

Shakespeare`s Divergence in Hamlet

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ABSTRACT:

The research tackles certain human case that attacks the pens of writers and the giants of literature. It is the divergence. This expression means deserting the principal theme to write about unrelated themes .The research tries to provide accurate definition of this literary phenomena and explain its grounds and probing its negative and positive results on the text. The arena of this research is William Shakespeare`s **Hamlet**. the research puts x-ray on two reason for this state to be the exaggerated fondness for certain field and the exaggerated hatred for particular state. Both states

الملخص:

البحث يتناول حالة إنسانيه تنتاب أقلام الأدباء بل وعباقرة الأدب أيضا انه الخروج عن النص والاستغراق في كتابه مواضع ربما لا تمت للموضوع الأصلي بأي صلة البحث حاول تفسير هذه الظاهرة ومحاولة إيجاد أسبابها وشرح تأثيراتها الايجابية والسلبية على النص. وكان ميدان تطبيق وجمع الادله عن هذه الظاهرة هي مسرحيه هاملت للكاتب وليم شكسبير. وحاول البحث التركيز على مسبيين رأسيين لتلك الظاهرة وهما الإفراط في الولع لمجالات معييته او العكس إي المبالغة في التاثر والكره لحاله معييته . الحاليتين أدت بالكاتب إلى هجر الموضوع الأصلي لتعبير عن أما عن إعجاب مفرط لجوانب معينين او إبداء كره لحاله

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Circumstantial difficulties play instrumental role in injecting the writers with various reflected themes due to human habit of mutual influence .Thus this will be minor method to prove that the considerable portion of writers attitudes are quoted from their surrounded milieu. This effect is doubled with certain experiences more than others and it depends on the sensitivity of the writer himself toward certain experiences. Some personal injuries stick in the heart of the writer ephemerally to stain his works with hints regarding this pain. When any writer fails to get red from certain effect of particularly hard experiences, the effect will appear here and there in his writings in various forms like vivid divergence from the principal theme. This case of deserting the main topic and sinking in unrelated topic can easily be ignored if it occurs

lead for the same result of slightly or it does not distort the key theme of the work. If this state occurs more than once in the identical work and stands in itself as separated entity to be compared with the main theme and draw the attention from the main theme , in this case the divergence should be probed accurately.

Towards certain experiences the writer cannot capture his pain from emergence implicitly and explicitly behind his lines. So the divergence cannot be overlook if it appears with any similar situation in the original theme that reminds him of his suffer. If it appears without any occasion and if it takes a large part of the original text , it will be puzzling. This research will regard any deserting from the original text as divergence especially if this addition has no or slight connection with the original one. This addition can appear as

irrelevant to the main topic. It is pretty worth to mention that not only depression or sorrowful experiences leads to divergence in literature but also the fondness in certain field can affect the pens of writers to make them seize any opportunity to indulge in exaggerated digression regarding his fondness and abandon for awhile the principal theme. Regarding this point the writer wants sometime to offer very important idea concerning his interesting field. These views seems to be so useful and novel but the problem is not in their importance ,but in their location. Even if the writer tries to drop this addition, it will not affect the general sequence of the work.

The starting point will be with the deep painful experiences of the writer and their effects on his pen. Sometime the personal throes of certain writers cement his golden pen and nurture his horizon with

various themes. Unfortunately it has negative effect of diverting the attention to be obsessed with his pain to refer to it without selecting the suitable location in his works. The private suffer that seems to be engraved in his soul turns to be a psychological obstacle to such extent that he is ready to abandon his original subject so as to indulge painfully in other that are far from his topic, but he feels that they mirror his hidden injury. He uses the similar opportunity to pour his views or he exploits the voices of his heroes to make theme act outside their roles for the sake of his pain. The divergence appears in different forms like: unexcused digression, tragic outburst or wordy verbosity. All these forms can be regarded as unrelated addition that has light relation with the

original one. Fortunately the personal effects that are aroused easily in front of any excitement looking for any vent in the work to appear are temporal, not permanent. This research will trace all the above mentioned forms in the two plays of William Shakespeare(1554-1616).

