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Understanding Hamlet's Delay Through Munir's Words: Comparative Analysis of 'To be, or not to be: that is the Question', and Munir Niazi's Poem: 'Hamaisha Dair Kar Daya Hoon'

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Abstract: This article explores to understand Hamlet's delay through similarities of action by analyzing Hamlet's soliloquy: 'To be, or not to be: that is the question: and Munir Niazi's poem 'Hamaisha Dair Kar Daya Hoon'. The qualitative study unfolds Hamlet, a visualized character, and Munir Niazi, Urdu and Punjabi poet, as two intellectually active personalities having an intensity of feelings coupled with action found in both the literary pieces, which ultimately shed light on their philanthropic and humanitarian nature as individuals. The study also exposes that both the personalities have a synonymous characteristic; action manifested through inaction found in the soliloquy: 'To be or not to be is the question of life...' and 'Hamaisha Dair Kar Daya Hoon', by revealing that both are though philosophical but full of worries about benighted future if action taken goes wrong and both the utterances predict a commitment to action, but that is to be taken honourably.

Key Words: Hamlet's Delay, Hamaisha Dair Kar Daya Hoon, Synonymous Characteristic, Philanthropic, Humanitarian

Introduction

Hamlet (1600-1601) by William Shakespeare (1564, 23 April-1616, 23 April) and the peruser of Shakespeare analysis may start with Bradley's examination of the substance of Shakespearean misfortune (Abercrombie, 1926) or with Coleridge's conversation of Hamlet's character (Joseph Quincy, 1923), with Professor Stoll's alarming confirmation (Bradley, 1904) that the soliloquies are not to be fully trusted. But it's interesting to know that Polonius, throughout the play, is found giving worldly wisdom to act like a true gentleman. For instance, "Be thou recognizable, yet in no way, shape or form profane," the maturing Polonius gatherings his child Laertes in William Shakespeare's Hamlet (1.3.60). Polonius continues with a few extra "statutes" (1.3.57) which comparably advance the Aristotelian ideal of the brilliant mean, a social type of the early-present day-age which valorized the ideal centre ground between two limits:

Be careful

Of access to a squabble; however, being in, Bear't that the went against may be careful with you. . .

Exorbitant thy propensity as thy satchel can purchase,

Yet, not communicated in extravagant; rich, not vainglorious. (1.3.64-70)

Polonius goes on (and on), yet the guideline is clear. Try not to be excessively hot; however, don't be excessively cold. Try not to be excessively hard; however, don't be excessively delicate. Try not to be excessively quick, yet don't be excessively lethargic. In each of these plans, there is no considerable moral great other than control. Goodness is along these lines, essentially social, dictated by the degree to which it adjusts two limits which, as limits, are definitionally untrustworthy. "It is no mean bliss, in this manner, to be situated in the mean," as

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Shakespeare wrote in *The Merchant of Venice* (1.2.6-7) (Hackett, 1987).

But, generally speaking, there are parallel characters in the play, such as Laertes and Fortinbras, and we see that father both of them have been killed and are liable to take revenge. Whereas the readers are very much stunned when they see different virtues possessed by all three characters: Hamlet, Laertes and Fortinbras. Though at many instances, it appears that Hamlet manifests his cowardice such as:

*It can't be
Be that as it may, I'm pigeon-livered and need nerve
To make misuse extreme or ere this
I should have fatted all the district kites
With this present slave's offal. Dying - lewd
criminal,
Insensitive, dangerous, scurrilous, kindness
heretic!
Benevolent, revenge! (2.2.545-51 in the Folio)*

Despite all, there is no denying the fact that Hamlet, though to some coward, is one of the most liked characters ever created by William Shakespeare. We find that Hamlet the character has had a particular allurements for that most dangerous kind of savant: the savant with a mind which is typical of the imaginative solicitation, anyway which through some inadequacy in creative power rehearses itself in investigation taking everything into account (Eliot, 1996). Keeping in view the aforementioned, this article intends to highlight the intellectuality and delay in action of Hamlet as a character by applying Munir Niazi's poem:

