NLP as Individual Programming:

A Comparative Analysis of Shakespeare's Hamlet and Bachtyar Ali's The City of White Musicians

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Abstract

The current study is an attempt to analyze two literary texts, namely William Shakespeare's play *Hamlet* and Bachtyar Ali's Kurdish novel *The City of White Musicians*, in the light of, neurolinguistics as an individual programming. These are from two distinct literary traditions that were picked because they essentially share the appearance of ghosts. To find out how these subtleties affect the reader's understanding, neurolinguistics is applied. Consequently, the paper's title was chosen. The texts serve as a sort of manual, and our goal is to identify the link that connects language and reason. These pieces are meant to affect the reader both while they are written and after. As a result, the influence is similar to programming and adheres to one of the core ideas of neurolinguistics, which will be covered in the introduction. The research tries to answer issues like The extent to which literary works' particular programming and neurolinguistics influence readers. Likewise, how "reaching success," one of the fundamental ideas of programming, is perceived. Moreover, Are there any similarities between the English and Kurdish texts in terms of neurolinguistics and personal programming? The methodology of the research is a thematic analysis method that is through studying the language and special terms from a variety of perspectives to illustrate the personal programming that is present in the texts and forms the main body of this study. One of programming's core principles is that success serves as a focus point for the procedures, according to the study's major findings. Additionally, self-

criticism and the will to succeed are two other neurolinguistics foundations that are present in both texts.

Keywords: Neurolinguistics, Programming, Hamlet, Shakespeare, Bachtyar Ali.

1. Introduction

A practical linguistic analysis is presented in this paper, "NLP as Individual Programming: *Hamlet* and *The City of White Musicians* as an Example." In terms of neurolinguistics, the goal is to investigate the relationship between an English and a Kurdish text, determining whether or not they might influence individual and societal viewpoints. The term chosen is based on a striking similarity between these pieces: ghostly figures. In *Hamlet*, a deceased king's soul visits Hamlet. In the Kurdish tale, a spirit searches for help and redemption. Our investigation is based on the remarkable resemblance. Our goal in this effort will be to determine the relationship between language and reason in literary works as a tool used by authors to influence their readers. According to the fundamental ideas of the neuro-linguistic programme, which will be clarified by going over the appropriate terms and concepts, this type of influencing activity is a type of programming.

2. Research questions

The following questions will be addressed in this article:

1. How much readers are impacted by neurolinguistics and individual programming in literary works?
2. How one of the guiding concepts of programming is thought to be reaching success?
3. Are there any aspects of neurolinguistics and personal programming that the English and Kurdish texts have in common?

3. Previous Studies

No prior study has been done to illustrate the concept of neurolinguistics as individual programming in *Hamlet* and *The City of White Musicians*.

4. Methodology

The type of method adopted in this article is a thematic analysis where the data which are Shakespeare's play *Hamlet* and Bachtyar Ali's novel The City of White Musicians are analyzed qualitatively to identify the common themes and ideas regarding neurolinguistics as individual programming.

5. Neurolinguistics: Concepts and Terminologies
5.1 Language: A General Definition

Human understanding and communication are fundamentally based on language. This affirms the fundamental values of a community. As such, it is a vehicle for ideas and the inclusive encapsulation of variety.

> However, language may also reveal human instincts and universal ideals from time to time. Language is incredibly important to modern people, and it has always been essential in forming important breakthroughs. Therefore, language is essential to all human endeavours and a community cannot function without it. The manipulation, development, beauty, and promotion of language are all included in literature. All of these tasks are actually just linguistic games (Hussen, 2006: 33-34).

Language plays an important role in the formation of any kind of literature. To start with, it is among the fundamental things that provide a framework for literature.

Literature incorporates the aesthetical side since its fundamental goal is to offer enjoyment to those reading or listening. This pleasure is created by the ability of language to do so. The language alone determines the beauty that brings pleasure to literature, and this is how the relationship between the events in the text and the feelings of the reader is developed. Language and aesthetics are on par. Thus, Poets and writers in literature are very conscious about language choice and usage. The way a literary text uses language will be crucial if it is to be effective. Not all authors and poets throughout the world respond to it in the same manner, how they use language to their advantage defines their own language and style.

But it is important to remember that languages are always evolving. Our language is distinct from that of our ancestors. The next generation will also speak a language that is distinct from ours. The fact that language is always changing serves as a reminder of how malleable language science is and how it reacts to changing linguistic conditions. However, one of the major advances in language study involves neurolinguistics, which will be the subject of our upcoming section.

5.2 Neurolinguistics

Neurolinguistics is a contemporary science studying complex interactions of the nervous system and language. Exploring how the brain learns and functions with a focus on the correlation of the nervous system with language. Neurolinguistics is concerned with what effects the brain poses in acquiring a language. In this context, it studies the relationship between language and speech using some brain theory principles that reveal a mechanism that the brain understands and uses speech and language. Besides, "Neuro-Linguistic Programming (NLP) is a structured way of improving life through different useful methods. It seeks to influence emotions, thoughts and behavior and thus aims at all psychological, medical and emotional areas of a person. NLP is one of the tools that enable people to live and realize their dreams" (Robbins, 2006).

"The linguists Richard Bandler and John Grinder's work culminated in the creation of this programme in 1973. But they also developed a set of principles that would clarify how language—both written and spoken—and mind are related, as well as how communication shapes people's beliefs, physiology, and mental processes. It is sometimes referred to as Psychological Engineering or Al-handessa al-nafssia in Arabic" (Clayton, 2017).

Moreover, the study of neurolinguistics focuses on how language is represented in the brain, including where and how our brains store the knowledge of the language or languages we speak, read, write, and comprehend, as well as the processes that occur in our brains during the acquisition and application of this knowledge in daily life. "Neurologists attempt to respond to queries such as these: Why is human communication so complex and distinct from that of animals, and what aspect of our brains enables language? Is language a brain system that uses the same type of computation as music or mathematics? Where does a word you've learnt reside in your brain? When you need a term, how does it "come to mind"—and why doesn't it always (Clayton, 2017).

