

Shakespearean Hamlet and Macbeth: A Reverent Beam to the Islamic Perspective of Crime and Punishment

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Abstract: Shakespeare is paramount in the kingdom of literature; he is a great philosopher, a poet, a preacher, an actor, a great playwright, a prudent guide, and a leader. Shakespeare's dexterous scrutiny and commendable thoughts are excellently manifested in his write ups. Insightful scholars from every era are very passionate to examine Shakespeare's works from different perspectives as his unparalleled themes are ceaselessly global and multicultural. Power, corruption, freedom, love, war, peace, nature, deception, appearance versus reality, crime, punishment, judgment, death, and renewal are some major parts of human civilization that are recurring in many literary works. Among these themes, examining Shakespearean crime and punishment from Islamic viewpoints is pointed for this paper. Studying Islamic interpretations towards transgressions along with the inescapable penalties can suggestively knock at human conscience to ponder. Hence, this paper highlights some Quranic verses where capital crimes and their consequences are discussed to incite thoughts in insightful minds. Accordingly, this paper would help readers to contemplate and evaluate Shakespeare's tragedies for shaping morality.

Keywords: Shakespeare, crime, punishment, Islam.

Introduction

The approach of connecting Shakespeare's creations to Islam is nothing new. Over the last few decades, a number of scholars have investigated the Elizabethan era that found the prolific playwright Shakespeare balancing and challenging dissimilar value systems through his plays. Many scholars find that Shakespeare is variedly manifesting a number of religious beliefs in his creations. Henceforth, remarkable attention has been paid

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to scrutinize Shakespeare's aforementioned approach to religious beliefs. John Cox's essay named 'Shakespeare and Religion' representing the themes connected to religious aspects, is quite relevant here to note (2018); for instance, Grace Tiffany (2018) explores the tension between ancient Pagan religion and Christianity depicted in *The Winter's tale*, whereas Emily Stelzer finds *King Lear* appearing to be a perfect mixture of these beliefs (2019). However, John Curran (2018) seems to be a bit different in analyzing Shakespeare's religious viewpoints since he states that sympathy in *Hamlet* and *Macbeth* is highlighted from deep catholic perspective; Benjamin Lockerd (2019), conversely, argues that Shakespeare is too orthodox in representing Christianity as per it is seen in many of Hamlet's dialogues.

Nevertheless, examining Shakespeare was not only limited to Christian or Pagan perspectives, but it was more extended. For instance, Islamic analysis of Shakespearean dramas is another added branch of thought which became many researchers' major area of interest. In this regard Cox states, "Though Queen Elizabeth's government recognized only one true faith in Shakespeare's England, four distinct religions are discernible in his plays and poems: Christianity, Judaism, Islam, and the state religion of ancient Rome (2018, 5). He also argues that Islam is even more marginally brought into Shakespeare's writings than Judaism. Hence, while highlighting *Othello*, Cregg (2006) perceives it as a story of Muslim convert to Christianity. However, Debrah thinks a close reading of Shakespeare's *Othello* is much required since Othello, the Moor of Venice, is assumed to come from a Muslim origin (2010). Thus, Debrah Johanyak explores an omnipresent strain between Islam and Christianity that she finds much prominent in *Othello*. Perhaps Desdemona's suspected unfaithfulness to Othello, that eventually drew him to the honor killing, is interpreted here as a form of punishment in Islam. More specifically, the killing represents 'Shariah Law', though it maybe misinterpreted and seems forcefully affirmed in this drama, whereas this act requires layers of clarification. Nevertheless, the aforementioned discussion is made to simplify that the association between Islam and Shakespeare's writing is not a forced approach, nor even irrationally dragged. In fact, the link is already there and contemporary scholars from different parts of the world are merely making the tie visible through their debates.

