chooses to go after Denmark to retaliate for the honor and passing of his dad, making him one more key foil added to different foils in Ruler Hamlet's life. With different representatives from Britain, Fortinbras has constantly prevailed with regards to entering Denmark. At the outset, Fortinbras is stunned to see the homicide of Guildenstern and Rosencrantz and the upsetting sight of the imperial relatives resting on the floor with blood. However, Fortinbras targets getting payback for the homicide of his dad, he is shocked to know the sad story of the regal relatives. In some time, having known Hamlet's heartbreaking story, Fortinbras provides requests to extend regard and appreciation to Hamlet appropriately and divert him in the way of being a fallen warrior. By holding onto the Realm of Denmark, its long awful and horrendous history is put to an end. In the last piece of the play, Hamlet discovers that different genuine implications are given to him as his teaching. Life implies dealing with savage things and encounters like unfaithfulness, defilement, and murder and snatching the vital ability to finish the necessary obligations; consequently, Hamlet respects those encounters, components, and ideas as the truth of life.

## CONCLUSION

In a word, Hamlet by Shakespeare is a model of a clever and wonderful retribution play. The play's initial segment is organized to lay out the vengeance theme all through the whole demonstrations of the play. The ghost's discourse has convinced Sovereign Hamlet about his father's demise story and Hamlet has the diligence to vindicate on the executioner Claudius, Ruler Hamlet's uncle. As a last point, Hamlet comprehends that fair equity does not exist anymore, and thusly he will get his freedoms and bring the law into his hands. With the endeavors to achieve this hazardous and hard retribution mission of vengeance, Hamlet gets fatigued from his brain and the side effects of inaction, hesitation, and dawdling. However, Hamlet does use to be connected with the audience through his famous soliloquies together with the famous line "To be, or not to be, that is the question" (Shakespeare *Hamlet*, 3, 1, 1-5).

Among the most over the top upsetting and striking scenes making Hamlet chafed is seeing his mom, Sovereign Gertrude with his father's guilty party, Lord Claudius. In Hamlet, other distraught and dubious circumstances and scenes of Hamlet and Ophelia are the point at which she is familiar with the passing of her dad and sends Hamlet to Britain. These two occasions connecting with Hamlet and her dad make Ophelia totally baffled and stunned; consequently, she ends it all by suffocating in the waterway. Towards the finish of Hamlet, the crowd has seen the breakdown and passing of the entire illustrious relatives and the edge of the destruction of the greatness of the whole realm. In this manner, Shakespeare's Hamlet is viewed as a flat out and add up to vengeance and misfortune play.

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