These days, NLP is regarded as the cornerstone of knowledge in many areas of life, including change and communication.

> NLP techniques and components are used in a variety of industries, including commerce, retail, healthcare, education, and administration. First, relationship improvement, fear relief, habit control, and relaxation are all most effectively achieved by NLP. It is an invaluable tool for promoting successful communication,

especially with those who might have difficult communication styles" (Al -Faqi, 2001: 15).

Nonetheless, depending on whether or not they use NLP, different people have diverse understandings of neurolinguistics. While some have referred to it as a cognitive tool, others—such as Carol Harris, the author of "Principles of Neuro-linguistic Programming"—consider it a linguistic programme. The text "Neuro-linguistic programme as a new technology of innovation" by Steph Andreas describes it as an effective tool for self-transfiguration as well as a study of human intellectual ability. NLP is therefore acknowledged as an innovative technique " (Al - Faqi, 2001: 17). One may argue that neuro-linguistic programming is a technique for modifying an individual's beliefs and actions to assist them in reaching their goals.

"It could lessen anxiety and enhance general health. Since its inception in the 1970s, neuro-linguistic programming, or NLP, has grown in popularity. Treatment for phobias and anxiety disorders, as well as enhancing productivity at work or enjoyment on a personal level, are among its applications. The article examines the theory underlying NLP and the data that backs up its adoption" (Jiang, 2023).

6. The Analysis

Programming individual behaviour using language is in the field of neurolinguistics. Individual programming is the term used frequently to describe this process. There is a long history of programming, dating back to ancient times, and even religious domains have some of its origins. A case in point would be the dispatch of prophets to guide their communities, clear up misconceptions, and revise incorrect presumptions—a concept that is comparable to nonverbal perception theory. Prophetic use of non-literal psychology (NLP) to persuade people to worship a single, supreme God is documented frequently in the Holy Qur'an. In addition to promoting monotheistic worship, programming may also include creating opportunities for individuals to worship a single deity.

Neurolinguistics has had a significant impact on social programming, both inside individuals and in larger societies, across time. These days, it's typical to see the application

of NLP techniques to help a large number of people. "Many individuals have benefited from the application of these strategies in their daily lives, helping them reach a higher state of being and improve their lives. Numerous accounts to this effect attest to the effectiveness of these techniques" (Al Faqi, 2001:16), showing how they may immediately connect with the mind of the human being to produce newly discovered consciousness.

This core concept forms the crux of our research, which can be summarized as follows:

6.1 Decision-Making for Success

Achieving a degree of achievement or a personal objective is fundamental to success. In the end, neuro-linguistic programming may be defined as assisting individuals in achieving their goals and succeeding in their lives. But success is not a one-dimensional concept; rather, it has different meanings for different people. For some, success can mean being wealthy or rising in the ranks of their career, while for others, it might mean developing new insights or understandings. The definition of "success" ultimately differs depending on the person, the community, and the social context.

The fascination of the journey toward success has been a longstanding human phenomenon. Drawing motivation from narrated tales, sagacious advice, and personal events, people haphazardly make their way on their success path in the modern world. A variety of aspects are necessary in order to guarantee victory. Efficiency and having the capability to make judicious choices are crucial for success. Making these vital calls necessitates a high level of willpower, which can be taken from one's own conviction, a driving force that pushes one to make the all-encompassing choices that direct them to success.

The divergence between those who make it and those who do not lies in their internal confidence. If one lacks self-assurance, they experience incomprehension and uneasiness, weakening their operation of taking decisive action. On the other hand, those with trust in themselves can bring about huge modifications in their lives and fulfill their aspirations.

Establishing accurate judgment at the appropriate time is very important as another individual might take advantage of the eventuality if delayed. "Neuro-linguistic Programming (NLP) suggests that if a particular goal cannot be attained by one person, another can do so once they understand how it works. To accomplish this, they must have the ambition, so you have a strong desire to be a leader and then ask yourself "How can I be a leader?". Reading publications on leadership qualities, modelling supervisors, being

surrounded by leadership situations, and appreciating the aptitudes of administrators are some of the steps that can be taken to acquire this". (Al -Faqi,   2008: 9)

Any individual can realize a certain goal if they invest effort. Dr. Ibrahim Faqi, the originator and leader of NLP, has emphasized the need for action: "For what reason do we sit tight and stay dispirited? Endeavors of getting an automobile, a royal residence, or a decent position are inside reach, given you take the initiative. The main differentiating element is activity. A few people are proactive, while others stay dormant. It's conceivable for somebody to have riches, an impressive habitation, and cutting-edge degrees, yet be dismal because of their deficiency of capability to cooperate successfully with other individuals, making them in the end feeble in character" (Al - Faqe, 2011).

Each time you make a convenient decision, you draw nearer to accomplishing achievement. It is regularly said, 'At the point when an individual experiences a significant test, they should change over it into quality and aptitude.' This denotes an essential point where they decline to keep on existing like previously and choose to alter for the better. This perception empowers their assurance to take action, as they think, 'In the event that others can do it, for what reason can't I?' It's like going through a change wherein adversity kindles the flash of change in oneself.

"Look at a situation related to pulling the brakes of a car while at once, pushing the gas pedal firmly and afterward releasing it abruptly. The outcome is the vehicle jerking forward, possibly prompting an effect with the ground (Tanya, 2016: 29). Exemplifications that show this idea can be found in the Holy Qur'an. In Surat Raed, Versr11, it expresses:

{إِنَّ ٱللَّهَ لَا يُغَيِّرُ مَا بِقَوْمٍ حَتَّىٰ يُغَيِّرُوا۟ مَا بِأَنفُسِهِمْ وَإِذَآ أَرَادَ ٱللَّهُ بِقَوْمٍ سُوٓءًا فَلَا مَرَدَّ لَهُۥ وَمَا لَهُم مِّن دُونِهِۦ مِن وَالٍ}

(The Holy Quran, Surat Al-Raad, Verse:١١)

He has protectors before him and behind him who guard him as per God's order. Indeed, God doesn't modify the condition of a people until they change what is in themselves. Furthermore, when God wants to hurt a people, there is no avoiding it, and they have no defender other than Him. Truly, Allah doesn't change the situation of a people, be it from good to bad, from anguish to help, or from shortage to bounty, except if they change what they harbor inside themselves.

