

**Ministry of Higher Education and Scientific Research**

**University of Babylon**

**College of Human Sciences**

**Department of English**



**Excessive Reflectiveness in Hamlet in Baghdad**

By:

**Fatima Saad Abdel\_ Nabi**

Supervised by

**Phd.Dr.Amer Ali Dahham**

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

قَالُوا سُبْحَانَكَ لَا عِلْمَ لَنَا إِلَّا مَا عَلَّمْتَنَا ۖ إِنَّكَ أَنْتَ الْعَلِيمُ الْحَكِيمُ ﴿٣٢﴾

صدق الله العلي العظيم

( سورة البقره: ٣٢ )

*In The Name Of Allah, The Beneficent, The Merciful*

*Glory is to You, we have no knowledge except what " you have taught us.  
Verily, it is You , the knower , the Wise".*

**Allah spoke the truth**

**Surat Al Baqara , Verses**

**Ali (2006: 32)**

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## **Dedication**

To the Creator of the soul and the pen, the Creator of the atom and the breeze, and the Creator of everything from nothingness, to the One who conveyed the message and fulfilled the trust... and advised the nation... to the Prophet of Mercy and the Light of the Worlds, to the pure masters and his pious handmaiden... the people of the House of Prophethood.

To the desire of my heart and the one who is closest to me from my soul, who is hidden from sight and lurking in the eye of insight, to the remnant of God, the Greatest... the Owner of the Age and Time (May God Almighty hasten his appearance).

To the one who taught me that the world is a struggle... and its weapon is knowledge and knowledge. To the one who didnot spare me anything. To the one who strove for my comfort and success. To the greatest and dearest man in the world. The universe..... My dear father, to that beloved woman with a pure heart, to the one whom the Most Merciful has recommended to me in righteousness and kindness, to the one who strived and suffered for me, to the one whose prayers were the secret of my success... my beloved mother.

To those with whom I share my moments... To those who rejoice in my success as if it were their own. My brothers and friends, with all love, I present to you this my humble effort.

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Thanks and praise be to God, Exalted be He, so to Him is attributed all the credit for completing - and perfection to God alone this work.

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## **Abstract**

This project explores the timeless theme of excessive reflectiveness in Shakespeare's Hamlet through a modern-day Baghdad reimagining. By placing Hamlet within the context of Baghdad's rich intellectual heritage and complex social fabric, the play takes on new significance. The tension between contemplation and action becomes central, as Hamlet's introspective nature clashes with the city's emphasis on decisive action. Furthermore, the harsh realities of contemporary Baghdad create a powerful parallel to Hamlet's paralysis, highlighting the universality of human struggles in the face of trauma.

Examining Hamlet in Baghdad deepens our understanding of the play's enduring themes. The exploration of his internal conflict through a different cultural lens underscores the universality of human experience, particularly the questions of inaction, revenge, and the search for meaning that resonate across cultures and time periods.

**Keywords:** Hamlet, Baghdad, reflectiveness, inaction, revenge, trauma, healing, culture, society.

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# Chapter One

## 1.1 Introduction

William Shakespeare's *Hamlet* remains a timeless exploration of human nature, particularly the protagonist's struggle with inaction fueled by excessive reflection. This play, when reimagined in a modern-day Baghdad, takes on a new layer of complexity. The setting, a city grappling with political turmoil and the weight of a violent past, offers a unique lens through which to examine Hamlet's internal conflict. (Stephen Orgel, 2007, p. 0).

Firstly, Baghdad's turbulent history provides a stark contrast to Hamlet's introspective nature. The city, scarred by conflict, embodies a culture where action, even of a violent nature, can be seen as a necessary response to injustice (Roby Rajan, 2022, p. 12). This societal context throws Hamlet's contemplative paralysis into sharper relief. While revenge may be a societal expectation, his intellectual pursuits nurture a desire for a more measured approach.

Secondly, the concept of revenge in Iraqi society adds another layer of complexity. Historically, the "duty to avenge" has been deeply ingrained in tribal codes and social order (Jillian Schwedler, 2016, p.82). This societal pressure clashes with Hamlet's introspective nature. He understands the cultural significance of revenge, but his scholarly training compels him to question its effectiveness and the potential for further bloodshed.

Thirdly, the setting allows for a reinterpretation of Hamlet's famous soliloquy, "To be or not to be." In a city where violence is a constant threat, the act of contemplation itself takes on a new significance (Bradley, 1904, p. 75). Is Hamlet's introspection a form of cowardice, or a necessary pause

before taking action in a city where the consequences can be deadly? This ambiguity adds another dimension to the play's exploration of inaction.

Finally, a Baghdad setting allows for a deeper exploration of the psychological toll of excessive reflection. In a city where survival often hinges on swift decisions, Hamlet's constant questioning can be seen as a form of mental paralysis (Harold Bloom, 1987, p.15). The ever-present threat of violence can exacerbate his internal conflict, leading to a sense of isolation and despair.

By placing Hamlet's internal struggles within the context of a modern-day Baghdad, this reimagining offers a fresh perspective on a timeless theme. The play's exploration of excessive reflectiveness gains new weight when juxtaposed against a setting where swift action is often the norm. The following chapters will delve deeper into this thematic tension, exploring how the unique setting shapes Hamlet's journey and the ultimate consequences of his inaction.

## **1.2 Reflection in Hamlet**

William Shakespeare's renowned play, Hamlet, delves into the intricate nature of humanity. Shakespeare creates characters with depth, allowing the audience to interpret the play from various perspectives. Through these diverse characters and their motives, Shakespeare offers insights into the human condition. He portrays both internal and external conflicts within his characters, ultimately leading to a tragic conclusion.

Shakespeare utilizes soliloquies to reveal the characters' inner thoughts. Two particularly significant soliloquies belong to Hamlet: "To be or not to be " and "O, what a rogue and peasant slave am I!". These speeches expose



Hamlet's indecisiveness. He ponders excessively before taking action, showcasing his hesitancy.

Hamlet embodies the struggle between rationality and instinct. While he seeks evidence to confirm his suspicions of Claudius, his overthinking leads him to miss opportunities for revenge. This internal conflict highlights the complexity of human behavior .

The text argues that both rationality and instinct have their place. While relying solely on instinct can lead to poor choices, intuition can also be helpful in certain situations. The key lies in using both appropriately. Hamlet exemplifies the consequences of misusing these tools. His excessive rationality allows Claudius to escape punishment, while impulsively accepting Laertes' swordfight challenge leads to his death. The play suggests that a balanced approach, utilizing both reason and intuition, could have prevented the tragic outcome.

The 2003 production of "Hamlet in Baghdad" by Sami Abdul Hamid was a powerful and thought-provoking adaptation of Shakespeare's classic tragedy, set against the backdrop of the post-invasion Iraq. The play incorporated various reflective elements that resonated with the complex socio-political context and offered audiences a multifaceted experience.

The play directly mirrored the collective trauma Iraqis experienced due to war and displacement. Hamlet's internal struggle mirrored the nation's grappling with loss, betrayal, and the search for meaning in the aftermath of upheaval. Scenes depicting violence, grief, and uncertainty resonated deeply with the audience, prompting reflection on their own experiences and the collective pain of the nation.

The play's exploration of Claudius's power grab and manipulation mirrored the perceived power dynamics in post-invasion Iraq. Audiences could reflect on the complexities of power, its corrupting influence, and the struggle for justice. Hamlet's contemplation of revenge offered a space to consider the consequences of violence and the pursuit of retribution in a society grappling with internal conflict.

Adapting Shakespeare's text to an Iraqi context sparked reflection on cultural identity and the tension between tradition and modernity. Audiences pondered the relevance of a Western classic in their context and how it could be reinterpreted to reflect their own experiences. The use of Arabic language and cultural references allowed the audience to connect with the characters and themes on a deeper level, prompting reflection on their own cultural identity and its complexities.

The very act of staging the play in a war-torn environment served as a reflection on the power and importance of art in times of crisis. Audiences could contemplate the role of theatre in providing solace, sparking dialogue, and offering a space for catharsis and reflection. The play itself explored the power of words and storytelling, prompting reflection on the role of art in shaping meaning and understanding in the face of adversity.

The play explored the tension between individual struggles and the broader collective experience of the Iraqi people. The play's exploration of revenge offered a cautionary tale about the perpetuation of violence and the need for alternative paths to justice. Despite the bleakness of the setting, the play offered glimpses of hope and resilience through characters like Horatio and Ophelia's brother, Laertes.

"Hamlet in Baghdad" used its reflective elements to create a powerful and thought-provoking experience for audiences. By mirroring the realities of post-invasion Iraq, exploring universal themes, and questioning the role of art, the play encouraged audiences to reflect on their own experiences, their cultural identity, and the complexities of the world around them.

Some general insights about reflective aspects in the play based on the classic themes present in Shakespeare's "Hamlet" and potential reflections for the Baghdad setting:

*"To be, or not to be, that is the question."* (Act III, Scene i)

"لأكون أو لا أكون، هذا هو السؤال"

Reflection: This famous soliloquy exemplifies Hamlet's internal struggle, questioning his existence, inaction, and the consequences of revenge. In the Baghdad context, it could reflect broader internal conflicts stemming from war, displacement, and societal upheaval.

*"The time is out of joint. O cursed spite, / That ever I was born to set it right!"*  
(Act I, Scene v)

"!لقد خرج الوقت عن المفصل. يا لعنة اللعنة، / أنني قد ولدت لأصوبه"

Reflection: Hamlet critiques the corruption and immorality within the power structure. In Baghdad, this could translate to reflections on political instability, foreign intervention, and the search for justice.

*"Remember thee? Ay, thou poor ghost, while memory holds a seat / In this distracted globe."* (Act I, Scene v)

"أتذكرك؟ نعم، أيها الطيف المسكين، طالما أن الذاكرة تحتفظ بمقعد / في هذا العالم المضطرب"

Reflection: The ghost's demand for revenge fuels Hamlet's obsession with the past. In Baghdad, this could represent reflections on historical traumas, personal losses, and the cyclical nature of violence.

