

Karel Pstruzina: The existential schizophrenia of Hamlet

The situation of Hamlet was the marginal situation indeed. I try to draw the attention on the crucial motives Hamlet's decisions. I think we can see Hamlet's ideas, his choice that is very similar to the choice of Socrates.

How to start? I choose the most familiar monologue.

Hamlet:

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?

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 wish'd. To die,
to sleep;*

To sleep: perchance to dream:

ay, there's the rub;

For in that sleep of death

what dreams may come

When we have shuffled off

this mortal coil,

Must give us pause. There's

the respect

That makes calamity

of so long life;

For who would bear the whips

and scorns of time,

The oppressor's wrong, the

man's contumely,

The pangs of dispriz'd love,

the law's delay,

The insolence of office,

and the spurns

That patient merit

of the unworthy takes,

*When he himself might
his quietus make
With a bare bodkin?
who would fardels bear,
To grunt and sweat
under a weary life,
But that the dread
of something after death,
The undiscover'd country
from whose bourn
No traveller returns,
puzzles the will,
And makes us rather bear
those ills we have
Than fly to others
that we know not of?
Thus conscience does make
cowards of us all;
And thus the native hue
of resolution
Is sicklied o'er with
the pale cast of thought,
And enterprises of great pith*

and moment

With this regard their currents

turn awry,

And lose the name of action.

Hamlet ask to himself: To be or not to be and he answered: every existence is more attractive for as than the dread of something after death. Nobody returns from the real of nothingness to give the evidence about our life after the death. We do not know what will be after death and therefore we live. If we know that after the death will be nothing, that it is only the sleep without the dreams then the death would be nothing so horrible. The life in the degradation is formidable. It is formidable to live when we must succumb to idiocy, to blockheads, to authorities, to whipper-snapper and when we are aware our abilities that we cannot apply. It is formidable when we know that the crime must be punished and does not find out the aid for punishment. It is the fright. Would not be better to accept the death with the bare bodkin? Hamlet's answer is – not! We cannot to change the slavery life for the nothingness because we do not know the character of the nothingness. We do not know what dreams may come, what character will be in our hereafter.

What does it actuates Hamlet to such considerations? It is the task that it is only Hamlet task. It is the amendment the injustice, it is the punishment for the crime and only Hamlet can do that, nobody other. Hamlet cannot trust to anybody because it could mean to disallow to do what must be done.

Hamlet is alone with his task and he misses the inner evidence if the crime has been perpetrated. He knows about crime only from the hallucination, from the testimony of the ghost that could be the dream only. The ghost spoke only to him and the ghost charged Hamlet to do the justice by its speech. But this justice is not from this world even it can remedy this world.

Hamlet must come to terrestrial evidence about the crime before he fulfils the punishment and it is the cause why he cannot decide between the life and death. Hamlet meditates about the life and the death in the general level but in the background of his consideration are the thoughts whether the death really is punishment. If the death is only the felicity sleep then the death is not the punishment. Hamlet could be punished to the life in the limbo at this case and not murder.

What is the nature of nothingness that we fall in after the death? How do we know it? How do we come to experience about the character of death? This man who knows the answer is not able to tell it. No traveller returns.

We are here very closely to Gorgias and his three fundamentals that he explains in the writing: About unbeing or about the nature.

How can we come beyond the mirror of consciousness? Is it the peace of the dreamless sleep or is it the inferno for the trespasser? The God of sleep – Hypnos and the God of death – Thanatos are twins. Their mother is the God of night – Nyx and the twins are alike to indistinguishable. It could be that the difference between the death and sleep is only small. Hamlet does not know the answer.

Hamlet knows that if he punishes the crime then he will be the murder and he must be punished, too. And it does not consist whether he fulfils the rightness. If Hamlet kills Claudius he trespasses against the commandment: does not kill. The dilemma useful murder the unneeded man or bad man enriches these motives. Dostojevskij described that in the novel: The Crime and the Punishment.

Hamlet must solve other issue. He must punish if he will know that the king and herewith stepfather is murder. Nobody other can do it, at least here on the earth. Hamlet must betray the soul of murder to the absolute tribunal that makes absolute decision. Fortinbras is here, too. He could to conquer Claudius in the war but such possibility is not in Hamlet's mind. He does not rely on absolute tribunal. He thinks on the character of death only. He meditates about death that it is or not something like punishment and he thinks about the life that it is or not the punishment.

We can see it in the scene when Hamlet goes to his mother after theater performance and when he sees Claudius how he prays. Hamlet considers with fetch out of sword by this way.

Hamlet:

and so he goes to heaven;

And so am I reveng'd.

That would be scann'd:

A villain kills my father;

and for that,

I, his sole son,

do this same villain send

To heaven.

Why, this is hire and salary,

not revenge.