This primary idea functions as a major constituent of the philosophical framework of Neurolinguistics. Suddenly, you cannot effect a transformation in the external sphere unless you first make alterations in the internal realm. Accordingly, tangible

accomplishments are attained by progressing from mere intentions to visualizations, setting goals, underpinning self-confidence, and refining one's self-image.

In both of these literary texts, the appearance of the ghost serves as the focal point around which the events revolve. To comprehend the concept of a ghost, it's crucial to note that the phenomenon of ghostly apparitions is generally connected with peculiar locations or objects, such as houses, vessels, or forsaken regions. These entities may emerge in different guises, occasionally imitating human shapes. Notably, the notion that these phantasms represent the annulled spirits of the ill-fated is a prevalent misunderstanding. In reality, a ghost is commonly considered the spirit of a drained being or animal that can seek to communicate with the living. Reports of apparitions diverge greatly, from strong and lifelike forms to vaguely discernible, smoky, or unsubstantial entities.

Many individuals hold the belief that deliberate attempts are made to communicate with the souls of the deceased via spiritualism or other magical methods. Despite decades' worth of investigations, ghost hunting is still regarded as pseudoscience as there is no solid scientific evidence to support the claims that spirits haunt certain locations. That being said, the idea has left its mark on literature.

For example, in William Shakespeare's play "*Hamlet*," the reader joins the journey of a young prince faced with malignant forces. Claudius, Hamlet's uncle, takes the throne by force after the slaughter of the king - Hamlet's father. Because of this, the deceased king's spirit appears to Prince Hamlet, requiring vengeance. "Hamlet is one of Shakespeare's most striking dramatic pieces, notably noted for its modern significance. It's of note that the greater part of the play, around 550 out of its total of 850 lines, centers on this image" (Wilson, 1981: 111). This spirit serves as a dominant element in the drama, and without it, the story would collapse.

Regardless of the ghost's limited involvement in the play, its power is far-reaching. "Specifically, it has a profound effect on the characters, particularly Hamlet, who becomes obsessed with thoughts of revenge. The spirit does not reveal to Hamlet how to exact retribution, but its appearance only aggravates his anger" (Yonis 2006: 74).

Initially, the spirit wishes to converse with Hamlet in private; however, this raised fears among his two companions who warned him of the risks involved. Regardless of the unease among his friends, "Hamlet was determined to take action as signified in his response: 'Why, what should be the fear? I do not set my life at a pin's fee.' However, their concerns

prompted a further cautionary warning from Horatio, the thoughtful character " (Niazi, 2023).

Despite their fears, Prince Hamlet followed through with his decision to seek revenge as the play displays. This depicted him making the correct choice as he did not hurry into a resolution he may later regret.

" HORATIO: Two nights together had these gentlemen,

Marcellus and Bernardo, on their watch,

In the dead vast and middle of the night, ...

HAMLET: But where was this?

MARCELLUS: My lord, upon the platform where we watch'd.

HAMLET: Did you not speak to it?

HORATIO: My lord, I did;

But answer made it none:

yet once methought

It lifted up its head and did address

Itself to motion, like as it would speak;

But even then the morning cock crew loud,

And at the sound it shrunk in haste away,

And vanish'd from our sight" (Shakespeare: 12)

Furthermore, no viewer can see a tangible image in Hamlet's vision, even though Horatio, who is jittery at first, misinterprets the statement. The phrases "In deep sound my mind's upward accent eye " suggest how an actor may emphasise metaphorical vision, according to a comprehensive account of Edmund Booth's Hamlet (1870). However, Horatio had also described the Ghost as "a mote to trouble the mind's eye" upon its initial apparition. Similar to Hamlet, Horatio is a philosopher with a Wittenberg education who is sufficiently aloof to act as a stand-in for the audience. Although Horatio, like subsequent audiences, would find his presumptions about the relationships between the material and spiritual realms

severely tested by circumstances, Hamlet is not a sceptic and takes the news of the ghost sighting at its value but questions its implications" (Ackerman,2001).

Another part of the platform is where Hamlet and the ghost enter.

"HAMLET: Where wilt thou lead me? speak; I'll go no further.

Ghost: Mark me.

HAMLET: I will.

Ghost: My hour is almost come,

When I to sulphurous and tormenting flames

Must render up myself.

HAMLET: Alas, poor ghost! Ghost

Pity me not, but lend thy serious hearing

To what I shall unfold.

HAMLET: Speak; I am bound to hear.

Ghost: So art thou to revenge, when thou shalt hear". (Shakespeare: 20)

However, a similar scenario is presented in the Kurdish novel "*The City of White Musicians*, hinting at the potential for Kurdish literature to be a part of the larger literary world. This offers some optimism that the Kurdish nation will not be left behind as society advances and that they will be able to preserve their heritage, wisdom, and reality. In his inspirational words, states,"I want to thank everyone who has created this, regardless of nationality or identity. It's wonderful to see Kurdish writing able to flourish on the international literary scene" (Bekas, 2007: 97-98). This offers hope that the Kurdish people won't remain on the fringes of enlightenment, but will emerge with their distinct beauty, knowledge, and authenticity. "I want to applaud all of the creators here, regardless of nationality or ethnicity. It brings me great pleasure to witness the multitude of emotions and ' *The City of White Musicians* ' conveying the depth of Kurdish culture.

First, let's review the plot as we are all familiar with it: The play's ensuing doubts are sparked by the ghost king's early presence. Despite not personally believing in ghosts, we have been compelled, since Romanticism, to accept this spirit as a product of a bygone

period of superstition. Thus, a preliminary decision is thereby made, but the decision causes great anxiety for the hero of the play. After all, there is no certainty that either he or his contemporaries unquestioningly believed in ghosts, and this is certainly not inconsequential for the course of the play's events. If one takes the ghost of the father and his call for vengeance as the voice of justice (which in all seriousness it cannot be), "then the remainder of the play heads inexorably in the direction of the plodding completion of a task whose detours can only lie in the weak character of the protagonist. Freud's formulation still hits on the main point: "The play is built upon Hamlet's hesitating to fulfill the task of revenge that is laid upon him "(Haverkamp, 2006).