I Continue Deferring Everything (Hamaisha Dair Kar Daya Hoon)

*I continue deferring everything
The words I should say
The guarantees I ought to comply
The one I should call
The person who dismissed
I continue postponing everything
The shoulder I should offer
The hand I should give
The tragically missing ways I should walk
The ones that I had saved
I continue postponing everything
The walk around the changing seasons
Only for my own self
The recognition of somebody
To fail to remember another person*

*I continue deferring everything
To save somebody
From distress till forever
To make them mindful
What was the truth
I continue postponing everything*

Research Query

The article aims at finding out the answer of the reason or reasons of Hamlet's delay through the words considered as a reflection of inaction uttered by William Shakespeare's Hamlet in the fourth soliloquy and Munir Niazi's poem captioned: 'Hamaisha Dair Kar Daya Hoon', by focusing on the intellectual and humanitarian dimensions of their personalities as having been tagged as delay, in Hamlet's case, and postponing of everything so far as Munir Niazi's Poem is concerned. The study also aims to know whether action means to do things immediately or delayed because of some unseen and unsaid purposes likely to be based on truthfulness and farsightedness.

Procedural Framework

The article is qualitative in nature and unfolds some aspects of Hamlet and Munir Niazi as men of actions rather than inaction in the light of one of the famous and widely read soliloquy: 'To be, or not to be: that is the question' and a poem of an Urdu poet Munir Niazi: 'Hamaisha Dair Kar Daya Hoon'.

Literature Review

[Kitto \(1956\)](#) says that in Hamlet, "Shakespeare draws a total character, not for the nearly desolate motivation behind 'making' a Hamlet for our adoration, however, to show how he, similar to the others, is unavoidably inundated in the shrewd that has been gotten rolling, and how he, when all is said and done, turns into the reason for additional ruin." It is the uniqueness of the character which made us centre around him to break down his administration attributes and whether he had the strength in him to vanquish the 'malicious that has been gotten underway.' The world with which Hamlet needs to manage is in reality evil, and the play shows convincingly what might be known as the rationale of debasement; yet the feelings and perspectives that Hamlet brings to bear when he faces that world is

themselves the subject of revolutionary addressing ([Knights, 1959](#)).

Hamlet is undoubtedly a leader and appears to be a statesman by having all potential qualities of a leader; less or no impulsive and emotionally balanced but with a colour of brooding, which could be considered a positive and humane type of personality. From Peters' and Waterman's book regarding the matter ([Peters and Waterman, 1982](#); [Peters, 1987](#)) on energy and responsibility, through [Goleman's \(1996, 2004\)](#) work on passionate knowledge, a lot of authors have arrived at the resolution that understanding the feelings is a sine qua non of getting initiative and of driving viably. A decent pioneer must have their feelings levelled out to be successful and furthermore can peruse the feelings of individuals the person is driving. On another plane, works that are propelled by psychoanalytic thoughts establish a significant piece of this writing. Creators like [Hirschhorn \(1988\)](#) and [Kernberg \(1998\)](#) have utilized psychoanalytic ideas to disentangle sure of the intricate feelings and elements related to authority.

Hamlet had once been a model individual, a being frustrated in life by the twofold blows of his dad's passing and mom's re-marriage, his over affectability towards these parts of his reality has twisted his temperament into a similarly outrageous harshness toward every one of those whom he suspects of any sort of pollution. His last activities are his most invigorating, his limiting of Horatio from ending it all and his proceeding with worry for the government assistance of Denmark. The awfulness of his passing is that it comes exactly when "he was likely, had he been put on, to have demonstrated generally illustrious." Annihilated and reclaimed by a similar splendour of discernment, the tale of his development as an individual is from the profundities of a foolish nullification of life to another certification of the opportune holiness of life. Toward the end, this reclaims him ([Gopinath et al., 2012](#)).

