

HAMLET'S CORE SPIRIT FOR INTENTD ALL PURPOSES BIBLICAL

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Abstract: 'Hamlet is in all probability Shakespeare's most well-liked work. He borrows the plot of this play from a Scandinavian legend. Shakespeare's addition to the legend is the ghost, many murderers, suicide, and the fancy swordplay. He adds a new face to the original character. He transforms him from a barbaric avenger into the intelligent and complex individual of Hamlet. Though, it is ironic that Hamlet seems to turn to the barbarian in the end of the play.'

There are many theological terms in the Shakespeare's play, Hamlet. But sometimes they are not very much clear. The reason is that he brings his concepts, ideas and terminology from several literatures specially the Holy Bible. But he is so artful, skilled, expert and master that he changes all the things in his own way and steals them as exclusively Shakespearean and only Shakespearean. But it is not always possible for Shakespeare to hide the material of the biblical field in his work completely. When one gazes at the words, and ponders on the ideas concepts used by him and removes one layer after the other, one easily falls to conclusion that he and his characters and plot are much inspired by the Holy Bible world. In the study of Hamlet the following above mentioned terms are visible and many more. But in the present study of Hamlet, researcher could make this much possible efforts. In the next time, researcher will move on other biblical aspects more lengthily. There seems to be no doubt that Shakespeare's play 'Hamlet' is replete with the biblical terminologies and concepts. Even, he could not help himself by any way in escaping himself from them. His all breath of imaginations, characterizations, stories and plots in his all writings fuses biblical vocabulary.

Keywords: Biblical, probability, Shakespeare's

Introduction: No book has made a greater impact on world literature than the Bible. "It has colored the talk of the household and the street, as well as molded the language of the scholars. It has been something more than a 'well of English undefiled'; it has become part of the spiritual atmosphere. We hear the echoes of its speech everywhere and the music of its familiar phrases haunts all the fields and groves of our fine literature".

Rev. Gideon Cecil says that Shakespeare's debt to Scripture is profound. Shakespeare's plays and poems reveal citing over two hundred books, some of which were un-translated work published on the continent of Greek, Latin, French, British, Italian and Spanish. Biblical imagery is woven into every play. No writer has integrated the expressions and themes found in the Bible into his own work more magnificently than Shakespeare. Shakespeare himself is most familiar with an earlier version of the Bible, possibly the Geneva Bible, the Bishop's Bible, or the Great Bible.

Thomas Carter in Shakespeare and Holy Scripture argues that "no writer has assimilated the thoughts and reproduced the words of Holy Scripture more copiously than Shakespeare." According to another critic, Shakespeare "is saturated with the Bible story". Also, according to Dr. Furnivall Shakespeare is saturated with the Bible story.

According to Peter Milward (Shakespeare's Religious Background), Shakespeare's familiarity with the Bible is extensive. There is hardly a book in the OT or NT which is not represented in his plays; this argues for his close knowledge of Scripture. The books he seems to have known most thoroughly, even in places by heart, are Genesis, Job, the Psalms, Ecclesiasticus, Matthew, Luke, and Romans.

In his use of them he does not merely borrow an occasional phrase or allusion for enrichment of the dramatic language, but he derives the central ideas and images that run through all his plays. It might be possible to characterize each stage of his dramatic development in terms of some major Biblical influence.

It is a giant surprise that earlier it is assumed that Shakespeare is no way related to the Bible but it is now a day's becoming an unquestionable belief that Shakespeare has written an another Bible in his works.

It is supposed that Shakespeare establishes an easy and close knowledge with Christian theology. Shakespeare absorbs the language of the Prayer Book and the Geneva Bible more than any other popular playwright of his time.