In the Kurdish novel "*The City of White Musicians*" Dahlia Sirajuddin is ready to sacrifice anything, even her dearest belonging, which is her body, for the sake of love. Here, Bakhtiyar tempts the reader in, for the main character of the novel is Dalia Sirajaddin, much like *Hamlet*, who encounters a spirit of his father multiple times, Dalia often has nights filled with contemplation prior to making key choices. A friend of hers, Jaladat the dove, the protagonist of the novel, reveals "I wasn't shocked to view her, but I could tell that Dalia seldom goes up to the attic for an arbitrary purpose. She encounters a true ghost, accompanied by a supernatural presence that carries an imminent report from an extra plane. Until that moment, I had never heard his voice in its entirety. It felt like he was appealing to Dalia, telling her a horrendous story that anybody could find excruciating, and he knelt before her, begging for reprieve from intolerable agony" (Ali, 2005: 203).

In the Kurdish novel an officer from the Ba'ath dictatorial regime says to Dahlia, "Dalia, I feel like I'm going crazy. This place is brimming with restless souls every evening. They arrive in quest of their paperwork. They come over each evening. Still, I could care less about any of it. Have the guts to confront them. Be polite when you greet them and try not to become upset. A few could be evil spirits that could be hazardous. As such, it's best to avoid setting them off". (Ali, 2005: 223).

This suggests that spirits are present in the story and are thought to be malicious. However, much like *Hamlet*, Dalia is governed by the ghost's wishes and pursues an agenda after its visitation. Emotional and spiritual journey, giving them the impression that they may embrace their inner beast and turn it into a ferocious side. On the other hand, a person can stand for both eternity and purity. They can be carried into eternity by this dazzling soul. "Bakhtiyar's portrayals of the dream world and apparitions create an incredible fantasy that is intricately entwined with admiration, akin to Sophie's discussions of soul and beauty". (Hussein, 2006: 124).

The character we are talking about in the Kurdish novel is Dalia Sirajuddin. We witness her deep and sad wish, as she says: "I have only two wishes, nothing else. First, is to see Bassem Walid Aljazaeri in prison, to know whether he is alive or dead. Second, is to go back to university and end my last year of study in the English department". (Ali, 2005: 93).

Finding the location of his lover is the main goal in her life, and she sees her achievement as a victory. To achieve this, she must make a difficult decision. "Bassem is immersed in his master's study while preparing a head comparison between Tom Sawyer and David Copperfield. One night, a government car takes him down and he never returns. Dalia Sirajuddini's life is shattered by the disappearance of Bassem Aljazaeri. Therefore, she has often said in front of her friends that she cannot breathe the same air on Earth without him. In her search for Basem Walid Aljazeri, Dalia Sirajuddin tirelessly searched several prisons, without success. Everyone knows the challenges of people who are lost and stuck in an unfamiliar world. Despite the challenges, Dalia refuses to give up. Her journey takes her down a rough patch, where each of her men elevates her status above his own. Everyone creates a fantasy that holds the key to a hidden truth and possible redemption". (Ali, 2005: 95).

Other secular literature likewise touches on the concept of Dalia's choice. "It is possible to imitate anything, but genuine imitation originates from Bakhtyar, who finally retains the truth in whatever he takes. This explains why there are resembles in style, substance, and subject matter. Consider a figure such as "Prostitute" from Dalia. "An odd figure, the prostitute is a character that many authors examine. For example, in Dostoevsky's 'Punishment for Crime' Sonia could be seen as an odd character. Both novelists are sacrificing for something beautiful. Sonia is forced to sell her body to support herself and her family because her father Marmeladova is a drunk, but Dalia, 'The Prostitute', is on a mission to rescue her lover Walid Aljazeri from prison. Both women sacrifice their bodies and souls, exploiting their beauty. The nuances of who she is very different from Sonia, and the two eventually split into their own affairs" (Hussain, 2006: 44). A common thread in both texts is the decision to stay still. In both texts, demons aim to use a different language, a framework, to influence clients. While Hamlet and Dalia believe in ghosts, they share the same hope and don't end it soon.

6.2 Insistence as a Ground for Success

Emphasis on decision-making is the key to success. The science of NLP believes in limitless human potential and promotes optimism, saying that poverty in individuals is not a lack of ability, talent, or livelihood but rather a lack of confidence, morality, and faith. With the grace that God has given to him, there is no limit and nothing is called impossible. In the word impossible, the first letter is (I) and the second one is (m). "I can" can be categorized. The nature of success is based on our innate optimism and pessimism (Al Faqe: 2011,102). To achieve one's specific goals, one must believe in oneself. Strong ambition and the ability to overcome obstacles are critical to success. Desire gives individuals an incredible amount of energy to do something. The Holy Qur'an says

﴿ وَقُلِ اعْمَلُوا فَسَيَرَى اللَّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ (105) The Holy QuranSurat Al -Tawba, Verse, (, ﴾

"Do deeds! Allah will see your deeds, (and) His Messenger and the believers. And you will be brought to the unseen and the seen, the All-Knowing.

In the study of the science of neurolinguistics, "The human capacity to face challenges has been divided into three categories: commitment, determination, and management.

Commitment: Identifying and achieving a goal.

Determination: Courage, overcoming obstacles, perseverance and unwavering commitment to achieve goals.

Management: The ability to start on a path towards a goal and continue to pursue it" (Hasan, 2013:105).

"But bear me stiffly up. Remember thee!

Ay, thou poor ghost, while memory holds a seat

In this distracted globe. Remember thee!