Shakespeare`s true genius undergoes clear manifest divergence in limited works in certain period of his life due to cruel suffer during this period in his life. The divergence appears in some of his works. To get a clear fathom of the stem of this divergence, a large illumination should be shed on the personal history of this genius at the time of his divergence. During his youth his heart beats for "a dark lady"¹he blindly follows the noble music of his heart because of the absence of such angelic sentimentality in his private life. His dilemma embarks when he

learns that his beloved is mere a prostitute and he is only a victim to wild love that hurts his soul. The influence of such horrible experience is rampant in his spirit. It destructs the old angelic tunes in his heart and makes him lose the faith in all women. He blames himself to be a humble slave to the sex-lust and he falls in love with a young woman who betrays him with his patron. This appalling relation shakes his heart as well as his pen. The first result of this shock is his universalizing of his disgust for all women who are regarded as tools of arousing sex that distorts his mind and his heart. His women- phobia tarnishes his works during this dark period to such degree that many critics accuse him of being unjust in "distribution of good or evil nor he always careful to show in virtuous disapprobation of the wicked"²fortunately this view is ephemeral and the painful bitterness in his works during the

period between 1660 to 1606 particularly in Hamlet(1603), king Lear (1606) Othello (1604), Macbeth(1606) and others.

The frequent occurrence of his enmity to all women adds a new proof that he does not easily get rid of his. His sex- nausea finds outlet in his plays via wild words and exaggerated criticism which lacks any link with the sequences of events. This experience aggravates the old attitudes for women in his life. He is forced to desert his love because of his illegal involvement with another woman who is older than him. The references for the difference in age between lovers appears slightly in many works but it cannot be regarded as divergence since it does not divert the sequence of events. His relation with the dark woman occupies his sonnets. Shakespeare`s love turns to be hatred and being expert in the heart strategy ,he owns the capacity of penetrate the human

heart from different gates especially the heart thus:

He was everywhere possessed by the conception of

loyalty and disloyalty and their sequences in human

life. In the exercises of passion which often entranced

witty their delight, he completed the strange conflict of

reason and emotion and the disorder that arose when

reason was obliterated ³

In **Hamlet** Shakespeare seizes the opportunity of the existence of female characters to pour his hatred on the whole sex. He "who has godlike love and compassion for the world and it`s inhabitants "4gains a bitter betray and fails to get rid from its grip. The digression and divergence are Shakespeare additions that has no authority to the original plot of Saxo Grammaticus. It is important to mention that the divergence does not decrease the writer`s genius ,but it shows that he loses

his plan in writing to satisfy his anguish of his wound. This also shows the human touches in writing since the writer is human not a robot. Shakespeare cannot endure the gravity of similar topic to vent his anguish. In spite of being irrelevant to the topic, it does not affect the authenticity of Shakespeare`s power that "every where the influence of Shakespeare penetrated"⁵.it proves his loyalty to his pen when he fails to capture his virginal views from appearance.

In **Hamlet** the divergence takes many forms the clearest is his generalization of his attack to include all women. He stresses their weakness and he attacks the sexual feeling to such degree that he attacks even the legitimate one. The divergence takes a large space of the original theme to draw the attention of the readers to other topic and it delays the sequences of the events to indulge in the women`s criticism. He

initiates his divergence with a blame to the instrument that manipulates man and arouses his animal appetite, women. he embarks his attack against all sex without any distinction. Then he finds two targets in his **Hamlet** that suit to be the center of his malice. Gertrude, his mother and Ophelia, his lover who should endure inexcusable attack because of having no sin save being women. Sanders notices that Shakespeare seems "distracted while writing it(Hamlet) by some kind of (undetermined) persons crisis, unease, uncertain or divided response, and relative judgment ."⁶ His depthless respect to his mother does not free her from his merciful attack. He seizes her overhasty marriage to pour his exaggerated enmity toward women .he regards her second marriage as incest. He finds her old age too frail to capture her flame.

His faith in women is failed to such extent he regards them as traitors to any sacred bond. He blames his mother for her marriage that transforms the meaning of honesty into treachery and it saps religion from its essence. The main events of the appearance of the ghost and revenge are postponed to achieve another job to show the frailty of women. One cannot escape from confrontation of the question mark regarding whether this addition is important to occupy such portion and making such delay. He tells his mother his views regarding her marriage:

Such an act
That blurs the grace and blush
of modesty,
Calls virtue hypocrite, takes
off the rose
From the fair forehead of an
innocent love
And sets a blister there, make
marriage-vows

As false as dicers oaths: O,
such a deed

As from the body of
contraction plucks

The very soul, and sweet
religion makes

A rhapsody of words: heaven
face doth glow!