Let's see Munir Niazi's

I Continue Deferring Everything

The words I should say

The guarantees I ought to comply

The one I should call

The person who dismissed

I continue postponing everything 5

The shoulder I should offer

The hand I should give

The tragically missing ways I should walk

The ones that I had saved

I continue postponing everything 10

The walk around the changing seasons

Only for my own self

The recognition of somebody

To fail to remember another person

I continue deferring everything 15

To save somebody

From distress till forever

To make them mindful

What was the truth

I continue postponing everything 20

Hamlet's action or delay in realizing what he feels is like Munir's statement, which says: "I continue deferring everything", which sheds light not only on Munir's own world of no action but also throws light on the quality of Hamlet as a human being that despite being Prince of Denmark he is intellectual and speaks like a scholar on almost all subjects of life. Hamlet broods a lot, and his brooding, through to some, appears to be an approach of a coward, but in fact, that's the true world of a leader and statesman who considers many consequences of his action/s before jumping into action. Despite being depressed because of deception by his own uncle and mother, he is not ready to take action immediately rather brings into consideration what he has learnt by living among scholars at Wittenberg who must have the least far-reaching impacts on his personality, both socially and psychologically. His words said to Ophelia are evident enough that he is a man of soft nature who understands the meaning of love, and especially he is in love with the most naïve character of the play, and similarly, he has a great love for his father. The loss of two loves and the state invite various critics to ask Hamlet to revenge, but there is always something beyond revenge as Munir Niazi says: "The recognition of somebody". This somebody could be the entire state or the entire population of the state, but whatever and whosoever they could be, it is important to consider what intentions behind inaction are.

Shakespeare has used a wonderful tool to introduce Hamlet to their audience with all his personality paraphernalia. Dramatists utilize the soliloquy as a gadget to furnish the crowd with data about the characters, thought processes,

plans and perspective, to clarify prior occasions and activity that have happened offstage, or to fill in other important foundation. (Morner and Rausch, 1998). This gadget permits a character in a play to talk straightforwardly to the crowd about their intentions, sentiments and choices. They uncover the characters deepest contemplations and generally contain no falsehoods or trickiness as the character is uncovering their actual considerations and feelings. Hamlet's speeches give the impression of a man finding himself as he talks. The significance of the soliloquy is hence essential to the advancement of his character and obviously the improvement of the play. Hamlet's speeches are vital as they show an enormous improvement in his character, from a murderous revenger and a self-basis entertainer to an insightful scholastic. Hamlet's discourses are successful to the point that they see the mounting and changing contemplations of character fit for finishing the play so early when he initially has the motivation to; perhaps that is the reason Shakespeare decided to make his character an evidently frail willed (Alam, 2015). Dover (1996) thinks the fundamental indicators of the world acclaimed talk in Hamlet is it discloses to us that this isn't thus, that this isn't the finish of things, that passing is anything but a flat the demolition.

On the other hand, it's been noticed that much said about Munir Niazi with regard to his secluded world to the extent that he loved the isolation and free from the hustle-bustle of life (Mubashar, Hassan, 1988), but it is not what actually his personality was; he was a man of the company but the way Hamlet chose his world and people Munir's philosophy on and about life seems the same; a man of letters having a deep understanding of human nature and so on. Munir's primary interest was reading good books and soothing music preferably classics and sometimes during music listening session tears were witnessed (Alam Khan, Muhammad, 1991), which are sufficient evidence to take him as a person who is concerned about the people around him; this also refers to Ophelia's words about Hamlet: Goodness, how respectable his psyche used to be, and how lost he is currently! He used to have a noble man's effortlessness, a researcher's mind, and a fighter's solidarity. He used to be the gem of our country, the conspicuous beneficiary to the seat; the one everybody respected and imitated. Furthermore, presently he has fallen so

low! What's more, of the relative multitude of hopeless ladies who once delighted in hearing his sweet, alluring words, I'm the most hopeless. A brain that used to sing so pleasantly is presently totally unnatural, making cruel sounds rather than fine notes. The unmatched appearance and respectability he had in the full sprout of his childhood have been destroyed by franticness. O, that I am so hopeless to see Hamlet now and understand what he was previously! (Act III, scene I).