Yea, from the table of my memory

I'll wipe away all trivial fond records,

All saws of books, all forms, all pressures past,

That youth and observation copied there;

And thy commandment all alone shall live

Within the book and volume of my brain, …" (Shakespeare: 23)

These three principles are reflected in Shakespeare's play "*Hamlet*". Hamlet's decision to take revenge on King Claudius is a prime example of his determination. However, he tried to organize his actions. While the ghost had convinced Hamlet that his uncle had killed the king and usurped the throne and the queen, he was in no hurry to buy the queen, who was brooding over the queen's actions, that she might share the crime about or Hamlet's inner conflict is reflected in his perception of his situation. He wrestles with the moral dilemma of what to do when he considers the actions of his mother and uncle.

" HAMLET: What?

Ghost: I am thy father's spirit,

Doom'd for a certain term to walk the night,

And for the day confined to fast in fires,

Till the foul crimes done in my days of nature

Are burnt and purged away. But that I am forbid

To tell the secrets of my prison-house,

I could a tale unfold whose lightest word

Would harrow up thy soul, freeze thy young blood, …

HAMLET: O God!

Ghost: Revenge his foul and most unnatural murder.

HAMLET: Murder!

Ghost: Murder most foul, as in the best it is;

But this most foul, strange and unnatural.

HAMLET: Haste me to know't, that I, with wings as swift

As meditation or the thoughts of love,

May sweep to my revenge.

Ghost: I find thee apt;

And duller shouldst thou be than the fat weed

That roots itself in ease on Lethe wharf,

Wouldst thou not stir in this. Now, Hamlet, hear:

'Tis given out that, sleeping in my orchard,

A serpent stung me; so the whole ear of Denmark

Is by a forged process of my death

Rankly abused: but know, thou noble youth,

The serpent that did sting thy father's life

Now wears his crown.

HAMLET: O my prophetic soul! My uncle!

Ghost: Ay, that incestuous, that adulterate beast,

With witchcraft of his wit, with traitorous gifts, --

O wicked wit and gifts, that have the power

So to seduce! --won to his shameful lust

The will of my most seeming-virtuous queen". (Shakespeare: 21)

Another aspect of neurolinguistics is the rule of repetition, which implies that decision-making by repetition is powerful. The repetition of something creates a program for the unconscious mind. Anything that is repeated more than three times is embedded in the mind, either positively or negatively. "In *Hamlet* this principle in recreating the appearance of the ghost can be adhered. The spirit appears in official fashion, not just plain clothes, and a wide range of accessories. The ghost appears more than once the two soldiers were sure that he was the late king who appears twice in the first scene of the play, when he removes the iron mask to be seen clearly by Horashio and the others" (Wilson, 1981 :113).

"HAMLET: Yes, by Saint Patrick, but there is, Horatio,

And much offence too. Touching this vision here,

It is an honest ghost, that let me tell you:

For your desire to know what is between us,

O'ermaster 't as you may. And now, good friends,

As you are friends, scholars and soldiers,

Give me one poor request.

HORATIO: What is't, my lord? we will.

HAMLET: Never make known what you have seen to-night.

HORATIO: My lord, we will not.

HAMLET: Nay, but swear't.

HORATIO: In faith, My lord, not I.

MARCELLUS: Nor I, my lord, in faith.

HAMLET: Upon my sword.

MARCELLUS: We have sworn, my lord, already.

HAMLET: Indeed, upon my sword, indeed.

Ghost [Beneath] Swear hamlet

HAMLET: Yes, by Saint Patrick, but there is, Horatio,

And much offence too. Touching this vision here,

It is an honest ghost, that let me tell you:

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HAMLET: Indeed, upon my sword, indeed.

Ghost [Beneath] Swear hamlet" (Shakespeare: 23)

Hamlet starts to question how the mind and body can exist apart from vision and tangible reality. "At the start of the nineteenth century, this division is reexamined with far-reaching implications. Coleridge believed that Hamlet saw outside objects in a similar way to how a guy with a strong imagination sees what has previously left an impression on him when he closes his eyes"(Ackerman, 2001).

The idea that the ghost is really the devil trying to seduce Hamlet into a grave sin has never been thoroughly debated by academics, although anybody who wished to do so could build

a stronger argument than Battenhouse and Semper do for their positions using especially pneumatological data. The majority of the arguments made by Batten House in favour of a pagan ghost could just as easily be used to demonstrate that the apparition is a devil posing as someone trying to steal Hamlet's soul. And while he was at it, he promoted the spurious Romish doctrine of purgatory, which Protestants believed devils were always up to. Without a doubt, "Hamlet himself recognises demonic deception and articulates the prevailing wisdom about it in some detail. Naturally, following the mousetrap, he accepts the ghost's word for it all regarding Claudius' culpability; nevertheless, the mousetrap can only determine whether the apparition is telling the truth about the crime and not whether it is who or what afterlife it claims to be. As Banquo and other pneumatologists warn, telling the truth as part of a malicious and dishonest plan was something that devils frequently did. Thus, the ghost may be the devil" (West, 1955).

The ghost's second appearance provides Hamlet with the evidence he needs to avenge his father's murder. Hamlet's father was murdered by cowards, the murderous King Claudius wasted no time in marrying Hamlet's mother Gertrude and securing the throne of the kingdom. This forms the core of Shakespeare's story and serves as a means to convey messages to the readers. It is often said that anyone who believes in himself cannot be stopped by anyone or anything, and Hamlet is self-confident and dedicated to avenging the wrong done to him. He cannot reveal what he does not know, but he means that some strange events occur to his mind The signs which crossed over and left a profound effect upon him show that Hamlet, at least, believes the descriptions and words spoken by spirit, and is now working to reveal the truth.

"OPHELIA: O, my lord, my lord, I have been so affrighted!

LORD POLONIUS: With what, i' the name of God?

OPHELIA: My lord, as I was sewing in my closet,

Lord Hamlet, with his doublet all unbraced;

No hat upon his head; his stockings foul'd,

Ungarter'd, and down-gyved to his ancle;

Pale as his shirt; his knees knocking each other;

And with a look so piteous in purport

As if he had been loosed out of hell to speak of horrors, --he comes before me.

LORD POLONIUS: Mad for thy love?

OPHELIA: My lord, I do not know;

But truly, I do fear it.

LORD POLONIUS: What said he?

OPHELIA: He took me by the wrist and held me hard;

Then goes he to the length of all his arm;

And, with his other hand thus o'er his brow," (Shakespeare: 27)

"HAMLET: That they are not a pipe for fortune's finger

To sound what stop she please. Give me that man

That is not passion's slave, and I will wear him

In my heart's core, ay, in my heart of heart,

As I do thee. --Something too much of this. —

There is a play to-night before the king;

One scene of it comes near the circumstance

Which I have told thee of my father's death:

I prithee, when thou seest that act afoot,

Even with the very comment of thy soul

Observe mine uncle: if his occulted guilt

…

HORATIO: Well, my lord:

If he steals aught the whilst this play is playing,

And 'scape detecting, I will pay the theft.

HAMLET: They are coming to the play; I must be idle:

Get you a place". (Shakespeare: 54)

"((KING CLAUDIUS: O, speak of that; that do I long to hear.

LORD POLONIUS: Give first admittance to the ambassadors;

My news shall be the fruit to that great feast.

KING CLAUDIUS: Thyself do grace to them, and bring them in.

Exit POLONIUS

He tells me, my dear Gertrude, he hath found

The head and source of all your son's distemper.

QUEEN GERTRUDE: I doubt it is no other but the main;

His father's death, and our o'erhasty marriage.

KING CLAUDIUS: Well, we shall sift him.

Re-enter POLONIUS, with VOLTIMAND and CORNELIUS

Welcome, my good friends!

Say, Voltimand, what from our brother Norway?" (Shakespeare: 31, 32)

It is at this point that Claudius tries to get his nephew out of the way by sending him on a diplomatic mission to England. Hamlet, who refuses to accept his own contentment, dons the mask of madness and stabs the Secretary of State Polonius, who was undoubtedly involved in the uncle's coup. "Hamlet's demonstration of the savage bravado with which he ends the affair at Rosencrantz and Guildenstern's cost exposes how little he really is the insane sad creature incapable of action—the caricature that Polonius wishes to sideline him through". (Haverkamp, 2006)

In line with the scientific principles of NLP, the story of Hamlet emphasizes the importance of having a plan to achieve your goals and succeed. Hamlet is determined to find the right framework to prove King Claudius guilty. He understands that successful performance requires careful planning and patience, even in the face of difficulties. This reflects the principles of NLP which focus on keeping one's focus, achieving goals, planning for them, and not giving up when faced with challenges.

The plot of Hamlet requires the actors to perform a play in front of King Claudius, that reveals the circumstances surrounding his father's murder. "Hamlet intends to judge whether the king is showing signs of guilt by watching Claudius' reaction in the play. He is determined to find acceptable reasons to act against Claudius beyond the occult issue " (Niazi, 2023).

In the same way in the Kurdish novel, the ghost appears more than once, as he says:

"At last the ghost will disappear into darkness, and Dalia follows it like crazy in a star-filled street. The ghost is taken by a big wave of dark and she follows it until the night ends. ... Jaladat is certain that the unstable and sad ghost of Bassem Aljazaery, will come to show them a scary thing" (Ali, 2005 :212)

The novel *The city of the white musicians* is opposite to *Hamlet* at this point in Hamlet's play, Prince Hamlet achieves victory, and achieves his revenge against the guilty King Claudius, he apologized and in the last words blamed Claudius for all the misfortunes that had happened to them ‹and Hamlet ‹who looked at the sword and saw the poison ‹ immediately attacked his uncle and stabbed him in the heart and punished him for all the crimes. But in the novel *the city of white musicians*, despite the criticism of the novel, critics say: "From the beginning ,in this novel, these hidden and unseen human powers and feelings have been discussed (thousands of covered and secret eyes are hidden in the inner side of human, the inner side is full of other eyes, but those eyes are asleep, we have to try to reach those eyes to waken them up. Each eye those sees a world that cannot be seen by normal eyes. we have to wake up these eyes, to see the covered side of the world, we must test our various abilities in all areas and learn, we must be aware of the outside dangers that they want to kill those feelings." (Bekas, 2007: 104)

However, Dahla Sirajuddin does everything in her power, and does not achieve her goals and does not succeed as regards description of the friend of Dahla's ghost (Jaladit Pigeon) says:

"Although the ghost seemed to tell the story of his own sorrows, the story of his loneliness and his prisoner to say that he is only a small distance from death, reaching out from a distant place and from there he hopes to be extracted from the insidiousness of fear. Dalia as she was crying and her eyes was bleeding said: I did everything, everything but I do not find you, I do not know where you are. Who knows where you are? You get me crazy, I have searched all the cities, and I have called all the executioners, but no one knows where you are. But I know you are alive. You have to hold yourself and endure your tortures, your pains, and your loneliness, I will not get tired, I will follow you to the end". (Ali, 2005: 204)

Dalia was always after the shadow of the man, who was coming to every place in the world and spoke to her, now she anxiously believed in Bassem's death, his dossier, and the date of his death was so close that referred to the time that Bassem was lost in his dreams. Bassem had a hope to see her until his death, but he could not do anything. He could not. Now he has to wait for one day on another earth, in another world, to see each other." (Ali, 2005, 234)

It means that Dalia after all these sacrifices does not return to her lover, but she hopes that they will return to each other in another life.

6.3 Self-Criticism and Forgiveness of Other People's Mistakes

The principle of self-criticism and the ability to learn from one's mistakes is indeed the key to growth and success. "Within the success principles of NLP, as mentioned earlier, it is important to focus on self-improvement and avoid wasting time blaming others for one's failures or difficulties This mindset encourages individuals to own their actions take responsibility for themselves and continue to work on self-improvement". (Al-Faqi, 2001: 8, 9)

According to philosophical interpretations, to change reality we need to start by changing ourselves. As it is said: If you want to change reality change your thinking. For you, learn more from your own mistakes, so the philosophers speak about it, for example "Confucius said what a man of mind seeks is in him, but what the ordinary man seeks is what is with other people". (Al- faqi, 2011: 37)

In the story of Shakespeare's play *Hamlet*, Hamlet's own criticism and admission of his mistakes is revealed when he realizes that the man who killed him unintentionally was Ophelia's father Polonius. Hamlet expresses genuine sorrow and remorse for his actions about himself and shows that he has time for reflection and self-awareness. He admits that he did not intend to hurt Laertes and understands the pain and suffering that Laertes feels due to the loss of his father. So nothing remained in their hearts except that Claudius misunderstood this objection and the anger of Laertes. To cause trouble for his nephew, he sent him away and offered to cross swords with Hamlet as he did on all occasions, so he satisfied them both.

"HAMLET: Come, come, and sit you down; you shall not budge;

You go not till I set you up a glass

Where you may see the inmost part of you.

QUEEN GERTRUDE: What wilt thou do? thou wilt not murder me?

Help, help, ho!

LORD POLONIUS: [Behind] What, ho! help, help, help!

HAMLET: [Drawing] How now! a rat?

Dead, for a ducat, dead!

Makes a pass through the arras

LORD POLONIUS: [Behind] O, I am slain!" (Shakespeare: 66)

Seeking guidance to make a decision is not more detrimental than being angry. Anger is a hateful emotion that has the power to blind you and prevent you from recognising reality. The truth cannot be seen by you to reveal to you the errors and shortcomings. Your perceptions are grounded in awareness. Many people apologise for the choices you made while you were furious. They won't look back on it now. "Human worth is based on this achievement in life, ensuring that we achieve our goals and that each of us steps towards different things by achieving goals. You don't have to worry about me. Did I ask you for something? I didn't say that when I went out to propose. I didn't say you should marry a free woman in a casino arena." If you think I want to marry you, you got it wrong. I want you to understand. I want you to feel like you are on this earth. I believe you are alive. Do not say I am dead. I am positive. Don't scare me. When I die, I believe in your death. I live on your breath. When you die, I'll die, without anyone telling me, without hearing a word. I die until I can breathe. I believe you understand. Do not say nonsense to me. I won't listen to you. Do not ask me to leave this place. Don't hurt me. If I go, I won't be able to see you. It's the best here. It is a place where secrets from all over the world come to this city. Just take care of yourself." (Ali, 2005: 204)

One of the keys to success is finding your hidden skills and strengths. If you don't know what you're capable of, you can't recruit them to reach your goals. The principle of self-criticism and the ability to learn from one's mistakes is indeed the key to growth and

success. God created mankind beautifully and endowed them with unlimited power in public and private. As it is written in the Holy Qur'an {لَقَدْ خَلَقْنَا الإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ}, We created man in the best mold (,The Holy QuranSurat Al-Tin, Verse: 4). This shows that people were created in an excellent way and style in every way.

Since humans are the ultimate creation, one has to wonder why they do not always exhibit the best behavior? When asked the question of what is character or ethics, we might say, "Ethics are the principles, rules, and guidelines that guide our actions in dealing with others and ourselves. "Moral constitutions tell us what to do, for example, treat others as if they want to treat you" (Rafiq, 2009: 357-358).

However, as a character may be good or evil like anything else, it is impossible to describe it precisely. This determines whether behaviour is bad or good since people and groups differ based on the social signals they are exposed to regularly and in different places.

"QUEEN GERTRUDE: O me, what hast thou done?

HAMLET: Nay, I know not: Is it the king?

QUEEN GERTRUDE: O, what a rash and bloody deed is this!

HAMLET: A bloody deed! almost as bad, good mother,

As kill a king, and marry with his brother.

QUEEN GERTRUDE: As kill a king!

HAMLET: Ay, lady, 'twas my word.

Lifts up the array and discovers POLONIUS

Thou wretched, rash, intruding fool, farewell!

I took thee for thy better: take thy fortune;

Thou find'st to be too busy is some danger.

Leave wringing of your hands: peace! sit you down,

And let me wring your heart; for so I shall,

If it be made of penetrable stuff,

If damned custom have not brass'd it so

That it is proof and bulwark against sense.

Falls and dies" (Shakespeare: 67)

An actor dressed as Hamlet's father represents the Queen, who says, "Nothing at all, yet all that is I see." Naturally, the King is "a thing... of nothing" (Hamlet's father? Claudius). Therefore, since place has thematic significance, the Ghost's presence to Hamlet alone in the closet scene is not a result of the logic of the story but rather of space. If the King is nothing at all, then he exists only in some places, like the ramparts or the stage itself, where, in Horatio's words, "a piece of him" may be seen. The haunted house motif in modern drama is a common way to explore this architectural logic. As the play progresses, people who are initially outside the home are lured to thresholds and frequently end up inside. For instance, in Strindberg's Ghost Sonata, the action leads the main characters' gaze from the beginning in a public square to the doors and windows of a chic home, and then into the most private corners of the establishment. Additionally, Yeats's Old Man in Purgatory opens with the words, "Study that house"(Ackerman, 2001).

"Listen to my heartbeat; doesn't it sound ferocious? Hamlet looked up at her with tears and begged her to confess her sins with a pure heart, not the part that shows that her husband's sins were time he was just a child again." he asks for his mother's help.

"Only you have the power to shape your life as you wish. Your every emotion sends out ripples that affect the world. Don't worry about whether it's for your good or not; it just beats at your own level of vibration". (Hamid, 2016: 102) Dalia Said: "I'm not asking anything from you. If you released, you don't have to befriend me. If you see me from across the street, you don't have to say hello. Just continue on your way, regard me as a stranger. I do not mind. I hold no grudges. However, do not reduce love to a charitable act; I don't engage in charity with you. My sentiments for you are rooted in genuine affection, I love you" (Ali, 2005: 234).

He begs his mother to listen to him as a sane person and criticises herself for doing this crime because he wants to convince her that he is a normal person with a decent mind, but he was forced to act like a crazy person. In the Kurdish novel, Dahlia criticises herself for making an unacceptable mistake and tells her fiancée that she doesn't want anything from him. This is an example of her self-criticism.

7. Discussion

Over time, neurolinguistics has had a major influence on social programming in both larger cultures and inside individuals.

Reaching a certain level of success or a specific goal is essential to success. The key message in both works is to put your ambitions ahead of everything else in order to succeed, just as Dalia sacrifices her morality and Hamlet disregards his education in order to fulfil their dreams.

Since making decisions is crucial to success, it is evident in both texts that focus is placed on achieving goals. Dalia abandoned her normal life in the city and moved to a village, where she continued to work towards her goal without giving up. Hamlet abandoned the throne in order to achieve his goal.

The secret to development and success is the ability to learn from one's failures and the practice of self-criticism. In the Kurdish text, Dalia attempted self-criticism when she informed her fiancée that she was no longer the girl he knew and had turned into an immoral person. Hamlet wanted his mother to be critical of herself and learn from her mistakes when he tried to warn her about his uncle and the fact that his behavior didn't look like his father's.

8. Conclusions

Based on the research, the following conclusions may be drawn:

1. Because literary texts are a part of communication and society's everyday existence, speakers can impact listeners through neurolinguistics and the first person's programming of the second person. As a result, literature may create a form of programming by influencing the recipient through neurolinguistics.
2. In the two literary texts we have studied, the attempt to achieve success brings a central point of events, which is one of the principles of programming, as Hamlet does his best to get rid of suspicion of his uncle and take revenge with an appropriate plan. In the Kurdish novel, Dalia Sirajeddin takes every opportunity to reach her lover who has gone missing in prison.
3. In both literary texts, the determination to achieve victory is seen as another principle of neurolinguistics, as Hamlet uses several plans to make sure that King Claudius is the main culprit in the murder of King Hamlet, and Dalia Sirajeddin in the Kurdish Novel He resorts to everything to receive news of his fiancée.
4. Self-criticism is another neurolinguistic premise that appears in both texts. Similar to Dahlia Sirajuddin, who holds herself to the fact that she lost all her sacredness just to get her fiancé and even sacrificed her body to achieve her dream, Hamlet turns to his mother and bemoans the fact that she has been able to live with the guilty king in an attempt to make his mother feel bad about herself.

NLP و پرۆگرامکردنی تاک

بەراوردنێک لە نێوان شانۆنامەی (هاملێت) و ڕۆمانی (شاری مۆسیقارە سپییەکان)ی بەختیار عەلی

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پوختە

ئەم لێکۆڵینەوەیە لێکۆڵینەوەیەکی زمانەوانی پراکتیکییە، لە چوارچێوەیدا هەوڵدەدەین قسە لەسەر پرۆگرامکردنی تاک بکەین لە ڕێگەی زمانەوانی دەروونییەوە، ئەویش بە شیکردنەوەی دوو دەقی ئەدەبی، شانۆنامەی (هاملێت)ی ولیەم شکسپیر و ڕۆمانێکی کوردی بە ناویشانی (ڕۆمانی شاری مۆسیقارە سپییەکان) لە نووسینی ڕۆماننووسی کورد (بەختیار عەلی)، بەرامبەرکردنی ئەم دوو دەقە لە دوو ئەدەبی جیاوازدا لەبەرئەوەیە کە هەستمان بە بوونی خاڵی هاوبەش کردووە لە نێوان هەردوو شاکاردا، ئەو هاوبەشییەش لە دەرکەوتنی تارمایی (شبح) یەکدا بەرجەستە دەبێ کەوا لە نێوان هەردوو دەقدا خاڵی سەرەکی بەشیک لە ڕووداوەکان پێکدەهێنن و پێمانوایە دەشێت لەچوارچێوەی پرۆگرامی زمانەوانی دەماری بخوێندرێنەوە، هەر ئەمەش هۆکاری هەڵبژاردنی ئەم ناونیشانە بوو بۆ لێکۆڵینەوە.

لەم لێکۆڵینەوەیەدا پەیوەندی نێوان زمان و ئەقڵ دەدۆزینەوە، کە لە شێوەی جۆرێک لە ئامۆژگاریکردن دەردەکەون و بەهۆیەوە نووسەری دەقەکان دەیانەوێت کاریگەرییان هەبێت بەسەر وەرگری بەرهەمەکانیان لە سەردەمی نووسینی بەرهەمەکە و دواتریش، ئەمەش جۆرێک لە پرۆگرامکردن کەوا بە ئەرکێکی سەرەکی زمانەوانی دەماری دادەنرێت، هەروەکو لە لێکۆڵینەوەکەدا لە ڕێگەی ناساندنی چەمک و زاراوەکانەوە ئەو بابەتە زیاتر ڕووندەکرێتەوە.

لێکۆڵینەوەکە لە دوو بەش پێکهاتووە، بەشی یەکەم بریتییە لە (زمانەوانی دەماری لە ڕووی چەمک و زاراوە)، لەم بەشەدا زمان و چەمک و زاراوەی زمانەوانی دەماری وەک زانستێکی تازەی بواری زمانەوانی ڕوونکراوەتەوە، لە بەشی دووەمدا بە ناونیشانی (پرۆگرامکردنی تاک لە ڕێگەی زمانەوانی دەماری)، بە دابەشکردنی بەشەکە بەسەر چەند تەوەرەیەکدا هەموو ئەو نموونانە شیکراوەتەوە کەوا پێمانوایە جۆرێک لە پرۆگرامکردنی تاکی تێدایە بەهۆی بەکارهێنانی زمانێکی دەربڕینی تایبەت، ئەمەش کرۆکی لێکۆڵینەوەکەمان پێکدەهێنێت. دواتریش ئەو ئەنجامانە خراونەتە ڕوو کە لە لێکۆڵینەوەکە بەدەستهاتووە،لە کۆتاییشدا لیستی سەرچاوە بەکارهاتووەکان و پوختەی توێژینەوەکە دەبینرێت.

کلیلە وشە: زمانەوانی دەماری، پرۆگرامکردن، هاملێت، شکسپیر، بەختیار عەلی.

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