yea, this solidity and
compound mass,

With trustful visage, as against
the doom,

Is thought ⁷

Shakespeare`s attack oversteps the personal limitation to general one. His malice toward woman that is responsible of his divergence does not include all the women in the play to include all the women outside the play. He raises eccentric banner that reflects his deep spiritual injury in his soul" frailty thy name is women"(ii-i-1o83) the women-phobia creeps to tarnish many other plays, the significant point here is that the divergence

changes the logical order of the series of the events or delay the events or obstacle them. These seems to be the side effects of divergence. Hamlet and his creator continue in his attack against women to indulge in divergence. He finds Ophelia as a second target for his attack. In spite of his true love to her, she is not farfetched from the attack to create a triangle of divergence. Her innocence does not soften Shakespeare`s views against women. He shoulders her the responsibility of her sex. He accuses her of various accusations many, if not all ,of them are not her sins.

He regards the woman responsible for man`s weakness ,they turn man as powerless creature in front of her passion. From her false emotion emanates the treachery and horrible vandalism that can plague the mind and weaken the body. Under these bitter attack

Shakespeare postpones the plan of revenge of Hamlet and his mourning for his deceased father. Hamlet through Ophelia criticizes certain female behaviors . The shock to the readers is that Ophelia does not behave in the criticized way at all. He seems to remember his dark lady and her behaviors that leave frightful echoes in Shakespeare`s heart in depiction the innocent Ophelia. Hamlet`s blight is similar to Shakespeare`s ,both fail to distinguish the innocent from the sinful. He enumerates various woman disgrace to attach them to Ophelia:

I have heard of your painting
too, well enough

God has given you one face
and you make yourselves
another, you jig, you amble,
and you lisp nick name God`s
creatures and make your
wantonness your ignorance
go to , I`ll no more on`t; I

hath made me mad. I

say we will have no more
marriage; those that are
married already, but one shall
live the rest keeps as they
are to a nunnery go.(iii-ii-
1089)

Hamlet and Shakespeare unify their voices and efforts to support the attack against women with fresh strength. They inject their disgust in his plays. Hamlet wages a bitter bombardment to his mother. He regards her marriage as disgraceful crime in the world of virtue. Again he surpasses the personal criticism to a universal one. He accuses them of exploiting their beauty to betray heart. They create hell on earth to torture men. One can notice the wide gap between the theme of the play and the insistence to remain and return to the very subject. Shakespeare does not forget at the time of writing of this play the distortion

that his false lover does in his heart and mind, so he drags the reader to new topics that have little connection with the original. In this critical period in his life ,he regards woman "the heaven that leads men to his hell"⁸Hamlet continues in naking woman from any virtue. His shocked faith in woman makes him believe in the powerlessness of virtue in front of the strength of vice which has the power to transform and disfigure the angelic sense. Hamlet criticizes the woman in detail. He tells his lover that:

For the power of beauty will
sooner transform honesty
from what it is than the force
of honesty can translate
beauty into his likeness; this
sometime a paradox,
but now the time give it
proof.[iii-ii-1o89]

Another form of divergence takes the form of unnecessary depiction

of the assumed sexual sin in detail again this sin has no authority in the original text of **Hamlet**. Hamlet cannot speak of any woman without referring to his loose lover who appears in the play without any decided role for her .she can be considered as the absent heroine. Her image foreshadows the presence of the original ones. The attack against Ophelia creates clear paradoxes with the true role of Ophelia in the play. This can be solved if Shakespeare changes the innocence of Ophelia to cruelty to make her suit his words. When Hamlet finds a skull of debased person ,this is used as threat against women to remind them of the terror of losing their beauty. He tells the woman that the beauty that is used as a vile weapon to trap the man is not permanent gift. So, nature does not satisfy with usurping this gift ,but distorting it .woman should not be so proud ,he continues in

his speech with the skull:

here hung those lips that I have
kissed I I know not how

often here be your grips now
?your gambols ?your song?

Your flashes of merriment, that
were want to set table

on a roar...now get you to my
lady`s chamber and tell her

paint an inch thick, to this
favor she must come; make

her laugh at that (v-i-1106)

Via this divergence Shakespeare vents his disgust and anger ,but he guides his readers to other themes. Even the gloom that sweeps his tragedy after 1600 is because of the tragic effect of women. The aftermath of this depression is the production of masterpieces in tragedy. When his soul is purified from the sexual disgust he begins to writes romantic dramas. Shakespeare in this play contrasts the common trends of Elizabethan age that minimize the role of women in the play to echo the minimization

of the social and economical roles in the community. women are granted minor roles to be acted by boys. Shakespeare does the opposite when "the unique force"⁹ grants them the leading roles not for their sake ,but he wants to humiliate them publically. So the plan of maximizing their roles to denounce their power to destroy and to make them a clear target to attack. Partly the change of roles is because of Shakespeare`s tendency for Varsity and it is proved that "Shakespeare never stick rigidly to an rule"¹⁰ and addition of unprecedented prints in his wringing. Shakespeare falls under various pressures that

render the prince an unsteady and an ineffective

revenge Hamlet the drama confuse and complicates

the clean lines of a 'revenge plat' as soon as Hamlet

the character begins to assume roles to experiment

with devices and to debate

issue which veer off

from the central one¹¹

The divergence adopts a new ground after the arrival of the actors ,in other accurate words the new divergence is not out of hatred, but out of fondness. Shakespeare cannot hold his admiration when he reaches the event of the actors. He adds new addition to the original text in the form of digressive advice to the actors. This verbosity of the instructions achieves a vital role in diverting the event of the principal theme unrelated topic. In the second divergence woman has not hand in its appearance. Shakespeare looks for outlet to satisfy his eagerness to such field and he wants to seize the opportunity to correct many of Elizabethan views regarding the procedure of acting .Indulging in this dissection postpones the sequences of events shortly. He cannot endures the gravity of acting without inserting his

valuable views in his accurate specialization. This leads Peter Thomson to regard Hamlet as valuable resource in acting due to this addition ,he considers **Hamlet** as " a play about acting, and the contemporary reference are peculiarly appropriate"¹².

This in itself is a clear testament of the power of divergence in this play that makes some critics comment on the addition and ignore the key theme, the instructions of Hamlet for acting are not directed to the actors of the play ,but also they are directed to the all the Elizabethan methods of acting that focuses on exaggerated in movement and behavior. Actors who have false attitudes regarding making noises and over passionate speeches on the stage mistakenly thinking that it is part of acting. The trivial acting may attract the attention of the uneducated mob who are in need of alleviate the standard not the opposite he tells the actors:

I remember placed not the million, twa`s Caviar to general; but it` was-as I received it, and others ,whose judgment in such matter cried in the top of mine-an excellent dawn with as much as odesty cunning, I remember one said there were not sallets in the lines to make the matter savory, nor no matter in the phrase that might indict the author affection, but called it an honest method, as wholesome as sweet and be very much more handsome than fine.(ii-ii- 1086)

So the new views of acting are important document in the world of acting ,but it is not related to the play . Even if it is omitted ,it does not affect the sequence of events. So via play within play ,'the mouse trap',' Shakespeare criticizes generation of actors and advice them to convey the real

life on the stage and avoid unnatural acting that may hurt the intellectual and sensible audience. It can spoil the public taste . Hamlet makes long speech for actors to add clear divergence from the core of the play :

 speak the speech the speech,I
pray as you as I

 pronounced to your trippingly
on the tongue ; but

 if you mouth it as many of
your players do I had as life

 the to crier spoke my live .
Nor do not saw the

 air too much with your hands
thus ,but use all

 gently ;for in the very torrent ,
tempest ,and as I

 say ,the whirlwind of passion.
You must acquire and

 beget a temperance that mat
give it smoothness O, it

 offened me to the soul to hear a
robustious periwig-

 pated fellow tear a passion to
tatter ,to follow a

 rays, to spilt the ears of the

groundlings, who for the most part, are capable of nothing but inexplicable dumb show, and noise.(iii-ii-1090)