One can figure out that Shakespeare studies Roman plays. It is an evident from his familiarity with North's Plutarch. Furthermore, it is also surmised that Shakespeare absorbs stories and motifs from the Geneva Bible. In addition to his own free, lively, and inventive literary play, in the Bible Shakespeare originates subtle techniques of storytelling: various transitions and contrasts between incidents, recurring motifs and correspondences between parallel incidents, and a...variation between...obscuring characters' thoughts and motives. Will finds, among others, "in Genesis, a combination of creation myth and prose fiction; in Exodus,...a cycle of national histories; in Job, a tragedy; in Ruth,...tragicomic romance; and in Revelation, a masque.

This is not to say that Shakespeare solely obtains his playwriting ideas from Roman or Biblical sources, but it does guide us in the direction he follows. Thus, it becomes highly important for the paper presenter that she should present and make the bible a focal point in Shakespeare's Hamlet leaving all the other controversies which come to spoil the central discussion in the presentation which tries to affirm its own aimed topic as a central concentration.

There can be a possibility that as for the playgoer, the common Elizabethan would probably have attended a Shakespearean play without special notice of the allusions to Scripture, Mythology, Prayers, and general dogma. He or she would have missed them because to him or her they were commonplace. They miss them because they are almost completely foreign to them. Scripture is familiar to his audiences. Therefore, Shakespeare uses it in his plays.

This is one reason why he manages to be popular for as long as he does. He has his finger on the pulse of his audience while remaining uncommitted to any religion himself. Thus, any religious allusions are at ease in the actors' mouths. His allusions extend the depth of the play itself. They function as flexible metaphors extending into many areas of life: power, politics, religion, race, sexuality, self-identity, etc., as they open previously closed doors to new thoughts about these realms and the play itself.

The Trinity:

Hamlet Act I. Scene ii. L.208-232:

HORATIO

In the dead waste and middle of the night,
Been thus encountered: a figure like your father,
Armed at point exactly, cap-à-pie,
Appears before them and with solemn march
Goes slow and stately by them. Thrice he walked
By their oppressed and fear-surprised eyes
Within his truncheon's length, whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb and speak not to him. This to me
In dreadful secrecy impart they did,
And I with them the third night kept the watch,

Where, as they had delivered, both in time,
Form of the thing (each word made true and good),
The apparition comes. I knew your father;
These hands are not more like.

HAMLET But where was this?

MARCELLUS

My lord, upon the platform where we watch.

HAMLET

Did you not speak to it?

HORATIO My lord, I did,

But answer made it none. Yet once methought

It lifted up its head and did address

Itself to motion, like as it would speak;

But even then the morning cock crew loud,

And at the sound it shrunk in haste away

And vanished from our sight.

At this point, Horatio and Marcellus discuss that they have seen the appearance of the dead king Hamlet three times. They try to point out before Hamlet that the ghost of the king trying to talk.

But it disappears soon with the sound of cock crowing. This is much needed to understand the number three it is an indirect (reference of the Trinity). Moreover, the crowing cock is symbolic which shows the false nature of the bad spirit "in reference to Jesus' words during last supper, Peter's denial and Judas Betrayal".

I.v. 14: This sentence hits Hamlet that "I am thy father's spirit" it disturbs continually to Prince Hamlet for the rest of his life. Hamlet thinks that is it only a creation of his disturbed mind? Either this ghost is real or only a dead creation from the house of Satan. Further, he says that it is the third part of the Trinity which exists in a substantial body or leaves the body when it takes last breath.

V.ii.390: In this line Hamlet says, "The potent poison quite o'ercrows my spirit," the meaning of this sentence he is killed by the poison just like a crowing cock. It is a victory over his Holy Spirit which resides in all human body as per Christian believes.

The Crucifixion: III.iv.19: Hamlet points out that "not by the rood" but his mother has forgotten him. According to archaic tradition the rod is the crucifix.

Entrance into Heaven:

Hamlet Act I. Scene. iii. 50-55:

OPHELIA

I shall the effect of this good lesson keep

As watchman to my heart. But, good my brother,

Do not, as some ungracious pastors do,

Show me the steep and thorny way to heaven,

Whiles, like a puffed and reckless libertine,

Himself the primrose path of dalliance treads

And reck not his own rede.

