

**HAMLET**

**MADE SUPER  
SUPER EASY**

**EVELYN SAMUEL**

Hamlet  
Made Super Super Easy  
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## **DEDICATED TO**

My brother Vincent Samuel  
Thanks for being a great role model to me

**You've shared my joys and sorrows  
My laughter and my tears  
You've been my inspiration  
As we grew up through the years**

## REVIEWS

★★★★★ **The Book to Buy on Hamlet**

*Reviewed 19 December 2021*

Everything you need to know about Shakespeare's play Hamlet to achieve top grade!

★★★★★ **Amazing!!**

*Reviewed 20 February 2022*

This book is amazing with all the information you need to understand Shakespeare's Hamlet.

# PREFACE

To all students reading my study guide **HAMLET made super super easy**. I do hope that my wealth of information will assist you to achieve the highest possible grades. I have formulated a unique structure where detailed explanations are next to the text to make it super super easy for you to connect and understand the book, and to revise without the need to resort to more than one book.

Each ACT is defined by a Summary followed by in-depth explanations which are highlighted with relevant important quotes. Within the explanations, connotated meaning, imagery, symbolism, and linguistic devices are identified.

A detailed explanation of each main character in the book is provided so that the fabric of their relationships can be better understood. To further create understanding, the Structure, Form, Language, and Themes within the play are explored. Typical exam questions are included to give some idea of the scope sought by the Exam Boards. Further details can be found in the Specification published by each Exam Board on their websites.

Finally, sample essays are provided to give you some idea of the standard expected by the Exam Boards.

Good Luck with your studies and your exam results.



# FOREWARD

What a super super easy way to study and understand Shakespeare's **HAMLET**. No need to match text with explanation when both are next to each other.

I really enjoyed looking left at the text and right at the explanation. The structure and content of this fantastic book is a solid base to get to grip with the revenge, the madness, the supernatural, and final demise of ALL involved, where Hamlet's encounter with the ghost of his dead father, the King of Denmark, makes him take revenge on the usurper Claudius, King Hamlet's younger brother. Tragically, Hamlet's mother Queen Gertrude, Hamlet's love Ophelia, Ophelia's father Polonius and brother Laertes are killed as well. Through sleight of hand, Hamlet's treacherous schoolfellows Rosencrantz and Guildenstern are executed instead of him.

I can definitely recommend this study guide to all students, and hope they gain as much insight, as I did, into Shakespeare's **HAMLET**.

*Teacher of English*

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**SHAKESPEARE**

William Shakespeare was a renowned English playwright, poet, and actor born in 1564 in the town of Stratford-upon-Avon during the Elizabethan and Jacobean ages of British theatre. The play Hamlet was Shakespeare's fourth tragedy play written circa 1600. It is considered one of his most popular works where a prince seeks revenge for the death of his murdered father by his uncle, and the betrayal of his mother for wedding this uncle. Hamlet is alerted to the murder by a ghost. By feigning madness, Hamlet survives until his uncle is exposed as a murderer. Hamlet takes revenge and kills his uncle but is himself mortally wounded by a poisoned blade. Hence the tragedy together with other tragic and vengeful deaths in the play. Notable quotes include 'To be, or not to be, that is the question'. Shakespeare died circa 1616.

**CONTEXT**

England in circa 1600 was approaching the end of the Tudor age. Queen Elizabeth the First died in 1603. England was a Christian country where religion instructed the people in their duty to God and to themselves. Births, Baptisms, Marriage, and funerals were the fabric of society. Education was for the rich or those of scholarship calibre, progressing through Grammar schools, with few attending University. Latin was the Scholars' language. Drama was the great art form of the Elizabethan age where plays were performed by groups of male actors. In 1576, the first playhouse was established in London, followed in 1599 by the Globe playhouse located in Southwark on the south bank of London's River Thames, where most of Shakespeare's plays were performed, including Hamlet. Not all religious factions were in favour of theatres, considering them dens of iniquities. Not until 1642 were plays like Hamlet suppressed when England became a Republic under the Puritan Oliver Cromwell. With restoration of the monarchy in 1660 onwards, plays like Hamlet returned as theatres reopened. Although based on past events in history, Hamlet is a fictional play on a genre of much interest to Tudor audiences then as it is to audiences world-wide today – the genre of revenge.

**CHARACTERS****[ VICTIMS of the TRAGEDY ]**

<b>HAMLET</b>	Prince of Denmark, son to the late King Hamlet
<b>The GHOST</b>	Deceased King of Denmark, murdered by his brother Claudius
<b>CLAUDIUS</b>	King of Denmark
<b>GERTRUDE</b>	Queen of Denmark, wife to Claudius, previous wife to King Hamlet
<b>POLONIUS</b>	Advisor to the King
<b>OPHELIA</b>	Daughter to Polonius
<b>LAERTES</b>	Son to Polonius
<b>ROSENCRANTZ</b>	Schoolfellow of Hamlet at Wittenberg
<b>GUILDENSTERN</b>	Schoolfellow of Hamlet at Wittenberg

**[ SURVIVORS of the TRAGEDY ]**

<b>HORATIO</b>	Trusted companion to Hamlet
<b>REYNALDO</b>	Servant to Polonius
<b>OSRIC</b>	Royal Courtier
<b>VOLTEMAND</b>	Danish Ambassador to Norway
<b>CORNELIUS</b>	Danish Ambassador to Norway
<b>FORTINBRAS</b>	Prince of Norway
<b>The CAPTAIN</b>	Norwegian soldier
<b>FIRST PLAYER</b>	acting the part of the king
<b>SECOND PLAYER</b>	acting the part of the queen
<b>THIRD PLAYER</b>	acting the part of the king's nephew Lucianus
<b>FOURTH PLAYER</b>	speaking the Prologue
<b>MARCELLUS</b>	Danish sentry
<b>BARNARDO</b>	Danish sentry
<b>FRANCISCO</b>	Danish sentry
<b>GRAVEDIGGER</b>	Digger of graves
<b>OTHER</b>	Companion to Gravedigger
<b>PRIEST</b>	Church official presiding over Ophelia's funeral

**[ EXTRAS ]** Lords, Attendants, Servants, Sailors, English Ambassadors

## SYNOPSIS

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**In Act 1**, the audience is introduced to an initial incident, termed **the Exposition**, where in five scenes the protagonist Hamlet learns through his trusted friend Horatio of a ghost stalking the castle battlements and later encounters the ghost on the castle battlements at midnight. Hamlet recognises the physical features of ghost as he father, who speaks to Hamlet seeking revenge on his murderous, incestuous brother Claudius who usurped the throne and married his widow, Gertrude. Meanwhile, Claudius dispatches his Ambassadors Voltmand and Cornelius to Norway to do their duty, but Hamlet agrees to not to return to his school in Wittenberg. Laertes is granted permission to return to France. He says goodbye to his sister Ophelia and father Polonius the trusted advisor to Claudius. Both warn Ophelia that Hamlet love may not be genuine, as he is above her social station.

**In Act 2**, the audience is introduced to a growth in tension, termed **the Rising Action**, where in two scene Polonius seeks to advance his position by spying on his son Laertes to ensure his behaviour is appropriate and not a hinderance to advancement, and bring to the attention of Claudius, Hamlet's wild infatuation towards his daughter Ophelia. In response, Claudius sends Rosencrantz and Guildenstern to discover Hamlet's true intent, but he begins to suspect that his two former school friends are agent provocateurs. The arrival of a troupe of players known to Hamlet gives him an idea to expose Claudius as a murderer and incestuous usurper by adapting a known play '*The Murder of Gonzago*'.

**In Act 3**, the audience is introduced to a climax, termed **the Climax**, where in four scenes Claudius is anxious to discover if Hamlet's madness is due to love or a threat to himself. He instructs Gertrude to arrange an interview with her son Hamlet while Polonius listens concealed behind an Arras. Meanwhile, Hamlet instructs the players on their forthcoming performance. The ruse works, and the adaptation causes Claudius to raise and remove himself from the performance, resulting in the Hamlet being summoned to his mother's chambers. On route Hamlet passes Claudius confessing his guilt in silent prayer. Hamlet is tempted to take revenge but reasons that this may send Claudius to heaven and leave his father in purgatory. Startled by a sudden noise in his mother's chamber, Hamlet stabs and kills Polonius hidden behind the Arras. He confronts he mother with accusations of lust and betrayal, but is interrupt by his father's ghost, the deceased husband of his mother, who rebukes him for his tirade against his mother. She is baffled because Hamlet seems to be talking to nobody.