The play within play surpasses it`s decided role to check the conscience of the his uncle to divert the readers to follow the new approach in acting. All these instructions are too suspenseful to be ignored by any alert reader so they are able to divert their attention from the original text. It is the playwright`s addition to the original version and in spite of its importance to the field of acting, it impedes the sequence of the events. The aim of injecting this dump show seems not only to check the conscience of the king but to indulge in his lovely field as many critics notice that "Hamlet is sure that the ghost told the truth"¹³; it can be regarded as a propaganda that supports Shakespeare's reputation as actor, producer and act manger. He

presents his views that are eccentric to his age to face the competing company

His views in acting will be a fountain for the future drama. It is worth to mention here some of his advice for the actors to be normal and avoid adding jokes or any outside topic to entertain the audience, he himself is diverted in this play in include other addition. Even David Daiches notices that the play within play has "other function which is also irrelevant to the main topic of Hamlet, he sees the importance lies less in the detective side then in the exploration of human situation in dramatic terms" ¹⁴. The solace here that Shakespeare here is the writer not the actor, this may grant him some right to add using this authority. He hints via the flow of his instruction to his problems with the court because of which his acting group is banned. So he wants to critics the belittle the ability of acting of the

rival company that seize the opportunity of his absence to act. This addition compel the reader to stop thinking of revenge and the ghost and meditate in his wonderful novel views this drive Thomason in his Shakespeare`s theater to offer valuable comment of this addition of acting to such extent he regards it as a book within the actual book. He illustrates this :

If seeming is an aspect of the actor`s function, watching is the audience`s. but in the pen mark the actors are also watchers and the watchers are also actors. Irresistibly during the actual theater audience is drawn into acceptance of a dual role a watcher and actors. It is because Hamlet tests and exploits the histrionic temperament of those who read or watch it, demands a recognition of the way in which we understand or circumstances by silent dramatizing theme. The audience in the theatre is involved

in the activity of watching from the moment the play start. To pitch them straight to watch the watcher¹⁵

Shakespeare`s talent do not surpass in spite of the passing of many literary successive generations even the scientific and technological progression that lie in the hands of writers do not make them equate with such genius because his works shows " understanding of human nature their humor, their tragedy."¹⁶

He seems to be accurate in revealing other dilemma and not forgetting himself. Divergence from his play does not undermine his power but quite on the opposite. It shows authenticity in reflecting his actual reaction to the subject. This also adds human touches to his work when the reader senses the pain of the author even if he tackles different theme, only machines have this excellent power of hiding their feeling by pressing button. The

divergence can occur in other field of art: the brush of the painter can add overshadow to refer to hidden pain in the soul of its creature and the same tone of the musician can be played differently under different circumstances .The same thing can be applied on the singer who can sing the same song with addition of new movement or tears in different situation. This increases his powerful use of language and the powerful metaphors in painting and coloring pains. The pen of the genius remains human and can endure various vibration the divergence proves to have benefits when it immortalizes certain events in the life of genius and it shows what the writers fail to hide. Shakespeare may want via divergence to educate when he injects in his masterpiece of **Hamlet** a course in acting. The educator is forced to read it in studying Hamlet. Deep hatred as

well as deep admiration lead to the same result of divergence.

Notes

- 1 Stephen Greenblatt, and M.H. Abram , **The Norton Anthology of English Literature**(New York: Norton company,1987),p.1061.
- 2 Vernon Hall, **Short History of English Literature Criticism** (London:The Martin press,1964),p.76.
- 3 Ifor Evans , **Short History of English Literature** (New York:penguin books,1940),p.156.
- 4 Reza Deeder and Mozhgam Mansur,**Understanding Drama** (Tehra:Rehnama,2001),p.737.
- 5 Allurdyce Nicoll, **A History of English Drama 1660** (Cambridge;university press,1966),p.112.
- 6 Andrew Sanders, **The Short Oxford History English Literature**(Oxford: Clarendon press,1996),163.
- 7 William Shakespeare,**The Complete Works of William Shakespeare** (New York: Gramercy Books,1997).P.1059.All the subsequent quotations are taken from this edition.
- 8 Jerome Beaty and J. Paul Hunter ,**The Norton Introduction to Literature** (New York: company,1998),37.
- 9 Hugh Kenner the, **Pound Era** (London: Faber and Faber,1972),p.154.
- 10william Shakespeare, **Twelfth Night** ed. Rex son(Cambridge: university press,1993),p.165.
- 11Andre Sanders,p.156.
- 12 Peter Thomason, **Shakespeare`s Theater** (London: Routledge and kagan,1981),p.111.
- 13 A, M. Kinghorn ,**The Rise of English Drama to 1600**(London:Evansbrothers,1982),p.157.
- 14 David Daiches, **critical Approaches to Literature** (London:Longman,1981),p.196
- 15 Peter Thomason ,p.111.
- 16 C.J. Burns and M.G. Mcnamra, **Literature a Close Study** (Malaysia: Macmillan

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