Hearing the advice of his brother Ophelia decides that she always remain pure and virtuous like as him. She tries to move her life so that she may pass through the path of paradise. Moreover, she wants that he gives pay attention to his words as advice others to do and keep honest and truthful towards God. She advises him to hold the Ten Commandment so that he enters into the gate of heaven after the death.

II.ii. 390; II.ii.55; II.ii.603: in this line the fourth commandment has been broken by the uttering of "Sblood," "Sbody," and "Swords," the former oaths pleasing Christ's blood and body, i.e. God, it is hopeless in vain, the latter disregarding Christ's crucifixion wounds.

V.ii.324: Approximately, Laertes gets success in his efforts to persuade to be truthful with Hamlet. And he agrees Hamlet about the justice of the pattern of the match. He says that, "And yet it is almost against my conscience". Its need to pay attention to the readers that here the sixth ninth commandments has been broken. "Thou shalt not murder" and "Thou shalt not bear false witness."

Here, The Cherubim represents the God's knowledge and protection which is symbolism of the power. It will be the most important for the choirs here.

Hamlet Act IV. Scene iv.56:

HAMLET

I see a cherub that sees them. But come, for
England.
Farewell, dear mother.

Hamlet intends that the cherubim can show the right throughout all Claudius intention. The reader should keep in mind that the Cherubim show not only God's protection but also His knowledge.

Judgment Day:

Hamlet ACT 1. Scene. 5. 93-95:

GHOST

Leave her to heaven
And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once.

The Ghost of king Hamlet convince his son about the loyalty of his mother. He believes that forsake his mother's act upon "Heaven". And God will judge her according to her action on the Day of Judgment. Similarly, in the Bible the mother of Christ is pure, innocence and virtuous.

The Lord's Prayer:

Hamlet Act I. Scene v.146-147:

HAMLET

(For every man hath business and desire,
Such as it is), and for my own poor part,
I will go pray.

After the converse to his father's ghost, Hamlet decide to pray that God liberate him from evil and God will do it alone. Hamlet thinks that only God will decide that this ghost is not a will of Satan.

Conclusion: From the above discussion, truth emerges out on the surface that Hamlet's core spirit is Biblical with all its intents and purposes resulting in the text of the play *Hamlet*. There are descriptions of trinity, crucifixion, entrance to heaven, judgment day, ghost, the lord's prayer. According to Dr. Naseeb Shaheen, Shakespeare, in writing his plays, "seldom borrows biblical references from his sources, even when those sources contain many references." Roy Battenhouse notes that the Shakespearean tragedy "frequently echoes Bible language or paradigm, even when the play's setting is pagan." Similarly, Peter Milward notes that despite their secular appearance, Shakespeare's plays "conceal an undercurrent of religious meaning which belongs to their deepest essence." Further, Milward maintains that although Shakespeare "may have felt obliged by the circumstances of the Elizabethan stage to avoid Biblical or other religious subjects for his plays," such obligation "did not prevent him from making full use of the Bible in dramatizing his secular sources and thus infusing into them a Biblical meaning." Milward continues that, in writing his plays (in particular, the tragedies), Shakespeare "shows the universal

relevance of the Bible both to the reality of human life 'in this harsh world' and to its ideal in the heart of God." Steven Marx suggests "a thorough familiarity with the Scriptures" is a prerequisite to understanding the Biblical references in the plays, and that the plays' references to the Bible "illuminate fresh and surprising meanings in the biblical text." Marx further notes that "it is possible that Shakespeare sometimes regarded his own role of playwright and performer as godlike, his own book as potent and capacious as 'The Book'." It is important to note, as a recent study points out "The diversity of versions reflected in Shakespeare's writing indicates that 'Shakespeare's Bible' cannot be taken for granted as unitary, since it consists of a network of different translations"

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