He took my father grossly,

*full of bread,
With all his crimes broad blown,
as flush as May;
And how his audit stands
who knows save havean?
But in our circumstance
and course of thought
'Tis heavy with him.
And am I then reveng'd,
To take him in the purging
of his soul,
When he is fit and season'd
for his passage?
No.*

And how his audit stands who knows save havean? We only can guess how the evil-doer is punished.

The punishment can be in very different form. The man can be deprived the freedom in the prison; he may be jailed by the physical hurt; but the punishment is also the form when the man cannot live how he wants when he cannot carry out his imagination or to apply his abilities. It is also the punishment. The prison is in this case inner and very familiar experience of the world that is impossible to get rid. The punishment can be in the form of death. But Hamlet asks whether such situation is punishment when we know nothing even that we are punished. If the death is only form of sleep or if the penitence in the hour of death can compensate the sinful life then the murder is liberated and Hamlet would be adjudge to the inferno of the earthly life.

We do not know the answer on the question to be or not to be and therefore we live and we suffer the hardship of life. We are cowards. Only the awareness of responsibility can compensate our cowardice and therefore we must live with the awareness of responsibility for the life of other people. It can be reason why we must suffer the pain and hardship of life. The death is only the form how we can dodge how we can get rid the responsibility but we must accept the evaluation our behavior from the site of other people. They judge us from the point of view the

goodness and evil. It is very difficult to make decision whether to live or not because we do not know the character of death and therefor we are living like the cowards. But we can decided whether our life will be full of responsibility or not, whether we will live like cowards or not. It consists only in our approach to the life. The man becomes by the cowards not only for his acts but also for that what he does not to do.

We can meditate more about the fundamental subject the monologue. Shakespeare drama is based on the dual-world. The dual-world is present continually and Hamlet walks from the world of truth into the world of falsehood, from the world of madness to the world of normality, from the world of play to the world of life.

We can see the line between the human things and things that are extra-human. The scenes where the ghost is present show such line. We cannot know anything with evidence it means with clarity and certainty about the thing that overreach us. We can guess, we can suppose that we are in the touch with the extra-human things in the form of seeing or hearing but we are out of proof. The glimmer that legitimize the act must be base on the proof. The extra-human testimony, especially while it is derived from the ghost, cannot be accepted as a proof. It is Hamlet's conscience, Hamlet's inner world, it is his life through situation. The extra-human is not out of us but it is our inner world that we are in touch with it. The glimmer must be therefore analyzed, we must base it on the evidence. Many people do not to do that. People usually put to silence this inner voice and they are oriented in the phenomenal level. We can see it when Hamlet speaks with his mother.

Queen:

To whom do you speak this?

Hamlet:

Do you see nothing there?

Queen:

Nothing at all;

yet all that is I see.

Hamlet:

Nor did you nothing hear?

Queen:

No, nothing but ourselves.

Hamlet:

*Why, look you there! look,
how it steals away;
My father,
in his habit as he liv'd;
Look! where he goes, even now,
out at the portal.*

Exit Ghost.

Queen:

*This is the very coinage
of your brain:
This bodiless creation ecstasy
Is very cunning in.*

The Queen does not see anything even she is call for attention by Hamlet. She does not listen to her inner voice. The ghost is Hamlet's sense for justify and responsibility only. The Queen think Hamlet is furious but it is not so. The situation is furious in which the Queen and Hamlet are. The division set apart the human things from the things that are suspicious, the normality from the madness. The Queen is in the world of commonness and it means in the world of normality. If we have investigated this normality then the commonness would be overturned to the madness and Hamlet's inner world of responsibility and justifying would be normal.

Therefore we must take into consideration all things, even things that can be transcendent to us or when we do not know from what world things are coming. We are in situation every time. We must to handle with it. It is very often that we have for our disposal some hints but we do not see them. Hamlet found out himself in situation that did not stand any account for it because he did not create it. He found out himself in situation that is very similar to situation when we were born. We come on the world not from our will but on the base coincidence fecundation and combine of genes. Nobody controls these processes. The situations become and we find out ourselves in. But it is our matter how we understand and how we are aware to these situations. We can avoid to them but we can accept these situations as our, and we can give the answer on the hints of life.

Hamlet could tell to Horacius, Marccell, and Bernard: Perhaps it was only your dream. *What do you tell about the ghost, such absurdity. You were tired by night's patrol.* The situation would vanish after such Hamlet's answer on the appeal. We do it very often in our life. But

Hamlet behaved in other way. He felt situation as self. We live only our life, too. The task of our life that results from the life is our task. Nobody can live through our life and nobody can undertake Hamlet's responsibility for Danish. Hamlet accepts challenge of the situation and he looks over something what is very improbable, something what is the question. He does not get off the black habit of mourning and he waits for something still. He waits in the mourning but it is feeling something what must become.

Hamlet:

For they are actions

that a man might play:

These but the trappings

and the suits of woe.

