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**Types of Utterances and their
Implications in Shakespeare's Tragedies
The Case of Hamlet**

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Dedication

This work is dedicated to the soul of a dearest person, Who is my first teacher, whose presence brought life to everything and whose absence brought pain. The person whose words of encouragements are still echoing in my mind ears and real cause of my continuous success... and would have been the happiest person to see this work accomplished: MY FATHER.

I dedicate this work also to MY MOTHER, the symbol of persistence, and to my brothers and their wives and to my sisters and their husbands; as well as, my nephews and my nieces. Another dedication to all my friends especially Jalil, Abdelwahab and Idriss

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General Introduction

1. Historical and Literary Background

Historically, European Drama has known a lot of religious and social changes accompanied with surrounding circumstances. But these changes were passing in slow evolution depending on a remarkable domination of the Church's control, though in England this domination had increased especially in Elizabethan era.

During the Elizabethan period, some dramatic plays were imperfect revision of old historical events what generated a partnership relations between some writers efforts and developed their styles in describing such accidents. The plays often deal with sensitive issues that analyse rulers' lives and nations' destiny particularly revenge Dramas in which Shakespeare was the most productive and popular playwright beside others in his age, like Christopher Marlowe and Ben Johnson.

As one of Shakespeare masterpiece tragedies, *Hamlet* can be considered as a deep expressive on royal family and nation. It shows profound conflict between evil and good, through conveying deep complex philosophical thoughts which created several interpretations that are mainly represented in *Hamlet utterances* within his inner thoughts which is soliloquy, and external ideas and contacts incarnated in monologue and dialogue process.

2. Aim of the Study

The major aim of the study is to uncover to what extent Shakespeare succeeded in portraying the dramatic events in *Hamlet tragedy* at the level of utterances, focusing on the protagonist Hamlet's speech through his interactions. These interactions are represented in his inner thoughts which are revealed through his soliloquies, and external communications with surrounding environment which are revealed through his monologues and dialogues especially with other characters in the play.

Hence, this work aims to clarify Hamlet's tragic thinking ambiguity, also his changeable character through his different utterances that indicate a continuous dramatic change in mentality and spirit from the beginning of the play till its tragic end.

3. Justification of the Study

Most readers nowadays find difficulties in analysing old literary language, especially Shakespeare's tragic plays which are too sophisticated in form and content. For illustration, we observe existing crowded philosophical ideas and strange symbols like myths. In addition, the complex style of narrating like using poetry techniques and improvised utterances that

confuse most readers understanding, and hinder benefiting from this valued literary heritage and disconnecting literary transformation between generations.

4. Research Questions

In order to depict *Hamlet's utterances* and explore their implications, the following questions have been raised:

How did Shakespeare portray *Hamlet's tragic thinking* through his utterances?

To what extent could those utterances change Hamlet into a man of action?

5. Methodology

This work is based on extracting thematic utterances then analysing them to deduce the interesting dramatic ideas that would be conveyed. In investigating the matter, two dimensions are considered: psychological mental aspect of *Hamlet personae* represented in utterances of madness, curiosity and hesitation and the protagonist's ethics shown in his speech of faithfulness, honor and justice that caused revenge thinking. Thus, analytical thematic method has been opted for, since it seems adequate and appropriate for the subject under study.

6. Structure of the Paper

This study is divided into three chapters to analyse the main dimensions of this drama as a whole. The first chapter designs a general image on Elizabethan Drama situation, and Shakespeare style as a dramatist. The second chapter is considered as introducing study to *Hamlet tragedy* from its main general characteristics. The third chapter sheds light on types of utterances that depict tragic thinking, with a focus on Hamlet the protagonist and his changeable personae.

Chapter One: The Elizabethan Age: Historical and Literary Background

Introduction

Drama in Europe has a great role in expressing the main social dimensions, such as religion represented by the church which dominated the continent for long ages, also the culture and social traditions. But drama during Elizabethan Age has a special effect according to some aspects of this exceptional era in England history. Accordingly, what is the reality of drama in this age?

1.1.Elizabethan Drama

Generally, the early stages of European Drama as origin had been created from musical elaborations well skilled, in the gatherings that took place during Easter ceremonies, besides similar dramas evolved for other religious festivals, thus drama had a religious nature at that time. But gradually with the time it had known some changes, depending on certain circumstances in which drama detached itself from church devotion during the thirteen century, to became worldly in its organization and dialect in its medium. Therefore, it got some freedom in thoughts and performance, for instance, drama got a large space to carry out. Like in case of moral and religious or mystery plays at that time were performed in public and open air, such as market places or in village greens(Clark 14).

The same development happened with extra changes took place in the Elizabethan Drama. The latter was impossible to grow without the Queen providence with her privy council. For illustration, Queen Elizabeth looked for companies of trained actors to provide the requirements of court's fun. However, drama was still facing some difficulties during her sovereignty and for many years afterwards, caused by the most determined resistance of city authorities all over the kingdom, particularly in London; where exists the strongest objections against this growing movement. Since this new community was almost crippled or had been compacted by the controls, what affected on its development and obliged it to work in restricted way. As a result, plays and players situation was a Diaspora beyond permitted limits, with an extremely stiff censorship. Nevertheless, the theatre developed and the demand for new shows was never-ending(Rogers 108).

As a beginning of development, theatre in England was cycles of mystery plays based on biblical stories were performed in processional manner as groups, through the streets such as Chester or York towns by members of the a variety of local trade or craft guilds, beginning from thirteen century. In addition to many kinds of performances that took place during next centuries, including marvel plays, extracted from the lives of the holy men and martyrs, and

ethics. These themes in theatre produced a various educational plays in which the central subject is human life and fate, which is usually represented in terms of conflict between personified virtues and vices, like play of “ The Summoning of Everyman “at the end of the fifteen century. But the miracle and mystery plays, moralities continued to performed in the sixteen century such as folk plays and festivities connected with seasonal ceremonies, such as seed sowing and harvest time which represents social traditions, though the plays were sometimes absorbed into the church plays and sometimes continued separately(Clark 14).

Also, at Christmas time mummers or actors would go from house to house, occasionally with masking dresses and blackened visages, what seems similar to Halloween nowadays. Shows of drama was not only in popular nature, for The king and his court had their own ceremonies too, on behalf of competitions and jousts which were in form of swords fighting motivated great displays of slogans of nobility and special costumes for knights and their ladies, might go on for several days at time.

Theatre activity has got aspect of journeys and benefits; where expert entertainers such as traveler singers, jugglers, and ballad or folk- singers travelled all through the state to act at carnivals and in market places and by invitation at the homes of the rich . Moreover, there were street pageants and processions, mainly on festival chances or for entertainment of royalty or nobility; where were existed a decorated wagons might be pulled through the streets or platforms set up on which would be posed a tableau vivant, and a group of people costumed and ordered to represent an idea or theme, what indicates that theatre has varied depends on who do it or its source and its occasions or circumstances and its themes also.

However, as we have already mentioned, there were some obstacles that faced drama such as Legislation in the middle part of the century suggests that the amateurs and semi specialized actors constituted a recognized elements in life of country, particularly in London for those actors who are not under the regular support of a noble men and travelling in small groups singing, clowning, and acting in general. Also, in 1553 the city fathers issued a decree forbidding artificers and handicraftsmen to throw out their occupations and wander about singing in taverns and at weddings and feasts. All these procedures influenced the theatre act which defined the actor’s status.

Nonetheless, theatre phenomena spread where the players had been performing in London for some years, but without any permanent control center for their shows. Thus, theatre places has varied, where the first performance of plays was in London innyards what pushed innkeepers to encourage clients from the players, and many owners of these places have even modified their grounds for actors usefulness. Therefore, the inns gradually became little less than permanent theatre, and its importance at the beginning is recognized in legislation of

1574(Ibid 22), when the city fathers issued a law specifically intended at the control of great Innes, having chambers and secret places beside their open stages and gallyries where plays and shows perform. But in 1595 the use of city inns by players was forbidden(Ibid 22).

Nevertheless, the actors had frequently to perform in other places than their London play houses at court, like in the halls of great houses so that plays and styles of acting had to be flexible, what makes some features of Elizabethan drama related to the modern stage conditions, especially the neutrality of the stage is the major point obviously. Then, stage was free from proposal of a restricted location, for example at one moment it could represent Rome, at the next Egypt or anywhere else. Thus, theatre's decor was changeable to suit the era of events in its look. Also, as performance actor might stand next to another and yet deliver an aside that was impossible to hear to him, where an observer could stand a few feet from the action that he was interpreting and yet not be observed by other characters, what makes the aside and soliloquy are characteristic features of this drama.

As a result, much emphasis focused on spoken word as reliable means to transfer the message that should be taken of the Elizabethans great love of stage spectacle, in addition to the fame of dumb shows for who could not speak, tableaux, processions, swordfights, and ritual dances as well as colourful, and expensive customs added to the brightness and visual demand of the stage as clarifying tools for the theme under study upon the stage. Another feature of Elizabethan stagecraft that appears as a direct result from the structure of the stage is the use of vertical movement; where the upper stage could serve as a balcony or platform to which characters might climb and could observe and comment on the action taking place bellow on the main stage(Clark 24).

According to development of theatre, the Elizabethan actor had to be multiskills performer such as singing dancing, fencing or sword fighting, comedy and tricks as well. For all these reasons The Elizabethan theatre was the first fully professional theatre in England(Stephan 104).

1.2. Shakespeare the Dramatist

1.2.1 Shakespearean Language

There are several factors play a great role in developing Shakespeare style when he started writing plays and poems, beginning with developing English language itself the raw material of his start, which was in state of introducing new words and vocabularies faster than any other era before. Relying on many circumstances, for illustration English Language had been enriched by direct contact between its native speakers, and those of other languages increased dramatically through wars, explorations, diplomacy, colonizations and pirating. This position obliged the parties of contact to find a third language that facilitate their political affairs dealing. Also, by trade through arrival of goods and ideas from places as the East Indies and the New World, especially in colonization period, thus these unknown products or traditions or ideas need new words to express them. This updating process motivated enthusiasm of Shakespeare to reveal his eagerness for evolving ideas, terms and literary traditions of his era(Dunton, Riding 39).

Accordingly, many Shakespeare words show energetic contact between English and other living languages. For example, from Italian” bandito” Shakespeare invented bandit, from ancient Greek he generated the verb“ metamorphose” and the nouns “dialogue”, “mimic” and “ode” which is sonnet in verse. His lexical creativity was not limited to languages from distant lands or times, even from existing English of Germanic origin he formed the adjective” kissing”, the nouns “amazement”,” eyeball” .Also, from new English words he built new ones as :assassination from assassin(Ibid 40).

Phenomena of creativity in Language during Shakespeare’s lifetime (1564-1616), indicates that the new humanist culture matured through its reflecting the Roman and Mediterranean settings of the drama, and the character-studies of princes, wits. Benefiting from the huge cultural communication inside and outside to generate huge new terminology of the poets, what makes the age exceptional in literary history and reflects the interests and vitality of language(Ford 16).

Secondly, Shakespeare admitted the existing fashions as reliable reference for his style, which is observable in mere using words; at their sound, colour, and shine level. He was at his best in comedies and he liked rhyme, where he frequently moved more liberally within the chains of rhyme than in the freer blank verse. For these reasons Shakespeare comedies were still his natural channel, since it gives him the chances of selecting words and phrases with an effortlessness and refinement with easy thoughts. For instance, Shakespeare in this speech uses the idea of light and darkness, to manage with them in amazing show of verbal trickery:

“Why! all delights are vain, and that most vain
 Which with pain purchas’d, doth inherit pain ,
 As painfully to pore upon a book,
 To seek the light of truth, while the truth the while
 Doth falsely blind the eyesight of his look:
 Light seeking light, doth light of light beguile:
 So ere you find where light in darkness lies,
 Your light grows dark by losing of your eyes”.

Love's Labor's Lost, Biron Line1 Act 1 scene

1

The third- fold” light”, each with a slightly different meaning, in: light seeking light, doth light of light beguile, what indicates amazing clever trick (Harrison 167-168).

It is observable that his rhythms are regular and frequent using sometimes in alternate lines, more often in couplets and sometimes he even introduces a sonnet into the dialogue. In the comedies there is much clever language, especially when young gentlemen are talking, which is sometimes boring. About using imagery he repeatedly used it for its own sake and not to explain or strengthen thought. Whereas, in tragedies especially historical once; Shakespeare was habitually verbose and speeches were more heroic than suited the event; what indicates that he was still more interested in fine writing than in drama like in “*Romeo and Juliet tragedy*”, and that observable also in the verse of “*Antony and Cleopatra*” has a kind of resonance which Shakespeare achieved nowhere else: a deep beauty quite its own. This quality comes out again and again in some haunting phrase or echo which exists in the sound of the words themselves, rather apart from their context:

“*Oh, my oblivion is a very Antony,*

And I am all forgotten”

Antony and Cleopatra, Cleopatra Line5 Act I

scene 3

Here the precise meaning does not a subject, since the aim is a lovely sound itself. On the other hand, poetry does not live by sound alone because it needs also perfect suitability of meaning, like in “*Antony and Cleopatra*” in description their meeting (Ibid 186).

However, Shakespeare was first totally master of his medium, because of his control for a broad range of very different characters, each one of them competently contrasted, as he or she speaks in a language which in phrase, structure, and rhythm is completely suitable as utterances, with successive improvement from play to another, for illustration between *Henry IV* and *Hamlet* Shakespeare’s method developed rather than changed ,and this is clear in

dialogue or poetry of *Hamlet* which is more capable, more flexible, where we find that each character tackles with long speeches or in conversation, not only just speaking appropriately, but behind the words lies is the total scope of its particular character and experience. For example, *Hamlet* having returned so dramatically to Denmark to tell *Horatio* about his adventure on the ship which was to guide him to England into his doom(Ibid 174).

The main point that differs Shakespeare's plays from Elizabethan Drama is the simple and clear use of prose and the blank verse. For Shakespeare, Prose dialogue keeps the scene down to the normal level of every day conversations, where the characters talk to each other with an easy naturalism and spontaneously. Whereas, blank verse intensifies the atmosphere through, giving pride and emotion to the speakers. Thus, it is noticeable that certain characters naturally speak verse, and others use prose in their communications, for case in "*Othello*" blank verse is the natural speech of Othello himself, he is heroic and dignified person. On the other hand, Iago who is a lower character altogether speaks mostly in prose(Harrison 177).

As method of expressing thoughts, to those who are not familiar with Shakespeare's language *Lear* (1606)(Ibid 177) is difficult play to read because of its extreme concentration of thought. It is not so much that he uses a strange vocabulary or difficult words, as he combines words and images to express thoughts which are in themselves almost beyond expression. Because Shakespeare aims to show the importance of human behavior rather than to tell a dramatic story, and his target could no longer be expressed in direct statement, but only by suggestions and flashes of meaning what requires a deep reading to get it. This technique makes his style turn to be difficult to understand. Then, in his earlier plays Shakespeare was again consciously experimenting with language; for instance he wrote speeches in great sweeps and not line by line, and even the formal pattern of five stresses was busy in charge of the whole. Furthermore, the imagery was no longer simple or direct but very complex, suggesting a dozen different ideas and relations in a sentence or two, such using imagery in a thick layer clotted for paraphrase or analysis like in "*Macbeth Tragedy*", where imagery expresses satisfactorily the confusion of Macbeth's mind, the technique which generates endless interpretations for Shakespeare's plays.

Moreover, Shakespeare had a technique of frequent use of some vocabularies, for example in "*Lear*" he uses especially words of: 'nature' and 'nothing'. From the first word he used 'nature', 'natural', 'naturally', forty seven times in *Lear*, what makes the words became a sinister echo throughout the play. In addition to word 'nothing' similarly is dreadfully important and it has a crucial role in guiding events. For picture, *Cordelia* when her turn comes to praise her father and so give reason for his preferential treatment, her tongue-tied and can utter only:

*“Nothing , my lord
King Lear: Nothing?
Nothing
King Lear: Nothing will come of nothing.”*

*King Lear, Cordelia Line 1 Act I
scene 1*

In this context Lear is wrong, because from this nothing comes everything(Harrison 185).

1.2.2 Shakespearean Tragedy

As a development for the English tragedy, Shakespearean once has added some aspects in addition to its Greek origins, the latter was represented prehistoric ceremonies in scarifying mammals, such as a goat that served a symbolic role, with allowing audience to identify their own mortality with that sacrificial animal. As well as, restoration of Jesus Christ who came to personified and explained the tragic aspect of human existence as general form. Thus, mortality plays dramatized the fight between good and evil, represented on stage by one area called heaven and another represented the mouth of hell, therefore drama before Shakespeare’s time had got a mythical religious aspect. But in Shakespeare time tragedy became a secular form of drama through responding to new questions about human existence, those that could not be answered or discussed by Christian principles or drama from the ritual traditions before(Dunton, Riding 290).

So what is the tragic view of Shakespeare of looking to the world? Firstly as any tragedy it brings a significant number of characters, but it focuses the scope on one person, who is the hero particularly or maximum of two, ‘the hero and heroine’. Consequently, it is only in the romantic or love-tragedies, such as: “Romeo and Juliet” and “Antony and Cleopatra”, where we notice that the heroine is as much the centre of the action as the hero. Also, this story is a sequence of events lead the death of the hero, and this point considers the most distinguishable property of tragedy. Thus, no tragic play that we find at its end of which the hero remains alive for Shakespearean sense is a tragedy. Besides that, the story portrays these troubled part of the hero’s life which precedes and causes his death, so an immediate death happening by ‘accident’ in the middle of wealth would not be enough for it .For that reason, tragedy fundamentally is a story of suffering and disaster conducting to death .

Likewise, these two characteristics: suffering and calamity are exceptional, because they concerned to an obvious person. Also, they represent a rule in tragic construction surprising and opposite with prior pleasure or glory, since they cause the circumstances that make the

whole scene a scene of woe. Hence, they are necessary elements in tragedy and a chief resource of the tragic emotions especially of pity, then for Shakespeare a story of someone who slowly damaged to death by illness, poverty, neglecting, dirty vices, persecution, despite of its pity or fear that it might create it, not be tragic in Shakespearean point of view (Bradley 23).

Furthermore, Shakespearean tragedy is concerned always with persons of high level; usually with kings or princes or even with leaders in the country, like story of “*Antony and Cleopatra*” in its characters: ‘*Coriolanus*’, ‘*Brutus*’, and the hero ‘*Antony*’ who is a Roman leader and the heroine ‘*Cleopatra*’ the latter is an Egyptian Queen. Also, in case of “*Othello*” who is the general in the Venetian army of Italy state, and ‘*Hamlet*’ is a prince and son of king. Therefore, the protagonist destiny affects the welfare of a total nation or empire, that is why when he falls suddenly from the height of greatness to the dust, that fall produces a sense of contrast of weakness of man and the power perhaps is the fancy of luck or fate.

However, the disasters of tragedy do not occur without causes precede it which is mostly ‘actions’, precisely men’s actions. Accordingly, we observe a number of characters placed in certain circumstances in which they try to use it for their benefits or avoid it, if it is bad by certain actions. The latter lead to the another, and so one as a chain, until this succession of consistent deeds lead to a woe. But the story or action of a Shakespearean tragedy does not contain, just a human action deeds, though the deeds are the major factor, but it also represents acts or concrete picture in details that expresses of ‘the doer mentality’. Hence, action is translation of the doer’s thoughts into reality as Hamlet said:

“*Our thoughts are ours, their ends none of our own*” *Hamlet, Line 28 Act III*
scene 2

In the action element there are additional factors, for instance when Shakespeare sometimes represents irregular conditions of mind like madness, somnambulism which is walking during sleeping or hallucinations, these elements cannot be originally classified as deeds degree, at any dramatic moment. For example, ‘*Macbeth*’ did not murder Duncan, because he saw dagger in air, since he saw the dagger because he was about to murder ‘*Duncan*’. Yet if ‘*Hamlet*’ were really mad at any time in the story, they would to stop him to be tragic personality. Moreover, Shakespeare introduces the supernatural powers into some of his tragedies such as: ghosts, and magicians who have paranormal knowledge, and this technique is always placed in the closest relation with character, to give an affirmation and a distinct form to inner actions that already present and causing an influence, like shocked memory of guilt in ‘*Macbeth*’, and doubt in ‘*Hamlet*’. Furthermore, Shakespeare in most of his tragedies allows the chance or accident to cause a noticeable partial effect in the action, for

example, accident of that the pirate ship attacked Hamlet's ship, so that he was able to return immediately to Denmark. On the other hand, accident used carefully and thinly to do not destroy the sense of the causal connection of character deeds that lead to catastrophe.

What is more, interesting and considered as general atmosphere is the conflict that depicts sum of paradoxical forces which shown in characters acting and dealing between each other, and in less commonly even in their inner conflicts in their souls, especially in the spirit of protagonist. For design, treasonous ambition in 'Macbeth' is in contrast with faithfulness and nationalism in 'Macduff' and 'Malcolm', this considers as an external conflict, but these powers or principals equally opposes in the soul of Macbeth himself. This inner conflict which is alone does not complete the whole tragedy(Ibid 32).

Returning to the hero's nature that is exceptional, what makes some respect much above the average level of humanity to his character, but this does not mean that he is an unconventional or ideal. Thus, some of Shakespeare's heroes are far from being good, and if he drew unusual characters, he gave them a secondary position in the plot to do not influence the tragedy dimension. Therefore, his tragic characters are made of the stuff that they find within themselves and within the persons who surround them as well. Consequently, the tragic hero need not to be good, though generally he is good, and as a result at once he wins sympathy in his error and that feeling of pity is considered an important element in any tragedy attraction. But, it is necessary that he should have so much of greatness that in his error and fall, we may be vividly conscious of the possibilities of human nature what creates a kind of balance to imitate the reality. As a result, Shakespearean tragedy is never, like some miscalled tragedies miserable as role of evaluation(Bradley 35).

In all in all, for Shakespeare tragedy is the distinctive form of mystery, for the reason that magnitude of spirit, which exhibits broken reality that represented in conflicting and damages the highest existence in our view and that makes us understand very well the worth which is destroyed. Then, we cannot possibly look for comfort in the reflection that this state is pride(Ibid 36).

Conclusion

Elizabethan Drama was almost secular, where Shakespeare practically confined his view to the world of metaphysical observation and thought. Then, he represents it considerably in one and the same way whether the period of the story is pre-Christian or not, hence Shakespeare looked at this secular world most intently and seriously, later he painted it.

Chapter Two: Analysing Hamlet Tragedy

Introduction

As one of his best secular tragedies, *Hamlet* is considered a specific story where the evil and good parties are too closed to each other, what creates ambiguity and difficulty sometimes in understanding its characters and their acts reasons, especially Hamlet the character.

2.1. Analysis of Main Characters

Hamlet

It is his complexity on which all the actions of the play focuses, since he is the protagonist. It is obvious that he was a popular and good-looking, smart and courageous in his behaviours and some confrontations in the tragedy. But another mood of his personality appears in the first meeting between him and his uncle Claudius, the new King, to whom has lost all of his respect, through his demoralized soul what indicates his deep effect by his father's death, which successive with his mother's hasty 'remarriage' just two months after it. Also, the event which injects him more confusion and madness, and extra complexities in his personality is the appearance his father's spirit ghost who told him about his death was murder and asked revenge for it as a justice (Jeffares X I X).

This is the turning point on his behaviours towards the other characters in the tragedy, through his erratic change like in the nunnery scene (Act III, scene 1), when he faces Ophelia his beloved he shows cruelty and dislike in his attitude to her, the behavior which was in opposite to his deal with her before. But this new change is an outcome of his affecting by new negative opinion of all women, emerging from his bitterness at his mother's actions. Nevertheless, his pain at her death shows that he really regrets on his cruelty which has made her a victim of the shocking evil caused by his father's assassinate. Furthermore, his will to appear mad is important and it begins when he makes Horatio and Marcellus swear not to tell anyone about his meeting with the specter, with keeping silent if they notice him behaving strangely, hoping to use this artificial insanity as protection cover from closer enemies, in addition to allow him time to confirm that the ghost is indeed telling the truth through proofing Claudius guilt in this crime. Thus, the mask of pretence madness allowed Hamlet to manipulate the more naive characters in the play like Polonius, who treats him ironically, also and mistrustful and doubtful attitude towards Rosencrantz and Guildenstern, like in his aside towards Guildenstern:

"Nay, then, I have an eye of you.--If you

love me, hold not off."

Line 1 Act II scene 2

Although, the problem of Hamlet is more about inaction which passive attitude than it is about hesitancy that reflects his logical thinking in deeds results, the process which appears in his soliloquies particularly after the confirmation of Claudius guilt, he conceived that he has no doubt about how he should act. But just to find the suitable opportunity to do so, that is why he frequently reproaches himself for his failure to act for instance, in “*to be or not to be*” utter of Act III scene 1. Finally, his sudden unexpected outbursts of violent excitement at the end after much deliberation and self examination, when Hamlet has transferred to be a character of deed with no more hesitations (Ibid X I X).

Claudius

It is depicted within Hamlet describing representing in his opinions on him in majority of the tragedy events, and because of Hamlet’s justification his detestation to him. Like in this response of Hamlet aside pun:

“A little more than kin, and less than kind.”

Line 1 Act I

scene 2

Accordingly, there is no doubt that he is an evil man guided by greediness and ambition through killing his brother for his immoral aims. Moreover, his cunning in scheming tactics to murder his nephew Hamlet as well. Thus, he controlled other characters such as Rosencrantz, Guildenstern and Laertes to achieve his object, with avoiding that he is not involved directly. Nevertheless, Claudius has some redeeming qualities, like his authentic affection for Gertrude shown especially when he tells Laertes that his concern for the queen’s response that blocked him from fetching Hamlet to justice for his killing Polonius(Act IV, scene 7). Again his showing humanity towards Ophelia’s madness in(Act IV,scene5).Furthermore, He shows regret for his crime in his confession pray (Act III ,scene 3).Such behaviours do not make readers feel sympathy for him, since he is cause of the most terrible crimes in the tragedy (Jeffares X X I).

Gertrude

It is clear that she is a feeble woman, who lets herself unconsciously to become partner in crime of evil, by her remarrying an incestuous within two months after her first husband’s death; the act which is totally forbidden to teaching of church in her case. Despite of her faithfulness to her son as Claudius realizes, however she does not seem to consider the possibility that his madness could have been caused by his father’s death and her own quick remarriage, what shows a negative attitude. Only later in her reaction to Hamlet’s rebuking against Claudius, when she feels a pity on her son situation:

“O Hamlet, speak no more”

Line 1 Act III

scene 4

Also, she shows her ability for love and affection in her moving report of Ophelia's death (Act IV, scene 7), with sympathy for Laertes's feelings. Unluckily, her good ethics covered by selfishness and her tendency to be simply controlled character.

Ophelia

Ophelia looks as a gentile, beautiful, loving and intelligent girl. Though her character seems to be innocent, but she is also quite able to say clever comments with her father and brother (Act I, scene 3), and she is even able to understand Hamlet's vulgar hints (Act III scene 2). But her willingness to reject Hamlet love (Act I, scene 4) is not confirmation of her lack of love for him, rather as proof to her faithfulness and submission to her father in this utterance:

“I shall obey, my lord”

Line 1

Act I scene 3

However, her worried reaction to Hamlet's cruelty in the nunnery scene (Act III, scene 1) proves that she has strong feelings towards him, and her madness may prove that. Thus, her insanity was result of great shock of her father's murder by her cruel beloved, drove her to what left from her life into sudden death (Ibid X X III).

Polonius

Depending on his conversations with Claudius, there is no doubt that he was considered a valued courtier, through his effective counsel over the king. Also, with his family in his first dialogue with his son and daughter (Act I, scene 3) he introduces himself to give sound advice, especially with regard to his son Laertes. But his trouble is that he is too excited to interfere in other people's business, as a spy with his overdose curiosity, which led him into slay.

Laertes

Laertes behaves almost of a dissimilarity to Hamlet, especially in the early scenes of the play; he shows that he has an enthusiasm for life and a concern for his family, for instance when he gives pieces of advice to his sister Ophelia about Hamlet relationship with her (Act I, scene 3). But when he hears about his father's kill, he changed completely beginning with his returning to Denmark from France to seek revenge with full of hostility against Hamlet. Particularly, after his sister's illness and death what is more gets his craziness. Moreover, as a hostile reaction he made alliance with Claudius in the scheme to kill Hamlet,

then this behaviour shows that he can be easily dominated. Despite of this sudden change, Laertes has repaired himself at the end by noble confession that the treason was against his nature through warning Hamlet to Claudius's plot.

Horatio

Horatio is the single man of confidence that Hamlet can trust all over the tragedy, with opposite mentality comparison with Rosencrantz and Guildenstern. This is noticeable in his supporting his prince and friend as well, whatever the costs were. Furthermore, he was even ready to die with him at the end of the tragedy. Also, his acceptances the ghost as real fact which concerned Hamlet, then he has no doubt to tell Hamlet as sincere duty about it without hesitation. Since Hamlet is fully conscious of his friend value, who is the single person that he can trust with the details of his plan to uncover Claudius, he put the fate of Denmark into his responsibility as a messenger, and testimonial or spokesman for honest and good people, and contributor for the hope of sunny future for Denmark people.

Rosencrantz and Guildenstern

These college friends of Hamlet show themselves to be in complete difference to Horatio, because they are quite prepared to serve Claudius aims at the expense of their friend. Therefore, Hamlet does not take long to begin to mistrust them. Particularly, when he sends them to their deaths in England without regret's feeling:

"They are not near my conscience"

Line 2 Act V

scene 2

Consequently, they are punished for being the dolls of Claudius to achieve his plans, even though they are not necessarily evil men as nature of character, also there is no specific proof that they aware for what they were companying Hamlet to his death in England, since they participate in evil service for Hamlet at least (Ibid X X I V).

2.2. Analysis of Main Themes

Revenge:

Almost, it is general mood of the play starting from its introducing Act:

"If thou didst ever thy dear father love,

Revenge his foul and most unnatural murder."

The Ghost, Line 15 Act I

scene 5

From this extract quote from dialogue between Hamlet and his father's ghost spirit, it is clear that the aim of ghost meeting with the protagonist of the tragedy is revenge. That event transfers the story to become a revenge tragedy, where the main tragic events were globally consequence of enthusiasm of Hamlet for revenge which supported with his father's ghost

demands to take his right as reaction for him and for all Denmark state as well. Then, Hamlet the revenger was ready physiologically to take the law into his own hands, and committing an evil act to get revenge, by using any effective means to do so.

For that reason, beginning from its initial scenes the tragedy involves real or pretended madness according to psychological mood of Hamlet, and the need for that deed. As a result, Hamlet created a play within a play through his pretending, as if he is in other isolated world from the others, in more interaction with himself than the surround environment. But that behaviour produced negative uncounted effects represented in much violence and many deaths; like Ophelia's death and the event of graveyard scene, in addition to Polonius kill before, as well. Because those characters are not concerned with this revenge or responsible about his father's Killing.

These events transferred the tragedy into a blood once, through double revenge directions; for both Hamlet and Laertes who seek to avenge for a father's murder, but while Hamlet is the revenger in the main plot, he is the target of Laertes's revenge is the subplot. The dual role for *Hamlet* makes it very difficult for us to tell the good guy from the bad one (James 1).

Sexual, Moral, and Physical Corruption

It is noticeable from some characters remarks, which refers that they understand somehow what corruption happens in royal family, according to their relation to it, in addition to their closeness to some abnormal events that happened there, like in accident of ghost appearance:

"Something is rotten in the state of Denmark."

*Marcellus, Line 1 Act I
scene 4*

It is obvious that the main source of actions and images on the theme of corruption in *Hamlet story*, is the relationship between Claudius and Gertrude that so shocks and enrages Hamlet, because that considers a dirty of sexual unfaithfulness and incest to the very center of life in the Danish court. Besides, Claudius' additional sins of both double crimes; fratricide which is killing of his brother and regicide which is killing of king of the country. Yet, the moral corruption personifying in his cunning and selfishness what makes him truthfully horrible character. What is more, Claudius corruption is contagious to other characters such as: Polonius, Laertes, Ophelia, Rosencrantz and Guildenstern all seem to lose their moral sense while doing his commands, with terrible ends for themselves. Thus, Hamlet compares the evil Claudius represents to a "*cancer in nature*" which is contagious phenomena that must be removed before more spreading (Ibid 1).

Madness and Melancholy

Madness of Hamlet as consequence is logical, according to the successive shocks that put him in confusion to know what happening around him exactly:

“I am but mad north-north-west.”

*Hamlet, Line 1 Act II
scene 2*

Thus, as reaction Hamlet became ‘antic disposition’ against this sudden new kingship which guides him into believing madness, but he hides himself as a mask behind while he thinks his revenge. However, his actual state of mind seems terribly unstable at several points throughout the tragedy and it is difficult to know sometimes, whether this situation actually drove him into authentic madness; through his melancholy, pessimistic character and with a tendency to ruthless rebuking himself, depressed mood and continual thoughts of suicide.

Additionally, Ophelia’s madness in Act IV, scene 5 is doubtless because she got more than she can resist; being her father is murdered by the man she loves. Thus, it is noticeable that her mad raging reveals the deeper obsession that controls her mind. As comparison, while Hamlet merely talks about taking his own life in vague partial madness, Ophelia actually allows her own shock to surf away in a total domination of the insanity (James 2).

Random Fortune or Divine Master Plan

No thing in life interests any human being, more than his fate or where is he going to, and what should he do in. This is what Hamlet points to in that speech:

“There is a divinity that shapes our ends,

Rough-hew them how we will”

*Hamlet, Line 7 Act V
scene 2*

Plagued by his own disaster, with willing of clear victory of good over evil in this world, it is clear that Hamlet throughout of the tragedy feels like a victim of an accidental different universe, ruled by the waves of fortune. Hence, all human actions seem nonsense in a world controlled. However, Hamlet experiences a spiritual journey during the course of the tragedy; for example in Act V he reveals to Horatio his belief in the existence of a divine order which underlying events in the world. But he can accept the necessity of killing Claudius, then finally he believed that his role is a tool of a divine justice at work in the world, not in meaningless and brutal revenge (ibid 2).

2.3. Overview on Hamlet Tragedy

It is observable through *Hamlet tragedy* that it contains a lot of religious ideas that utterances of some main character include, like soliloquies of Hamlet and even Claudius in his prayer confession. However, it cannot be totally classified as a 'religious drama', because it depicts imaginative imitation of a supreme power that concerned with conventional conflict between human aspects represented in evil and good too, that reflects a social aspect which usually can be found in any other of Shakespeare's tragedies (Bradley 141).

As a vocabulary use, Shakespeare makes much use of popular religious ideas from some biblical sources and phrases, maybe unconsciously according to his background; relying on the lectures he had heard in churches with the Christian 'four last things' (death, judgment, heaven and hell).with supporting his expressions strength by much to the genre of the Senecan revenge tragedy which as revenge theme is unsuited with Christian ethics, what generates problem may be impossible to resolve.

In addition to its pagan origin and written at the end of the twelfth century and first published in 1514. Then, it happened in 'long time before Denmark received the faith of Jesus Christ', thus it took place in different atmosphere with barbarous and primitive society known by its cruel princes, who were without confidence or faithfulness, what breaks the doctrine's principles (Cockin 60).

Despite of that, revenge is inappropriate with Christian ethics which is in agreement with Elizabethan civil law that forbade personal private revenge too, however as an opinion the audience might perceive that Hamlet being the Crown Prince, was morally obliged to take action or reaction against Claudius as a usurper who took kingdom control illegally. Moreover, in a period in which plans and trickery might menace the life of the monarch, the Christian principle seems to have been warped to suit such specific circumstances. Even, as historical events there was a movement of fighting illegal monarchs, for illustration at the end of the sixteenth century all over Europe; both Catholics and Protestants were in different ways showing confrontation to sovereigns that they regarded as unsuitable to rule the state. Although few of those would have denied the actual killing of the monarch as a possibility in extreme situations.

And so did Hamlet, who took revenge on Claudius as a punishment of murdering the previous King, with taking the throne and marrying his mother, what creates the sin of incest. As a clear message from Shakespeare for his audience who would have been aware with the Church's Table of relatives and similarity in Hamlet's dialogue with his mother:

“You are the Queen, your husband's brother's wife”

Line 2 Act III

scene 4

Those words are reminiscent of the condition that a woman may not marry with her husband's brother. Furthermore, this state is shown in the Old Testament (Deut. 25) which states that a man was allowed to marry his brother's widow but only if the marriage was childless, to provide an inheritor for the dead brother. But this is not the case in Hamlet; where the marriage is referred to as incestuous several times in the tragedy, what makes audience might well have felt a moral distaste at this deed, since such a match would have been forbidden in England as religious view, besides shocking at the speed of Gertrude's remarriage; just within two months after her first husband death. Because the social and liturgical rites to mark the death of a king were extended, and sad clothes would reflect a household in mourning. For occasion, Hamlet's 'inky cloak' would have been the suitable garb, and dead king's widow would be in grief for several months normally, yet the standards of the time Gertrude's behaviour would be regarded as shame(Cockin 66).

As well as, further complexities arise with the appearance of the Ghost in arms, suggest aggressive view in pagan original story to which the figure of *Old Hamlet*, as mood was ready to agree vengeance code in that meeting, even in Christian setting the Ghost returns from Purgatory to ask for a deed not authorized by Christianity principles. But, Hamlet was right to verify the specter's reality by the experiment; mainly to solve the question of the phantom intentions, who has come to lead him to Heaven or to Hell, in other words to repair his kingdom or destroy it. Therefore, he planed the play to catch the conscience of the king, to push him to make a public confession of his crime.

Though Claudius calls on angels to help him to regret in his soliloquy but he cannot be excused at his sin. Then, this scene allows Shakespeare to 'humanise' Claudius by giving us a sight into his inner thinking, or his life of a soul in suffering. Thus, it is important for both Claudius here, and Laertes in the last scene of the tragedy, articulate their confession of guilt (ibid74).

However, social aim in reaction of Hamlet who bear for not killing Claudius at prayer is that he wishes to reveal his reality, to let the world know who is real Claudius, before he took his revenge, and this is in fact what happens in the last scene of the tragedy; where God's justice managed for the punishment of crime and the modification of life. Also, as social repairing Hamlet is trying to help his mother to save her soul, and he fears that her heart might be too tough for her to be sorry. But her reaction to his impassioned words:

“Thou turnest mine eyes into my very soul,

And there I see such black and grained spots

As will not leave their tinct”

Line 2 Act III

scene 4

This feedback shows that Hamlet has succeeded in facing her with her sin at least. Nevertheless, we do not see her much further on the road to true apology or regret, because of her following behavior in the play, particularly towards Claudius is open to dramatic interpretation, since Shakespeare does not reveal soliloquy from her. In general the highest importance of using reason or that power which differentiated man from the animals, was not of course exclusively a Christian concept and that reflects social and religious integration in this tragedy(ibid 78).

Conclusion:

Hamlet as tragic complex events analysed the most important ethics that can be destroyed socially if they are bad, or aimed to construct a consistent royal family then kingdom and nation in case of good morals as a whole target of this tragedy.

Chapter Three: Analysing Utterances in Hamlet Tragedy

Introduction

In dramatic sense contact information plays crucial role in guiding characters moods and aims, what can be is summed in their utterances as means of expression ideas represented in dialogue, monologue, and soliloquy. As a case in Hamlet tragedy, utterances have special role in depicting story events that mainly focused around Hamlet character, so what is important of these utterances in expressing Hamlet's experience within this tragedy?

3.1. Dialogue in Hamlet Tragedy

As a means of communication, Dialogue can be considered the most common and effective one, depending on its importance in exchanging ideas between two or more characters in particular subject, what enables them in expressing their attitudes and enriching their experiences in general. Thus, dialogue has a crucial role in changing events and determination general atmosphere within the play as well(Webster's online dictionary 2008).

From beginning of the Tragedy, it is obvious that Hamlet has passed through several modifications in his tragic thinking, depending on what he receives from his surrounding environment, through his conversations to discover the hidden reality to satisfy himself at least, and discharging the heavy doubts. Hence, he defined his way by determination what is his role or attitude towards what happened and what will happen as outcomes, with a depressed thinking mood with others; starting with his family the first responsible of his state, who were trying to show what happened is normal and logical for any human being in life, like in his uncle's comment on his state:

"King: how is it that the clouds still hang on you?"

Hamlet: Not so, my lord, I am too much i 'the sun'".

Line 1 Act I

scene 2

Hamlet's feedback, indicates that he prefers that gloomy isolation from others, which is initial beginning of any madness state in usual, though it refers too that his emotions are sincere and real without hypocrisy like others, who do not understand his sadness shock on his father's death, even with his mother:

*"Queen: thou know'st tis common: all that lives must die,
passing through nature to eternity.*

Hamlet: Ay, madam, it is common.

Queen: if it be, why seems it so particular with thee ?

Hamlet: "Seems", madam? Nay, it is; I know not "seems".

"Tis not alone my inky cloak, good mother,

Nor customary suits of solemn black,"

Line 5 Act I

scene 2

Here Hamlet wants to show that his sadness is real not pretending or hypocrisy. The feeling which drove him into great bitterness and madness since what he witnessed is abnormal, especially the relationship between his uncle and his mother which caused a great disappointed opinion to whom he considers ideals. This new attitude is noticeable in his dialogue with his friend Horatio:

"Horatio: My lord, I came to see your father's funeral.

Hamlet: I pray thee, do not mock me, fellow-student;

I think it was to see my mother's wedding."

Line 1 Act I

scene 2

Then, for Hamlet there is no reason of happiness which he could not find it, just in his father's memories what reflects his faithfulness to him, and that makes him curious to know what happened to him in his absence. Fortunately, that what seems to be achieved with Horatio story in this conversation:

"Hamlet: a was a man, take him for all in all:

I shall not look upon his like again.

Horatio: my lord ,I think I saw him yesternight

Hamlet: saw? who?

Horatio: my lord, the king your father.

Hamlet: the king my father?

Horatio: season your admiration for a while

With an attent ear till I may deliver,

Upon the witness of these gentlemen,

This marveled to you.

Hamlet: for god's love, let me hear!"

Line 1 Act I

scene 2

Depending on what Horatio said, it is clear that Hamlet has decided to speak to that ghost to fill his eagerness to know, and spiritual gap that he is suffering from, where he could find

somewhere that he can feel relax far from surrounding charge that gets his nerves, relying on Horatio besides Marcellus as well, what reflects their strong friendship and their respect and faithfulness, towards Hamlet's cause and his father in this dialogue:

“Hamlet: I pray you all, if you have hitherto concealed this sight,

Let it be tenable in your silence still;

And whatersoever else shall hap tonight,

Give it an understanding , but no tongue.

All: our duty to your honour.

Hamlet: your loves, as mine to you. Farewell!”

Line 4 Act I scene

2

That little hope made Hamlet forgot his bitterness for a short time at least, but from this moment he became living in enthusiastic state impatiently to meet that phantom which maybe considers to him all what left from his father's memories, but with mixed feeling of carefulness lest to be a trick by magic or devil:

“Hamlet : Be thou a spirit of health or goblin damned,

Bring with thee airs from heaven or blasts from hell,

Be thy intents wicked or charitable,

Thou comest in such questionable shape

That I will speak to thee.”

Line 2 Act I

scene 4

Though Hamlet got a shock from what he sees in front of him, since he deals with unnatural power and such interviews rarely to happen and unusual, however he has controlled that feeling of fear, and his doubt in that thing reality's appearance, by asking the ghost directly successive several questions:

“ O, answer me!

Let me not burst in ignorance”

Line 7 Act I

scene 4

After this curiosity introduction that shows Hamlet's great interesting, later on he discharged a lot of questions that be tired and confused his thinking to the ghost:

“With thoughts beyond the reaches of our souls?

Say, why is this? Wherefore? What should we do?”

Line 18 Act I

scene 4

Despite that he had not been answered at first time, nevertheless Hamlet is still insisting to follow the ghost who beckons him to speak lonely. That courage in facing, shows the extent of Hamlet curiosity, and his greediness to know. In addition to that, he will not lose anything from this conversation with it, though his friends tried to forbid him to follow it, as he says:

*“Why, what should be the fear?
I do not set my life at a pin’s fee;
And for my soul, what can it do to that,
Being a thing immoral as itself?
It waves me forth again. I’ll follow it.”*

*Line 1 Act I
scene 4*

It is clear that the protagonist feels that his life is meaningless, and he lives in darkness and that maybe what he should do to satisfy himself at least, as a last hope to find light of reality that he is ready to his rage maximum to discover it in this utterance :

*“My fate cries out and makes each petty artery in this body
As hardy as the Nemean Lion’s nerve.”*

*Line 1 Act I
scene 4*

As a result the protagonist got what he wanted through wonderful information from the specter, who spoke with him along on what happened in court during his absence, and what the latter does not know on his family as the ghost declares:

*“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.”*

*Line 1 Act I
scene 5*

As soon as, the ghost announced his aim’s meeting with Hamlet, the latter became ready to take revenge against his father enemy and murder, since he is very sincere for his father as he said before. Accordingly, the ghost informed him:

*“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."*

Line 6 Act I scene 5

Moreover, phantom clarifies reasons of this injustice and dishonored deed since it was done by the most closest member of his family to him after his son who is his brother, that is why he describes that his death with unnatural and strange:

*"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."*

Line 1 Act I

scene

5

This description is to give Hamlet a clear idea on his enemy reality, to put it in his account, then to know what should he do to take his rights as justice revenge and for his family honesty, and for the country too. Because the strength of state is in its head, which is the court and this what the ghost wants to comment on in this utterance:

*"Let not the royal bed of Denmark be
A couch for luxury and damned incest.
But, howsomever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. leave her to heaven
And to those thorns that in her bosom lodge
To prike and sting her."*

Line 41 Act I

scene 5

Classifying the enemy from who is not in court for Hamlet, is to guide and control his revenge cause to what serves the court's benefits, by pushing Hamlet to stay faithful for this cause. This is what is shown in last utterance of the ghost:

"Adieu, Adieu, Adieu. Remember me."

Line 50 Act I

scene 5

It is not easy to bear such responsibilities for the protagonist being the problem too closed to him, which his character totally changed since this event by getting new strange energetic

vitality, like some strange vague movements which mostly indicates madness, for example Ophelia described his weird deed to her father in this dialogue:

*“He falls to such perusal of my face
As a would draw it. Long stayed he so.
At last, a little shaking of mine arm,
And thrice his head thus waving up and down,
He raised a sigh so piteous and profound.”*

*Line 4 Act II
scene 1*

In addition to his letters to her, that some of it includes disrespected words, such unselected carefully expressions which reflect a mental disorder of someone does not take care for what is he saying, and for prince speaking level, this is unacceptable and considers a kind of insanity. Also, Hamlet got a hysteric mood character that drives to madness most of the time, especially when he feels disappointment and mistrust in love with Ophelia who reminds him on his mother's shame, what makes him considers all women are the same through his questions to her:

“Are you honest ?

Are you fair?”

*Line 1 Act III
scene 1*

Asking Hamlet such questions to Ophelia points to his doubtful mistrust personae towards her intentions, relying on his greatest principles that he considers in life which are honor and justice through fair deal. As well as, his new view to others from courtiers who he looks at them as betrayers agents and followers for the king. For this reason might be his utterances transfer to be more deep philosophy, particularly when he was talking with or on his first enemy Claudius, by using puns and metaphors to express his attitudes indirectly, like in these puns:

Hamlet to Guildenstern:

“ For, for me to put him to his purgation

Would perhaps plunge him into far more choler.”

Line 2 Act III

scene 2

Or in his response to Rosencrantz, when the latter asked him on Polonius corpse place:

“The body is with the king ,but the king in not with the body .the king is thing.”

Line 1 ActIV scene 2

From these attitudes, it is clear that Hamlet has the intention of revenge whatever the means is. For illustration, concerning the first pun ‘*purgation*’ here can mean the cleansing of the body by a laxative, or the cleansing of the soul by a confession of one’s sins as well. Thus, Hamlet wants to show for the others who is their king reality but without declaring frankly. For second pun, the main idea is that the real murder is Claudius who is responsible too on all other crimes and worst events. Through this interactions Hamlet aims to try to sting some courtiers to warn them, or to know who is in his side against Claudius. Therefore, his mentality became so affected by justice and honor through some hints that he sends to the courtiers, like his mother who wants to remove her from this dirtiness of her marriage which causes his insanity in this allusion on social ethics:

“you are the queen, your husband’s brother’s wife;

And, would it were not so, you are my mother.”

Line 2 Act III

scene 4

What is more gets increases bitterness and madness of Hamlet, is that the queen could not understand him, through her passive reaction what makes him feels neglecting, and gets great mad aggressive personality, especially after his discovering that Claudius is really murder. Though he control himself to kill him for some reasons, however he lost that control in fool moment, when he killed Polonius at his maximum madness degree:

“How now? A rat ? Dead for a ducat, dead!”

Line 1 Act III

scene 4

As reaction of killing, it is clear depending on this utterance that Hamlet hates introducers and spies that might confuse his plan of revenge, and repairing his court since he knows effects of treason very well. Despite of this bloody terrible deed, Hamlet still considers ideal ethics what really indicates his changeable character through his comment on what he has done to his mother:

“A bloody deed? Almost as bad, good mother,

As kill a king and marry with his brother.”

Line 1 Act III

scene 4

On the other hand, second appearance to ghost guided Hamlet’s craziness revenge and controlled him with his mother by saying:

“conceit in weakest bodies strongest works.

Speak to her, Hamlet.”

Line 5 Act III

scene 4

These dramatic conservations transformed Hamlet to be more self dominated to his nerves and emotions, by modifying his strategies in dealing with his enemies, especially Laertes who has strong cause to kill him because of murdering his father and reason of his sister's suicide. Thus, He tried to effect him by direct confession to him by his madness in what happened to his family to do not blame him, or to be an obstacle in his way to take vengeance from Claudius. Also, Hamlet was trying to get Laertes empathy in this speech when he confesses of madness to Laertes:

"What have I done,

That might your nature, honour, and exception

Roughly awake, I here proclaim madness."

Line 5 Act V

scene 2

Confession hamlet madness; the cause of his irresponsible and unintentional act, distinguish him from Claudius at manhood level, and indicates Hamlet's courageous honesty. Furthermore, Hamlet was trying as a strategy to provoke Claudius to reveal him in front the people, through this letter:

"Tomorrow shall I beg leave to see your

kingly eyes when I shall, first asking your pardon

thereunto, recount the occasion of my sudden and more

strange return.

What should this mean ?"

Line 2 Act IV

scene 7

Since, wicked Claudius has a clear idea on Hamlet danger to his life, that pushed him to take revenge reaction as well, through this plan with Leartes:

"And for his death no wind of blame shall breathe,

But even his mother shall uncharge the practice

And call it accident"

Line 6 Act IV

scene 7

Although Hamlet as usual supports his strategy to avoid his enemies plans through spying on them. This inquisitiveness enables him protecting himself by knowing what his foes think on, to get suitable react as in this curious dialogue with the gravedigger:

"Hamlet: Ay, marry, why was he sent into England?"

Gravedigger: Why, because a was mad. A shall recover his wits there;

or ,if a do not , tis no great matter there.

Hamlet: why?

Gravedigger: Twill not be seen in him there. There the men are as mad as he.

Hamlet: How come he mad?

Gravedigger: Very strangely, they say”.

Line 1 Act V

scene 1

This hidden investigation allows Hamlet to evaluate his people view to the court, since he knows that the problem not mere personal, but it concerns Denmark nation too. Thus, he modified his revenge for his family and people globally. But long delaying of this act gets his nerves and bitterness through reproaching himself frequently to do not finding ideal occasion. which shows his indecision several times to get his vengeance, like in this uttitude with Horatio:

“Is’t not perfect conscience

To quite him with this arm? And is’t not damned

To let this canker of our nature come

In further evil?”

Line 5 Act V

scene 2

Though Hamlet is aware of Claudius risk on all Denmark future as a cause of morals, through considering him a danger disease that can be contagious for the others ethics, but Hamlet is still hesitating since the circumstance does not serves his attitude and need carefully thinking to trap the king again, through uncovering his mask publically. Fortunately, that what happened in unplanned way at the end of tragedy; when the prince got fed up from continuous crimes of his uncle, in raising moment of hysterical rage Hamlet found himself declaring Claudius reality and killing him in the courtiers existence and:

“Here thou, incestuous, murderous, damned Dane,

Drink off this potion. Is thy union here?

follow my mother.”

Line 1 Act V

scene 2

This description reflects somehow the image of serpent as the ghost depicted Claudius before, also that shown in Laertes last comments on the king, when he asked forgiveness before his death:

“It is a poison tempered by himself.

Exchange forgiveness with me, noble Hamlet.

*Mine and my father's death come not upon thee,
Nor thine on me!
Hamlet: heaven make thee free of it! I follow thee."*

Line 2 Act V scene

2

This justice in exchanging forgiveness between those two men, reflects their nobility and honor, despite of their previous hostility and evil acts sometimes. However, they dead as honest men. In particular Hamlet's last utterances:

"Hamlet :Horatio, I am dead,

Thou liv'st; report me and my cause aright to the unsatisfied."

Line 7 Act V

scene 2

Even in his last breathes, Hamlet is still insisting on telling reality in details for those who has no idea about, by relying on his faithful and last hope Horatio, what indicates again his justice and honesty as king. Then, he wants to be comforted on his nation leader through sending him lesson of honest kingship in this message:

"I can not leave to hear the news from England;

But I do prophesy th' election lights

On Forbinras .He has my dying voice;

So tell him, with the occurrents, more and less,

Which have solicited"

Line 3 Act V

scene 2

Therefore, it is obvious that Hamlet is very careful of achieving justice and honor; principles of his life and for them he dead. As a king he saved his nation fate what reflects his faithfulness as citizenship quality for who will take that in account, who is the new king of Denmark to do not repeat such crisis in court that can destroy any state in well convinced lesson of kingship justice to him.

3.2. Monologue in Hamlet Tragedy

Monologue is when one character speaks at length to another character, without getting a response, then it is performed by one person. In case of a dramatic monologue, other characters can be present on stage, either overhearing the speech of the person talking, or even being directly addressed by him or her(Collins English dictionary 2013).

Monologue of Hamlet reflects to some extent, a part of his reactions and some of his thoughts of varied attitudes towards other characters, through his comments on the other characters speech. Beginning with his feeling of solace, to forgot somehow what happens to him, especially with his friends and the most best one Horatio, who can trust and reveal all his thoughts and actions, for instance his curiosity to see the ghost with Horatio he comments:

*“If it assume my noble father’s person,
I’ll speak to it , though hell itself should gape
And bid me hold my peace.”*

Line 1 Act I

scene 3

With feeling of longing for his father days, even to see his ghost through describing him by nobility, what shows sincerity aspect of Hamlet’s personality with his courage inquisitiveness to speak to him too, in willing of finding the answers that comforts his spirit, but with strong carefulness sense through his hesitancy and doubt feelings towards this story. This what appears in this monologue:

*“ my father’s spirit in arms! all is not well.
I doubt some foul play would the night were come!
Till then sit still, my soul! foul deeds will rise,
Though all the earth o’erwhelm them, to men’s eyes.”*

Line 1 Act I

scene 3

Despite of his strong willing in interaction with ghost, to get information on what unknown for him, nevertheless Hamlet was careful lest to be tricked, since he feels that there is hidden enemies ready to hurt him by anyway, with putting in his account that maybe a damned devil or magic’s foe that may intent to destroy his kingdom. Thus, Hamlet’s feeling was in between which is kind of uncertainty, nevertheless he decide to see it wishing to discover something new as an experiment to find way to save his court ‘s father, and express his great sadness that shows that he is really worry about his country, mainly in this long monologue with Horatio:

*“This heavy-headed revel east and west
Makes us traduced and taxed of other nations
They clepe us drunkards, and with swinish phrase.”*

Line 5 Act I

scene 4

Starting Hamlet his monologue by ‘heavy head’ refers the sense of responsibility and sincerity as well, towards the court and Denmark fate globally followed with fear on its

destiny, and aware of external enemies who attack the state, whenever the court became weak by ethics corruption. Thus, Hamlet's feeling of weaknesses to could not do something in order to solve the problem, obliges him asking help to revenge and repairing the court indirectly in his monologue end:

*“Shall in the general censure take corruption
From particular fault. the dram of eale
Doth all the noble substance of doubt
To his own scandal.”*

Line 23 Act I

scene 4

Hamlet's opinion on this new king, is through considering him as virus, or contagious disease against goodness by spreading villain ethics among people, since the king consider as messenger to be follow and represents god justice principles. Thus, Hamlet as defender for these ethics he felt a threat against the kingdom because of his father sudden death which seems abnormal to him, because he had already felt that his uncle has a relation. This feeling is obvious in this reaction to ghost speech:

“ O my prophetic soul! My uncle !”

Line 1 Act I

scene 4

Being Hamlet is full charged with serious information from that strange meeting with ghost, he obtained a new kind of madness shocking in what happens in palace, followed with unusual sense of carefulness that may the ghost aims to destroy his country by this damned lies to cause foul revenge. That sense of hesitation indicates intelligence of Hamlet as king's policy, as he knows if he got wrong step forwards he couldn't return back, so that all steps should be correct in carefully studying. But he was sure at that moment at least what is the plan, starting with investigation strategy to explore reality of ghost speech by himself for no more madness of doubt, with sincerity emotion for his father whether the ghost is liar or truthful:

*“Hamlet: that one may smile and smile, and be a villain
At least I am sure it may be so in Denmark.
So , my uncle, there you are. Now my word;
It is, Adieu , adieu, remember me.
I have sworn't. !”*

Line 17 Act I

scene 4

As a slogan of faithfulness for his father memories, which he gets his energy from, he made a clever trap based on the ghost story which enabled him to be sure of, through this monologue of Claudius pray's confession:

*“O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't-
A brother's murder. Pray can I not,
Though inclination be as sharp as will.
My stronger guilt defeats my strong intent”*

Line 1 Act III scene

3

That terrible confession burnt Hamlet insanity nerves awhile to get his revenge, using this good occasion for justice achievement, depending on what he hears now from Claudius through this comment on his monologue:

*“Now might I do it pat, now a is a-praying;
And now I'll do't-and so a goes to heaven;
And so I am revenged. That would be scanned”.*

Line 1 Act III

scene 3

Since, poor Hamlet conceives as justice accomplishment is that his uncle should be send to hill not heaven as personal will, in addition to uncover his mask in front of all Denmark people as fair general justice, to do not repeat what Claudius has done in misreporting to other people the death of previous king. Therefore, Hamlet reaction reflects his personal fair honesty which his uncle lacks. in his following utterance:

*“And am I then revenged,
To take him in the purging of his soul.”*

Line 12 Act III

scene 3

Though sometimes Hamlet transfers to be rough, through causing unwanted vengeance targets, he shows honest character like in Ophelia's death, when he expresses his regret in her funeral within that confession:

“ what the fair Ophelia!”

Line 1 Act V

scene 1

3.3. Soliloquy in Hamlet Tragedy:

Soliloquy is a character speaking his thoughts out loud for the audience to hear the message that he wants to convey to them, through revealing his thoughts and motives and principals and emotions and opinions concerning a situation that he lives. Whether he is alone or with the other characters who could not hear what is he saying or thinking(Encyclopedia Britannica 2013).

Also, for Hamlet character soliloquy is expressing his deep psychological state that generated as a result of unacceptable position in the court. Through his introspection within himself, Hamlet aims to find a solution for this ethical catastrophe, where we observe clearly complete true of Hamlet character as it is, such in his inner dramatic thinking about useless ugly life like in this utterance:

*“O, that this too too solid flesh would melt,
Thaw, and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon against self–slaughter suicide O God! God !”*

Line 1 Act I scene 2

Then, Hamlet sheds light on his family actual status:

*“O God !A beast ,that wants discourse of reason ,
Would have mourned longer-married with my uncle,
My father’s brother, but no more like my father
Than I to Hercules .Within a month ,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married .-O,most wicked speed, to post
With such dexterity to incestuous sheets!
It is not nor it cannot come to good
But break, my heart, for I must hold my tongue.”*

Line 22 Act I scene 2

After a suicide idea to escape from shame which is forbidden ethically, Hamlet has spoken along on usefulness of villain human life when it based on bad animal principle such as biological benefits, especially among relatives shedding light on his mother and uncle position, comparing the latter with his father who classed him as ‘Hercules’ the famous Greek

hero. But for do not make a useless revolution; Hamlet has kept that emotion in secret, and this points to a honest patient aspect in his attitude that serves the general benefit of the court temporarily at least. Nevertheless, changing some circumstances around him like the outcomes of his daily watching on his family immoral state got his fed up.

As well as, the ghost's story who gives him a strong direct reason to revenge and comfort his soul from that pressure dramatic thinking that drives his craziness, but with intelligent means to do not be unjust with any one of his family member. Thus, Hamlet begun doing an exploration based on Claudius previous and next deeds, through spying, with relying on the ghost story that charged his uncle with incest. Hence, as plan for uncovering that new king real face Hamlet decide:

*“I will have these players
Play something like the murder of my father
Before mine uncle . I'll observe his looks;
I'll tent him to the quick. If a do a blench,
I know my course.”*

Line 48 Act II scene 2

Relying on the experiment process, that as results is more reliable and valid to determine the next step correctly depending on outcomes of this plan, and to behave with no mistakes or doubts in something is more close to be a magic or devil, and that he thinks in that utterance:

*“The spirit that I have seen
May be the devil, and the devil hath power
T'assume a pleasing shape, yea , and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me.”*

Line 52 Act II scene 2

As response to the ghost reality, Hamlet will reveal that cover benefiting from their dialogue by real tools not just by oral doubtful story that can be true or false. Therefore, Hamlet wants to see the whole picture as he thinks in this soliloquy:

*“I'll have grounds
More relative than this.-the play's the thing
Wherein I'll catch the conscience of the king.”*

*Line 59 Act II
scene 2*

Though Hamlet is still behaving logically in dealing with this complicated state, however he is not a machine which does a programme without damages or effects, since the world is changing around him what can confuses his way as threats to treat the problem correctly, that is why he hesitates most of the time as character thinking deeds, especially in this exceptional soliloquy that he reveals his most thoughts and feelings within:

“To be, or not to be-that is the question: ethics principal

Whether tis noble in the mind of suffer

The slings and arrows of outrageous fortune,

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

The heart –ache and the thousand natural shocks

That flesh is heir to;tis consummation

Devoutly to be wished. To die-to sleep-

To sleep, perchance to dream. Ay, there’s the rub:

For in that sleep of death what dreams may come,

When we have shuffled off his mortal coil,

Must give us pause.”

Line 1 Act III

scene 1

In This long utterance the protagonist sheds lights on decision choices, which face any one of us in his daily life what makes him hesitates in selecting, since he is looking for the best one for him at least. But in case of Hamlet the problem is so complex because even the better choice is bad and causes damages, even in his own suicide which was forbidden as doctrine. and all that reveals in these utterances ‘*Ay, there’s the rub*’ or difficulty to decide whether to get revenge and be an active Hamlet, or no revenge by staying passive one; since the choices look similar .Also, his utter ‘*Must give us pause*’ and this is logical step to think very well before hand, which shows hesitation through deep thinking But with consideration of ethics especially when he says next:

“Thus conscience does make cowards of us all”

Line 28 Act III

scene 1

Word ‘*conscience*’ shows Hamlet awareness of ethics as standard rule of evaluation deeds and reason of indecision. But in case of paradoxical ethics, Hamlet is more close to punish

this injustice that hurt even others Danishes, and this sense of responsibility appears in that utterance in the same long soliloquy:

“Th ’oppressor’s wrong’, the proud man’s contumely,”

Line 16 Act III

scene 1

which shows that Hamlet considers very well the justice against any unjust aggressor who is Claudius in this context who became a threat against others life safety through his deeds, especially Hamlet’s life more than before as it shown in soliloquy of Claudius:

“The present death of Hamlet. Do it, England;

For like the hectic in my blood he rages,

And thou must cure me. Till I know ‘tis done,

Howe’er my haps , my joys were ne’er begun.”

Line 8 Act IV

scene 3

It is noticeable that Hamlet’s uncle chooses the suitable occasions and circumstances to attack his foes as the serpent does. Despite of facing Hamlet risk from this trip to England, he obeyed his enemy for some reasons like weaknesses of his attitude according to Polonius murdering. These circumstances which prevent his revenge, get really his mad particularly when he became conceives that himself is the actual target to kill, and that what increases his fears that he may die before completing his mission. This uncomfortable tragic thinking had been progressed, especially when number of his enemies has grown with Laertes willing to take his family revenge as well, and this fear appears partially in this soliloquy after his meeting with captain of Forbinras prince of Norway:

“How all occasions do inform against me,

And spur my dull revenge !what is a man”

Line Act IV

scene 4

That routine grieve sense in Hamlet spirit, represents his most dramatic thoughts in order to change, and defining his identity then his role to change the status of the court.

Conclusion

Utterances in Hamlet tragedy have clarified to a deep extent Hamlet’s mentality and character starting with his inner spirit represented in his soliloquies, which affected the external one represented in his interactions with environment depicted in monologues and dialogues, to look for a solution for his problems.

General Conclusion

It seems that in *Hamlet* Shakespeare depicted the protagonist Hamlet's tragic thinking and personae in a real confused personality, according to his strange behaviours since his sudden father's death following with hasty marriage of his mother with his uncle.

Those abnormal events affected Hamlet view towards his environment to a high extent, through his comments and feelings represented mainly in hostile attitudes against some courtiers that indicate tragic thinking in his interactions with them. But Hamlet's most bitter point is the shock of quick marriage of his mother with who is considered as devil or cancer for him, followed with his mother passivity. This terrible position drove him into deep disappointment and feeling of treason and corruption threats his court, then the whole country fate. Nevertheless, that sense accompanied with a strong sense of responsibility to protect his palace, and enhance lost justice again whatever the mean to do so.

However, Shakespeare designed a negative aspect in Hamlet dramatic ideas represented in his weak feelings and isolation to move and do something concrete. This is obvious through continuous rebuking utterances which show his passivity and usefulness attitudes, which reflect a changeable personae of Hamlet who mainly relies on the circumstances nature to behave, in ways that serve his country benefits, since the problem is very sensitive and close to him. For illustration, when he conceived that his uncle is really guilty he looked for another suitable occasion for revenge that supports his cause more, and that what he means by "*that would be scanned*".

Thus, Hamlet conceives that any wrong step can make the status worst. That is why he scanned his action again towards Claudius when he met the ghost before, even his obedience for Claudius to leave into England has its meaning strategy and it may to hide his weapons against Claudius without giving the latter an idea about his nephew plan and tragic thinking. But living within that pressure daily this gets his madness and malcontent further.

Despite of revenge delay, the priority for Hamlet is to discover deep reality of his new world to know where is going to save the country future. Consequently, he switches the light of curiosity sense to solve ambiguity or any doubt concepts in his environment. Through his several investigations, and this process was a logical introducing step to enable him taking the right decision after conceiving to what extent contagion of corruption has spread between Danishes specially his castle courtiers.

Though this thinking was always guided by another psychological mental aspect which is hesitation, that can be considered the most intersection point among his different feelings and

behaviours to take concrete decision, by rethinking again beforehand. Thus, utterance of “*to be or not to be*” which mainly refers to idea of to “*to kill or not to kill*” was the most famous speech throughout the play, in which we can notice Hamlet as a complete version through all his central thoughts and feelings since this hesitation is a logical result of continuous changing of his environment what block his revenge such as Polonius murdering and Ophelia’s death, what complicates his control on the position.

Nonetheless, sense of duty gives him energy to resist and take concrete decisions despite of this mixture feelings and attitudes. This energy which is represented in his faithfulness and citizenship for Denmark reason, which supports his honor to refuse such deviate ethics especially treason and corruption which are considered as darkness spread within his state. This view is obvious in his question to Horatio: “*is't not to be damn'd, to let this canker of our nature come in further evil?*” That reflects double new sense after England journey in Hamlet character which are: “dissatisfied Hamlet” and “weak Hamlet” who asks help to do something against the king danger, what indicates a change in his personality to advance.

Justice also, as was a highest target of Hamlet and most considerable ethic among his conflicts, and he has no doubt or hesitation to achieve it whatever the means was. This thinking shown in how life should be clean and fair within right evaluation without hypocrisy or injustice, and that what he had already pointed to in his questions to Ophelia: “*Are you honest ?Are you fair?*”

Therefore, after long dramatic thinking and delaying which cost Hamlet a lot, especially crimes which happened and still happening, he finally conceived that it could not be another means to establish justice, only just by revenge in killing Claudius to remove the contagious cancer and corruption source. This revenge really rested Hamlet’s soul from madness, and long hesitation as negative feelings thought it cost him his life as tax for justice since he was a target as well since a long time.

Nevertheless, Hamlet was still sticking in his principles even in his death moments, through his final will to Horatio, which mainly attempt to establish justice for all Danish people as a king. Also, for protecting main social ethics through informing them about his tragic experience to confirm about good future for them in fair way. Those last successive dramatic events of murdering Claudius and valued kingship message in Hamlet’s moments death for all Danishes, reveals that he is responsible and he is a man of concrete action though his long revenge delaying in his changeable tragic thinking.

This great energy of will to protect central social values by Hamlet whatever the costs and risks that he already faced to achieve, indicates that Shakespeare has succeed to a high extent in portraying real dramatic events through Hamlet’s utterances.

All in all, Hamlet was able to uncover and reveal through his utterances, particularly monologues and soliloquies, the main social values and conflicts the matter which gave very realistic painting to *Hamlet the tragedy*.

Glossary of Key words

Madness: result of Hamlet's shocking on his father's death with illegal relationship of his mother and his uncle; the killer and danger on Denmark fate.

Curiosity: Hamlet's searching for reality of his court enemies inside and outside and their plans.

Hesitation: result of Hamlet's looking for a solution for his suffering. including his waiting for suitable circumstance to do his final decision after rethinking in results deeds.

Faithfulness: represents Hamlet's love of his family especially his father and friends and Denmark country as a sincere Danish.

Revenge: strongest Hamlet's emotion which represented in willing of taking his father's right against his enemies; Claudius and his followers.

Honor: Hamlet's view on ethical principals as dealing between people how it should be especially through veracity and faithfulness.

Justice: it is Hamlet concept about how should the injustice punished through evaluation every responsible in the court that could make danger in Denmark fate, then judge him or her by fair deal.

Dialogue: is the most communicative means, in which Hamlet gets more experience about his environment realities by interaction with the other characters.

Monologue: it is less communicative means, but it shows Hamlet general thinking and concepts towards others in single comments and interactions within the self, that can be hear from other characters.

Soliloquy: it is interior monologue that could not hear just only by the audience, to show deep personality of Hamlet emotions and thoughts.

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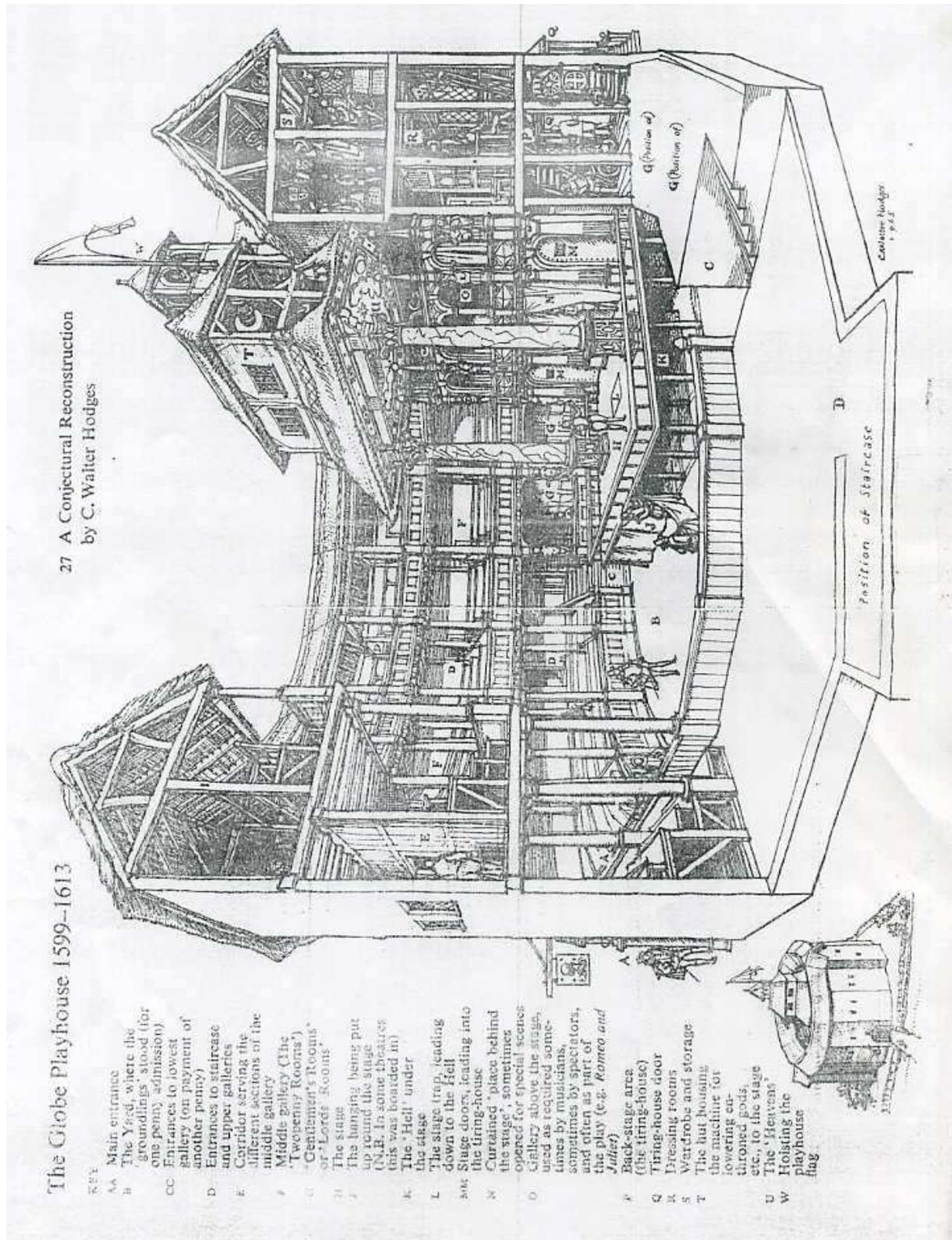
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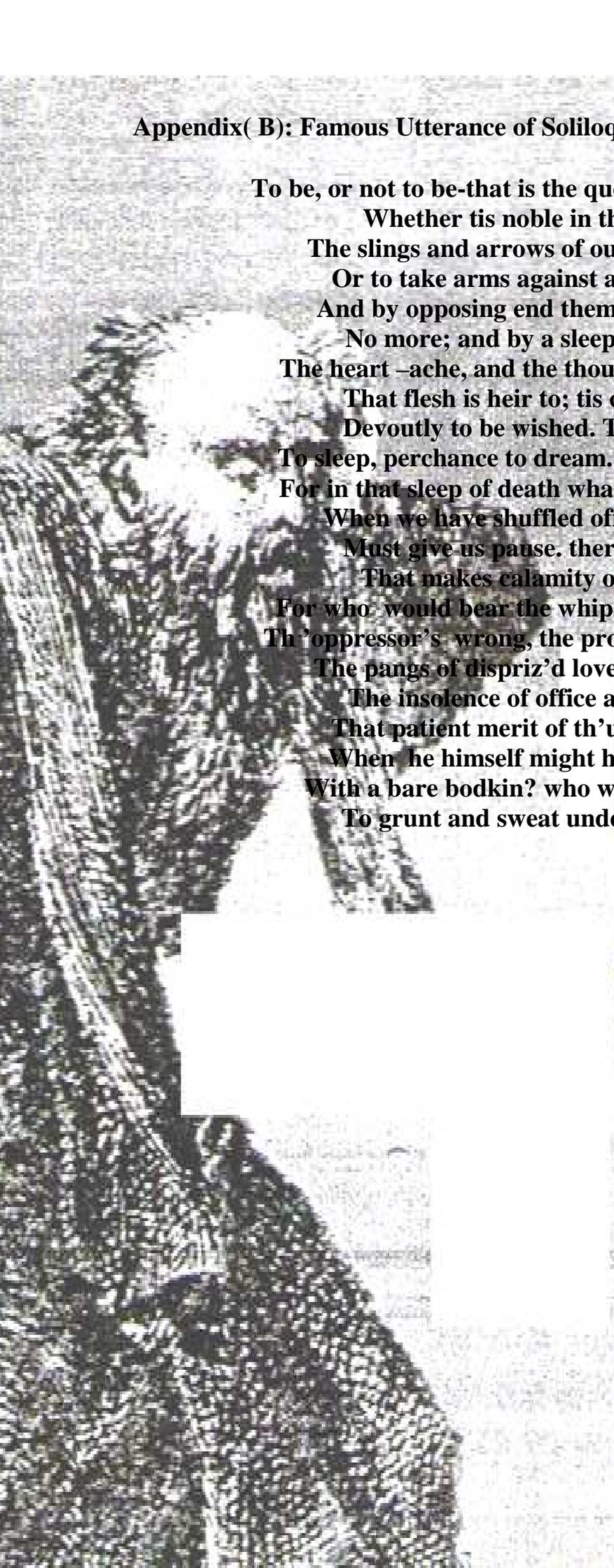
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Appendices

Appendix (A): The Globe Playhouse (famous Elizabethan theatre) 1599-1613 in London



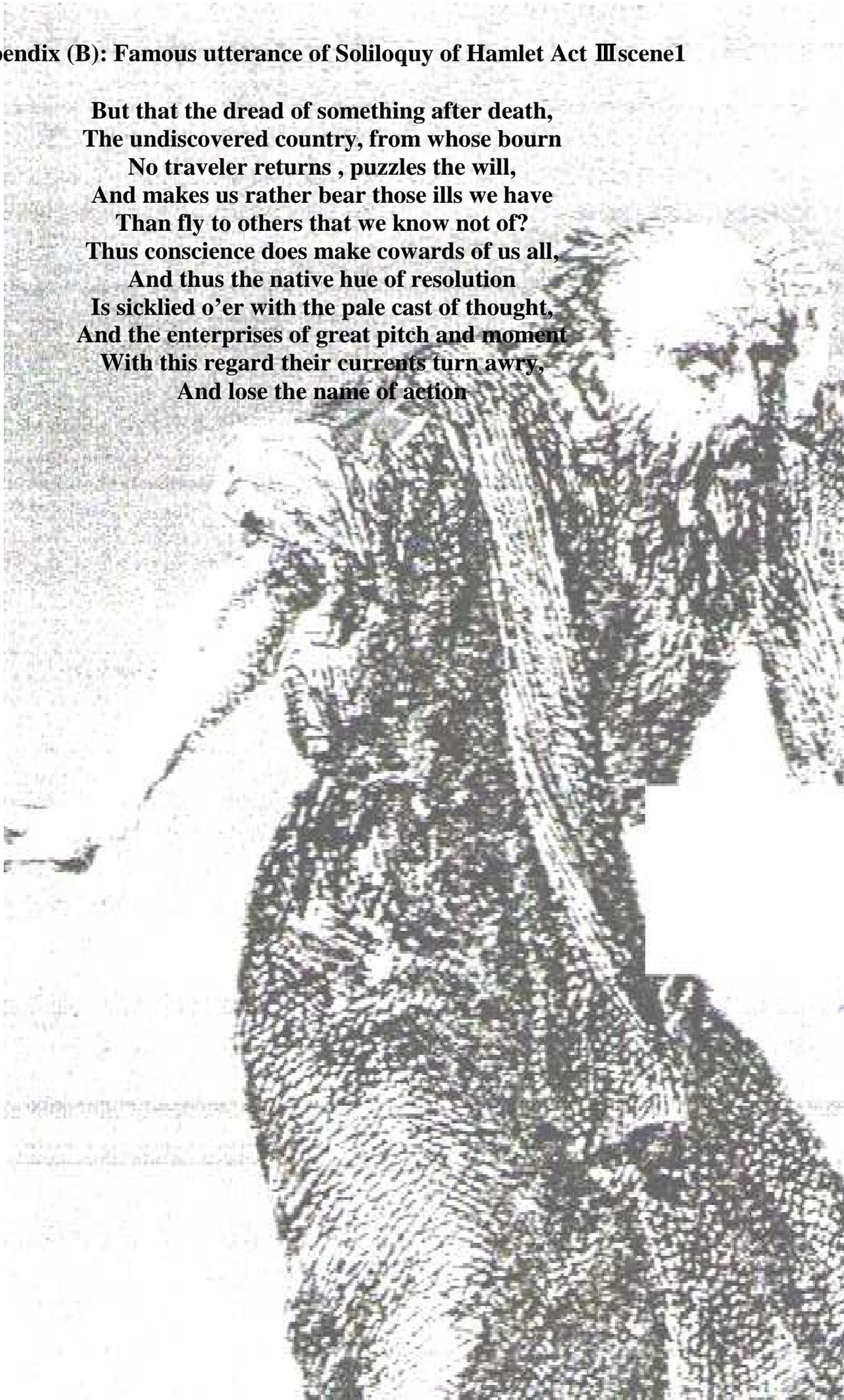


Appendix(B): Famous Utterance of Soliloquy of Hamlet Act IIIscene1

**To be, or not to be-that is the question: ethics principal
Whether tis noble in the mind of suffer
The slings and arrows of outrageous fortune,
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
The heart -ache, and the thousand natural shocks
That flesh is heir to; tis consummation
Devoutly to be wished. To die-to sleep-
To sleep, perchance to dream. Ay, there's the rub:
For in that sleep of death what dreams may come,
When we have shuffled off his mortal coil,
Must give us pause. there's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
Th'oppressor's wrong, the proud man's contumely,
The pangs of dispriz'd love, the law's delay,
The insolence of office and the spurns
That patient merit of th'unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,**

Appendix (B): Famous utterance of Soliloquy of Hamlet Act III scene 1

**But that the dread of something after death,
The undiscovered country, from whose bourn
No traveler returns , puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And the enterprises of great pitch and moment
With this regard their currents turn awry,
And lose the name of action**



Abstract

This study attempts to analyse the implications of utterances in Hamlet tragedy by William Shakespeare, thus it tries to show to what degree Shakespeare succeeded in portraying dramatic events at utterances level, represented in Dialogue, Monologue and soliloquy, with a focus on the protagonist character speech within the play that reflects his tragic ideas, through various different utterances. Hence, analytical thematic method based on extracting main tragic utterances and analysing them was opted for. The study outcomes can be summarized as follows: from beginning till the end madness was disease and suffering of Hamlet, but his ethics and principles which were mainly honesty, faithfulness and justice gave him energy to resist. Hamlet's curiosity was the channel information about the surrounding world to evaluate then to take right decision though this act was always hindered by hesitation which intervenes in all his feelings and behaviours to rethink again in results. However, this problem resolved finally by revenge act which was Hamlets' soul medicament and only means to achieve justice that he defended.

Key words: Madness, Curiosity, Hesitation, Faithfulness, Revenge, Honor, Justice, Dialogue, Monologue, Soliloquy .

ملخص

هذه الدراسة تهدف إلى تحليل إستعمال التعابير في مسرحية هاملت للكاتب المسرحي شكسبير من أجل إبراز مدى نجاح الكاتب في تصوير الأحداث الدرامية من خلال التعابير، المتمثلة في الحوار الجماعي والفردى و كذا المناجاة مع التركيز على خطابات هاملت في القصة التي تعكس تفكيره التراجيدي بناء على طرق تعبيره المختلفة. لذلك إعتدنا منهجية تحليلية موضوعية مؤسسة على استخراج وتحليل مقتطفات للتعابير التراجيدية الأساسية. وبعد التحليل أفضت دراستنا إلى أنه من بداية التراجيدية إلى نهايتها كان الجنون مرض هاملت و معاناته الدائمة مع هذا فأحاسيس الشرف والإخلاص و مبدأ إقامة العدالة أمدته بالطاقة ليقاوم. كما أن فضوله كان بمثابة قناة معلومات ليقوم بها محيطه كي يتخذ القرار المناسب رغم أن القرار غالبا ما كان يعرقل بالتردد المستمر في كل تصرفاته وأفكاره كي يعيد النظر قبل الفعل، رغم أن هذا كلفه الكثير لكن هذه المشكلة حلت أخيرا بالإنتمام الذي كان دواء معاناته ووسيلته الوحيدة لانتصاره للعدالة التي دافع عنها.

كلمات مفتاحية : الجنون، الفضول، التردد، الإخلاص، الإنتقام، الشرف، العدالة، الحوار الجماعي، الحوار الفردى، المناجاة.