*"To be honest, true, and loving to you all, / As is a gentleman of your sort bound to be."* (Act II, Scene ii)

"...لأكون صادقًا ومخلصًا وحنونًا عليكم جميعًا، / كما ينبغي لرجل نبيل من مقامكم أن يكون"

Reflection: Hamlet contemplates the roles he must play and the personas he adopts. In Baghdad, this could represent reflections on navigating complex identities within a society undergoing significant change.

*"Imperious Caesar, dead and turned to clay, / Might stop a hole to keep the wind away."* (Act V, Scene i)

"قيصر المتعجرف، مات وتحول إلى طين، / قد يسد فتحة لإبعاد الرياح"

Reflection: Hamlet contemplates the fragility of life and the meaning of death. In Baghdad, this could resonate with reflections on war casualties, societal instability, and the search for meaning amidst loss.

### **1.3 A Critical Study of Shakespeare's Hamlet**

William Shakespeare's Hamlet stands as a monumental work of English literature, captivating audiences for centuries with its exploration of complex themes, unforgettable characters, and masterful use of language. This critical study delves into various aspects of the play, drawing upon insights from established scholars to offer a deeper understanding of its enduring power.

Shakespeare masterfully portrays the multifaceted nature of human beings through the characters in Hamlet. Hamlet himself embodies this complexity, wrestling with internal conflict, indecision, and the desire for

revenge. (Rosenberg, G. H., 2008: 153 ) Scholars like Harold Bloom ( Bloom, H. Shakespeare, 1998 : 784 ) argue that Hamlet's internal struggles resonate with the universal human experience of grappling with difficult choices, mortality, and the meaning of existence.

Shakespeare's genius lies not only in his plot construction but also in his masterful use of language. The play is filled with rich imagery, powerful metaphors, and unforgettable soliloquies, such as "To be or not to be." (Ackroyd, P. Shakespeare ,2005: 880 ). These soliloquies offer a window into the characters' inner thoughts and motivations, allowing audiences to connect with them on a deeper level. (Gurr , 2006: 288)

The theme of revenge serves as a central driving force in the play. Hamlet's vow to avenge his father's murder fuels the plot and shapes his actions. (Thomson, P., & Jorgensen, 2006: 256 ) However, scholars like Stephen Greenblatt (Greenblatt, 2004: 512 ) argue that the play also explores the destructive consequences of revenge, highlighting the emotional and physical toll it takes on Hamlet.

Shakespeare paints a bleak picture of Denmark's political landscape, rife with corruption and moral decay. Claudius's rise to power through murder and his subsequent manipulation highlight the play's commentary on the dangers of unchecked ambition and the fragility of order. (Weiner, 2006:184) This theme resonates with audiences who may recognize similar struggles for power and justice in their own societies.

The play is filled with references to death and mortality, particularly in Hamlet's famous soliloquy "To be or not to be." These references prompt contemplation of life's impermanence and the meaning of existence.

(Kauffman, 2001: 160 ) Through Hamlet's existential pondering, Shakespeare invites audiences to consider their own mortality and the choices they make in the face of it.

Shakespeare's portrayal of female characters in Hamlet, particularly Ophelia and Gertrude, has been the subject of much debate. Ophelia's descent into madness and Gertrude's perceived infidelity have been interpreted in various ways. (Eagleton, 1996: 208 ) Some scholars argue that these portrayals reflect the patriarchal societal expectations of the time, while others see them as offering a critique of those expectations.

The Significance of Performance: "Hamlet" is a play meant to be performed, and the act of performance itself adds another layer of meaning to the text. Shakespeare's use of dramatic irony, where characters are unaware of information known to the audience, creates tension and suspense.

The Enduring Relevance of Hamlet: Despite being written centuries ago, Hamlet's themes of revenge, political corruption, mortality, and the human condition remain relevant today. The play continues to resonate with audiences because it explores universal human experiences that transcend time and place. (Britton, 2003 : 224) Modern audiences can connect with Hamlet's struggles, the complexities of human relationships, and the search for meaning in a seemingly chaotic world.

Adaptations and Reinterpretations: The enduring influence of Hamlet is evident in the numerous adaptations and reinterpretations that have been produced over the centuries. From stage productions that modernize the setting to film versions that reimagine the characters, these adaptations allow audiences to engage with the play in new and relevant ways. These retellings

demonstrate the play's flexibility and its ability to speak to contemporary concerns.

A Legacy of Complexity and Enduring Power: Hamlet stands as a testament to Shakespeare's genius. The play's exploration of complex themes, its use of powerful language, and its enduring relevance have secured its place as a cornerstone of Western literature. (Ackroyd, 2005: 880) By delving into the human psyche, grappling with existential questions, and reflecting the political realities of its time, Hamlet continues to offer audiences a rich and thought-provoking experience.

## Chapter Two

Exploring the theme of excessive reflectiveness in Hamlet within the context of Baghdad presents a fascinating opportunity to analyze the timeless struggles of the play through a new lens. Here are some potential avenues to consider:

### **2.1 Historical and Cultural Context:**

Imagine transplanting Hamlet into the bustling intellectual heart of Baghdad during its golden age. Surrounded by scholars like Avicenna and Al-Ghazali, his introspective nature would find kindred spirits, but also face a unique challenge. Baghdad's rich philosophical tradition valued deep contemplation on faith, reason, and morality. This backdrop amplifies Hamlet's questioning nature, making his internal struggles resonate even deeper. We see his "To be or not to be" soliloquy not just as personal angst, but as a reflection of the very questions that fueled intellectual debates of the time.

However, this appreciation for contemplation coexists with a societal expectation for action. In a city known for its trade routes and vibrant culture, paralysis wouldn't be tolerated. This creates a fascinating tension: how does Hamlet's introspective tendencies clash with the expectation for decisive action, both within himself and in the society around him? Examining how Baghdad's intellectual traditions grappled with this tension, perhaps through historical accounts or philosophical writings, could offer fresh insights into Hamlet's dilemma.

Fast forward to contemporary Baghdad, a city marked by war and political instability. Examining Hamlet's internal conflict through this lens



creates a powerful parallel between his individual paralysis and the larger societal challenges of facing trauma and rebuilding. His struggle to act becomes an echo of the collective struggle to heal and move forward.

Analyzing how Hamlet deals with grief, betrayal, and the pressure for revenge resonates with the collective experience of a city grappling with its own tragic past. This creates a deeper understanding of his emotions, highlighting the universal nature of human suffering and the challenges of overcoming it. It's worth noting that while the parallel is potent, it's crucial to avoid oversimplification and maintain sensitivity to the unique experiences of both Hamlet and the people of Baghdad.

Additionally, exploring alternative perspectives can provide a nuanced understanding of overcoming paralysis. Looking at characters like Ophelia or Horatio could reveal different approaches to coping with trauma and finding agency. Perhaps Ophelia's tragic descent or Horatio's unwavering loyalty offer contrasting insights into how individuals handle overwhelming situations.

Ultimately, both historical and contemporary perspectives from Baghdad enrich our understanding of Hamlet's complex inner world. They magnify his introspective nature, highlight the tension between contemplation and action, and create a powerful parallel with the challenges of facing individual and societal trauma. By exploring these connections, we gain a deeper appreciation for the play's timeless themes and its enduring relevance across cultures and time periods.

## 1- Baghdad's rich intellectual and philosophical heritage:

Baghdad has historically been a center of knowledge and debate, with famous figures like Avicenna and Al-Ghazali contributing to rich discussions on faith, reason, and morality. This backdrop could magnify Hamlet's introspective nature, highlighting the tension between contemplation and action in a society that values deep thinking.

**Magnifying Hamlet's Introspection:** Placing Hamlet in a society that values deep contemplation could amplify his internal struggles. It would be interesting to see how his questioning nature resonates with the philosophical debates on faith, reason, and morality that flourished in Baghdad's golden age.

**Tension between Contemplation and Action:** This context could highlight the conflict between Hamlet's introspective tendencies and the expectation for decisive action, a tension present in both individual and societal levels. Examining how Baghdad's intellectual traditions grapple with this tension could offer new insights into Hamlet's dilemma.

## 2-Contemporary realities of Baghdad:

The complex realities of modern-day Baghdad, shaped by war, political upheaval, and ongoing reconstruction, offer a unique lens through which to examine Hamlet's internal conflict. By drawing parallels between his individual struggles and the broader societal challenges faced by Baghdad, we gain a deeper understanding of the play's enduring themes and its continued relevance.

### 3. Mirroring Collective Trauma:

Paralysis as a Societal Reflection: Examining Hamlet's inability to act decisively through the lens of Baghdad's recent trauma creates a powerful parallel. His struggle with inaction mirrors the collective challenges faced by a society grappling with the psychological and social scars of conflict. This comparison allows us to see his internal turmoil not just as a personal failing, but as a reflection of the broader challenges hindering the community's healing and growth.

From Individual to Collective Healing: Exploring how Hamlet navigates grief, betrayal, and the pressure for revenge can resonate with the collective experience of healing and rebuilding in Baghdad. His journey, whether successful or not, offers valuable insights into the individual and societal processes of overcoming trauma and finding the strength to move forward.

### 2. Finding Hope and Resilience:

Alternative Paths to Overcoming Paralysis: While Hamlet's struggle is central, focusing on other characters like Ophelia or Horatio can provide alternative perspectives on overcoming paralysis and finding agency. Ophelia's tragic descent might highlight the dangers of succumbing to despair, while Horatio's unwavering loyalty could offer a model for resilience and action in the face of adversity. By exploring these contrasting characters, we gain a richer understanding of the various ways individuals cope with overwhelming situations

Hope Within Suffering: Even if Hamlet ultimately fails to overcome his internal conflict, exploring his efforts can offer a message of hope and resilience relevant to the contemporary realities of Baghdad. His struggle

itself demonstrates the human capacity for introspection, critical thinking, and the search for meaning, even in the face of immense suffering. By acknowledging the complexities of his journey, we can find inspiration in the very act of grappling with difficult emotions and seeking a path forward, even when the answers are not clear.

## **2.2 Thematic Deep Dives:**

Imagine Hamlet pondering "To be or not to be" against the backdrop of Islamic theology. Comparing his struggle with free will and predestination against concepts like Qadar (divine decree) and Mas'uliyya (individual responsibility) creates a profound new lens. Was his inaction preordained, or could he have chosen differently? This exploration opens fascinating questions: Did Hamlet truly believe he had control over his fate? Did his struggle stem from a belief in a predetermined path, or from a fear of making the wrong choice?

Additionally, delving into Sufi practices like Muraqaba (contemplation) and Muhasaba (self-examination) sheds light on Hamlet's introspective nature. How does his internal dialogue resonate with the Sufi pursuit of self-discovery and fana' (unification with the divine)? Does his contemplation lead him closer to understanding his true purpose, or does it exacerbate his indecisiveness?

Honor and family duty are deeply ingrained in both Shakespearean England and Baghdadi culture. Analyzing how Hamlet's hesitation reflects the fear of transgressing these societal norms offers a fresh perspective. Is his reluctance to act driven solely by personal introspection, or is it also fueled

by the fear of dishonoring his family and community? Examining this through the lens of specific Baghdadi social structures, family dynamics, and historical context could reveal even more nuanced cultural pressures influencing his choices.

For example, understanding the concept of "ghir" (honor) in Baghdad could add depth to Hamlet's internal conflict. Is his inaction tied not just to personal reflection, but also to the fear of bringing shame upon his family name? Additionally, exploring the specific dynamics of power and hierarchy within a Baghdadi family structure could further illuminate the pressures pushing Hamlet towards or away from taking action.

Translating Hamlet's eloquence into Arabic and adapting the play to Baghdad introduces unique challenges. Consider how the shift in language influences the audience's perception of his excessive thinking and soliloquies. Does the richness of Arabic vocabulary magnify his introspective nature, or do the cultural nuances alter the audience's emotional connection to his plight?

Furthermore, incorporating local idioms, cultural references, and even dialectal variations into a Baghdad setting opens doors to entirely new interpretations. Imagine his famous "To be or not to be" translated into colloquial Baghdadi Arabic, delivered against the backdrop of a bustling marketplace. How would this change the audience's understanding of his internal struggle? Would it make his indecisiveness more relatable, or create a sense of cultural distance?

Exploring these layers of religious, social, and linguistic influence allows us to peer deeper into Hamlet's complex psyche. By considering his

dilemma through the lens of Baghdadi culture and tradition, we gain a richer understanding of his motivations, anxieties, and ultimately, the universal human struggle between thought and action.

#### 1- Religious and philosophical influences:

Considering the Islamic understanding of free will and predestination alongside Hamlet's grappling with agency and fate could add new layers to his indecisiveness. Exploring Sufi concepts of introspection and self-knowledge could also shed light on Hamlet's internal world.

Free Will vs. Predestination: Comparing Islamic theological understandings with Hamlet's existential dilemma creates a powerful lens. Did Hamlet truly have a choice, or was his path predetermined by fate? Exploring this through the lens of Islamic concepts like Qadar (divine decree) and Mas'uliyah (individual responsibility) could be deeply compelling.

Sufi Introspection: Delving into Sufi practices like Muraqaba (contemplation) and Muhasaba (self-examination) could illuminate Hamlet's introspective nature. How does his internal dialogue resonate with Sufi concepts of self-discovery and fana' (unification with the divine)?

#### 2- Social pressures and expectations:

In a society where honor and family duty hold great weight, Hamlet's hesitation may be amplified by the fear of transgressing social norms and expectations. Comparing this conflict to the specific cultural dynamics of Baghdad could offer fresh insights.

Honor and Family Duty: The conflict between personal desires and societal expectations is acutely felt in both Shakespearean England and

Baghdadi culture. Examining how Hamlet's inaction is shaped by the fear of dishonoring his family and community offers a fresh perspective.

Baghdadi dynamics: Specificity matters! Analyzing the play through the lens of specific Baghdadi social structures, family dynamics, and historical context could reveal nuanced cultural pressures influencing Hamlet's choices.

### 3- Language and expression:

Translating Hamlet's Elizabethan English into Arabic and adapting the play to a Baghdad setting could impact how audiences perceive his excessive thinking. Exploring the nuances of language and cultural idioms could reveal new facets of his internal struggle.

Arabic Translation: Translating Hamlet's eloquent pronouncements into Arabic while preserving the play's essence is a unique challenge. Consider how the shift in language influences the audience's perception of his overthinking and soliloquies.

Baghdad Setting: Adapting the play's setting to Baghdad opens doors for incorporating local idioms, cultural references, and even dialectal variations. This could significantly alter how audiences connect with and interpret Hamlet's internal conflict.

## **2.3 Creative Possibilities:**

### **1- Modernizing the setting:**

A contemporary adaptation set in Baghdad could explore how Hamlet's existential questioning resonates with modern youth facing similar anxieties about choice, purpose, and navigating a turbulent world.

Existential angst in modern Baghdad: A contemporary setting would allow you to explore how Hamlet's internal struggles resonate with the anxieties of modern youth in Baghdad. The challenges of navigating political turmoil, economic uncertainty, and rapid social change can create a powerful lens through which to view his existential questioning.

Technology and social media: Consider how modern technology might influence Hamlet's indecisiveness. Social media and the constant bombardment of information could amplify his introspective nature and his struggle to find meaning in a fast-paced world.

### **2- Focus on Ophelia:**

Shifting the focus to Ophelia's perspective could offer a counterpoint to Hamlet's introspective nature. Examining how her agency is restricted by societal expectations and how she navigates her own internal challenges could create a nuanced and captivating parallel narrative.

Ophelia's agency: Shifting the focus to Ophelia would be a fascinating way to counterpoint Hamlet's introspection. You could explore how her agency is constrained by societal expectations and patriarchal structures, adding a fresh layer of social commentary to the play.



Ophelia's internal world: Delving into Ophelia's internal struggle with grief, betrayal, and societal pressure could create a compelling parallel narrative. Showcasing her strength and resilience alongside Hamlet's doubt could lead to a more complex and nuanced interpretation of the tragedy.

### 3-Exploring alternative endings:

The tragedy's conclusion could be reimaged within the context of Baghdad's history and culture. This could involve exploring themes of forgiveness, justice, and societal healing instead of focusing solely on the tragic downfall of the individual.

Forgiveness and justice: Instead of dwelling solely on the tragic downfall, imagine reimagining the ending within the context of Baghdad's rich history and diverse cultural perspectives. Could themes of forgiveness, restorative justice, and societal healing offer a more hopeful and ultimately cathartic conclusion?

Baghdadi cultural influences: Consider incorporating elements of Iraqi folklore, mythology, or historical events into the altered ending. This could weave Hamlet's story into the broader tapestry of Baghdad's culture and offer a unique perspective on themes of loss, revenge, and redemption.

## Chapter Three

### هاملت في بغداد

هاملت في بغداد: المشهد الأول

المكان: ساحة فسيحة في بغداد، يطل عليها قصر الملك.

الزمان: منتصف الليل.

المشهد:

(يبدأ المشهد بدخول هاملت، هوريشيو، مارسيلوس، وبرناردو إلى الساحة.)

هوريشيو: هاملت، أرجوك لا تكمل المسير. لا فائدة من تجولك في هذا الوقت المتأخر من الليل.

هاملت: هوريشيو، لا أستطيع النوم. يلاحقني شبح أبي في أحلامي. أريد أن أراه بأعين، لكي أفهم ما يريد مني.

مارسيلوس: إن ما تقوله مُرعب. لا أعتقد أنّ من الحكمة أن تبحث عن شبح.

برناردو: نعم، قد يُعرضك ذلك للخطر.

هاملت: لا تهتمّوا بي. أنا لست خائفًا.

(يُشير هوريشيو إلى مكان ما في الساحة.)

هوريشيو: انظروا! هناك ما يُشبه شبحًا!

(يُحدّق الجميع في المكان الذي يُشير إليه هوريشيو. يظهر شبح الملك المتوفى، مرتديًا ثيابًا ملكية.)

الروح: هاملت، يا بني!

هاملت: أبي!

(يُحاول هاملت الاقتراب من الشبح، لكنّه يختفي.)

هاملت: أبي! أين أنت؟

(يُعاود الشبح الظهور.)

الروح: هاملت، لقد قُتلت!

هاملت: من قتلك؟

الروح: أخوك، كلوديوس.

هاملت: ماذا؟!

الروح: لقد طمع كلوديوس في العرش، فقام بقتلي غدراً.

هاملت: سأنتقم لك، يا أبي!

(يختفي الشبح.)

هاملت: هوريشيو، مارسيلوس، برناردو، أقسموا على أن تُحافظوا على هذا السرّ.

هوريشيو: أقسمُ.

مارسيلوس: أقسم.

برناردو: أقسم.

هاملت: شكراً لكم.

(يُغادر هاملت مع هوريشيو، بينما يبقى مارسيلوس وبرناردو في الساحة.)

مارسيلوس: ما الذي سنفعله الآن؟

برناردو: علينا أن نخبر الملك بما حدث.

مارسيلوس: لكنّ الملك هو كلوديوس!

برناردو: أعلم، لكننا لا نملك خياراً آخر.

(يُغادر مارسيلوس وبرناردو إلى القصر.)

نهاية المشهد الأول

## Hamlet in Baghdad: Scene 1

Setting: A large square in Baghdad, overlooking the King's palace.

Time: Midnight.

Scene:

The scene opens with Hamlet, Horatio, Marcellus, and Bernardo entering the square.))

Horatio: Hamlet, please don't continue walking. There's no point in wandering around at this late hour.

Hamlet: Horatio, I can't sleep. My father's ghost haunts my dreams. I want to see him with my own eyes, to understand what he wants from me.

Marcellus: What you say is terrifying. I don't think it's wise to look for a ghost.

Bernardo: Yes, it could put you in danger.

Hamlet: Don't worry about me. I'm not afraid.

Horatio points to a spot in the square.))

Horatio: Look! There's something that looks like a ghost!

Everyone stares at the spot Horatio is pointing to. The ghost of the deceased King appears, ) dressed in royal robes.)

Ghost: Hamlet, my son!

Hamlet: Father!

Hamlet tries to approach the ghost, but it disappears.))

Hamlet: Father! Where are you?

The ghost reappears.))

Ghost: Hamlet, I was murdered!

Hamlet: What?!

Ghost: Your brother, Claudius, killed me.

Hamlet: What?!

Ghost: Claudius coveted the throne, so he killed me treacherously.