Hamlet describes (feels) that something is not in order by the heart. He has not any reason why he could think that his father was murdered. But his heart, his feeling, something what is very deeply rooted in his soul helps to him to orientation in the world. We always have some feelings what is going in the world, what happened because we include the world in some way in our mind. It is anticipation by which we are pre-prepared on the future.

Claudius apprehended what happened, too.

King:

Love! his affections

do not that way tend;

Nor what he speak,

though it lack'd form a little,

Was not like madness.

There's something in his soul

O'er which his melancholy sits

on brood;

And, I do doubt,

the hatch and the disclose

Will be some danger;

Hamlet and Claudius are equipollent contra-players. Hamlet presented the justice and Claudius personified the hunger for authority, for power. These nature stay against very often. They know what's this in aid of, they are able to use all the means for enforcement their life aid. They overpass the phenomenal level. The brains can analyze also many facts but it must consider why it will investigate the field of reality why it will inquire in something what is not evident. The reason has a feeling ground and it is first feeler that it is pre-set to the world. The impressions are not articulated many times and therefore our thinking runs by other ways. The reason of that consists in the new and new stimuli by which we are continually exposed. We must to elaborate that and therefore we shift into periphery of our mind all what is only as a impression. Hamlet behaves by other way. The gloom is not only mourning for him but it is waiting for the solution of situation. And he is challenged to come into the patrol and he got to know something what he apprehended what he had in his mind.

The life is situation the life is challenge. We are plunged into the life we have not any cause on that but we are here. We are not dressed in the black sables and despite of that we are full of the reflections of the world. It is many times that we do not perceive anything and we turn into common consideration: *Nothing is going*. We see on the hints or mediated information about situations as on appearances or lassitude and we does not launch forth Hamlet's night patrol of the inner thinking. If we do it then we could know the things that we do not know anything about them and we must engage in attitude and we must to make some decision to them. If we know what the situation is about then we cannot behave as ignorant. We do not accept the challenges of the life situations and we live in the phenomenal level only. We run away with circumstances and we refuse to take the responsibility that ensues from our lives. But the responsibility is not possible to refuse. We have responsibility not only for the fact that we did but we have responsibility for the style of our life, too. Hamlet does not keep from the responsibility. He is aware what is going in Danmark and he participates on the future of Danmark.

Hamlet's responsibility is other than Laertes feels himself responsibility. Both take into their hand the justice how to punish the murder of their father but we can see how they differ at this act, too. Laertes is unaware. He is only in the phenomenal level. Laertes is conducted by Claudius. Laertes is under the control but he does not know about it and he wants to be under the control. Laertes does not suffice to his life. Claudius pulls the strings the fury of Laertes and he conducts Laertes to the duel with Hamlet.

King:

If it be so, Laertes,

As how should it be so?

how otherwise?

Will you be rul'd by me?

Laertes:

Ay, my lord;

*So you will not o'er-rule me
to peace.*

King:

To thine own peace..

If he be now return'd,

As checking at his voyage,

and that he means

No more to undertake it,

I will work him

To an exploit,

now ripe in my device,

Under the which

he shall not choose but fall;

And for his death no wind

of blame shall breathe,

But even his mother

shall uncharge the practice

And call it accident.

Laertes:

My lord, I will be rul'd;

The rather,

if you could devise it so

that I might be the organ.

Hamlet is self-contained and he is aware of the reality by contraries to Laertes. Hamlet's responsibility is hidden but he knows about it. Nobody knows anything, except Horatius. Hamlet's behavior cannot be judge from the phenomenal level. If we do it then Hamlet is killing maniac. If we spot Hamlet's motivations, if we understand because we catch the hints, if we reach the level when the Laertes is dull because he was not addressed by situation then we can see that Hamlet solves situation from the point of view the justice. And we are in transcendental level.

Shakespeare's drama represents double level several times. It is pictured not only in dialogs between Hamlet and the ghost but also when we are drawn to justice and responsibility it means to something what overreach the individual life and what we cover in our minds. Hamlet interlaces between these worlds and he is encumbered by the task its essence consist in the interchange these worlds. It is Hamlet's deal to reverse the worlds. And it is the task for all understanding people. For Hamlet because he must enforce the justice and for understanding people because the phenomenal world must be changed by the world of truth. The matter must be in such way as the world is from the nature.

Hamlet simulates the madness from the love and it is the means that enable to him how he can be hidden and how he may cognize how the matter is. The madness is the alternative that is controlled. The madness is covering, disguising and by that it is fusion with situation that is anomalous. How is possible to live with the murder and bitch under one roof. It is madness.

Hamlet sees the world is inside out converse. Hamlet says to Rosencratz and Guildenstern: The Danmark is prison and not only Danmark but all the world. It depends on what the side of bar we are. Hamlet is on the other side than Claudius. If Claudius is free then Hamlet must be in the prison. