

QUOTE	TECHNIQUE/THEME	SIGNIFICANCE/EFFECT
<p>It faded on the crowing of the cock./Some say the ever 'gainst that season comes/Wherein our Saviour's birth is celebrated,/.../ So hallowed and so gracious is that time.</p> <p>- Marcellus p13;1;1</p>	<ul style="list-style-type: none"> - Symbolism : birds act as an alarm/siren/transition from night to day and the connotations of good/evil. - Theme: Good Vs. Evil - Religious Allusion (God) - Oral Imagery to portray daylight - Personification of time (so hallowed and so gracious) 	<ul style="list-style-type: none"> - Witness a change in emotional climate from fear, tensions and apprehension to religious awe & wonder. - Reinforces the centrality of religion in Sh. Context and thus - Raises questions whether the ghost K.Hammie is from Heaven or Hell thus Good or Evil
<p>"With mirth in funeral and dirge in marriage/ in equal scale weighing delight and dole/"</p> <p>- Claudius p 15;1;2</p>	<ul style="list-style-type: none"> - Binary oppositions/contrast - Theme: Appearance Vs. Reality - Metaphor of scales 	<ul style="list-style-type: none"> - The contrasting elements of happiness Vs. mourning within Claudius' soliloquy allows reader to - Question his sincerity, or is he (the murderer of his brother) faking his grief
<p>"'Tis not along my inky cloak, good mother,/Nor customary suits of solemn black,/Nor windy suspiration of forced breath,/No, nor the fruitful river in the eyes,/Not the dejected behaviour of the visage,/Together with all forms, moods, shapes of grief;/That can denote me truly. These indeed seem,/For they are the actions that a man might play,/But I have that within which passes show-/These but the trappings and the suits of woe./</p> <p>- Hamlet p 19;1;2</p>	<ul style="list-style-type: none"> - Anaphora of "nor" - Metaphor "fruitful river" - Personification of grief - Enumeratio of mourning - Theme: appearance Vs. reality - Theme: Acting 	<ul style="list-style-type: none"> - Hamlet reasserting his insincerity, although to me, he seemed Insincere. (through the listing, insisting, etc he essentially points out that he dresses /act in a manner that portrays his grievous state) - Also gives emphasis to the notion of appearance/faked grieving, possibly an implicit reference to someone
<p>"A little more than kin, a little less than kind"</p> <p>"I am too much I'th'sun"</p> <p>- Hamlet p 19;1;2</p>	<ul style="list-style-type: none"> - Word play - The depressed Hamlet with reference to incest 	<ul style="list-style-type: none"> - Portrays his resentment and hurt - Aids his characterisation: disturbed, emotional confliction, resentment, hurt, anger, betrayal, digusts
<p>Hamlet: I shall in all my best obey you madam</p> <p>Claudius: Why, 'tis a loving</p>	<ul style="list-style-type: none"> - Irony - Superlative - Tone: cold 	<ul style="list-style-type: none"> - Hamlet's reply is explicitly cold, addressing his mother as Madam → distances himself

Hamlet: I shall in all my best obey you madam

Claudius: Why, 'tis a loving and a fair reply.

- Pg21;1;2

- Irony
- Superlative
- Tone: cold

- Hamlet's reply is explicitly cold, addressing his mother as Madam → distances himself
- It is highly ironic that Claudius, in reply says Hamlet to be fair and loving
- This exemplifies Hamlet's cold attitude towards his mother, posing an implicit testimony to the obligation he feels towards his late father
- Furthermore, Hamlet obedience to Gertrude contrasts strongly with that he feels towards his father (later on) thus presenting Hamlet's attitude towards his mother (cold, distant, confliction)

"it shows a will most incorrect to heaven,/A heart unfortified, a mind impatient,/An understanding simple and unschooled./...Fie, 'tis a fault to heaven/A fault against the dead, a fault to nature/"

- Dramatic irony (this C preaches that it is a fault against Heaven and nature when he himself performed a terrible sin)
- Repetition of "fault"

- Illustrates Claudius' deceitful and insincere nature
- I personally find the notion that mourning is a fault disturbing and concerning, on a moral level, especially between that of a Son and his Father and within the short time interval that his father had passed away (barely 2 months, was it?)
- Psychologically, Claudius attempting to erase in a sense, Hamlet's grief through a condescending attitude rather than an understanding one raises more suspicion towards his motives/rationale

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 'gainst self-slaughter.../Fie on't, ah fie, 'tis an unweeded garden/That grows to seed, things rank and gross in nature/

- Hamlet p23;1;2

- Synecdoche (solid flesh = body/life)
- Scientific vernacular (thaw, melt)
- Metaphor for dying (thaw/melt/resolve)
- Accumulative listing
- Metaphor again (garden)
- Classical rhetorical language
- realism
- Theme: Hamlet's depression, Religion, Suicide

- Exemplifies Hamlet's depressive state and his suicidal wish
- Although this is halted by Religious responsibilities and morals (suicide as a sin)
- Thus also displays the prominence of religion within the context
- Presents Hamlet in a state of confliction, again, where he is most of the time, contemplating between action and morals/obligations etc
- Language reflects that Hamlet

<p>It is not, nor it cannot come to good./but break, my heart, for I must hold my tongue.</p> <p>- Hamlet p23;1;2</p>	<ul style="list-style-type: none"> - Meiosis - Classical rhetorical language - realism - Theme: depression, prison/trapped 	<ul style="list-style-type: none"> - Enforces Hamlet’s sense of being trapped - He thinks it wrong that his mother remarried, so hastily and to his Uncle but cannot do/say anything - Characterisation – illuminate the rationale/s for Hamlet’s melancholy - Language reflects that Hamlet is a thinker/scholar/educated/analytical
<p>My father’s spirit, in arm! All is not well./I doubt some foul play.../...Foul deeds will rise</p> <p>- Hamlet p29;1;2</p>	<ul style="list-style-type: none"> - Truncated sentences - Metonymy (arms- armour) - spectrality - Theme: corruption 	<ul style="list-style-type: none"> - Highlights there may be corruption - Ghost acts as a warning from a past/future to the present – spectrality

ACT 1 SCENE 3

QUOTE	TECHNIQUE/THEME	SIGNIFICANCE/EFFECT
<p>His greatness weighed, his will is not his own,/For he himself is subject to his birth./...his choice depends/The sanctity and health of this whole state</p> <p>- Laertes pg31;1;3</p>	<ul style="list-style-type: none"> - Metonymy - Personification - Theme: trapped 	<ul style="list-style-type: none"> - Again, Laertes highlights that Hamlet is trapped - Evidence of rationale for delay- internal confliction that characterizes Hamlet
<p>To thine own self be true/ And it must follow, as the night the day,/Thou canst not then be false to any man./</p> <p>- Polonius pg35;1;3</p>	<ul style="list-style-type: none"> - Simile - Contrast/juxtaposition 	<ul style="list-style-type: none"> - Compare with speech to Ophelia where he is very controlling – displays the degrading attitude towards women - Contrasts with Claudius and Hamlet - Laertes contrasts with Hamlet → Laertes can leave, can be true to himself whereas Hamlet stays in Denmark and feels trapped/made to put on an “antic disposition” and “hold [his] tongue”
<p>Tender yourself more dearly,/ Or- not to crack the wind of poor phrase,/Roaming it thus- you’ll tender me a fool</p> <p>- Polonius pg37;1;3</p>	<ul style="list-style-type: none"> - Repetition? 	<ul style="list-style-type: none"> - Displays treatment of women
<p>Don not believe his vows, for</p>	<ul style="list-style-type: none"> - Theme: false appearance 	<ul style="list-style-type: none"> - Reflect Laertes poor

<p>they are brokers,/Not of that dye which their investments show,/But mere implorators of unholy suits,/Breathing like sanctified and pious bonds,/</p> <p>- Polonius pg37;1;3</p>	<p>- Imagery of deceit</p>	<p>perception of Hamlet</p> <p>- Plays on notion of Appearances Vs. reality</p> <p>-</p>
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ACT 1 SCENE 4

QUOTE	TECHNIQUES/THEME	SIGNIFICANCE/EFFECT
<p>So, oft it chances in particular men,/That for some vicious mole of nature in them,/As in their birth, wherein they are not guilty,/Since nature cannot choose his origin,/By their o'ergrowth of some complexion,/Oft breaking down the pales and forts of reason,/Or by some habit that too much o'erleavens/</p> <p>- Hamlet pg39;1;4</p>	<p>- Metaphor</p> <p>- Personification</p> <p>- Paradoxical</p> <p>- Harmartia</p> <p>- Theme: Fatal Flaw</p>	<p>- Hamlet paradoxically reflects on his own faults (although he may not be aware of them)</p> <p>- Raises the question of the fatal flaw and whether people are born with a character fault that will overwhelm their virtues</p> <p>- If so, do they have a choice, are they themselves to blame?</p>
<p>Angels and ministers of grace defend us!/Be thou a spirit of health, or goblin damned,/Bring with thee three airs from heaven or blasts from hell,/Be they intents wicked or charitable,/</p> <p>- Hamlet pg41;1;4</p>	<p>- Apostrophe</p> <p>- Antitheses</p> <p>- Theme: Good/evil, Heaven/Hell</p>	<p>- Problem of knowing whether the Ghost is good or bad preoccupies Hamlet and poses a further internal conflict</p> <p>- Good → speaks the truth & such but in hindsight, thanks to the "warning" that led to Hamlet pursuing revenge, a trail of tragedies and deaths follow (Polonius, Ophelia, Gertrude, Laertes, Hamlet, Claudius)</p>
<p>Something is rotten in the state of Denmark</p> <p>- Marcellus pg43;1;4</p>	<p>- metaphor?</p> <p>- Theme: Nation's corruption</p>	<p>-combined with the ambiguous nature of the ghost creates a sense of corruption that grows</p>

increasingly through the play

ACT 1 SCENE 5

QUOTE	TECHNIQUES/THEMES	SIGNIFICANCE/EFFECT
Doomed for a certain term to walk the night,/And for the day confined to fast in fires,/Till the foul crimes done in my days of natures/Are burnt and purged away.../ - Ghost pg45;1;5	- Tactile imagery - Visual imagery ?	
...I with wings as swift/As meditation or the thoughts of love/May sweep to my revenge./ - Hamlet pg47;1;5	- Simile - irony	- Strong sense of action - Ironic to his lack of action during the play
The serpent that did sting they father's life/Now wears his crown - Ghost pg47;1;5	- Metaphor - Tactile imagery - Metonymy - Third person - Theme: corruption - Theme: betrayal	- Implies Claudius' lecherous and sneaky nature - Depersonification → objective outlook?
O my prophetic soul!/My uncle? - Hamlet pg47;1;5	-	- Indicates he suspected
Ay, that incestuous, that adulterate beast,/With witchcraft of his wits, 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./ - Ghost pg47;1;5	- Metaphor - Personification - Emotive language - Theme: betrayal - Theme: incest	- Combined with Above, both Hamlet and King suspect : Gertrude's Faith and Uncle's guilt - Both Ghost and Hamlet care little for affair of the state but rather family matters - Expresses revulsion and disgust at Gertrude -
Though lewdness court it in a shape of heaven,/So lust, though to a radiant angel linked,/Will sate itself in a celestial bed,/And prey on garbage./ - Ghost pg47;1;5	- Personification - Tone: bitter - Visual imagery - Theme: betrayal/incest	- As above?
O all you host of heaven! O Earth! What else?/ And shall I couple hell?...remember thee?/Ay thou poor ghost, whiles memory holds a seat/In	- Repetition - Metaphor - Apostrophe - Theme: Revenge	- Constant repetition reinforces his certainty over revenge - Apostrophe- illuminates his uncertainty about the

<p>this distracted globe. Remember thee?/ yea, from the table of my memory/I'll wipe away all trivial fond records,/All saws of books, all forms, all pressures past/ - Hamlet pg51;1;5</p>		Ghost's nature
<p>There are things in heaven and earth, Horatio,/Than are dreamt of in your philosophy./ - Hamlet pg55;1;5</p>	- Philosophical musings	- Hamlet reminds Horatio that philosophy does not know everything
<p>The time is out of joint: O cursed spite,/That ever I was born to set it rights.-/ - Hamlet pg55;1;5</p>	-	- Hamlet acknowledges the troubled times & regrets that it is he who must restore order

ACT 2 SCENE 1

QUOTES	THEME/TECHNIQUES	SIGNIFICANCE/EFFECT
<p>With his doublet all unbrace,/No hat upon his head, his stockings fouled,/Ungartered, and down-gyved to his ankle,/Pale as his shirt, his knees knocking on each other.../As if he had been loosed out of hell/ - Ophelia pg3;2;1</p>	<ul style="list-style-type: none"> - Accumulative listing - Simile - Theme: Antic Disposition/Hamlet's madness 	<ul style="list-style-type: none"> - Ophelia's detailed account of Hamlet's strange behaviour creates suspense as to what the audience's appetite for Hamlet's next appearance - Here Polonius jumps conclusively that Hamlet had been driven mad by love & rejection
<p>That hath made him mad/...Come./ - Polonius pg 65;2;1</p>	<ul style="list-style-type: none"> - Commanding tone - Authoritative - Theme: Patriarchal society 	<ul style="list-style-type: none"> - Concludes, as he did in the earlier scene with Ophelia (pg37;1;3) with a command (‘Come’) - Displays Ophelia's submissive nature

ACT 2 SCENE 2

QUOTES	TECHNIQUES/THEME	SIGNIFICANCE/EFFECT
<p>Of Hamlet's transformation-so call it,/...More than his father's death, that thus hath put him/...Whether aught to us unknown afflicts him</p>	<ul style="list-style-type: none"> - Theme: Hamlet's madness/Appearance Vs. Reality 	<ul style="list-style-type: none"> - Concern to find out whether some secret reason causes Hamlet's madness suggest that he suspects Hamlet's

<p>thus,/That opened lies within our remedy./</p> <ul style="list-style-type: none"> - Claudius pg67;2;2 		<p>intention towards him</p> <ul style="list-style-type: none"> -
<p>I doubt it is no other but the main:/His father's death, and our o'erhasty marriage./</p> <ul style="list-style-type: none"> - Gertrude pg69;2;2 <p>Y'are a fishmonger Let her not walk l'th'sun. Conception is a blessing... (What do you read my lord?) Words, words words.</p> <ul style="list-style-type: none"> - Hamlet pg 77;2;2 	<ul style="list-style-type: none"> - Guilty/Not Guilty? - Double Entendre (pimp/mudwracker) - Change in language→ poetry to prosaic, punning, wordplay, absurdity 	<ul style="list-style-type: none"> - Gertrude's uneasy conscience is reflected through her acute awareness of what truly afflict Hamlet - Hamlet toying with words→ implicit reference to Ophelia/implicit insult to Polonius? - Displays his madness→ walking in the sun = pregnancy?
<p>What have you...deserved at the hands of Fortune, that she sends you to prison hither?...Denmark's a prison...confines, wards and dungeons; Denmark being one o'th'worst.</p> <ul style="list-style-type: none"> - Hamlet pg81;2;2 <p>For there is nothing either good or bad but thinking makes it so.</p> <ul style="list-style-type: none"> - Hamlet pg81;2;2 	<ul style="list-style-type: none"> - Apostrophe? - Personification - Metaphor - Superlative - Theme: Trapped feelings (Hamlet) 	<ul style="list-style-type: none"> - Exhibits Hamlet's internal pains and his feelings of being trapped - 1) Not allowed to leave for wittenburg 2)Trapped between practical action and moral compromise 3) Unable to voice his disgust with his mother and uncle - - Epistemology?
<p>I have of late....lost all my mirth...this goodly frame, the earth, seems to me a sterile promontory...it appeareth no other thing to me but a foul and pestilent congregation of vapours. What a piece of work is a man! How noble in reason, how infinite in faculties, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god! ...-and yet to me, what is this quintessence of dust?</p> <ul style="list-style-type: none"> - Hamlet pg83;2;2 <p>For Hecuba!/ What's Hecuba to him, or he to Hecuba,/...What would he do,/had he the motive and the cue for passion/that I have? He would drown the</p>	<ul style="list-style-type: none"> - Theme: Hamlet's melancholy - Anaphora - Simile - Accumulation - Broken/silent beats - Accumulations/accumulative listing of verbs to illustrate Revenger - Juxtaposition with Yet I - Motif of comparison (actor 	<ul style="list-style-type: none"> - Speaks of the wonderful nature both of the world and of humankind yet goes on to say that we are destined to nothingness after death

<p>stage with tears,/And cleave the general ear with horrid speech,/Make mad the guilty and appal the free,/Confound the ignorant, and amaze indeed/The very faculties of eyes and ears. Yet I/A dull and muddy-mettled rascal/ - Hamlet pg95;2;2</p>	<p>and himself) - Theme: Revenge/acting and theatre(???)</p>	
<p>Am I a coward?/...Plucks off my bear and blows it in my face,/...Bloody, bawdy villain!/Remorseless, treacherous, lecherous, kindles villain!/Oh, vengeance!/ - Hamlet pg 95;2;2</p>	<p>- Aporia - Symbolism (beard→immasculated) - Alliteration - Accumulative listing for emphasis - Silent beats - Builds UP to go DOWN - Theme: Revenger</p>	<p>- Expresses strong self disgust and Shame - Identifies his harmartia: procrastination - Building Up and going Down illustrates a transition from action to thinking - Sense of reality - Mood is dynamical, flimsical - Displays reason which differs Humans and Animals</p>

ACT 3 SCENE 1

QUOTES	THEME/TECHNIQUE	SIGNIFICANCE/EFFECT
<p>Get from him why he puts on this confusion - Claudius pg101;3;1</p>	<p>- Theme: Appearance Vs. Reality - Theme: Hamlet's Madness</p>	<p>- Claudius implies that Hamlet is faking his madness ('puts on')</p>
<p>That he, as 'twere by accident, may here/Affront Ophelia. Her father and myself,/Lawful espials,/Will so bestow ourselves, that seeing unseen,/We may of their encounter frankly judge,/And gather by him, as he is behav'd,/If't be th'affliction of his love or no/That thus he suffers for./ - Claudius pg103;3;1</p>	<p>- Theme:Surveillance/Authority/Duty - Motif of spying/monitoring - Oxymoron? ('seeing unseen')</p>	<p>- The motif of spying, esp men on their children purports Hamlet's feelings of being trapped, ('Denmark is a prison') - Sense of distrust within this family unit - Raises the notion of subjectivity and individual perceptions: Men view themselves as legitimate spies ('Lawful espials') whilst others may see it as otherwise</p>
<p>(Aside) Oh, 'tis too true./How smart a lash that speech doth give my</p>	<p>- Litotes - Analogy? - Aside</p>	<p>- Reveals that Claudius is guilty of murder - His conscience pricks</p>

<p>conscience!/The harlot's cheek, beautied with plastering arts,/Is not more ugly to the thing that helps it/Than is my deed to my most painted word./O Heavy burden! - Claudius pg103;3;1</p>	<ul style="list-style-type: none"> - Theme: sin/salvation/good/evil - Dramatic irony 	<p>him as he hears Polonius say that a pious appearance often covers evil</p>
<p>To be, or not to be, that is the question -/Whether 'tis nobler in the mind to suffer/The slings and arrows of outrageous fortune,/Or to take arms against a sea of troubles,/And by opposing end them. - Hamlet pg105;3;1</p>	<ul style="list-style-type: none"> - infinitive case - Martial metaphor - Rhetorical questioning - Theme: morality of suicide 	<p>-</p>
<p>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 a 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 suffled off this mortal coil,/Must give us pause.../ - Hamlet pg105;3;1</p>	<ul style="list-style-type: none"> - Epanalepsis - Infinitive case - Anaphora - Anadiplosis - Ironic tone - Religious metaphors - Caesura allows thought 	<ul style="list-style-type: none"> - Questions what comes after death and how the mystery of life after death halts us from suicide
<p>For who would bear the whips and scorns of time/Th'oppressor's wrong.../...,the law's delay/The insolence of officem and the spurns/That patient merit of th'unworthy takes/...but that dread of something after death...undiscovered country...puzzles the will,/...makes us rather bear those ills..than to fly to others that we know not of?</p>	<ul style="list-style-type: none"> - Implicit reference to theme tempus edax - Legal Allusion (law's delay→ corruption) - Accumulative listing emphasizes the miseries of life - Rhetorical questions - Anacoenosis 	<ul style="list-style-type: none"> - Poses a timeless question - Argues against Christian being, questioning life after death thus Shakespeare via Hamlet contends conventions - Truth in a spiritually ambiguous universe - Reveals quality of Hamlet's mind→ to be able to question something so politically controversial

<p>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 enterprises of great pitch and moment/With this regard their currents turn awry/And lose the name of action.../</p> <p>- Hamlet pg105;3;1</p>	<ul style="list-style-type: none"> - Metaphor - Hamlet's Harmartia - Theme: Thought Vs. Action - Visual imagery 	<ul style="list-style-type: none"> - Hamlet exemplifies how thought prevents action - Metaphor ('Thus...all') carried suggestions of procrastination → Harmartia
<p>I never gave you aught</p> <p>- Hamlet pg107;3;1</p>	-	-
<p>...are you honest?</p> <p>- Hamlet pg107;3;1</p>	-	-
<p>...for the power of beauty will sooner transform honesty from what it is to a bawd...I did love you once./</p> <p>You should not have believed me, for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.</p> <p>- Hamlet pg107;3;1</p>	<ul style="list-style-type: none"> - Inversion (?) - Personification - Metaphor? - Misogynistic treatment of women - 	<ul style="list-style-type: none"> - Hamlet asserts that beauty will corrupt virtue more easily than virtue can make beautiful people virtuous or pure
<p>Get thee to a nunnery</p> <p>- Hamlet pg107;3;1</p>	<ul style="list-style-type: none"> - Double entendre - Theme : Misogynistic treatment of women / loyalty & betrayal? - Context : patriarchal society - 	<ul style="list-style-type: none"> - Urges Ophelia to go to a brothel or convent? - Emotion: anger and disgust at Ophelia betraying him/lying to him
<p>I have heard of your paintings too...God hath given you one face and you make yourselves another...</p> <p>- Hamlet pg109;3;1</p>	<ul style="list-style-type: none"> - Metaphor/symbolism for disguise/superficiality - First person inclusive and plurals - Theme: appearance Vs. Reality 	<ul style="list-style-type: none"> - Accuses Ophelia of being two-faced and fake
<p>Was not like madness. There's something in his soul/O'er which his melancholy sits on brood,/</p> <p>- Claudius pg109;3;1</p>	<ul style="list-style-type: none"> - Personification - Caesura – thinking? - Theme : appearance Vs. Reality/madness and melancholia 	<ul style="list-style-type: none"> - Claudius suspects Hamlet - Recognises there is more beyond his madness - Characterisation: clever, one step ahead, insightful and

cautious

ACT 3 SCENE 2

QUOTE	THEME/TECHNIQUE	SIGNIFICANCE/EFFECT
<p>Give me that man/That is not passion's slave, and I will wear him/In my heart's core, ay in my heart of heart,/As I do thee.</p> <p>- Hamlet pg115;3;2</p>	<ul style="list-style-type: none"> - Metaphor - Personification - Repetition - Caesura → emphasis - Theme: loyalty & friendship 	<p>Hamlet praises Horatio's good judgement, well-balanced character and humility (?)</p> <p>Display of affection signifies their close friendship</p>
<p>How unworthy a thing you make of me. You would play me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to the top of my compass...do you think I am easier to be played on than a pipe? Call me what instrument you will...you cannot play upon me.</p> <p>- Hamlet pg131;3;2</p>	<ul style="list-style-type: none"> - Metaphor - Rhetorical question - Anaphora/repetition - Accumulative listing - Tone: angry - Symbolism (instrument) - High modality language - Dramatic irony (considering his treatment/control over Polonius) 	<ul style="list-style-type: none"> - Hamlet strongly asserts he cannot be played/manipulated/controlled
<p>'tis now the very witching time of night,/When churchyards yawn, and hell itself breathes out/Contagion to the world.</p> <p>- Hamlet pg133;3;2</p>	<ul style="list-style-type: none"> - Personification - Witching/hell/contagion → negative connotations - Dark, evil/dystopic imagery - Theme: corruption/disease - Foreshadowing (Deaths to follow shortly) - Pathetic fallacy 	<ul style="list-style-type: none"> - Reflects on his assurance of Claudius' guilt yet also foreshadows Polonius death and the consequent tragedies - Very dark imagery, casts a gloomy configure of the world
<p>...Now could I drink hot blood,/And do such bitter business as the day/Would quake to look on. Soft, now to my mother./O heart, lose not thy nature.../The soul of Nero enter this firm bosom./Let me be cruel, not unnatural:/I will speak daggers to her but use non./My tongue and soul in</p>	<ul style="list-style-type: none"> - Tactile imagery - Symbolism - Gustatory imagery - Personification - Caesura - Antitheses - Apostrophe - Intertextual/religious allusion - Language of traditional 	<ul style="list-style-type: none"> - Says one thing, thinks another

this be hypocrites...

- Hamlet pg133;3;2

Revenge contrasts with the soft spot for his mother

- Theme: appearance Vs. Reality

ACT 3 SCENE 3

QUOTE	THEME/TECHNIQUES	SIGNIFICANCE/EFFECT
<p>I like him not, nor stands it safe with us/To let his madness range..../...our estate may not endure/Hazard so near...</p> <ul style="list-style-type: none"> - Claudius pg133;3;3 	<ul style="list-style-type: none"> - Capitalization of Hazard - Personification - Symbolism - Theme: Madness 	<ul style="list-style-type: none"> - After play-within-play Claudius may have sensed Hamlet's knowledge of his deeds - Suspects Hamlet - Claudius, again, one step ahead, sends Hamlet away - Is he worried about his status? (image) About the nation/populace? Or about Hamlet revealing is crime?
<p>...cess of majesty/Dies not alone, but like a gulf doth draw/what's near it with it. It is a massy wheel./Fixed on the summit of the highest mount,/...ten thousand lesser things/Are mortised and adjoined...when it falls/..boisterous ruins. Never alone/Did the king sigh, but with a general groan./</p> <ul style="list-style-type: none"> - Rosencrantz pg135;3;3 	<ul style="list-style-type: none"> - Strong imagery - Simile - Glorified/ positive connotations - Bombastic tone/imagery - Enjambment - Auditory imagery - Dramatic irony - theme: Great Chain of Being 	<ul style="list-style-type: none"> - Extremely flattering of Claudius - Ironic when he talks of a King's death (King Hamlet Killed by Claudius) - Ironic when considering what Hamlet said to Horatio about flattery pg115;3;2 (how a man that flatters is easily used)
<p>For we will fetters put about this fear/Which now goes too free-footed</p> <ul style="list-style-type: none"> - Claudius pg135;3;3 	<ul style="list-style-type: none"> - Prison imagery - symbolism - Theme: surveillance/prison/ 	<ul style="list-style-type: none"> - Claudius talks about putting chains on this fear → reasserting the notion of Hamlet being trapped
<p>In the corrupted currents of this world/Offence's gilded hand may shove by justice,/And oft 'tis seen the wicked prize itself/Buys out the law</p> <p>And now I'll do't – and so a goes to heaven,/and so am i revenged. That would be scanned./A villain kills my father, and for that,/I his sole son do that same villain send/To heaven./</p> <ul style="list-style-type: none"> - Claudius pg139;3;3 	<ul style="list-style-type: none"> - Personification - Legal/corruption imagery - Metaphor - Caesura - Sarcasm - Empty beats - Theme: Hamlet's delay?/revenge/religion 	<ul style="list-style-type: none"> - Claudius himself sees the corrupt, rotten, nasty and sordid in the political and social worlds - Deliberates and delays killing Claudius because he is praying

<p>My words fly up, my thoughts remain below./Words without thoughts never to heaven go./ - Claudius pg139;3;3</p>	<ul style="list-style-type: none"> - Personification - Antithesis - Theme: sin/salvation? 	<ul style="list-style-type: none"> - Claudius indicating that he isn't serious/sincere
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ACT 3 SCENE 4 CLIMAX

QUOTE	THEME/TECHNIQUE	SIGNIFICANCE/EFFECT
<p>Such an act/That blurs the grace and blush of modesty,/Calls virtue hypocrite, takes off the rose/From the fair forehead of an innocent love/And sets a blister there, makes marriage vows/As false as dicers' oaths. Oh such a deed/As from the body of contraction plucks/The very soul, and sweet religion makes/A rhapsody of words. Heaven's face doth glow;/Yea, this solidity and compound mass,/With trustful visage as against the doom,/Is though-sick at the act./ - Hamlet pg143;3;4</p>	<ul style="list-style-type: none"> - Visual imagery - Metaphor - Personification - Simile - Negative connotations - Caesura - Religious imagery - Prostitute imagery - Theme: betrayal?/misogynistic treatment of women 	<ul style="list-style-type: none"> - Launches to abate his mother's act - Question whether Gertrude innocent and unknowing??
<p>See what grace was seated on this brow;/Hyperion's curls, the front of Jove himself,/An eye like Mars, to threaten and command;/A station like the herald Mercury,/New-lighted on a heaven-kissing hill;/.../This was your husband. Look you now what follows./Here is your husband, like a mildewed ear/Blasting his wholesome brother.../ - Hamlet pg145;3;4</p>	<ul style="list-style-type: none"> - Historical/intertextual allusion - Simile - Juxtaposition - Caesura - Metaphor 	<ul style="list-style-type: none"> - Again, motif of comparison (father and uncle)
<p>...Have you eyes?...on this fair mountain leave to feed/And batten on this moor/ Ha! Have you eyes? - Hamlet pg145;3;4</p>	<ul style="list-style-type: none"> - Sexual innuendo - Repetition of rhetorical question - Juxtaposition 	<ul style="list-style-type: none"> - Abates mother again, mentioning her sexual appetite
<p>Nay, but to live/In the rank sweat of an enseamed bed,/Stewed in corruption, honeying and making</p>	<ul style="list-style-type: none"> - Negative olfactory imagery - Sexual imagery - foul imagery 	<ul style="list-style-type: none"> - heavily critical of his mother's sex life - obsession?? - Oedipal complex?

<p>love/Over the nasty sty./</p> <p>- Hamlet pg 147;3;4</p> <p>Lay not that flattering unction to your soul,/That not your trespass but my madness speaks;/It will but skin and film the ulcerous place,/Whiles rank corruption, mining all within,/Infects unseen. Confess yourself to heaven,/Repent what's past, avoid what is to come,/And do not spread the compost on the weeds/To make them ranker.../</p> <p>- Hamlet pg149;3;4</p>	<p>- Images of corruption & disease</p> <p>- Olfactory imagery</p> <p>- Theme: sin/salvation or corruption</p>	<p>- Gertrude's disbelief in the ghost is an ointment to cover the corruption growing within her</p> <p>- He attributes virtue to himself and vice to Gertrude</p> <p>- She needs to repent</p>
<p>Oh throw away the worsser part of it/And live the purer with the other half./Good night – but go not to my uncle's bed;/Assume a virtue if you have it not/[That monster custom, who all sense doth eat.../Refrain tonight,/And that shall lend a kind of easiness/To the next abstinence,...</p> <p>- Hamlet pg151;3;4</p>	<p>- Caesura</p> <p>- Personification</p>	<p>- Hamlet insists that his mother not sleep with Claudius in order to seek repentance</p>

ACT 4 SCENE 1

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE
<p>Mad as the sea and wind, when both contend...In his lawless fit,/...And in this brainish apprehension kills/</p> <p>- Gertrude pg157;4;1</p>	<p>- Simile</p> <p>- Personification</p> <p>- Metaphor</p> <p>- Theme: Madness? Betrayal</p>	<p>- Despite Hamlet's insistence that he is not mad and his sound advice to his mother, Gertrude nevertheless tells Claudius that her son is Mad.</p> <p>- She doesn't listen to him, she displays weakness and dependence on Claudius despite Hamlet's words....</p> <p>- She betrays Hamlet by siding with Claudius and sending him to England</p>

		- She LIES
<p>His liberty is full of threat to all,/To you yourself, to us, to everyone./</p> <p>- Claudius pg157;4;1</p>	<p>- Infinitive case</p> <p>- Accumulation</p> <p>- Motif of Hamlet's madness=danger</p> <p>- Theme: Prison/surveillance(?)/trap</p>	<p>- Attempts to justify his cause</p> <p>- Repetition of Hamlet being dangerous implicitly implies his eagerness to rid of him</p>
<p>When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.</p> <p>- Hamlet pg161;4;2</p>	<p>- Metaphor/symbolism</p>	<p>- Hamlet previously launched into a passionate dialogue with Horatio about how men that flatter are easily used</p>
<p>How dangerous it is that this man goes loose</p> <p>- Claudius pg161;4;3</p>	<p>- Motif</p>	<p>- Again, Claudius preaches against Hamlet's freedom</p>
<p>...we fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service, two dishes, but to one table; that's the end'</p> <p>- Hamlet pg163;4;3</p>	<p>- Imagery of the corruption of dead bodies</p> <p>- Metaphor</p> <p>- Enumeration</p> <p>- Juxtaposition</p> <p>- High modality?</p> <p>- Theme: Death/After Death?</p>	<p>- Hamlet asserts that all men are, essentially the same</p> <p>- King and beggar are two but ONE, are equal</p> <p>- Raises the notion that, after death, when the body rots, all men are equal</p> <p>- Everyone dies</p> <p>- Also, in saying the King and the Beggar are all but one he explicitly mocks Claudius</p>
<p>Father and mother is man and wife, man and wife is one flesh,...</p> <p>- Hamlet pg165;4;3</p>	<p>- Epanados?</p> <p>- Sexual innuendo</p> <p>- Sexuality</p>	<p>- Hamlet displays (yet again) his obsession with his mother's sexuality</p>
<p>The present death of Hamlet. Do it England,/For like the hectic in my blood he rages,/And thou must cure me...</p> <p>- Claudius pg165;4;3</p>	<p>- Personification</p> <p>- Simile</p> <p>- Emotive imagery</p>	<p>- Claudius as a conniving man</p> <p>- A step ahead, skilful and sneaky politician</p>

ACT 4 SCENE 4

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE
<p>This is th'impostume of much wealth and peace,/That inward breaks, and shows no cause without/Why the man dies...</p> <p>- Hamlet pg167;4;4</p>	<ul style="list-style-type: none"> - Images of corruption 	<ul style="list-style-type: none"> - Speaks of the sickness of a healthy society, of a leader sending thousands to die for a triviality (fort) - Yet this sight spurs Hamlet to revenge
<p>And spur my dull revenge! What is a man.../Sure he that made us with such large discourse,/Looking before and after, gave us not/That capability and god-like reason/To fust in us unused.../</p> <p>- Hamlet pg 169;4;4</p>	<ul style="list-style-type: none"> - Personification - Anacoenosis - Religious allusion 	<ul style="list-style-type: none"> - Questions what it is to be a man/human? - What is man's higher purpose?
<p>Witness this army of such mass and charge,/Led by a delicate and tender prince,/Who spirit with divine ambition puffed/...Rightly to be great/Is not to stir without great argument,/but greatly to find quarrel in a straw/When honour's at the stake.../</p> <p>- Hamlet pg169;4;4</p>	<ul style="list-style-type: none"> - Juxtaposition - Repetition of great - Motif of comparison - What it is to be a Man 	<ul style="list-style-type: none"> - Hamlet constantly compares himself to Fortinbras, a man of Action - He asserts that it is Fortinbras who epitomises what it means to be a "real" man
<p>My thoughts be bloody or be nothing worth.</p> <p>- Hamlet pg169;4;4</p>	<ul style="list-style-type: none"> - Death imagery - Personification? 	<ul style="list-style-type: none"> - Hamlet uses thoughts as opposed to action - Show he is a thinker - His internal landscape/the extravagance of his mind exceeds his external actions?

ACT 4 SCENE 5

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE
<p>(Aside) To my sick soul, as sin's true nature is,/Each toy seem prologue to some great amiss./So full of artless jealousy is guilt,/It spills itself in fearing to be spilt.</p> <p>- Gertrude pg171;4;5</p>	<ul style="list-style-type: none"> - Aside - Personification - Theme : corruption/disease, betrayal? 	<ul style="list-style-type: none"> - Guilty conscience - Raises questions as to whether she knew of Claudius' crime and kept silent/was herself involved?

<p>...They say the owl was a baker's daughter...</p> <p>- Ophelia pg 173;4;5</p>	<p>- Symbolism</p>	<p>- Death was lusts' daughter? As in death follows lust?</p> <p>- Could she be implying something of herself and Hamlet's relationship?</p>
<p>Tomorrow is Saint Valentine's day,/All in the morning betime,/And I a maid at your window,/To be your Valentine.</p>	<p>- Sexual innuendo</p> <p>- Intertextual allusion</p>	<p>- Lost of virginity- hers?</p>
<p>Then up he rose and donned hsi clothes/And dupped the chamber door;/Let in the maid that out a maid/Never departed more.</p> <p>- Ophelia pg 173;4;5</p>		
<p>When sorrows come, they come not single spies,/But in battalions...First../Next..../Last.../Like a murdering piece, in many places/Gives me superfluous death./</p> <p>- Claudius pg175;4;5</p>	<p>- Martial metaphor</p> <p>- Personification</p> <p>- Accumulation</p> <p>- Violent/death imagery</p> <p>- Simile(?)</p> <p>- commiseration</p>	<p>- Claudius reflect the sorrows that never cease nor come alone, multiple not singularity</p> <p>- Exacerbates the pathos of the scene</p>
<p>The ocean, overpeering of his list,/Eats not the flats with more impitious haste/Than young Laertes in a riotous head/./The ratifiers and props fo eveyr word,/Theycry 'Choose we! Laertes shall be king.'/.../L'Laertes shall be king, Laertes King.'</p> <p>- Hamlet pg177;4;5</p>	<p>- Metaphor</p> <p>- Personification</p> <p>- Repetition</p> <p>- Epanalepsis</p> <p>- Political crisis</p>	<p>- Claudies threatened by Laertes → wish/intend for his death ?</p> <p>- Messenger paints a violent and graphic account→ emphasize the threat towards Claudius?</p>
<p>There's fennel for you, and columbines, There's rue for you and here's some for me...There's a daisy. I would give you some violets, but they withered all when my father died.</p> <p>- Ophelia pg181;4;5</p>	<p>- Symbolism (flowers)</p>	<p>- Ophelia's madness implicitly reveals the corruption that taints Denmark and the Royal Family?</p>
<p>And where th'offence is, let the great axe fall./</p> <p>- Claudius pg183;4;5</p>	<p>- Foreshadowing</p> <p>- Dramatic irony</p> <p>- Metaphoric</p>	<p>- Foreshadows his own death, although unaware</p> <p>- Ironic because he himself is guilty of sin</p>

ACT 4 SCENE 6

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE

ACT 4 SCENE 7

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE
<p>You have been talked of.../And that in Hamlet's hearing, for a quality/Wherein they say you shrine. Your sum of parts/Did not together pluck such envy from him/ - Claudius pg191;4;7</p>	<ul style="list-style-type: none"> - Sense of contrasting/comparing - Positive connotation/visual imagery 	<ul style="list-style-type: none"> - Positions Laertes as the better man - Tempting Laertes
<p>/...but this gallant/.../As had he been incorpsed and demi-natured/With the brave beast. So far he topped by thought,/That I in forgery of shapes and tricks/Come short of what he did./ - Claudius pg191;4;7</p> <p>...masterly reports/.../If one could math you. [Th'escrimers of their nation/He swore had neither motion, guard, nor eye,/If you opposed them.] sir, this report of his/Did Hamlet so envenom with his envy/ - Claudius pg193;4;7</p>	<ul style="list-style-type: none"> - Positive connotations - Glorified/complimentary language - Hyperbolic - Pos connotations - Juxtapositioning - Emphatic language (so envenom)?? 	<ul style="list-style-type: none"> - Praises Lamond only to sya that he mentioned Laertes thus further boosting Laertes' will to kill Hamlet - Claudius a manipulative man - Politician, indeed - Via Lamond's so called report, Claudius juxtaposes Laertes and Hamlet - He emphasizes Hamlet's anger and jealous thus again, fostering Laertes' desire/willingness to kill Hamlet
<p>..love is begun by time,..in passages of proof,/Time qualifies the spark and fire of it./.../...that we would do,/We should do when we would, for this 'would' changes,/ - Claudius pg193;4;7</p>	<ul style="list-style-type: none"> - Personification - Metaphor - Epanathorsis - Didactic manner? - Parallelism - Foils 	<ul style="list-style-type: none"> - Claudius the manipulator of man and words - He tempts Laertes only to ask whether his grief is mere pretense and then say that love fades thus prompting Laertes - His speech parallels Gerturde (love fades) and the Player Queen and Hamlet (delay of action) - Parallels Laertes and Hamlet here
<p>To cut his throat l'th'church. - Laertes pg193;4;7</p>	<ul style="list-style-type: none"> - Paradox/irony - Revenge! 	<ul style="list-style-type: none"> - Laertes portrayed as Hamlet's antithesis/foil - He is willing is kill in the church → religious

		<ul style="list-style-type: none"> sanctuary - Whereas Hamlet deliberates and stops himself due to his religious morals - Establishes Laertes as a Doer, not thinker as is Hamlet
<p>There is a willow...to muddy death</p> <ul style="list-style-type: none"> - Gertrude pg197;4;7 	<ul style="list-style-type: none"> - Poetic rhetoric - Floral imagery - Allusion to religious hymns - Juxtaposes to previous scene - Negative connotation ('muddy') 	<ul style="list-style-type: none"> - An image of innocence and grace - Contrasts with Laertes fall from grace - Ophelia like an object, even in death, Gertrude talks of her more like a painting than of the girl's actual death

ACT 5 SCENE 1

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE
<p>If man go to this water and drown himself, it is will he, nill he, he drowns not he goes...But if the water come to him, and drown him, he drowns not himself...he that is not guilty of his own death shortens not his own life.</p> <ul style="list-style-type: none"> - Clown pg201;5;1 	<ul style="list-style-type: none"> - Historical allusion - Morality of suicide 	<ul style="list-style-type: none"> - Famous Elizabethan law case : the suicide of Sir James Hales - Establish point about suicide as a sin, and how they were traditionally denied a Christian burial
<p>The very conveyances of his lands will scarcely lie in this box, and must th'inheritor himself have no more, ha?</p> <ul style="list-style-type: none"> - Clown pg205;5;1 	<ul style="list-style-type: none"> - Accumulation - Legal vernacular/jargon - Enumeration - Rhetorical questions - Theme: Death/after? 	<ul style="list-style-type: none"> - Hamlet builds up his point through an accumulation of legal jargon only to then assert that after all such and complications one is nothing more than a body in a coffin - Land and legal entitlements are rendered meaningless - All men end the same → death
<p>To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander, till a find it stopping a bunghole?</p> <ul style="list-style-type: none"> - Hamlet pg209;5;1 	<ul style="list-style-type: none"> - Juxtapositioning - Imagery of movement ('trace') ('return') ('stopping') 	<ul style="list-style-type: none"> - Hamlet raises the idea that life is a continual progression with death the inevitable end - He asserts, thus how even great men are reduced to nothing but dust
<p>...Her death was</p>	<ul style="list-style-type: none"> - Juxtaposition 	<ul style="list-style-type: none"> - Exemplifies the attitude

<p>doubtful,/../She should in ground unsanctified have lodged/Till the last trumpet. For charitable prayers,/Shards, flints, ad pebbles should be thrown at her./Yet here she is allowed her virgin crants,/Her maiden strewments, and the bringing home/Of bell and burial.</p> <p>- Priest pg211;5;1</p>	<p>- Theme: morality of suicide</p>	<p>towards suicide</p>
<p>I loved Ophelia; forty thousand brother/Could not with all their quantity of love/Make up my sum. What wilt thou do for her?</p> <p>- Hamlet pg215;5;1</p>	<p>- Hyperbole - Enjambment - Juxtapositioning</p>	

ACT 5 SCENE 2

QUOTE	THEME/TECHNIQUE	EFFECT/SIGNIFICANCE
<p>Sir, in my heart there was a kind of fighting/that would not let me sleep. Methought I lay/Worse than the mutinies in the bilboes../.../There's a divinity that shapes our ends,/</p> <p>- Hamlet pg217;5;2</p>	<p>- Foreshadow - Martial metaphor - Prison imagery - Religious allusion - Great chain of Being?</p>	<p>- Hamlet seem contradictory, at times he seems to question religion whereas here, he asserts that God planned him to find those paper - Again, use of martial metaphor and prison imagery creates the sense the Hamlet feels trapped or is trapped, when considering the situation</p>
<p>He that hath killed my king, and whored my mother,/.../Thrown out his angle for my proper life,/And with such cozenage –is't not perfect conscience/To quit him with this arm? And is't not to be damned/To let this canker of out nature come/In further evil?</p> <p>- Hamlet pg221;5;2</p>	<p>- Possessive noun→ personal touch - Metaphor, hunter and pray imagery - Rhetorical questioning - Accumulative questioning - Negative connotations - Corruption/revenge</p>	<p>- Wrestles with a moral justification to kill Claudius - Negative connotations highlight his anger/distress - Claudius is painted as a hunter/lecherous man (fishing hook – angle)</p>
<p>If it be now, 'tis not to come; if it be not to come, it will be</p>	<p>- epanados - Juxtaposes to “to be or not</p>	<p>- Change in Hamlet's mental state</p>

now; if it be not now, yet it will come...Let be. - Hamlet pg227;5;2	to be"	- Slow transformation from thinking to action
Was't Hamlet wronged Laertes? Never Hamlet./.../His madness is poor Hamlet's enemy./.../That I have shot my arros o'er the house/And hurt my brother./ - Hamlet pg229;5;2	- Third person narrative - Personification (who does it then? His Madness) - Martial metaphor - Appearance Vs. Reality?	- Hamlet divides Himself and his 'Madness' - Self reflexive and self present? - Apology sincere genuine - Explanation for killing Polonius is Madness - No mention of Ophelia (?) - Fault in chance and accident
I will my lord, I pray you pardon me. - Gertrude pg231;5;2	- High modality?	- Could Gertrude have known there is poison?? - Usually submissive and obedient Gertrude for once goes against what the King wishes!
Here, thou incestuous, murderous, damned Dane,/Drink off this poison. Is thy union here?/Follow my mother. - Hamlet pg235;5;2	- Accumulation - Commanding - Revenge?	- Hamlet finally takes charge and action

FILIAL OBLIGATION TABLE

2 QUOTE	TECHNIQUE	EXPLANATION	CONTEXT
I shall obey, my lord. - Pg37;1;3 (Ophelia)	Tone: submissive	Filial duty – daughter to father	Elizabethan Era → daughters possessed by father, highly respectful and obedient
Haste me to know't, that I with wings as swift/As meditation or the thoughts of love/May sweep to my revenge. - Pg47;1;5 (Hamlet)	Simile Flight imagery → speed metaphor	Talks about "sweeping" to avenge father's death, hasty promises, did not reconsider, pause to think	identifies with the traditions of revenge on England
...wipe away all trivial fond records,/All saw of books, all forms, all pressures past,/.../And thy commandments all alone	Anaphora Metaphor Accumulative listing	Anaphora & accumulation assign emphasis to Hamlet's determination	As above

<p>shall live/Within the book and volume of my brain,/</p> <ul style="list-style-type: none"> - Pg51;1;5 (Hamlet) 		to immerse himself with revenge and revenge solely	
<p>I have a daughter-have while she is mine-/who in her duty and obedience.../.../This is obedience my daughter hath shown me,/And, more above, hath his soliciting,/As they fell out, by time, by means, and place,/All given to mine ear./</p> <ul style="list-style-type: none"> - Pg73;2;2 (Polonius) 	<ul style="list-style-type: none"> Medial caesura Synecdoche 	<p>Medial caesura gives emphasis to 'have while she is mine' where possessive noun explicitly asserts that Ophelia is under her father's ownership</p> <p>Boasts of what he knows, through his daughter's obedience → exemplifying a daughter's filial duties to her father</p>	<p>Daughter owned by fathers, objects, dehumanized "beings"</p>
<p>...To hell allegiance, vows to the blackest devil,/Conscience and grace to the profounder's pit!/I dare damnation. T this point I stand,/That both the worlds I give to negligence,/Let come what comes, only I'll be revenged/Most thoroughly for my father</p> <ul style="list-style-type: none"> - Laertes;pg170;4;5 	<ul style="list-style-type: none"> - Hyperbolic - Superlatives (blackest/profoundest) - Caesura 	<p>Caesura-emphasizes 'I dare damnation' to exemplify his determination</p>	<p>Traditions of revenge</p>
<p>The time is out of joint: O cursed spite,/That I was ever born to set it right.</p> <ul style="list-style-type: none"> - Hamlet;pg55;1;5 	<ul style="list-style-type: none"> - Caesura - Foreshadow - Heroic couplet 	<p>Highlights Hamlet's unwillingness esp when juxtaposed to the prev statements 'sweep to revenge...' etc (see above)</p>	<p>Tradition of revenge</p> <p>Poses a paradox → avenger and restore order through the murder of his uncle ?</p>
<p>Revenge his most foul and unnatural murder</p> <ul style="list-style-type: none"> - Ghost;pg45;1;5 	<p>High modality/commendatory tone</p>		<p>Tradition of revenge</p>
<p>Tender yourself more</p>	<ul style="list-style-type: none"> - Objectifies O 	<p>Tender/dearly→</p>	<p>Daughter as</p>

<p>dearly/Roaming it thus- you'll tender me a fool!</p> <p>- Polonius;pg37;1;3</p>	<p>- Commendatory tone</p>	<p>monetary connotations that in a sense objectifies Ophelia and infers that Polonius sees/treats her as little more than a commodity</p>	<p>burdens, owned by fathers, objects</p>
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WOMEN IN HAMLET

Hamlet maintains its worthy seat as a great work of literature within the modern complex through an inexorable spectral presence perpetually invoked by the revisitations and revisions by literary critics across boundless contexts. To a weighty extent, *Hamlet's* success stems from the fascinating ambiguities concerning the range of vital characters that surround the young prince, Hamlet, namely the supporting roles of Gertrude and Ophelia. An examination of *Hamlet's* women open the play to a conglomeration of questioning and doubt. Questioning is evoked in concerns to Gertrude's guilt or innocence and her visage of a loving maternal figure or a conditional and calculating ruler, whilst Ophelia's symbolism of utmost purity is brought under scandalous scrutiny. The mysteries concerning these women derive a curious fascination, however their role as the symbolism of femininity, whilst acting to displace gender conventions that enrich and contribute to Hamlet's ultimate greatness. Furthermore, the play's ability to offer a rich variation in readings through the multifaceted nature of its characters that categorize its continual greatness and success as a work of literature.

The figure of Ophelia is both a representation of the compliance that characterized the women of the Jacobean Era, and an extension beyond the traditional Manichean stereotype of women by symbolically delving into the heart of womanhood and what it entails. Shakespeare achieves this through his blurring of reality and appearance; effectively casting doubt upon Ophelia as *Hamlet's* epitome of innocence and chastity. In this sense, Ophelia marks another of Hamlet's foils, however, as Alison Findlay recognises, Ophelia lacks that 'means for elaborating delirium as a man.' Her suppression by the dictation and expectations imposed by the men and Jacobean society of her world pose dire limitations upon her "access of any verbal communication...to unpack her heart" Findlay continues. However, towards the play's denouement, Ophelia's lost faculties most strongly exhibits the contentious selves within the delicate girl through a shocking emancipation of her previous suppression. She reflects, through the symbolism of death and lust "They say the owl was a baker's daughter..." upon the intricate relationships between one's sexual appetite and ruin.

This illusion on concupiscence is most notoriously addressed in her ballad on Saint Valentine's Day. The sexual innuendo "Let in the maid, that out a maid/" suggests a narration of Woman losing her virginity. A mood of regret and painful reminiscence is asserted through high modality "Never departed more", whilst disassociation from her depersonalized tone, reflects the extent of her emotional distress. Ophelia's pathos is furthered through her ironic use of 'Tomorrow' to describe a past act, hence highlighting the bleak extent of her projection of the future. Through her madness, Ophelia essentially taints the future with the degradations and depressions of her experience, thereby reinforcing the fixation on a painful past and the consequent anguish in her present. Equally disturbing is the explicit visitation on sexual intimacies through sexual innuendo in "Young men will do't if they come to't – By Cock, they are to blame" and "Before you tumbled me,/You promised me to wed." wherein sexual intercourse is denoted by "tumbled." This discharge of lustful zeal is diagnosed by Findlay as the "unprecedented access to language which is both liberating and frightening" following her father's murder.

Here, Ophelia's inner turmoil is bound to her role of a Jacobean woman- compliant, submissive and chaste, and passion's unchristian yearnings, neither of which she may be faithful to without ensuing the destruction of the other. Her muted voice was previously rendered so from the impositions of conventions and male forces on her life. However, succeeding the absence of the dominant males in her life, and her bereaving madness grants Ophelia the ability to sound her innermost self, as Ranjini Philip "**her madness liberates her voice and sexuality.**" In spite of this freedom, it poses the problematical implications upon a reading of Ophelia. As Gabrielle Dane agreeably concludes her ramblings are "a singular exposé of society, of the turbulent reality beneath its surface veneer of calm." Thus, readers are made to confront the Cartesian theory of a singular, coherent self, exposing, as with Hamlet the innate quandary and dialogic processes in man. Within her ballads, the indictment of betrayal and the falsities of love, hauntingly recited by Ophelia centralises a universal pathos that remains pulsating across contextual boundaries.

Comparatively, Gertrude engages with the concept of mortality by not engaging with it – rather she projects an implicit rejection of death through a fixation on the pleasant facets of life. Gertrude encompasses the features of a conventional Elizabethan woman – beauty, demure, compliant and silent. Conditioned within this context, it is reasonable that she rejects the shifting paradigms for Womanhood through Ophelia's confronting exposure. Nona Feinberg iterates that Ophelia's madness as a "rebellion against the double standard and its oppression of women arouses fear in Gertrude, who understands" and so highlights Gertrude's representation of women oppressed, of women channelled by tradition and strict roles that cannot be breached. It is this denying attitude, introduced via a nonchalant tone within her speech to Hamlet 'Thou know'st 'tis common, all that lives must die/', which positions an immediate distaste for her seemingly unsympathetic nature. Hamlet addresses his mother's faults through apostrophe 'frailty, thy name is woman-' enforces this negative light. However, Gertrude's swift acceptance of King Hamlet's passing evokes a sense of denial that suggests a silenced woman, as befitting with the demands of her society. When in consideration of the sharp contrast between her aesthetic portrait of Ophelia's death through an accumulation of floral imagery "fantastic garlands...crow-flowers, nettles...long purples...", allusion and simile "mermaid-like...or like a creature native and indued" and auditory imagery "her melodious lay..." which reinforces a pleasant visualisation of Ophelia's tragic death. Juxtaposed against Hamlet's grotesque imagery of "politic worms...we fat ourselves for maggots" and his motif of worms feeding upon dead flesh detects the denial

that permeates through Gertrude. Again, the motif of Ophelia's sweetness "sweets to the sweet...sweet maid..." elucidates a deeper facet that hides beneath the façade of superficiality. Gertrude's ambiguity raises the question of appearance and reality, whether the image she projects reflects her inner self. This thus problematizes the question of what or whom she is hiding beneath her demeanour. Her continual denial of Denmark's corruption, the swiftness of her remarriage, the fixation on the sweet and pleasant in the grotesque and tragic suggests thus, a desire or need for the rosy lens through which she views life. This persona allows her to be perceived as a woman deeply engulfed in fear, in internal chaos and uncertainty. The Queen is a woman constrained and thus, lost, within her world that she attempts to dismiss her emotional wreckage through a painted pretence – the only way she knows how to – that being the accepted silence for Elizabethan women. Hence, mortality poses, for Gertrude a deeply confounding aspect within Hamlet, a feature of humanity that forces her to wear the outward mask of superficiality over an inward show of chaos, pain and denial.

FINAL HAMLET ESSAY

William Shakespeare's *Hamlet* challenges readers within the modern milieu through the portrayal of the universal contention between religious faith, social pressures and autonomous desires within the individual. Transcending contextual constraints, Shakespeare evokes the contention between Religion and Humanism through Hamlet, whilst he challenges the quintessence of womanhood in Ophelia. Thus, *Hamlet*'s continuing significance stems from Shakespeare's ability to expose the plethora of expectations forced upon individuals across all societies and generations.

Hamlet's quandaries, fore grounded against the breakdown of social stratum in a dystopic Denmark, locate the immortalised dilemma of reason versus action. Within the Elizabethan age, Hamlet's division originates from the simultaneous pull of the Old Regime and the conventions of revenge against his equally strong inheritance of a Protestant teaching in a fundamentalist religious context. Fintan O'Toole describes this contention as the "two world value systems, two world views in competition" and Hamlet's inability to escape either poses his central moral dilemma.

Hamlet's Hecuba Soliloquy witnesses a remarkable spectrum of emotions as an expression of his inner torment due to conflicting ideologies. His state commences with self criticism in exclamatory tones "O what a rogue and peasant slave am I!" furthered with the cumulative description of the player's enviable reaction in the play "visage wanned/tears

in his eyes/ voice broken". He furthers his censure with the motif of comparison to the foils in the play through exclamation "*For Hecuba!*" where caesura deliberately breaks the beat of the iambic pentameter lending heavier emphasis to Hamlet's aggravated state. Irony in the cumulative violent kinaesthetic imagery "*drown the stage/ cleave the general ear with horrid speech*" accentuates his feelings of inadequacy. The medial caesura in "*eyes and ears. Yet I*" coupled with aporia "*Am I a coward?*" juxtaposes the martial qualities he envies and his own inaction and cowardice to express his moral contention between humanist and religious pressure.

The "*poetic intensity of the verse*" as Ann Blake observes, mirrors Samuel Coleridge's illumination of Hamlet's "*myriad-minded*" character, engendered by **religious confliction with humanist ideals**. This is furthered with Hamlet's tyrant rage against Claudius through cumulative negative connotations and anadiplosis in exclamatory tones "*Bloody, bawdy...villain!/ Remorseless, treacherous...villain!*" only to recede back to self repudiation, shifting in the denouement towards a calmer tone. This is sustained until the ending heroic couplet "*the plays the thing/...catch the conscience of the King*" with rhyme to delineate elation with his conceived stratagem. Thus, Shakespeare's characterisation of Hamlet reflects the penumbra surrounding religion in the increasing secularisation of modern zeitgeists and the complication brought forth regarding human morals and ethics.

The accessibility to Hamlet's discordance draws a greater appreciation of the play's significance as an exploration of religion in an irreligious milieu. Thus, the universality of Hamlet's quandary evokes a personal connection with the gravity of his innate confusion as it resonates with my own, in a demanding context of conflicting social and religious expectations.

Ophelia both embodies the compliance and passivity that characterized the patriarchal ideal of the Elizabethan woman informed through the social paradigm of the 16th Century. Yet, she challenges that Manichean stereotype through her emancipated sexuality, which defies the patriarchal bounds on femininity. The social categorisation of women into passive and sexualised roles is retained across contextual constraints, thereby locating an affiliation with Ophelia's predicament in the 21st century. Shakespeare achieves this with the blurring of reality and appearance, thereby casting doubt upon Ophelia's legitimacy as the epitome of innocence and chastity. This marks Ophelia as Hamlet's foil however, as Alison Finlay remarks she lacks "*that means for elaborating delirium as a man*"

where her suppression limits her “*access to verbal communication...to unpack for heart*”.

However, Ophelia’s lost faculties in the denouement exhibits her **inner division** with a shocking emancipation from her previous trappings. She reflects the marriage between women’s sexual appetite and ruin through the symbolism of death and lust “*they say the owl was a baker’s daughter*”. In her Saint Valentine’s Day ballads she infers through sexual innuendo and high modality “*Let in the maid that out a maid/ never departed more*” a mood of remorse. Disassociation with shifted narrative voice furthers her disgrace stemming from the social pressures to conform to Elizabethan women’s role against her embracement of sexuality. The ironic use of “tomorrow” to describe a past act projects her future with past degradations to reinforce her fixations on her sins and consequent anguish engendered by the conflictive forces of suppression and ostensibly immoral desire. Equally disturbing is her explicit visitation on sexual intimacies in “*Young men will do’t if they come to’t/ By Cock they are to blame*” and “*before you tumbled me you promised me to wed*” both ripe with sexual innuendos. Her discharge of lustful zeal is diagnosed by Alison Finlay as the “*unprecedented access to language*” ensuing her father’s passing, thus exhibiting the **patriarchal suppression of women’s voices**.

Ophelia’s turmoil stems from her role as a chaste Elizabethan woman complying with Protestant values and passion’s unchristian yearnings to exemplify the oppression of women in 15th century society due to religion. Her madness, Ranji Phillips affirms “*liberates her voice and sexuality*” to reveal women’s unjust subjection by patriarchy, paralleling Hamlet’s dilemma between internal and external pressures. Shakespeare’s Ophelia remains pulsating across contextual shifts within growing feminist ideologies in social, historical and political movements. This is seen in the recent reception of Prime Minister, Julia Gillard between advocates and liberal belittlement thus revealing the inherent subjection of women by patriarchal ideals. On a personal level, **Ophelia’s division** has informed my realisation of societal treatment of the female sphere and the continual subjection of women retained within western patriarchal society despite contextual shifts from the 15th century.

In précis, the dialogic complication of locating a true “self” in Hamlet retains universal predicaments that identity with contemporary milieus. By challenging my personal insights into humanity, Shakespeare evokes deeper revelation of how religious embassy and societal conformity act to stifle individual sovereignty in life. I now hold a greater comprehension of human’s placement which are shaped by heteroglot forces, rendering one’s emotions, actions and ideals definitively committed to neither one locale nor another. We are intrinsically, inevitably and perpetually split.