Moving from theory towards practice, a number of academics came up with some brilliant strategies of teaching literature through Islamic worldviews. The last decade could be the worthiest to refer. Take Kaosar Ahmed's work as an example since he discloses the importance of restructured pedagogy and explains 'studying literature from Islamic perspectives' (2014). However, Shakespeare has always been the scholars' central interest and his works are prioritised in this new post-colonial approach. Hence, volumi-

nous interpretations are made till date; Noor Faridah, for instance, a Malaysian scholar, who associates Shakespeare's tragic heroes to the concepts of holy Quran and comes up with a framework explaining the vulnerable stages of soul leading people to wrongdoings (2004). A similar trial is evident in Shirajul Islam's paper where he islamically observes Macbeth's life and finds the lessons learned from his crimes (2009). The same play has different interpretations in Kamiz Ahmed's paper; discarding the existing western literary criticisms, he comes up with a unique and vast outline of Islamic literary criticism. Ali Azgor, a Doctor of Philosophy in TESL, has an identical effort to that of Kamiz Ahmed's study. Dr. Azgor's exclusive formulation of Islamic literary theory describes a model that includes Islamic approach towards life. Also, his insight was to apply the Islamic literary theory in Shakespeare's *The Tempest*. Dr. Tofazzal Hossain, another notable scholar, emanates an Islamic interpretation of Shakespeare's *Hamlet* where he highlights the themes of good, evil and justice, which shows how a believer can stay free from confusions (2014).

However, Dr Ahmad's insights are quite interesting as he brings *King Lear* under consideration for discussing relationships; although his primary focus was on the father-daughter relationship, Dr. Ahmad later examines how all kinds of relationship is viewed and valued in Islam, which is undoubtedly an advanced way of viewing Shakespeare's works (2014).

Apart from discussing Shakespeare from Islamic perspectives, a vaster approach in this arena is much evident in some scholars' write ups. For instance, Kaosar Ahmed's framework is much distinguished as it brings Shakespearean discourses from Islamic viewpoints. However, this is an extension of his previous work clarifying the idea of restructuring pedagogy. He proposes a counter-discourse approach with an intention of making studnets free from imitating the long traditional European approaches towards Shakespeare. This would help students learning out of the box in the long run.

Considering the abovementioned studies, the aim of this paper is relatively simpler. This would detect how crime is defined in Shakeare's world, and how does it bears similarities to Quranic viewpoints. Henceforth, there's a trial to see if there's any rescue system mentioned in Islam for the doomed sinners. In addition, if a soul believing in God is the prerequisite to embrace this opportunity of salvation.

Shakespeare's Plays: Epitome to Observe Crime and Punishment

In this post-modern world, human civilization is doomed with numerous crimes which are leading people towards atrocity. Committing crimes in every sphere of society is demeaning the worth of humanity, purity, innocence, faith, love, honesty, truth and patriotism. As a result, a horrified world is eagerly waiting for an entire upset human enti-

ty. Consistent criminalities can easily make this world an extremely disastrous and haunted sphere. It seems that modernism, enhanced with materialism has totally failed to nurture humanity, sympathy, brotherhood, conscience and peace. Worldwide corruption which takes place out of lack of true religious practice has given birth to blasphemy, sedition, murder, usurpation, treachery, injustice, apostasy, revenge, doubt and lie. Absence of conscience makes morality lame and thus evil overpower.

Art has always been there for the sake of nurturing human beings emotional as well as intellectual faculties where conscience is undoubtedly supreme. The word 'literature' is absolutely outsized in the world of art since it reflects life. Without literature, life is unclear, like a person who has failed to recognize himself without a mirror. So, literature is undeniably that ultimate mirror reflecting the evolution of civilization to look through, to observe, to gain experience and to correct the flaws.

If literature is considered as the mirror of any society then creators of literature can be called the makers of those mirrors who are none other than the reflective and insightful authors. At the same time, any mistake in making mirrors can surely give a wrong reflection. Holding this purpose, all prominent writers have formed varied branches of literary works as poetry, prose, fiction and drama. Nevertheless, play creates massive influence on people because of its power of visualization rather than imagination. From the ancient period till this modern retro, plays are taking place to reform society, to make human being aware of the prevailing follies and to show them the pivotal results of those faults.

Shakespeare's selected plays are taken into account as he is the crownless greatest king among the playwrights. Furthermore, he is a surprisingly fertile person and a timeless-social climber to correct humans' fragmentary life. His great tragedies are impregnate with hamartia and catharsis that leads to realizing truths. People are normally not aware of the consequences prior to committing a crime. The purpose of Shakespearean tragedies is to sharply beat human conscience for not getting involved in crimes while terrific punishment is obvious and awaiting. Hence, the terms 'crime and punishment' must have been comprehended as an unavoidable logical reasoning like 'cause and effect'. In other words, ignoring righteous path often leads people to unlawful acts having worst consequences.

Mastering Shakespeare is one of the major courses for the advanced learners of literature. In this paper, particularly two Shakespearean tragedies are selected because of their everlasting appeal or classism with an added honor to be read, felt and staged at all times. This analysis can enlighten readers' moral principles and help them to rethink about any evil conducts. Eventually, reading literature from Islamic perspective could

be an excellent tool to elevate awareness against the distressing power of all immoralities as it is seen from the history of mankind and also mentioned in Al-Quran as an ever fixed mark. Precisely, Shakespeare's tragedies are vociferously affirming a dominant message of the holy Quran that no single crime can seek refuge from its fixed and unavoidable punishment. Rather, the willful sinners shall taste retribution in this world, and with this misery they will reach hereafter. Correspondingly, this paper aims to spark ideas in researchers' mind for creating that urge of teaching morality through the major works of literature.

On the flip side, Islam, the only one peace mark in the whole world, is to reconcile and to make the entire humanity free from all chaos and conflicts. Moreover, Islam is the complete code of life for humans of all times and it is chosen by none other than the only one, the greatest, the most powerful, the owner of the entire creations, the only one lord of all past and upcoming eras, the most enormous existence Allah subhanat'ala. It has right proportion of commands determined by Allah since only the creator can state the advices for the creation. Hence, the Islamic principles teach people strategies to keep distance from sins which make life disastrous and vulnerable. On top of that, incessant sinning, in the long run, closes all the doors of clemency. But, Allah is the greatest and the most merciful as he honored us by the divine gifts, the holy Quran at the first place and Hadith at the second, denoting solutions to all the probable problems that humans may encounter in their lifetime. Concurrently, in order to create a harmonious world, Allah Subhanawta'la has revealed many directions throughout the holy Quran which lead people towards safe exits from the terrible punishments if any sin is committed. Islam is to establish peace among people to form pleasant communities where people are not deprived of basic rights; rather everyone is patient and exercises tolerance for living anxiety, fear and threat free life.

It is noteworthy that in many of the Quranic verses, Allah has mentioned the ideal society should be peaceful, where kindness is exercised; which is called Dar As-Salaam in the holy Quran, that is, the house of peace (Quran: 10:25). To clarify more, Al-Quran mentions reconciliation as the best policy (4:128), and proclaims that Allah despises any disturbance of peace (2:205).

What Islam says about committing crime?

This is an obvious truth that no crime shall remain untracked. Al- Qur'an calls a flawless and firm system of investigation, a way of providing security and safety of a required social living. Islam distinguishes crimes and shows the ultimate consequences too. In order to provide security, there is no alternative to following the holy Quran and

practicing Hadith as Islam is the only one shelter for mankind that removes all traumas with its divinity and purity. As it is mentioned in the last sermon of our dearest prophet Hazrat Mohammad (pubh) that "Remember one day you will appear before Allah and answer for your deeds. So beware, do not stray from the path of righteousness after I am gone. People, no prophet or apostle will come after me and no new faith will be born. Reason well therefore, O people, and understand words which I convey to you. I leave behind me two things, the Quran and the Sunnah (Hadith), and if you follow these you will never go astray." (<http://www.soundvision.com/info/hajj/lastsermon.asp>). But alas! People ignore the rules of Allah; consequently, crime prevails all over the world and knocks and attracts people by taking countless gripping disguise.

Elizabethan Era: An Era of Confusion and Delinquency

Shakespearean tragedies took place in the Elizabethan era, which is called a golden as well as an epoch making one. Simultaneously, much confusion was observed in this era like other ages. Colonialism, racism, political conspiracies and battles between parliament and the monarchy were majorly observed in this revolutionary age. Moreover, many major and minor domestic crimes as sedition, treachery and theft were detected too. The major crimes like murder, treason, witchcraft, sedition and blasphemy were followed by capital punishments like hanging, burning, whipping, branding, boiling in oil, water or lead, starvation in a public place and cutting off various items of anatomy (hands, ears etc.). Right at that period, Shakespeare with all other playwrights became the mouth piece of the society and wrote and staged plays to reflect the terror faced by the victims of all crimes as well as to arouse pity and fear to the punished criminals. Shakespeare, being a social reformer, tried to shake human conscience by depicting how the tragic heroes endlessly suffer after committing crime. Focusing on the acuteness of different crimes he represented some patterns of penalties or punishments through his tragedies (<http://www.noblesandcountries.org/elizabethan-england.htm>).

Shakespeare, in his tragedies, talks about the world which took place nearly 1000 years after Islam had risen with its its divine sparks. However, this enlightenment or the set of revealed codes, which we find from the holy Quran, could timelessly guide us only if there's real enactment. Hence, being a pro knowledge seeker is a must to stay enlightened.

Elizabethan era is the representation of that distinguished time of big religious confusions and battles dragging the entire human being to uncertainty and disasters as they are not united in one religious stance. The great tragedies- *Hamlet*, *Macbeth*, *King*

Lear, *Othello* and *Julius Caesar* are the imaginary stories of those dominant and pompous figures who made history providing various lessons to reform society as well as to search for the utopian world dreamt by people from all domains. These are the stories of those turbulent crimes which gave certain failure to the same distinguished figures proving that crime always leads to destruction and devastation. Shakespearean tragedies are the tales of some proud characters who took wrong turns without the least hesitation or agitation, which eventually led them to a hellish world. Hence, the audiences tremendously enjoy the journey, get firm spiritual shakes, travel back from a fantastic imaginative world, and connect the lessons to reality.

Hamlet: The Tale of an Avenger

There's an invisible chain where each action follows an obvious reaction. *Hamlet* is considered as one of the most discussed plays for its diversified revelation of themes where multiple capital crimes as murder, usurpation and treachery are interpreted with their consequences. Through the opening scene, this play takes the audience to a world where a capital crime is already committed and that is making the air of the kingdom heavy and unhealthy associated with gloom and panic. The play lifts its curtain to reveal an utterly distressed king Claudius, a wrongdoer. Shakespeare's tactful presentation of the characters proves his excellence in creating some heart-rending and terrific atmosphere caused by the inhuman activities of human beings. The opening scene comes with the credulous presence of a ghost speaking about his experience of having been killed by his legacy. This ghostly device is brought to stage as a spokesman where it discloses that the crime gave birth to an avenger, "Murder most foul, as in the best it is/ But this most foul, strange and unnatural" (A Norton Critical Edition, 1992).

Hamlet, the young prince of Denmark gets disturbance and strong shake in his conscience and the audience holds its passion effortlessly since the people are spellbound imagining the terror and fury to experience that lethal death as the ghost proceeds its speech, "Thus was I, sleeping, by a brother's hand/ Of life, of crown, of queen at once dispatched,/ Cut off even in the blossoms of my sin,/ Unhousel'd, disappointed, unanel'd,/ No reck'ning made, but sent to my account/ With all my imperfections on my head./ O horrible! O horrible! most horrible! (A Norton Critical Edition, 1992)"

Some crimes, as Claudius did by brutally murdering him, by marrying his wife out of treachery, and by usurping his throne shamelessly, are unerasable. Hamlet took revenge thereby, which is undoubtedly another capital crime with no resolve. A king's crime would also agonize his kingdom; hence, the whole territory turned into a total abyss.

However, Hamlet's character is here to show the probable upshots of crime which starts with his mental disturbance caused due to his father's death as well as mother's marriage. Lately, this disturbance is confirmed with an outburst, "I have of late, but wherefore I know not, lost all my mirth, forgone all custom/of exercises; and indeed it goes so heavily with my/disposition that this goodly frame the earth seems to/ me a sterile promontory, this most excellent canopy/ the air, look you, this brave o'erchanging firmament,/ this majestic roof fretted with golden fire, why, it/ appeareth nothing to me but a foul and pestilent/ congregation of vapours" (A Norton Critical Edition, 1992).

Hamlet's shock leads him to take revenge against all odd which triggers some questions: does Shakespeare present revenge as a justified act displaying logic and humanity, or is he portraying it none other than an act of thoughtless mental state, horror and bloody? Is revenge dreadful only for the victims, or it includes the avenger too in the journey of horror? Definitely, revenge puts impediments on the way towards resolution. Hamlet too is just another form of this stereotype trying out multiple theories in taking revenge and considers it as the only exit to get rid of this ordeal.

Transgressors' torment starts with psychological disorders; although the person may act blissfully, a criminal mind is never happy inside. Shakespeare exposes Hamlet's faithlessness and confusion as many critics doubted his religious state. However, the evidence is clearly present in his act of taking revenge. He could not wait for God's verdict. A classic soliloquy of Hamlet is revealing his dilemma, "To be, or not to be, that is the question: / Whether 'tis nobler in the mind to suffer/The slings and arrowsand by of outrageous fortune, /Or to take arms against a sea of troubles/ And by opposing end them. To die- to sleep/ No more; by a sleep to say we end (A Norton Critical Edition, 1992)."

However, Hamlet's predicament in committing suicide is brief and it is apparent that committing suicide or murdering king Claudius, both the decisions taken by Hamlet are unjust. The play within the play, The Murder of Gonzalo, is preplanned and arranged by Hamlet as an act of sorting out consistency which creates mental ordeal in Claudius; in fact, this is a sign of his future suffering as Claudius is also associated with several severe misconducts. This happening shuts Hamlet down and causes inner turbulence. His anger leads way towards multiple murders that begins with killing Polonius and then drawing an end to the king's life by stabbing him with the poisoned sword. Laertes too dies due to the brutal wound and couldn't escape destiny as his punishment starts in this world.

Hamlet's impact is huge, because it shakes human minds, having an everlasting appeal, showing the nothingness which comes out of crimes, presenting the heart touching real-

ity as it has been mentioned in H. Granville Barker's writing, "Realistic likelihood will always give way to dramatic effect (1930)."

So, where does the resemblance exist between Islam and Shakespearean tragedies regarding the treatment of crime? Essentially, all the results of crimes are like a column of mercury which all together unquestionably leads to destruction at the end. Hamlet's revengeful activities destroy him as he could not possess faith in God and takes responsibility to punish the criminals. Similarly, King Claudius's unlawful claim for the amenities of his brother leads him to kill the brother, but finally the king is doomed. As Allah mentions in the holy Qur'an, "And if anyone commits an excess or oppression, he does so against his own self (Al-Qur'an 4:111)."

Is it possible for a human being to do justice at the right proportion? Is it possible for an oppressed to pay back to the oppressor without transgression? In this regard, Al-Fudhayl Ibn 'Iyaadh says in his revenge verses in *The Oppressor and the Oppressed-1*, "If a man comes to you complaining about another man who wronged him, then advise him to forgive him. If he says, 'I cannot bring myself to forgive him and would rather utilize the right granted to me by my Lord to avenge' then say to him: 'If you can limit yourself to avenging in a fair manner, without transgressing the limits to which you were wronged, then proceed; but if you cannot control yourself, then it is safer to return to the option of forgiving him as the reward for the one who forgives is great with Allah'" <http://www.islamweb.net/ver2/engblue/article.php?lang=142451>).

So, Islam, the medium of the supreme peace is to remove our burdens as it is also mentioned in Hadith through the reference from holy Qur'an: Allah burdens not any soul beyond its capacity. It shall have the reward it earns, and it shall get the punishment it incurs (Al- Quran 1: 287)

Nevertheless, Shakespeare focuses on exploring the value of the supreme creation 'human being' as believers not as transgressors since he always rejects Hamlet's improved infancy.

Macbeth: The Universal Figure of a Great Killer, Usurper and Treacherer

Shakespeare's tragic protagonist and antagonist, Macbeth, is the mock representative of those genuine eternal dark souls who discard their good luck being treacherous and greedy. *Macbeth* is another excellent play to tell us the tale of dreadful and bloody decisions made by a hero though he had all possessions. Shakespeare's *Macbeth* is one of his strongest creations to invoke human conscience adjacent to the devastating appeal of betray, usurpation, treachery and killing. *Macbeth* is rather considered as a classic

tragedy having myriads of ambiguous emotional reactions from the audience. Macbeth's inauguration takes place as a great fighter, a loyal defender of treachery and as a great soldier. Ironically, later he becomes the victim of evil force and turns into an unlawful ambitious betrayer. It is quite paradoxical that a usurper himself evokes a cathartic sympathy from the audience. Shakespeare's excellent characterization of Macbeth has a strong impact not only for the type of drama, but also as a moral play depicting Macbeth's downfalls caused by his dissoluteness. When Macbeth tries to ignore the thought of killing Duncan, it creates hope in readers mind: "Present fears/ Are less than horrible imaginings./ My thought, whose murder yet is but fantastical,/ Shakes so my single state of man that function/ Is smothered in surmise, and nothing is/ But what is not" (A Norton Critical Edition, 1992). Macbeth's lack of morality, misjudgment and frequent flaws help him to awaken the hidden evil in himself that is revealed through several conversations between him and his wife lady Macbeth. Lady Macbeth has a strong influence of her words on Macbeth: "He that's coming/ Must be provided for: and you shall put/ This night's great business into my dispatch;/ Which shall to all our nights and days to come/ Give solely sovereign sway and masterdom" (A Norton Critical Edition, 1992).

The evil force of greed, ambition and treachery guided by Lady Macbeth creates unbreakable potent power of spell on Macbeth and eventually that leads him to commit the capital crime. What a terror holds the whole audience with various reactions of fury, gloom, horror and pity? Could Macbeth and Lady Macbeth associate their ill wills to achieve their desired goal? Will Macbeth be able to protect his dignity and honor that he achieved through his earlier performance? Can this evil act uplift Macbeth with more glory than it was provided by the miser dead king Duncan? The answer is a sharp "no". Macbeth's evil self takes over his sovereignty and virtues and owns supremacy. Macbeth's lack of morality leads him to the pivotal tragedy discarding any further confusion and he confirms Banquo and Fleance's murder. Are not these murders evoking horror? Crime inserts sharp shifting from conscience to offence which is clearly observed in Macbeth's soliloquy: "To be thus is nothing, but to be safely thus-/ Our fears in Banquo stick deep/ And in his royalty of nature reigns that" (A Norton Critical Edition, 1992).

Macbeth's decision to murder Banquo is to save himself and his region but his psychological torment starts instead, and he starts observing the ghost of dead Banquo. Like a chain reaction this psychological trauma transmits into Lady Macbeth, who, at the outset laughed at Macbeth, and scolded him: "What, quite unmanned in folly (A Norton Critical Edition, 1992)?" Macbeth's observation about the ghost is rather a very simple

beginning in comparison to his upcoming disasters because later he loses complete conscience. His frequent immoral thoughts pursue him to take the decision of killing Macduff and his entire family as he thinks it would confirm his peaceful sleep. This last murder is the most devastating and ill-hearted one where innocent women like Lady Macduff and her children too experience fatal endings. This heartless murder turns the total Scotland into a dreadful graveyard. This scene creates fear in the souls of the audience whilst they observe a complete opposite character Malcolm, an icon of moral supremacy and mercy. This juxtaposition is thoughtfully created by Shakespeare to give the audience a high-pitched understanding of. Can a tyrant sleep at night while sound sleep is a direct blessing from Allah? Not the nights only, rather, Macbeth feels himself shifted from a human being to a living carcass since life becomes totally meaningless to him. His all misdeeds and immorality drag him far away from where there's no return. In exchange of his immoral status, he gets strong loathing and condemnation from all he dealt with in his lifetime, which lead his life to a state of oblivion, and he utters: "Life's but a walking shadow, a poor player/That struts and frets his hour upon the stage/And then is heard no more. It is a tale/Told by an idiot, full of sound and fury/signifying nothing (A Norton Critical Edition, 1992)."

Macbeth's immorality and greed, moreover, his misery in using intellect and conscience as a human being, dooms him to void as Allah dislikes transgressors. The lady, who led Macbeth to walk on the wicked way, suffers terribly realizing that what she did is unpardonable and there is no escape; thus she utters: "What's done cannot be undone" (A Norton Critical Edition, 1992). Lady Macbeth's mental trauma continuously bounds her to recall about the evils she did. Her heartless devilish tasks make bloody marks of memoriam on her hands, which represent how much merciless she was to King Duncan and others. Her own terror stopped Lady Macbeth from peaceful living; she starts breathing and smelling blood every moment she inhaled. In the last days of her life she states: "Here's the smell of the blood still./ All the perfumes of Arabia will not/ Sweeten this little hand. Oh. Oh, Oh! (A Norton Critical Edition, 1992)"

A tyrant is destined to sufferings mostly starting with psychological disorders and same goes to Macbeth and his better half. Lady Macbeth commits suicide which pulls Macbeth to a deep state of despair. Macbeth then perceives life as a walking shadow, taking attractive disguise, and allures every human being for the future; hence, Macbeth says, "Tomorrow, and tomorrow, and tomorrow" which actually reminds about the way towards death rather reminding pomp and power of life (A Norton Critical Edition, 1992). The philosophy of life, assumed by the wise, is a further step to the dark grave where ambition discarding morality is a journey to the heart of darkness that ultimately

leads people to hell. This tragedy undoubtedly creates sympathy and horror for the tragic hero taking the audience through a catharsis to understand the value of social righteousness. There is a strong resemblance between Shakespeare's tragedies and Islam regarding the treatments to the criminals as Shakespeare seals the tragic heroes up with dreadful punishments.

Macbeth's killings turn the entire state of Scotland into graveyard as innocent people die under the cruel sword of tyrant Macbeth. Prohibition of unjust murder was clearly mentioned 1000 years before the Elizabethan era and thereby Allah states: "...Who slays a soul not to retaliate for a soul slain, nor for corruption done in the land, should be as if he had slain mankind altogether." (Al-Qur'an 5:32).

Many critics consider it inexcusable and argue that it was the cruelest murder (Macduff's wife and children) of some innocent people having no connection with the civil war. Probably, this act caused Macbeth's final collapse since murdering women and children is a cowardice offence. Islam strongly forbids killing women or children since this is a sharp cross of limit as Allah states: "Fight in the cause of God those who fight you, but do not transgress limits; for God loveth not transgressors" (Al-Qur'an 2:190).

This clear prohibition of killing women and innocent children during any military expedition or in any war comes even in many Hadiths: It is narrated on the authority of 'Abdullah that a woman was found killed in one of the battles fought by the Messenger of Allah (May peace be upon him). He disapproved of the killing of women and children, or in any war as it is mentioned in saheeh hadith: "I advise you ten things; do not kill women or children or an aged, infirm person. Do not cut down fruit-bearing trees. Do not destroy an inhabited place. Do not slaughter sheep or camels except for food. Do not burn bees and do not scatter them. Do not steal from the booty, and do not be cowardly" Saheeh Muslim, Book 019, Hadith Number 4319. Chapter: Prohibition of killing women and children in war.

Conclusion:

The purpose of this paper was to find the resonance between crime and punishment, to observe that sinners must pay for their misdeeds without any compassion. At this point Shakespeare's perspective has quite a good match to that of the Quranic revelation. On the flipside of punishing sinners, Islam comes up with solutions for true repenters illustrating that all sinners do not necessarily end up badly. Islam, through the Quranic laws, is opening doors for all criminals to repent and to reconcile for having a fresh start. Therefore, an imaginary Hamlet or Macbeth in Islam could be found leading a different life that he/she achieved through remorse. In Islam, peace opens up doors for

opportunities and offers rescues systems. It is stated in the holy Quran, "And settlement is best..." (Quran: 4:128). Similarly, the Prophet (PBUH) observed: "God grants to gentleness (Rifq) what He does not grant to violence (Abu Daawood)."

Islam, the only one ultimate shelter for all the mankind and ensures enlarged inner faculties. It teaches to endure, to sacrifice, to have faith, to be dependent on the Almighty Allah, and to expect proper judgment by Him only. As much a person is practicing religion being a comprehensive soul truly to get close to Allah, that much he his taking himself away from all pessimisms, disorders, dilemma, dreads, frustrations, flaws, and crime. Islam is to make people optimistic rather being pessimistic, to create order rather than creating disorders, and creates fusions out of confusions: "Truthfulness leads to righteousness, and righteousness leads to Paradise. In addition, a man keeps on telling the truth until he becomes a truthful person. Falsehood leads to wickedness and evil-doing, and wickedness leads to the (Hell) Fire, and a man may keep on telling lies till he is written before God, as a liar" (*Saheeh Al-Bukhari*).

Considering the aforementioned discussion, Shakespeare's plays are not to be taught or read for the academic purpose only. Rather, the comprehensive, thoughtful and wise souls must ponder over the Islamic revelation of crime and punishment presented through Shakespeare's maxims of morality.

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