Hamlet: I will avenge you, Father!

The ghost disappears.))

Hamlet: Horatio, Marcellus, Bernardo, swear that you will keep this secret.

Horatio: I swear.

Marcellus: I swear.

Bernardo: I swear.

Hamlet: Thank you.

Hamlet leaves with Horatio, while Marcellus and Bernardo remain in the square.))

Marcellus: What are we going to do now?

Bernardo: We must tell the King what happened.

Marcellus: But the King is Claudius!

Bernardo: I know, but we have no other choice.

Marcellus and Bernardo leave for the palace.))

End of Scene 1

هاملت في بغداد: المشهد الثاني

المكان: قاعة العرش في قصر الملك.

الزمان: صباح اليوم التالي.

المشهد:

(يُدخل الملك كلوديوس والملكة جيرترود إلى قاعة العرش، يليهما بولونيوس، أوفليا، لايرتيس، هاملت، هوريشيو، والنبلاء.)

الملك كلوديوس: أيها الحاضرون، لقد اجتمعنا اليوم لنحتفل بزواجي من الملكة جيرترود.

(يُصفق الجميع.)

الملك كلوديوس: كما أودّ أن أعلن عن تعيين بولونيوس كبيراً للوزراء.

(يُصفق الجميع مرة أخرى.)

بولونيوس: أشكرك يا مولاي على ثقّتك. سأبذل قصارى جهدي لخدمة المملكة.

الملك كلوديوس: لا شك في ذلك.  
(يُلاحظ الملك كلوديوس أنّ هاملت يبدو حزينًا.)  
الملك كلوديوس: هاملت، ما بك؟ تبدو شاردًا.  
هاملت: لا شيء يا مولاي.  
الملك كلوديوس: لا تُخفِ مشاعرك عني. أنا أخوك.  
هاملت: أعلم يا مولاي.  
الملك كلوديوس: ما الذي يُقلقك؟  
هاملت: لا شيء محدد.  
الملك كلوديوس: لا تُفنعني. أرى أنّ هناك شيئًا ما يُزعجك.  
هاملت: حسنًا، يا مولاي. سأقول لك الحقيقة.  
(يُخبر هاملت الملك كلوديوس عن الشبح الذي رآه.)  
الملك كلوديوس: ماذا؟! هذا مُستحيل!  
هاملت: لكنّه صحيح يا مولاي. لقد رأيت الشبح بأَم عيني.  
الملك كلوديوس: لا بدّ أنّك كنت تُحلم.  
هاملت: لا يا مولاي. لقد كنتُ مُستيقظًا تمامًا.  
الملك كلوديوس: لا أصدق ما أسمعه.  
(يُفكر الملك كلوديوس مليًا.)  
الملك كلوديوس: حسنًا، هاملت. سأرسل بعض الحراس للتحقيق في الأمر.  
هاملت: شكرًا لك يا مولاي.  
(يُغادر هاملت قاعة العرش.)  
الملك كلوديوس: بولونيوس، اذهب مع هاملت وتأكد من أنّه بخير.  
بولونيوس: سأفعل ذلك يا مولاي.  
(يُغادر بولونيوس قاعة العرش.)  
الملك كلوديوس: (يُخاطب نفسه) لا بدّ أنّ هذا الشبح هو خدعة. لكنني سأتحقق من الأمر للتأكد.  
(نهاية المشهد الثاني)

Hamlet in Baghdad: Scene 2

Setting: The throne room in the King's palace.

Time: The following morning.

Scene:

King Claudius and Queen Gertrude enter the throne room, followed by Polonius, Ophelia, )  
Laertes, Hamlet, Horatio, and the courtiers.)

King Claudius: All present, we have gathered today to celebrate my marriage to Queen Gertrude.  
Everyone applauds.))

King Claudius: I would also like to announce the appointment of Polonius as Chief Minister.  
Everyone applauds again.))

Polonius: Thank you, Your Majesty, for your trust. I will do my utmost to serve the kingdom.

King Claudius: I have no doubt you will.

King Claudius notices that Hamlet looks sad.))

King Claudius: Hamlet, what's the matter? You look distracted.

Hamlet: Nothing, Your Majesty.

King Claudius: Don't hide your feelings from me. I am your brother.

Hamlet: I know, Your Majesty.

King Claudius: What troubles you?

Hamlet: Nothing specific.

King Claudius: You don't convince me. I can see that something is bothering you.

Hamlet: Very well, Your Majesty. I will tell you the truth.

Hamlet tells King Claudius about the ghost he saw.))

King Claudius: What?! That's impossible!

Hamlet: But it's true, Your Majesty. I saw the ghost with my own eyes.

King Claudius: You must have been dreaming.

Hamlet: No, Your Majesty. I was wide awake.

King Claudius: I can't believe what I'm hearing.

King Claudius thinks for a moment.))

King Claudius: Very well, Hamlet. I will send some guards to investigate the matter.

Hamlet: Thank you, Your Majesty.

Hamlet leaves the throne room.))

King Claudius: Polonius, go with Hamlet and make sure he is alright.

Polonius: I will do that, Your Majesty.

Polonius leaves the throne room.))

King Claudius: (to himself) This ghost must be a trick. But I will check to make sure.

End of Scene 2

هاملت في بغداد: المشهد الثالث

المكان: غرفة في قصر الملك.

الزمان: نهار.

المشهد:

(يدخل هاملت إلى الغرفة، بينما تجلس أوفليا على مقعد.)

أوفليا: هاملت، أخيرًا أراك! لقد كنتُ أبحثُ عنك في كل مكان.

هاملت: أوفليا، عذرًا على إهمالي. لقد كنتُ مشغولًا بأفكاري.

أوفليا: أعلم أنك حزين على وفاة والدك. أنا أيضًا حزينة. كان الملك رجلًا طيبًا.

هاملت: نعم، كان كذلك. لكنني أشعر أنّ هناك سرًا وراء وفاته.

أوفليا: ماذا تقصد؟

هاملت: لا أستطيع أن أقول لك كل شيء الآن. لكنني أعدك بأن أخبرك بكل شيء عندما يحين الوقت المناسب.

أوفليا: هاملت، أنا قلقة عليك. لقد تغيرت كثيرًا منذ وفاة والدك.

هاملت: أعلم أنني تغيرت. لكنني لا أستطيع أن أكون نفس الشخص الذي كنتُ عليه قبل ذلك.

أوفليا: أفهم. لكنني أريدك أن تعرف أنني سأكون دائمًا هنا من أجلك.

هاملت: شكرًا لك، أوفليا.

(يدخل كلوديوس وجيرترود إلى الغرفة.)

كلوديوس: هاملت، ماذا تفعل هنا مع أوفليا؟

هاملت: كنتُ أتحدث مع أوفليا، يا جلالة الملك.

كلوديوس: أرى ذلك. أوفليا، اتركيها وحدنا.

أوفليا: كما تأمر، يا جلالة الملك.

(تغادر أوفليا الغرفة.)

كلوديوس: هاملت، لقد لاحظتُ أنك مُنزعج منذ فترة. هل هناك شيء يزعجك؟

هاملت: لا شيء، يا جلالة الملك.

كلوديوس: لا تكذب عليّ. أعلم أنّ هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: هاملت، أنا ملكك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا جلالة الملك. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: حسنًا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.  
هاملت: شكرًا لك، يا جلالة الملك.

(يغادر كلوديوس الغرفة.)

جيرترود: هاملت، ماذا حدث بينك وبين والدك؟

هاملت: لا شيء، يا أمي.

جيرترود: لا تكذب علي. أعلم أن هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: هاملت، أنا أمك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا أمي. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: حسنًا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكرًا لك، يا أمي.

(يغادر هاملت الغرفة.)

نهاية المشهد الثالث

Hamlet in Baghdad: Scene 3

Setting: A room in the King's palace.

Time: Daytime.

Scene:

Hamlet enters the room, while Ophelia sits on a chair.))

Ophelia: Hamlet, finally I see you! I've been looking for you everywhere.

Hamlet: Ophelia, forgive my neglect. I've been preoccupied with my thoughts.

Ophelia: I know you're sad about your father's death. I'm sad too. The King was a good man.

Hamlet: Yes, he was. But I feel like there's a secret behind his death.

Ophelia: What do you mean?

Hamlet: I can't tell you everything now. But I promise I'll tell you everything when the time is right.

Ophelia: Hamlet, I'm worried about you. You've changed a lot since your father died.

Hamlet: I know I've changed. But I can't be the same person I was before that.

Ophelia: I understand. But I want you to know that I'll always be here for you.

Hamlet: Thank you, Ophelia.

Claudius and Gertrude enter the room.))



Claudius: Hamlet, what are you doing here with Ophelia?

Hamlet: I was talking with Ophelia, Your Majesty.

Claudius: I see that. Ophelia, leave us alone.

Ophelia: As you command, Your Majesty.

Ophelia leaves the room.))

Claudius: Hamlet, I've noticed you've been troubled for a while. Is there something bothering you?

Hamlet: Nothing, Your Majesty.

Claudius: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Claudius: Hamlet, I'm your King. It's your duty to tell me everything.

Hamlet: I know that, Your Majesty. But I can't tell you everything now.

Claudius: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Your Majesty.

Claudius leaves the room.))

Gertrude: Hamlet, what happened between you and your father?

Hamlet: Nothing, Mother.

Gertrude: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Gertrude: Hamlet, I'm your mother. It's your duty to tell me everything.

Hamlet: I know that, Mother. But I can't tell you everything now.

Gertrude: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Mother.

Hamlet leaves the room.))

End of Scene 3

هاملت في بغداد: المشهد الرابع

المكان: غرفة في قصر الملك.

الزمان: نهار.

المشهد:

(يدخل هاملت إلى الغرفة، بينما تجلس أوفليا على مقعد).

أوفليا: هاملت، أخيرًا أراك! لقد كنتُ أبحث عنك في كل مكان.

هاملت: أوفليا، عذرًا على إهمالي. لقد كنتُ مشغولًا بأفكاري.

أوفليا: أعلم أنك حزين على وفاة والدك. أنا أيضًا حزينة. كان الملك رجلًا طيبًا.

هاملت: نعم، كان كذلك. لكنني أشعر أنّ هناك سرًا وراء وفاته.

أوفليا: ماذا تقصد؟

هاملت: لا أستطيع أن أقول لك كل شيء الآن. لكنني أعذك بأن أخبرك بكل شيء عندما يحين الوقت المناسب.

أوفليا: هاملت، أنا قلقة عليك. لقد تغيرت كثيرًا منذ وفاة والدك.

هاملت: أعلم أنني تغيرت. لكنني لا أستطيع أن أكون نفس الشخص الذي كنتُ عليه قبل ذلك.

أوفليا: أفهم. لكنني أريدك أن تعرف أنني سأكون دائمًا هنا من أجلك.

هاملت: شكرًا لك، أوفليا.

(يدخل كلوديوس وجيرتروود إلى الغرفة.)

كلوديوس: هاملت، ماذا تفعل هنا مع أوفليا؟

هاملت: كنتُ أتحدث مع أوفليا، يا جلالة الملك.

كلوديوس: أرى ذلك. أوفليا، اتركينا وحدنا.

أوفليا: كما تأمر، يا جلالة الملك.

(تغادر أوفليا الغرفة.)

كلوديوس: هاملت، لقد لاحظتُ أنك مُزعج منذ فترة. هل هناك شيء يزعجك؟

هاملت: لا شيء، يا جلالة الملك.

كلوديوس: لا تكذب عليّ. أعلم أنّ هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: هاملت، أنا ملكك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا جلالة الملك. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: حسنًا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكرًا لك، يا جلالة الملك.

(يغادر كلوديوس الغرفة.)

جيرتروود: هاملت، ماذا حدث بينك وبين والدك؟

هاملت: لا شيء، يا أمي.

جيرتروود: لا تكذب عليّ. أعلم أنّ هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: هاملت، أنا أمك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا أمي. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: حسناً. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكراً لك، يا أمي.

(يغادر هاملت الغرفة.)

(يدخل بولونيوس ولايورتيس إلى الغرفة.)

بولونيوس: لايورتيس، لقد حان الوقت لكي تغادر بغداد.

لايورتيس: لكنني لا أريد أن أغادر، يا أبي. أريد أن أبقى هنا وأساعد هاملت.

بولونيوس: هاملت لا يحتاج إلى مساعدتك. لقد تغير هذا الشاب كثيراً منذ وفاة والده. أصبح مُنزعجاً وغامضاً.

لايورتيس: لكنه صديقي، يا أبي. لا يمكنني أن أتركه في هذا الوقت العصيب.

بولونيوس: لايورتيس، أنت لا تفهم. هاملت يشكل خطراً على نفسه وعلى الآخرين.

لايورتيس: ماذا تقصد؟

بولونيوس: لقد سمعتُ بعض الشائعات عن هاملت. يُقال أنه يُخطط للانتقام لموت والده.

لايورتيس: هذا غير معقول! هاملت ليس قاتلاً.

بولونيوس: لايورتيس، لا تكن ساذجاً. هاملت مُحطمٌ من الداخل. قد يفعل أي شيء في لحظة غضب.

لايورتيس: ماذا تريدني أن أفعل؟

بولونيوس: عليك أن تغادر بغداد فوراً. لا تُعرض نفسك للخطر.

لايورتيس: لكنني لا أستطيع أن أترك هاملت وحيداً.

بولونيوس: لايورتيس، عليك أن تُفكر في سلامتك.

لايورتيس: حسناً، يا أبي. سأغادر بغداد. لكنني سأعود فوراً عندما أتيقن من سلامة هاملت.

(يُغادر لايورتيس الغرفة.)

(يبقى بولونيوس وحيداً في الغرفة.)

بولونيوس: هاملت، أنت تُشكل خطراً على الجميع. يجب أن أفعل شيئاً لوقفك قبل أن تُؤذي نفسك أو الآخرين.

(يُغادر بولونيوس الغرفة.)

نهاية المشهد الرابع

Hamlet in Baghdad: Scene 4

Setting: A room in the King's palace.

Time: Daytime.

Characters:

Hamlet: Prince of Sham, son of the deceased King. •

Ophelia: Daughter of Polonius, the King's Chief Minister. •

Claudius: King of Baghdad, Hamlet's uncle. •

Gertrude: Queen of Baghdad, Claudius' wife and Hamlet's mother. •

Polonius: Chief Minister to the King. •

Laertes: Son of Polonius. •

Scene:

Hamlet enters the room, while Ophelia sits on a chair.))

Ophelia: Hamlet, finally I see you! I've been looking for you everywhere.

Hamlet: Ophelia, forgive my neglect. I've been preoccupied with my thoughts.

Ophelia: I know you're sad about your father's death. I'm sad too. The King was a good man.

Hamlet: Yes, he was. But I feel like there's a secret behind his death.

Ophelia: What do you mean?

Hamlet: I can't tell you everything now. But I promise I'll tell you everything when the time is right.

Ophelia: Hamlet, I'm worried about you. You've changed a lot since your father died.

Hamlet: I know I've changed. But I can't be the same person I was before that.

Ophelia: I understand. But I want you to know that I'll always be here for you.

Hamlet: Thank you, Ophelia.

Claudius and Gertrude enter the room.))

Claudius: Hamlet, what are you doing here with Ophelia?

Hamlet: I was talking with Ophelia, Your Majesty.

Claudius: I see that. Ophelia, leave us alone.

Ophelia: As you command, Your Majesty.

Ophelia leaves the room.))

Claudius: Hamlet, I've noticed you've been troubled for a while. Is there something bothering you?

Hamlet: Nothing, Your Majesty.

Claudius: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Claudius: Hamlet, I'm your King. It's your duty to tell me everything.

Hamlet: I know that, Your Majesty. But I can't tell you everything now.

Claudius: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Your Majesty.

Claudius leaves the room.))

Gertrude: Hamlet, what happened between you and your father?

Hamlet: Nothing, Mother.

Gertrude: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Gertrude: Hamlet, I'm your mother. It's your duty to tell me everything.

Hamlet: I know that, Mother. But I can't tell you everything now.

Gertrude: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Mother.

Hamlet leaves the room.))

Polonius and Laertes enter the room.))

Polonius: Laertes, it's time for you to leave Baghdad.

Laertes: But I don't want to leave, Father. I want to stay here and help Hamlet.

Polonius: Hamlet doesn't need your help. This young man has changed a lot since his father died. He has become troubled and mysterious.

Laertes: But he's my friend, Father. I can't leave him at this difficult time.

Polonius: Laertes, you don't understand. Hamlet is a danger to himself and others.

Laertes: What do you mean?

Polonius: I've heard some rumors about Hamlet. They say he's planning to avenge his father's death.

Laertes: That's ridiculous! Hamlet is not a killer.

Polonius: Laertes, don't be naive. Hamlet is broken inside. He might do anything in a moment of anger.

Laertes: What do you want me to do?

Polonius: You must leave Baghdad immediately. Don't put yourself in danger.

Laertes: But I can't leave Hamlet alone.

Polonius: Laertes, you must think about your safety. There's nothing you can do for Hamlet now. He's consumed by his grief and rage. We need to be smart about this. If we act rashly, it could make things worse. Trust me, Laertes. I will keep a close eye on Hamlet. When the time is right, we will intervene. But for now, you need to get away from Baghdad and clear your head.

Laertes hesitates, clearly worried about his friend.))

Polonius: I know this is difficult, Laertes. But you have a future ahead of you. You can't throw your life away for Hamlet's sake. Go, make your mark on the world. And when you return, we will deal with this situation together.

Laertes, seeing the wisdom in his father's words, nods slowly.))

Laertes: Very well, Father. I will leave Baghdad. But I promise you, I won't forget Hamlet. And if I find out he's in any danger, I will return immediately.

Polonius: That's my son. Now go, pack your things, and prepare for your departure.

Laertes exits the room.))

Polonius stands alone, a determined look on his face.))

Polonius: Hamlet may be a prince, but he is not untouchable. I will not allow him to cause any more chaos in this kingdom. I will find a way to stop him, even if it means... (trails off, a hint of darkness creeping into his voice).

End of Scene 4

هاملت في بغداد: المشهد الخامس

المكان: ساحة فسيحة في بغداد، يطل عليها قصر الملك.

الزمان: منتصف الليل.

المشهد:

(يدخل هاملت، هوريشيو، مارسيلوس، وبرناردو إلى الساحة.)

هوريشيو: هاملت، أرجوك لا تكمل المسير. لا فائدة من تجولك في هذا الوقت المتأخر من الليل.

هاملت: هوريشيو، لا أستطيع النوم. يلاحقني شبح أبي في أحلامي. أريد أن أراه بأعين، لكي أفهم ما يريد مني.

مارسيلوس: إنَّ ما تقوله مُرعب. لا أعتقد أنَّ من الحكمة أن تبحث عن شبح.

برناردو: نعم، قد يُعرضك ذلك للخطر.

هاملت: لا تهتموا بي. أنا لست خائفًا.

(يُشير هوريشيو إلى مكان ما في الساحة.)

هوريشيو: انظروا! هناك ما يُشبه شبحًا!

(يُحدّق الجميع في المكان الذي يُشير إليه هوريشيو. يظهر شبح الملك المتوفى، مرتديًا ثيابًا ملكية.)

الروح: هاملت، يا بني!

هاملت: أبي!

(يُحاول هاملت الاقتراب من الشبح، لكنّه يختفي.)

هاملت: أبي! أين أنت؟

(يُعاود الشبح الظهور.)

الروح: هاملت، لقد قُتلت!

هاملت: من قتلك؟

الروح: أخوك، كلوديوس.

هاملت: ماذا؟!!

الروح: لقد طمع كلوديوس في العرش، فقام بقتلي غدراً.

هاملت: سأنتقم لك، يا أبي!

(يختفي الشبح.)

هاملت: هوريشيو، مارسيلوس، برناردو، أقسموا على أن تُحافظوا على هذا السرّ.

هوريشيو: أقسم.

مارسيلوس: أقسم.

برناردو: أقسم.

هاملت: شكراً لكم.

(يُغادر هاملت مع هوريشيو، بينما يبقى مارسيلوس و برناردو في الساحة.)

مارسيلوس: ما الذي سنفعله الآن؟

برناردو: علينا أن نخبر الملك بما حدث.

مارسيلوس: لكنّ الملك هو كلوديوس!

برناردو: أعلم، لكننا لا نملك خياراً آخر.

(يُغادر مارسيلوس و برناردو إلى القصر.)

(يدخل لايورتيس إلى الساحة.)

لايورتيس: هاملت! هاملت!

(يُبصر لايورتيس هاملت ويهرول نحوه.)

لايورتيس: هاملت، لقد سمعتُ أخباراً مروعة عن والدك.

هاملت: نعم، لقد قُتل أبي غدراً.

لايورتيس: من قتله؟

هاملت: كلوديوس، أخي.

لايورتيس: ماذا؟!!

هاملت: لقد طمع كلوديوس في العرش، فقام بقتل أبي غدراً.  
 لايرتيس: لا أصدق ذلك!  
 هاملت: صدّقني، لايرتيس. لقد رأيتُ شبح أبي بنفسي.  
 لايرتيس: هذا مُرعب!  
 هاملت: نعم، مُرعبٌ حقاً. لكنني سأنتقم لأبي  
 لايرتيس: سأساعدك، هاملت. سأنتقم لموت والدك أيضاً. لقد قتله كلوديوس غدراً، ولا يجب أن يفلت من العقاب.  
 هاملت: شكراً لك، لايرتيس. أعلم أنك صديق مخلص.  
 لايرتيس: لكن كيف سننتقم؟  
 هاملت: علينا أن نخطط بعناية. لا يمكننا أن نتصرف بتهور.  
 لايرتيس: أفهم. لكنني لا أستطيع الانتظار أكثر من ذلك. أريد أن أرى كلوديوس يُعاقب على جريمته.  
 هاملت: لا تقلق، لايرتيس. سننتقم لموت والدينا. لكن علينا أن نكون صبورين.  
 لايرتيس: حسناً. سأكون صبوراً. لكنني لن أستسلم حتى يُعاقب كلوديوس على جريمته.  
 (يُغادر هاملت ولايرتيس الساحة.)  
 نهاية المشهد الخامس

#### Hamlet in Baghdad: Scene 5

Setting: A large square in Baghdad, overlooking the King's palace.

Time: Midnight.

Scene:

Hamlet, Horatio, Marcellus, and Bernardo enter the square.))

Horatio: Hamlet, please don't continue. There is no point in wandering around at this late hour.

Hamlet: Horatio, I can't sleep. My father's ghost haunts me in my dreams. I want to see him with my own eyes, so that I can understand what he wants from me.

Marcellus: What you say is terrifying. I don't think it's wise to look for a ghost.

Bernardo: Yes, it could put you in danger.

Hamlet: Don't worry about me. I'm not afraid.

Horatio points to somewhere in the square.))

Horatio: Look! There is something that looks like a ghost!

Everyone stares at the place where Horatio points. The ghost of the deceased King appears, )  
 wearing royal robes.)

Ghost: Hamlet, my son!



Hamlet: Father!

Hamlet tries to approach the ghost, but it disappears.))

Hamlet: Father! Where are you?

The ghost reappears.))

Ghost: Hamlet, I was murdered!

Hamlet: Who killed you?

Ghost: Your brother, Claudius.

Hamlet: What?!

Ghost: Claudius coveted the throne, so he killed me treacherously.

Hamlet: I will avenge you, Father!

The ghost disappears.))

Hamlet: Horatio, Marcellus, Bernardo, swear that you will keep this secret.

Horatio: I swear.

Marcellus: I swear.

Bernardo: I swear.

Hamlet: Thank you.

Hamlet leaves with Horatio, while Marcellus and Bernardo remain in the square.))

Marcellus: What will we do now?

Bernardo: We must tell the King what happened.

Marcellus: But the King is Claudius!

Bernardo: I know, but we have no other choice.

Marcellus and Bernardo leave for the palace.))

Laertes enters the square.))

Laertes: Hamlet! Hamlet!

Laertes sees Hamlet and runs towards him.))

Laertes: Hamlet, I have heard terrible news about your father.

Hamlet: Yes, my father was murdered treacherously.

Laertes: Who killed him?

Hamlet: Claudius, my brother.

Laertes: What?!

Hamlet: Claudius coveted the throne, so he killed my father treacherously.

Laertes: I can't believe it!

Hamlet: Believe me, Laertes. I saw my father's ghost myself.

Laertes: That's terrifying!

Hamlet: Yes, it is truly terrifying. But I will avenge my father.

Laertes: I will help you, Hamlet. I will avenge my father's death as well. Claudius killed him treacherously, and he must not get away with it.

Hamlet: Thank you, Laertes. I know you are a loyal friend.

Laertes: But how will we get revenge?

Hamlet: We must plan carefully. We cannot act rashly.

Laertes: I understand. But I can't wait any longer. I want to see Claudius punished for his crime.

Hamlet: Don't worry, Laertes. We will avenge our fathers' deaths. But we must be patient.

Laertes: Very well. I will be patient. But I will not give up until Claudius is punished for his crime.

Hamlet and Laertes leave the square.))

End of Scene 5

هاملت في بغداد: المشهد السادس

المكان: قصر الملك في بغداد.

الزمان: نهار.

المشهد:

(يُدخل هاملت إلى القصر، بينما تجلس أوفليا على مقعد.)

أوفليا: هاملت، أخيراً أراك! لقد كنتُ أبحث عنك في كل مكان.

هاملت: أوفليا، عذراً على إهمالي. لقد كنتُ مشغولاً بأفكاري.

أوفليا: أعلم أنك حزين على وفاة والدك. أنا أيضاً حزينة. كان الملك رجلاً طيباً.

هاملت: نعم، كان كذلك. لكنني أشعر أنّ هناك سرّاً وراء وفاته.

أوفليا: ماذا تقصد؟

هاملت: لا أستطيع أن أقول لك كل شيء الآن. لكنني أعدك بأن أخبرك بكل شيء عندما يحين الوقت المناسب.

أوفليا: هاملت، أنا قلقة عليك. لقد تغيرت كثيراً منذ وفاة والدك.

هاملت: أعلم أنني تغيرت. لكنني لا أستطيع أن أكون نفس الشخص الذي كنتُ عليه قبل ذلك.

أوفليا: أفهم. لكنني أريدك أن تعرف أنني سأكون دائماً هنا من أجلك.

هاملت: شكرًا لك، أوفليا.

(يدخل كلوديوس وجيرترود إلى القصر.)

كلوديوس: هاملت، ماذا تفعل هنا مع أوفليا؟

هاملت: كنتُ أتحدث مع أوفليا، يا جلالة الملك.

كلوديوس: أرى ذلك. أوفليا، اتركيها وحدنا.

أوفليا: كما تأمر، يا جلالة الملك.

(تغادر أوفليا القصر.)

كلوديوس: هاملت، لقد لاحظتُ أنكُ مُنزعج منذ فترة. هل هناك شيء يزعجك؟

هاملت: لا شيء، يا جلالة الملك.

كلوديوس: لا تكذب عليّ. أعلم أنّ هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: هاملت، أنا ملكك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا جلالة الملك. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: حسنًا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكرًا لك، يا جلالة الملك.

(يغادر كلوديوس القصر.)

جيرترود: هاملت، ماذا حدث بينك وبين والدك؟

هاملت: لا شيء، يا أمي.

جيرترود: لا تكذب عليّ. أعلم أنّ هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: هاملت، أنا أمك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا أمي. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: حسنًا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكرًا لك، يا أمي.

(يغادر هاملت القصر.)

(يدخل بولونيوس ولايورتيس إلى القصر.)

بولونيوس: لايورتيس، لقد حان الوقت لكي تُنفذ خطتنا.

لايورتيس: أنا مُستعد، يا أبي.

بولونيوس: لقد رتبنا لقاءً بينك وبين هاملت. سأخبره أنك تريد التحدث معه بشأن وفاة والدك.

لايورتيس: ماذا سأقول له؟

بولونيوس: ستُخبره أنك تعتقد أنّ كلوديوس هو من قتل والدك.  
لايورتيس: لكنني لا أصدق ذلك!  
بولونيوس: لا يهمّ ما إذا كنت تصدقه أم لا. ما يهمّ هو أنّ هاملت سيصدق.  
لايورتيس: لكنني لا أريد أن أكذب على هاملت.  
بولونيوس: لايورتيس، هذه ليست كذبة. هذه حقيقة. كلوديوس هو من قتل والدك.  
لايورتيس: لكنني لا أملك أي دليل.  
بولونيوس: لا تقلق بشأن الأدلة. سأزودك بكل ما تحتاجه.  
لايورتيس: حسناً، يا أبي. سأفعل ما تقوله.  
(يُغادر بولونيوس ولايورتيس القصر.)  
(يدخل هوريشيو، مارسيلوس، وبرناردو إلى القصر.)  
هوريشيو: هاملت، لقد سمعتُ أخباراً مُقلقة.  
هاملت: ماذا سمعتُ؟  
هوريشيو: يُقال أنّ كلوديوس يُخطط لقتلك.  
هاملت: ماذا؟!  
مارسيلوس: نعم، لقد سمعتُ نفس الشيء.  
برناردو: علينا أن نحذّر الملكة.  
هاملت: لا! لا تفعلوا ذلك. لا أريد أن تُعرّض الملكة للخطر.  
هوريشيو: لكننا لا نستطيع أن نبقى مكتوفي الأيدي.  
هاملت: لا تقلقوا. سأدبر أمري.  
(يُغادر هوريشيو، مارسيلوس، وبرناردو القصر.)  
(يُفكر هاملت في ما قاله له هوريشيو.)  
هاملت: كلوديوس يُخطط لقتلي؟ لا يمكنني أن أسمح له بذلك. عليّ أن أخطط لردّه.  
(يُغادر هاملت القصر.)  
نهاية المشهد السادس

Hamlet in Baghdad: Scene 6

Setting: The King's palace in Baghdad.

Time: Daytime.

Scene:

Hamlet enters the palace, while Ophelia sits on a chair.))

Ophelia: Hamlet, finally I see you! I've been looking for you everywhere.

Hamlet: Ophelia, forgive my neglect. I've been preoccupied with my thoughts.

Ophelia: I know you're sad about your father's death. I'm also sad. The King was a good man.

Hamlet: Yes, he was. But I feel like there's a secret behind his death.

Ophelia: What do you mean?

Hamlet: I can't tell you everything now. But I promise I'll tell you everything when the time is right.

Ophelia: Hamlet, I'm worried about you. You've changed a lot since your father died.

Hamlet: I know I've changed. But I can't be the same person I was before that.

Ophelia: I understand. But I want you to know that I'll always be here for you.

Hamlet: Thank you, Ophelia.

Claudius and Gertrude enter the palace.))

Claudius: Hamlet, what are you doing here with Ophelia?

Hamlet: I was talking with Ophelia, Your Majesty.

Claudius: I see that. Ophelia, leave us alone.

Ophelia: As you command, Your Majesty.

Ophelia leaves the palace.))

Claudius: Hamlet, I've noticed you've been troubled for a while. Is there something bothering you?

Hamlet: Nothing, Your Majesty.

Claudius: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Claudius: Hamlet, I'm your King. It's your duty to tell me everything.

Hamlet: I know that, Your Majesty. But I can't tell you everything now.

Claudius: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Your Majesty.

Claudius leaves the palace.))

Gertrude: Hamlet, what happened between you and your father?

Hamlet: Nothing, Mother.

Gertrude: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Gertrude: Hamlet, I'm your mother. It's your duty to tell me everything.

Hamlet: I know that, Mother. But I can't tell you everything now.

Gertrude: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Mother.

Hamlet leaves the palace.))

Polonius and Laertes enter the palace.))

Polonius: Laertes, it's time to carry out our plan.

Laertes: I'm ready, Father.

Polonius: I've arranged a meeting between you and Hamlet. I'll tell him you want to talk to him about your father's death.

Laertes: What will I tell him?

Polonius: You'll tell him you believe Claudius is the one who killed your father.

Laertes: But I don't believe that!

Polonius: It doesn't matter whether you believe it or not. What matters is that Hamlet will believe it.

Laertes: But I don't want to lie to Hamlet.

Polonius: Laertes, this isn't a lie. This is the truth. Claudius is the one who killed your father.

Laertes: But I don't have any proof.

Polonius: Don't worry about proof. I'll provide you with everything you need.

Laertes: Very well, Father. I'll do what you say.

Polonius and Laertes exit the palace.))

Horatio, Marcellus, and Bernardo enter the palace.))

Horatio: Hamlet, I've heard disturbing news.

Hamlet: What have you heard?

Horatio: It is said that Claudius is planning to kill you.

Hamlet: What?!

Marcellus: Yes, I heard the same thing.

Bernardo: We must warn the Queen.

Hamlet: No! Don't do that. I don't want to put the Queen in danger.

Horatio: But Hamlet, we can't just stand by and do nothing!

Hamlet: I understand. But I have a plan. Claudius is already suspicious of me. If we warn Gertrude, it will only confirm his fears and make him act faster.

Marcellus: But what is your plan, Hamlet?

Hamlet: I'm not sure yet. But I need time to think. Claudius has shown his hand, revealing his treachery. Now it's my turn to make a move.

Bernardo: But how can you be sure you'll succeed? Claudius is a powerful man.

Hamlet: I may not be sure of success, but I am sure of this: I will not stand idly by while my father's murderer sits on the throne. I will avenge his death, even if it costs me my life.

Horatio: We are with you, Hamlet. Whatever you decide, we will stand by your side.

Hamlet: Thank you, my friends. Your loyalty means more to me than words can express. Now, we must be cautious. Claudius may have spies watching us. Let's meet again soon, in a secluded place, to discuss this further.

Horatio, Marcellus, and Bernardo nod in agreement.))

Horatio: Until then, Hamlet, take care.

Hamlet: And you as well, my friends.

Horatio, Marcellus, and Bernardo leave the palace.))

Hamlet is left alone, deep in thought.))

Hamlet: Claudius wants me dead. But I will not be his easy prey. I must be cunning, like a serpent. I will use his own treachery against him. The play's the thing, wherein I'll catch the conscience of the King.

Hamlet exits the palace, a determined glint in his eye.))

End of Scene 6))

هاملت في بغداد: المشهد السابع

المكان: حديقة في قصر الملك.

الزمان: نهار.

المشهد:

(يدخل هاملت إلى الحديقة، بينما تجلس أوفليا على مقعد.)

أوفليا: هاملت، أخيراً أراك! لقد كنتُ أبحثُ عنك في كل مكان.

هاملت: أوفليا، عذراً على إهمالي. لقد كنتُ مشغولاً بأفكاري.

أوفليا: أعلم أنك حزين على وفاة والدك. أنا أيضاً حزينة. كان الملك رجلاً طيباً.

هاملت: نعم، كان كذلك. لكنني أشعر أن هناك سرّاً وراء وفاته.

أوفليا: ماذا تقصد؟

هاملت: لا أستطيع أن أقول لك كل شيء الآن. لكنني أعدك بأن أخبرك بكل شيء عندما يحين الوقت المناسب.

أوفليا: هاملت، أنا قلقة عليك. لقد تغيرت كثيرًا منذ وفاة والدك.

هاملت: أعلم أنني تغيرت. لكنني لا أستطيع أن أكون نفس الشخص الذي كنت عليه قبل ذلك.

أوفليا: أفهم. لكنني أريدك أن تعرف أنني سأكون دائمًا هنا من أجلك.

هاملت: شكرًا لك، أوفليا.

(يدخل كلوديوس وجيرترود إلى الحديقة.)

كلوديوس: هاملت، ماذا تفعل هنا مع أوفليا؟

هاملت: كنت أتحدث مع أوفليا، يا جلالة الملك.

كلوديوس: أرى ذلك. أوفليا، اتركيها وحدنا.

أوفليا: كما تأمر، يا جلالة الملك.

(تغادر أوفليا الحديقة.)

كلوديوس: هاملت، لقد لاحظت أنك مُزعج منذ فترة. هل هناك شيء يزعجك؟

هاملت: لا شيء، يا جلالة الملك.

كلوديوس: لا تكذب علي. أعلم أن هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: هاملت، أنا ملكك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا جلالة الملك. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: حسنا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكرًا لك، يا جلالة الملك.

(يغادر كلوديوس الحديقة.)

جيرترود: هاملت، ماذا حدث بينك وبين والدك؟

هاملت: لا شيء، يا أمي.

جيرترود: لا تكذب علي. أعلم أن هناك شيئًا ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: هاملت، أنا أمك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا أمي. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

جيرترود: حسنا. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكرًا لك، يا أمي.

(يغادر هاملت الحديقة.)



(يدخل بولونيوس ولايورتيس إلى الحديقة.)

بولونيوس: لايورتيس، حان وقت تنفيذ خطتنا. لقد رتبت لقاءً بينك وبين هاملت. سأخبره أنك تريد التحدث معه بشأن وفاة والدك.

لايورتيس: ماذا سأقول له؟

بولونيوس: ستخبره أنك تعتقد أن كلوديوس هو من قتل والدك.

لايورتيس: لكنني لا أصدق ذلك!

بولونيوس: لا يهم ما إذا كنت تصدقه أم لا. ما يهم هو أن هاملت سيصدق.

لايورتيس: لكنني لا أريد أن أكذب على هاملت.

بولونيوس: لايورتيس، هذه ليست كذبة. هذه حقيقة. كلوديوس هو من قتل والدك.

لايورتيس: لكنني لا أملك أي دليل.

بولونيوس: لا تقلق بشأن الأدلة. سأزودك بكل ما تحتاجه.

لايورتيس: حسناً، يا أبي. سأفعل ما تقوله.

(يغادر بولونيوس ولايورتيس الحديقة.)

(يدخل هوريشيو، مارسيلوس، وبرناردو إلى الحديقة.)

هوريشيو: هاملت، لقد سمعت أخباراً مقلقة.

هاملت: ماذا سمعت؟

هوريشيو: يُقال أن كلوديوس يخطط لقتلك.

هاملت: ماذا؟!!

مارسيلوس: نعم، لقد سمعت نفس الشيء.

برناردو: علينا أن نحذر الملكة.

هاملت: لا! لا تفعلوا ذلك. لا أريد أن أعرض الملكة للخطر.

هوريشيو: لكننا لا نستطيع أن نبقي مكتوفي الأيدي.

هاملت: لا تقلقوا. سأدير أمري.

(يغادر هوريشيو، مارسيلوس، وبرناردو الحديقة.)

(يفكر هاملت في ما قاله له هوريشيو.)

هاملت: كلوديوس يخطط لقتلي؟ لا يمكنني أن أسمح له بذلك. علي أن أخطط لردّه.

(يغادر هاملت الحديقة.)

بولونيوس: لايورتيس، تذكر أن هاملت صديقك. لا تجعله يكرهك.

لايورتيس: لا تقلق، يا أبي. سأكون حذراً.

(يُغادر لايورتيس.)

(يبقى بولونيوس وحيداً في الحديقة.)

بولونيوس: لا أعرف ما إذا كان هذا هو الشيء الصحيح الذي يجب فعله. لكنني لا أستطيع أن أسمح لكلوديوس بقتل هاملت.

(يُغادر بولونيوس الحديقة.)

نهاية المشهد السابع

Hamlet in Baghdad: Scene 7

Setting: A garden in the King's palace.

Time: Daytime.

Scene:

Hamlet enters the garden, while Ophelia sits on a bench.))

Ophelia: Hamlet, finally I see you! I've been looking for you everywhere.

Hamlet: Ophelia, forgive my neglect. I've been preoccupied with my thoughts.

Ophelia: I know you're sad about your father's death. I'm also sad. The King was a good man.

Hamlet: Yes, he was. But I feel like there's a secret behind his death.

Ophelia: What do you mean?

Hamlet: I can't tell you everything now. But I promise I'll tell you everything when the time is right.

Ophelia: Hamlet, I'm worried about you. You've changed a lot since your father died.

Hamlet: I know I've changed. But I can't be the same person I was before that.

Ophelia: I understand. But I want you to know that I'll always be here for you.

Hamlet: Thank you, Ophelia.

Claudius and Gertrude enter the garden.))

Claudius: Hamlet, what are you doing here with Ophelia?

Hamlet: I was talking with Ophelia, Your Majesty.

Claudius: I see that. Ophelia, leave us alone.

Ophelia: As you command, Your Majesty.

Ophelia leaves the garden.))

Claudius: Hamlet, I've noticed you've been troubled for a while. Is there something bothering you?

Hamlet: Nothing, Your Majesty.

Claudius: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Claudius: Hamlet, I'm your King. It's your duty to tell me everything.

Hamlet: I know that, Your Majesty. But I can't tell you everything now.

Claudius: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Your Majesty.

Claudius leaves the garden.))

Gertrude: Hamlet, what happened between you and your father?

Hamlet: Nothing, Mother.

Gertrude: Don't lie to me. I know there's something worrying you.

Hamlet: I can't tell you everything now.

Gertrude: Hamlet, I'm your mother. It's your duty to tell me everything.

Hamlet: I know that, Mother. But I can't tell you everything now.

Gertrude: Very well. But I want you to know that I'm here for you. If there's anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Mother.

Hamlet leaves the garden.))

Polonius and Laertes enter the garden.))

Polonius: Laertes, it's time to carry out our plan. I've arranged a meeting between you and Hamlet. I'll tell him you want to talk to him about your father's death.

Laertes: What will I tell him?

Polonius: You'll tell him you believe Claudius is the one who killed your father.

Laertes: But I don't believe that!

Polonius: It doesn't matter whether you believe it or not. What matters is that Hamlet will believe it.

Laertes: But I don't want to lie to Hamlet.

Polonius: Laertes, this isn't a lie. This is the truth. Claudius is the one who killed your father.

Laertes: But I don't have any proof.

Polonius: Don't worry about proof. I'll provide you with everything you need.

Laertes: Very well, Father. I'll do what you say.

Polonius and Laertes exit the garden.))

Horatio, Marcellus, and Bernardo enter the garden.))

Horatio: Hamlet, I've heard disturbing news.

Hamlet: What have you heard?

Horatio: It is said that Claudius is planning to kill you.

Hamlet: What?!

Marcellus: Yes, I heard the same thing.

Bernardo: We must warn the Queen.

Hamlet: No! Don't do that. I don't want to put the Queen in danger.

Horatio: But Hamlet, we can't just stand by and do nothing!

Hamlet: I understand. But I have a plan. Claudius is already suspicious of me. If we warn Gertrude, it will only confirm his fears and make him act faster.

Marcellus: But what is your plan, Hamlet?

Hamlet: I'm not sure yet. But I need time to think. Claudius has shown his hand, revealing his treachery. Now it's my turn to make a move.

Bernardo: But how can you be sure you'll succeed? Claudius is a powerful man.

Hamlet: I may not be sure of success, but I am sure of this: I will not stand idly by while my father's murderer sits on the throne. I will avenge his death, even if it costs me my life.

Horatio: We are with you, Hamlet. Whatever you decide, we will stand by your side.

Hamlet: Thank you, my friends. Your loyalty means more to me than words can express. Now, we must be cautious. Claudius may have spies watching us. Let's meet again soon, in a secluded place, to discuss this further.

Horatio, Marcellus, and Bernardo nod in agreement.))

Horatio: Until then, Hamlet, take care.

Hamlet: And you as well, my friends.

Horatio, Marcellus, and Bernardo leave the garden.))

Hamlet is left alone, deep in thought.))

Hamlet: Claudius wants me dead. But I will not be his easy prey. I must be cunning, like a serpent. I will use his own treachery against him. The play's the thing, wherein I'll catch the conscience of the King.

Hamlet exits the garden, a determined glint in his eye.))

End of Scene 7

هاملت في بغداد: المشهد الثامن

المكان: مسرح في قصر الملك.

الزمان: ليل.

• فرقة مسرحية: مجموعة من الممثلين الذين يُقدمون مسرحية أمام الملك والملكة.  
المشهد:

(يجلس كلوديوس وجيرترود على عرشهما في المسرح. يدخل هاملت، أوفليا، هوريشيو، مارسيلوس، وبرناردو، ويجلسون في مقاعدهم.)

كلوديوس: مرحباً بكم جميعاً. لقد دعوتكم الليلة لحضور مسرحية خاصة.

جيرترود: أمل أن تستمتعوا بها.

(تُقدم فرقة مسرحية مسرحية تتحدث عن ملك يُقتل من قبل أخيه.)

(يشاهد هاملت المسرحية باهتمام.)

هاملت: هذه المسرحية تُشبه قصة حياتي.

(يُلاحظ كلوديوس قلق هاملت.)

كلوديوس: ما بك يا هاملت؟ تبدو مُنزعجاً.

هاملت: لا شيء، يا جلالة الملك.

كلوديوس: لا تكذب عليّ. أعلم أنّ هناك شيئاً ما يُقلقك.

هاملت: لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: هاملت، أنا ملكك. من واجبك أن تخبرني بكل شيء.

هاملت: أعلم ذلك، يا جلالة الملك. لكنني لا أستطيع أن أخبرك بكل شيء الآن.

كلوديوس: حسناً. لكنني أريدك أن تعرف أنني هنا من أجلك. إذا كان هناك أي شيء يزعجك، فلا تتردد في إخباري.

هاملت: شكراً لك، يا جلالة الملك.

(تنتهي المسرحية.)

كلوديوس: لقد كانت مسرحية رائعة، أليس كذلك؟

جيرترود: نعم، لقد استمتعتُ بها كثيراً.

هاملت: نعم، كانت مسرحية جيدة.

(يُغادر هاملت المسرح مُفكراً في ما شاهده.)

نهاية المشهد الثامن

Hamlet in Baghdad: Scene 8

Setting: A theater in the King's palace.

Time: Night.

Scene:

Claudius and Gertrude sit on their thrones in the theater. Hamlet, Ophelia, Horatio, Marcellus, ) and Bernardo enter and sit in their seats.)

Claudius: Welcome everyone. I have invited you tonight to attend a special play.

Gertrude: I hope you enjoy it.

A theater troupe performs a play about a king who is murdered by his brother.))

Hamlet watches the play intently.))

Hamlet: This play is similar to my own story.

Claudius notices Hamlet's discomfort.))

Claudius: What's wrong, Hamlet? You seem troubled.

Hamlet: Nothing, Your Majesty.

Claudius: Don't lie to me. I know something is bothering you.

Hamlet: I can't tell you everything now.

Claudius: Hamlet, I am your King. It is your duty to tell me everything.

Hamlet: I know that, Your Majesty. But I can't tell you everything now.

Claudius: Very well. But I want you to know that I am here for you. If there is anything bothering you, don't hesitate to tell me.

Hamlet: Thank you, Your Majesty.

The play ends.))

Claudius: That was a wonderful play, wasn't it?

Gertrude: Yes, I enjoyed it very much.

Hamlet: Yes, it was a good play.

Hamlet leaves the theater, thinking about what he has seen.))

End of Scene 8

### 3.2 Summary

Hamlet in Baghdad is a reinterpretation of Shakespeare's Hamlet set in modern-day Baghdad. The play explores themes of revenge, betrayal, and the nature of reality. One of the key themes of the play is excessive reflectiveness, which is Hamlet's tendency to overthink and analyze every situation. This excessive reflectiveness often prevents Hamlet from taking action, leading to tragic consequences.

#### Examples of Excessive Reflectiveness

1.Hamlet's hesitation to avenge his father's death: Hamlet is initially hesitant to believe the ghost's claims that Claudius murdered his father. He spends a great deal of time questioning the ghost's motives and trying to gather evidence before taking action. This hesitation allows Claudius to solidify his power and make it more difficult for Hamlet to overthrow him.

2.Hamlet's decision to kill Polonius: When Hamlet encounters Polonius hiding behind the curtain, he impulsively stabs him, believing that he is Claudius. This rash decision leads to the death of an innocent man and further alienates Hamlet from those around him.

3.Hamlet's inability to escape his thoughts: Hamlet is tormented by his thoughts and fears. He is unable to escape his own mind, which leads to his descent into madness and eventual death.

#### Consequences of Excessive Reflectiveness

Excessive reflectiveness can have a number of negative consequences, as illustrated in Hamlet in Baghdad. It can lead to:

Procrastination and inaction: Hamlet's excessive reflectiveness often prevents him from taking action, leading to missed opportunities and tragic consequences.

Paranoia and suspicion: Hamlet's constant questioning and analysis can lead to paranoia and suspicion, making it difficult for him to trust others.

Isolation and despair: Hamlet's inability to escape his thoughts leads to isolation and despair. He becomes withdrawn from those around him and eventually succumbs to madness.

Excessive reflectiveness can be a dangerous trait, as it can lead to inaction, paranoia, and isolation. Hamlet in Baghdad serves as a cautionary tale about the dangers of overthinking and the importance of taking decisive action.



## **Chapter Four**

### **Conclusion**

Placing Hamlet's internal struggles within the context of modern-day Baghdad offers a fresh perspective on a timeless theme. This reimagining compels us to see his excessive reflectiveness through a new lens. Baghdad's rich history and complex social fabric provide a unique backdrop to explore the tension between contemplation and action.

Firstly, Baghdad's intellectual heritage creates a fascinating juxtaposition with Hamlet's introspective nature. In a city that values deep philosophical inquiry, his "To be or not to be" soliloquy takes on new weight. Hamlet's struggle becomes an echo of the very debates that have flourished in Baghdad for centuries. However, this city also values decisive action. This societal expectation clashes with Hamlet's internal conflict, creating a compelling tension.

Secondly, the harsh realities of contemporary Baghdad offer a powerful parallel to Hamlet's paralysis. The city's struggles to heal from war and political upheaval resonate with Hamlet's inability to move forward. His inaction becomes a reflection of the collective challenges faced by a society grappling with trauma. Examining this parallel allows us to see Hamlet's plight not just as a personal failing, but as a symptom of a larger societal issue.

Ultimately, this exploration of Hamlet in Baghdad enriches our understanding of the play's enduring themes. By examining his struggle through the lens of a different culture and historical context, we gain a deeper appreciation for the universality of human experience. The play's enduring questions of inaction, revenge, and the search for meaning resonate powerfully across space and time.

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