**In Act 4**, the audience is introduced to an unravelling of the story, termed **the Falling Action**, where in seven scenes Gertrude tells Claudius about the murder of Polonius; Rosencrantz and Guildenstern are sent to find the body; Hamlet tells Claudius where to find the body; Claudius sends Hamlet to England with Rosencrantz and Guildenstern convinced that Hamlet is a threat to his throne sending sealed letters ordering Hamlet's immediate execution by the English King on his arrival; Hamlet encounters the Norwegian Prince Fortinbras on route to defeat the Poles with resolve, and questions his own resolve to not confronting Claudius direct and taking revenge as demanded by his father's ghost. Further, mad with grief, Ophelia roams the court singing and answering in riddles, and handing out flowers. Laertes her brother blames Hamlet for both his sister's madness and the death of his father Polonius. Claudius tells Laertes to be patience and together they will exact revenge. Meanwhile, Sailors deliver a letter to Horatio, where Hamlet relates his capture by pirates and escape. Rosencrantz and Guildenstern still hold their course for England. Hamlet instructs Horatio to delivery letters to Claudius and then to join him post haste. Finally, Claudius knows that Hamlet has returned to Denmark, and plots with Laertes to kill Hamlet in a duel with a bare tipped rapier dipped in poison, and if that should fail, get him to drink from a cup of poisoned wine. Enter Gertrude with the devastating news that Ophelia had drowned in a brook when a willow tree branch, she was sitting on broke.

**In Act 5**, the audience is introduced to resolution, termed **the Denouement**, where in two scenes Hamlet and Horatio philosophise about life and death; Hamlet picks up the skull of his father's court jester, Yorick and talks to it in a eulogy; Laertes leaps into Ophelia's grave onto her open coffin insisting to be buried with her, followed by Hamlet who grapples with him professing as much grief and love until separated by Attendants. Next day, Hamlet tells Horatio the full story of his sea crossing to England. How in the dark, the night before his capture by pirates, he entered Rosencrantz and Guildenstern cabin and discovered letters signed by Claudius ordering his immediate execution by the King of England. To placate this villainy, Hamlet wrote new letters, replacing his name with those of Rosencrantz and Guildenstern, authenticating it with his father's signet ring, so sealing their fate. Next day, Claudius sends Osric to invite Hamlet to a friendly duel with Laertes. At the end of the first bout, Claudius drops a poisoned coated pearl into a cup of wine to celebrate Hamlet's win inviting him to drink, but he declines. Instead at the end of the second bout, despite Claudius' warning to Gertrude not to drink, she drinks from the poisoned cup, to honour Hamlet's second win. At the start of the third bout, Laertes desperate to kill Hamlet, wounds him with his poisoned rapier, but in the scuffle, rapiers are exchanged, and Hamlet also wounds Laertes with the same poisoned rapier. Suddenly, Gertrude falls and declares she is poisoned by the drink. Gertrude dies. Mortally wounded, Laertes alerts Hamlet to Claudius' villainy. Hamlet then wounds Claudius with the poisoned rapier and forces him to drink the poisoned wine. Claudius dies, then Laertes dies. Mortally wounded, Hamlet dies telling Horatio the crown is to be passed to Prince Fortinbras, and make the events known to all. Fortinbras instructs four captains to bear Hamlet's body away in pomp and ceremony.

## SETTING

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The play is set in and around the remote royal residence at Elsinore castle, in Denmark, and on the road to England. It is set post 1502, the date when Hamlet's school at Wittenberg, was founded. Hamlet's initial scepticism about the Ghost's claim to be in purgatory fits in with the Protestant's believe of no such realm. This would seem to indicate the play is set post 1517, the date when Martin Luther founded Protestantism in Wittenberg. By Shakespeare's time, both England and Denmark were Protestant kingdoms.

Although the characters and events are fictional, they are based on murderous intent and intrigues exhibited during the 16th century.

## FORM

Shakespeare's Hamlet takes the form of a play made up entirely of dialogue where the audience discover through words delivered by actors, the type of characters, their motives, their relationships together with the storyline.

Shakespeare's aim was to educate and entertain ordinary people in an age when few people could read - to draw out the emotions in people. In this case, to expose the dark side of human desire where jealousy, lust and ambition destroy people through connivance and deceit.

Shakespeare writes in prose and verse. Prose is normal speech without rhyme. Verse always has a set rhyme and structure.

**In Act 1 scene 1 line 26**, the sentry **Marcellus** in **Prose** (normal speech)

**Horatio say 'tis but our fantasy,  
And will not let belief take hold of him**

Blank verse is made up of roughly ten syllables of unrhymed iambic pentameter, organised into five groups of two, where an unstressed syllable is followed by a stressed syllable. This creates an air of authority and identifies higher status characters such as Hamlet from lower characters such as servants who speak in ordinary prose.

**In Act 1 scene 2 line 1**, **Claudius** in **Blank Verse** (iambic pentameter group 1, group 2):

Though yet of Ham-let our dearbroth-er's death (iambic syllables)

Rhyming verse is used by Shakespeare to end lines in a memorable way so that the audience recall it in later scenes; to make characters complete each other's rhymes to emphasise unity in thought, action, ideas, and moods between them. Hamlet frequently uses them in his monologues and soliloquies.

**In Act 3 scene 3 line 95, Hamlet in Rhyming Verse** (verse with homonym endings)

**As hell, whereto it goes. My mother STAYS  
This physic but prolongs thy sickly DAYS**

## STRUCTURE

The play '*Hamlet*' is edited into five Acts, each containing several scenes. The storyline is straightforward based on the classical five-part structure:

- an initial incident - termed **Exposition**
- a growth in tension - termed **Rising Action**
- a climax to the drama - termed **Climax**
- an unravelling of the plot - termed **Falling Action**
- a resolution to the drama - termed **Denouement**

There are no subplots and therefore the play conforms to the structure of place, action, and time. The action moves apace from the opening scene where Hamlet's father appears as a ghost to the watch manning the battlements of Elsinore castle, to the closing scene of carnage where first Hamlet's mother Gertrude is poisoned by wine, then Laertes mortally wounds Hamlet, who then mortally wounds him, and finally, in revenge, mortally wounds and poisons his uncle Claudius. The audience is spell-bound by the machinations which leads to this carnage of death, ending in Hamlet being borne away as a hero in ceremony and pomp and prince Fortinbras proclaimed the new king of Denmark.

The Soliloquy is a structure used by Shakespeare to present a deeper insight into the characters. The monologue informs others.

**In Act 3 scene 1 line 56, Hamlet begins his soliloquy** with:

**"To be, or not to be, that is the question:"**

**In Act 1 scene 3 line 55, Polonius begins his monologue** to his son Laertes:

**"Yet here Laertes? Aboard, aboard for shame"**



## LANGUAGE

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Shakespeare uses different language devices to create the atmosphere for revenge by the protagonist Hamlet and deceit by the antagonist Claudius.

The **device of Alliteration** is used in the play, to emphasise something important, in which a series of words begin with the same sound.

In Act 1 scene 5 line 43, the Ghost vilifies Claudius:

**“With witchcraft of his wit, with traitorous gifts”** (Alliteration)

The **device of Allusion** is used in the play to indirectly reflect and assess situations, to reveal feelings and emotions.

In Act 5 scene 1 line 237, Laertes reflect on the tragic death of his sister Ophelia:

**“T’o’ertop old Pelion or the skyish head”** (Allusion)  
**Of blue Olympus”**

The **device of Anadiplosis** is used in the play to link phrases by ending one phrase with a word and starting the next with the same word.

In Act 3 scene 1 line 64, Hamlet in a soliloquy:

**“To die, to sleep”** (Anadiplosis)  
**To sleep, perchance to dream”**

The **device of Anaphora and Repetition** is used in the play, to emphasise a particular aspect, in which a key idea is repeated more than once.

In Act 2 scene 2 line 115, Polonius reads Hamlet’s letter to the Claudius and Gertrude.

**“Doubt** thou the stars are fire” (Anaphora & Repetition)  
**Doubt** that the sun doth move  
**Doubt** truth to be a liar  
But never **doubt** I love”

The **device of Irony** is used in the play to create a contrast between the character’s present situation and the action to come, thus creating audience anticipation and interest.

In Act 3 scene 1 line 14, Rosencrantz and Guildenstern report to Claudius and Gertrude nothing unexpected about Hamlet's motives

"Most free in his reply" (dramatic irony)

In Act 3 scene 2 line 120, Hamlet taunts Ophelia

"O God, your only jig-maker" (verbal irony)

In Act 3 scene 4 line 30, Hamlet thinks he has killed Claudius behind the Arras, but instead it is Polonius

"Is it the king?" (Situational irony)

The device of Metaphor is used in the play to compare one phrase by a similar phrase, thus creating a better understanding of the first phrase.

In Act 1 scene 5 line 39, the Ghost of Hamlet's father compares Claudius to a poisonous snake

"The serpent that did sting thy father's life  
Now wears his crown" (Metaphor irony)

The device of simile is used in the play to make the attributes in one phrase equivalent to those in another phrase, thus creating a better understanding of the first phrase.

In Act 3 scene 3 line 16, Rosencrantz uses this simile to compare Claudius to a gulf of water where if he died others would die with him

"Dies not alone, but like a gulf doth draw  
What's near it with it." (Simile irony)

The device of imagery is used in the play to create a visual picture of a character or event to enhance its impact.

In Act 4 scene 1 line 7, Gertrude describes the magnitude of Hamlet's madness

"Mad as the sea and wind when both contend  
Which is the mightier." (Simile irony)

## MONOLOGUE

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The monologue is a literary device used by Shakespeare to express the inner thoughts and feelings of the characters in the play, so that the audience gains a better insight into the drama unfolding. The character speaks in the presence of one or more characters. Perhaps, the most famous soliloquy in Hamlet occurs in **Act 5 scene 1 line 169**. The Gravedigger hands Hamlet the skull of Yorick, his father's court jester. Hamlet laments his passing (Alas, poor Yorick) and state of preservation.

### HAMLET

Monologue	ACT	scene	line	length	first line
1	1	4	14	22	Ay marry is't. But to my mind, I am native here
2	1	4	39	19	Angels and ministers of grace defend us!
3	2	2	291	15	<i>I have of late, but wherefore I know not,</i>
4	3	2	1	43	<i>Speak the speech, I pray you, I pronounced it to you,</i>
5	3	4	53	36	Look here upon this picture, and on this,
6	5	1	169	12	Alas, poor Yorick. I knew him, Horatio, a fellow of

### CLAUDIUS

Monologue	ACT	scene	line	length	first line
1	1	2	87	31	<i>'Tis sweet and commendable in your nature, Hamlet,</i>

### GERTRUDE

Monologue	ACT	scene	line	length	first line
1	4	7	166	18	<i>There is a willow grows aslant a brook,</i>

### POLONIUS

Monologue	ACT	scene	line	length	first line
1	1	3	55	27	<i>Yet here, Laertes? Aboard, aboard for shame.</i>
2	1	3	115	21	<i>Ay, springes to catch woodcocks. I do know,</i>

### LAERTES

Monologue	ACT	scene	line	length	first line
1	1	3	12	33	Think it no more. For nature crescent does not grow

### HORATIO

Monologue	ACT	scene	line	length	first line
1	1	1	83	28	<i>That can I at least the whisper goes so: Our last king,</i>
2	1	1	115	14	<i>A mote it is to trouble the mind's eye</i>

### GHOST

Monologue	ACT	scene	line	length	first line
1	1	5	9	14	<i>I am thy father's spirit,</i>
2	1	5	42	50	<i>Ay, that incestuous, that adulterate beast,</i>

## SOLILOQUY

The Soliloquy is a literary device used by Shakespeare to express the inner thoughts and feelings of the characters in the play, so that the audience gains a better insight into the drama unfolding. Unlike the monologue, the character speaks to her or himself. Perhaps, the most famous soliloquy in Hamlet occurs in **Act 3 scene 1 line 56**. Hamlet is in turmoil questioning what he should do next. Should he persevere in his struggle for revenge and love (**to be**) or kill himself (**not to be**) and accept eternal sleep leaving the pain and agony of life behind.

### HAMLET

Soliloquy	ACT	scene	line	length	first line
1	1	2	129	31	<i>O that this too too solid flesh would melt,</i>
2	1	5	91	21	<i>O all you host of heaven! O earth! what else?</i>
3	2	2	534	59	<i>Ay, so, God b' wi' ye!</i>
4	<b>3</b>	<b>1</b>	<b>56</b>	35	<i>To be, or not to be: that is the question:</i>
5	3	2	372	11	<i>'Tis now the very witching time of night,</i>
6	3	3	73	24	<i>Now might I do it pat now he is praying,</i>
7	4	4	33	34	<i>How all occasions do inform against me</i>

### CLAUDIUS

Soliloquy	ACT	scene	line	length	first line
1	3	3	37	37	<i>O, my offence is rank, it smells to heaven;</i>

### OPHELIA

Soliloquy	ACT	scene	line	length	first line
1	3	1	150	12	<i>O, what a noble mind is here o'erthrown!</i>

### HORATIO

Soliloquy	ACT	scene	line	length	first line
1	5	2	352	2	<i>O Now cracks a noble heart. Good night, sweet prince,</i>

## **TEXT AND EXPLANATION**

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The Shakespearean text is written in the left column, and the explanation and interpretation, in the right column.

Important quotes and phrases in the text are highlighted and reproduced in the explanation column for discussion, on the same page. Consequently, there is no need to turn pages!

A summary of each Scene precedes the text and explanation to give an overall perspective of the events in the play.

**In Act 1 scene 1**, the setting is the battlements of Elsinore castle, on a bitter cold silent night around midnight. On sentry duty are Barnardo and Francisco.

Enter Marcellus to relieve Francisco. With him is Horatio whom he had invited to witness a supernatural event experienced by him and the two sentries on the previous night, a ghostly figure with the features of the dead King, Prince Hamlet's father.

As the castle bell beats one, from the direction of a star westward from the pole, enters the Ghost. Marcellus and Barnardo ask Horatio to mark its likeness to the dead King, and to challenge it but the Ghost exits.

Horatio confirms the likeness and armour the dead King had worn when he slayed Fortinbras, King of Norway, well ratified by law and heraldry.

They debate the timing and meaning of this ghostly apparition and wonder whether it is a harbinger of heaven and earth.

Without warning, the Ghost reappears, spreading its arms. Again, Horatio asks the Ghost to speak and made its intent known.

The cock, the trumpet to the morn, crows and it is gone. Marcellus thinks no spirit dare stir abroad once the cock crows, but Horatio is not so sure.

Superstition reigns. Horatio commands that they should impart what they had seen to Prince Hamlet, as the spirit is dumb to them.

*The castle at Elsinore.  
A platform upon the battlements*

<Enter **BARNARDO** and **FRANCISCO**,  
and two sentinels>

**BARNARDO**  
Who's there?

**FRANCISCO**  
Nay, answer me. Stand and unfold yourself.

**BARNARDO**  
Long live the king!

**FRANCISCO**  
Barnardo?

**BARNARDO**  
5 He.

**FRANCISCO**  
You come most carefully upon your hour.

**BARNARDO**  
'Tis now struck twelve. Get thee to bed, Francisco.

**FRANCISCO**  
For this relief much thanks. 'Tis bitter cold, And I  
am sick at heart.

**BARNARDO**  
10 Have you had quiet guard?

**FRANCISCO**  
Not a mouse stirring.

**BARNARDO**  
Well, good night.  
If you do meet Horatio and Marcellus,  
The rivals of my watch, bid them make haste.

**FRANCISCO**  
15 I think I hear them. — Stand, ho! Who's there?

<Enter **HORATIO** and **MARCELLUS**>

**HORATIO**  
Friends to this ground.

**MARCELLUS**  
And liegemen to the Dane.

**FRANCISCO**  
Give you good night.

**MARCELLUS**  
O, farewell, honest soldier.  
Who hath reliev'd you?

**FRANCISCO**  
Barnardo has my place.  
Give you good night.

<Exit **FRANCISCO**>



*The castle at Elsinore*

In this opening scene Shakespeare creates an ominous and eerie atmosphere. This sets the tone and the pace of the mysterious events to follow like the arrival of the King's ghost. Barnardo and Francisco are keeping watch at Elsinore Castle. Shakespeare also creates suspense and tension when Barnardo and Francisco nervously ask

"Who's there?"

This can foreshadow the arrival of the ghost and the mystery surrounding it. The use of the pathetic fallacy, "'Tis bitter cold" also adds to the enigma of this scene. The guards' short and snappy speech is broken – it does not flow, and it lacks a certain rhythm. One can detect a nervousness and tension in their voices as though they are afraid of something. Their constant questioning,

"Stand, ho! Who's there?" Suggests this.

The striking of the clock at twelve is generally associated with ghosts and Francisco's very poignant utterance,

"And I am sick at heart."

Is important because it foreshadows the underlying theme of psychological, physical, and mental deterioration in the play.

Horatio and Marcellus swear their allegiance to king and country, "Friends to this ground."

Marcellus says, "O, farewell, honest soldier."

This can also foreshadow the underlying themes of 'Honesty' and 'deceit' that runs throughout the play.

<p><b>MARCELLUS</b> 20 Holla, Barnardo.</p> <p><b>BARNARDO</b> Say what, is Horatio there?</p> <p><b>HORATIO</b> A piece of him.</p> <p><b>BARNARDO</b> Welcome, Horatio. — Welcome, good Marcellus.</p> <p><b>MARCELLUS</b> What, has this thing appeared again tonight?</p> <p><b>BARNARDO</b> 25 I have seen nothing.</p> <p><b>MARCELLUS</b> Horatio says 'tis but our fantasy And will not let belief take hold of him, Touching this dreaded sight twice seen of us. Therefore I have entreated him along 30 With us to watch the minutes of this night, That if again this apparition come, He may approve our eyes and speak to it.</p> <p><b>HORATIO</b> Tush, tush, 'twill not appear.</p> <p><b>BARNARDO</b> Sit down a while, And let us once again assail your ears, 35 That are so fortified against our story, What we have two nights seen.</p> <p><b>HORATIO</b> Well, sit we down, And let us hear Barnardo speak of this.</p> <p><b>BARNARDO</b> Last night of all, When yond same star that's westward from the Pole 40 Had made his course t' illumine that part of heaven Where now it burns, Marcellus and myself, The bell then beating one —</p> <p>&lt;Enter the <b>GHOST</b> in armour&gt;</p> <p><b>MARCELLUS</b> Peace, break thee off. Look where it comes again!</p> <p><b>BARNARDO</b> In the same figure like the king that's dead.</p> <p><b>MARCELLUS</b> (to Horatio) 45 Thou art a scholar. Speak to it, Horatio.</p> <p><b>BARNARDO</b> Looks it not like the king? Mark it, Horatio.</p>	<p>The sense of tension is clearly heightened here when the men discuss the appearance of the ghost.</p> <p>“What, has this thing appeared again tonight?”</p> <p>Note that the guards treat the ghost as an inanimate object which has no value, calling it, ‘this thing’. Yet we learn that it is the ghost of the dead king – old Hamlet.</p> <p>Marcellus says that Horatio is sceptical of the ghost and says that it’s just their imagination,</p> <p>“ ’tis but our fantasy.”</p> <p>He therefore decided to invite Horatio to come and keep watch with them. If he sees it then it will be a confirmation of its existence and he can speak to it,</p> <p>“He may approve our eyes and speak to it.”</p> <p>Horatio is adamant that the ghost will not appear,</p> <p>“Tush, tush, ‘twill not appear.”</p> <p>Barnardo urges Horatio to sit down and listen to their encounter with the ghost.</p> <p>“And let us once again assail your ears,”</p> <p>Barnardo begins his tale about the ghost and reveals how they saw the ghost last night at one o’clock. As he was talking, he stopped his sentence in mid-air because the ghost enters.</p> <p>“The bell then beating one —.”</p> <p>They all agree that the ghost looks like the dead king and Horatio says that it does, and it scares, ‘harrows’ him.</p> <p>“In the same figure like the king that’s dead.”</p> <p>Marcellus asks Horatio to speak to the ghost since he is educated and would know how to liaise with the ghost,</p> <p>“Thou art a scholar.”</p>
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