We find a similar touch of using various figures of speech in Munir to represent his entire feelings about the people, things, places and worries. Niazi, a master of poetic imagery, was bold enough to experiment with many genres of poetry and is credited with creating a distinct style, rhythm and diction. Mythology, nostalgia, haunting romance and belief in the supernatural are some of those themes that find frequent mention in his poems (Dawn, 2006).

Comparative Analysis

Voss (2001) thinks that the talk advances punning among prey and ask in light of the fact that such a quip „captures a focal moral discussion encompassing the retribution tragedy (to vindicate or to hang tight for God's equity?), makes the peruser mindful of Hamlet's essential quandary soon after the presence of the apparition and helps at long last to focus the qualification among benevolence and retaliation, contemplation and activity, reflection and impulse.

William Shakespeare's *Hamlet* is famous for the soliloquies of one of the main characters, and Cudon (1998) characterizes soliloquy as a discourse, regularly of some length, where a character, alone on the stage, communicates his musings and sentiments. Be that as it may, this definition is sub-par and deficient. As indicated by Morner and Rausch (1998), a soliloquy is a sensational show wherein a character in a play, alone in front of an audience, talks their verbally processed. This we see in the fifth soliloquy of Hamlet, and his inaction is reflected from lines 55 to 86, and interestingly we find both the aspects explaining: 'To be, or not to be': the concept of destiny written by the Creator or writing one's own destiny through actions.

The most famous of the soliloquies in *Hamlet* is considered soliloquy N. 4, which is according to [Bugliani \(1995\)](#), Hamlet's "To be, or not to be" soliloquy is a consideration on the contention among reason and energy. In the wake of reviewing the Elizabethan grant on enthusiasm, it analyzes how Shakespeare displayed Hamlet as per Elizabethan and Jacobean thoughts of despairing. What keeps a man from ending it all is that he doesn't have a clue what is the outcome for him in the afterlife. It is the dread of what may befall us after death that causes us to bear the ill and shameful acts of life.

Similarly, we find that the poem by Munir Niazi: 'Hamaisha Dair Kar Dayta Hoon' fulfils the objectives of a soliloquy as it seems that Munir is uttered these before some audience who he wants to understand him and the world inside him. Like in prose, we see the reflection of a complete society with its ifs and butts; hence, the poem captioned as 'Hamaisha Dair Kar Dayta Hoon', conveys the entire story of not of his inaction but the causes though unsaid but have to be understood when the poem is read with continuity. His some short poems have been called short or one or two liner dramas especially written in Punjabi language (Mavra Publishers, 1989) in which a complete story is told but much is left unto the imagination of the readers as in the case of 'Hamaisha Dair Kar Dayta Hoon', a caption is inviting readers to predict many things either associated with writers or readers themselves.

I Continue Deferring Everything

The words I should say
The guarantees I ought to comply
The one I should call
The person who dismissed
I continue postponing everything 5
The shoulder I should offer
The hand I should give
The tragically missing ways I should walk
The ones that I had saved
I continue postponing everything 10
The walk around the changing seasons
Only for my own self
The recognition of somebody
To fail to remember another person
I continue deferring everything 15
To save somebody
From distress till forever
To make them mindful

What was the truth
I continue postponing everything 20

Hamlet is announcing from the very start of the soliloquy about the future of action with reference to things that happened to him or his beloved ones, whether his or lady love Ophelia. Through the play, the readers witness that Shakespeare is adopting a contrastive approach while presenting the foils of Hamlet, be it Laertes or Fortinbras, but despite the worldly wisdom of Polonius and the active life of Laertes, Hamlet remains an eye-catching star of the readers or audience. It seems that he is, years back, uttering what Munir Niazi said after centuries. For instance, soon after the start of the poem, Munir is stating: "The words I should say", and this find in the words of Hamlet, who is talking to himself to convince himself such as:

To be, or not to be: that is the question:
Whether 'tis nobler in mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles...

No friend is there to listen to him as no one is there close to Munir when he was saying "The words I should say", but 'I continue deferring everything', the way Hamlet is confessing. Munir is also elaborating like:

The words I should say
The guarantees I ought to comply
The one I should call...

He is referring to some commitments, but the question arises: are these commitments to himself or somebody else. Apparently, we find none with whom he is to fulfil some promises, but like Hamlet, he has many commitments to his soul. Hamlet feels the first commitment to himself, and perhaps that's why, despite having a lady love and an old friend from the past, he is not thinking to transfer the burden of his responsibilities. But we again witness: To be or not to be...and I continue deferring everything. Both the personalities have many dreams to realize, like Robert Frost, who travel miles before sleep. In this context, can we say here that this also refers to Frost's tendency to inaction? The answer could be of any nature, but at least it's understandable that Frost is referring to any sort of action rather than emphasizing that his approach towards action is different. The in-depth analysis of the words uttered by both Hamlet, as a character, and Munir Niazi, in fact, further their concept of action

though late but sure enough, which sheds light on the active and empathetic dimension of their personalities. For instance, Munir says:

*...The shoulder I should offer
The hand I should give
The tragically missing ways I should walk
The ones that I had saved...*

And these lines what the reader can focus on is that the writer is fully conscious about whom to help, how to help and what are ways on which he is to tread to approach someone close to him. Similarly, we find that:

*Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
No more; and by a sleep to say we end...*

Hamlet knows the true meaning meanings of action, and it is possible that he wants to take as much time as he deems fit as a scholar that has not been trained to become an impulsive and emotionally imbalanced character. His conduct towards the rest of the characters in the play reflects that despite all odds, misfortunes and deceptions, he doesn't like to become a common person whose actions and reactions make him common rather, he is to shoulder multidimensional responsibilities at a time such as son, lover, crown prince, scholar/intellectual, and finally an avenger, the most difficult of all. We find the same humanitarian attitude of Munir when he says:

*To save somebody
From distress till forever
To make them mindful
What was the truth
I continue postponing everything...*

There's no inkling to his reluctance to act, but there seems a complete and true commitment, but because of overthinking like Hamlet, he does not realize his words promptly. We witness the same in action on the part of Hamlet, but it's imperative to consider that finally, Hamlet prefers honour and death to all that he has or has had. Hamlet, in other words, is completing the task Munir left and stamped both his and Munir words, which apparently take the readers to the world of

inaction or lethargy, but like Frost, both feel that they have to go for miles before sleep; too much thought before acting.

Conclusion

The article aimed at finding out the answer of action through the words considered as a reflection of inaction uttered by William Shakespeare's Hamlet in the fourth soliloquy and Munir Niazi's poem captioned: 'Hamaisha Dair Kar Dayta Hoon', by focusing on the intellectual and humanitarian dimensions of their personalities as having been tagged as delay, in Hamlet's case, and postponing so far as Munir Niazi's Poem is concerned. The study also aimed to know whether action means to do things immediately or delayed because of some unseen and unsaid purposes likely to be based on truthfulness and farsightedness. Hence, in the light of the discussion, we are in the position to state that though there's apparent and visible lack of action on the parts of Hamlet and Munir Niazi, both personalities, one living and the other visualized by Shakespeare, are tremendously intellectual, humanitarian and philosophic rather lethargic, inactive or away from the practical world. The fourth soliloquy of *Hamlet* and the poem by Munir Niazi 'Hamaisha Dair Kar Dayta hon', have much in common to say that although initially, the words uttered by Hamlet and Munir lead the reader to such a world where no action is guaranteed in fact these words are beginning to an end and the end is action based on brooding amalgamated with human considerations on humanitarian grounds.

It concludes with the remarks that there's the answer to the reason for Hamlet's delay, reflected through the fourth soliloquy, in Munir Niazi's poem captioned: 'Hamaisha Dair Kar Dayta Hoon', that focuses on the intellectual and humanitarian dimensions of Hamlet's personality as Munir postpones many things for a better time and honorable action because prompt reactions could have taken away the honor which Hamlet received at an end as well as the appreciation of the readers despite all criticism on his delay in action.

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Appendix

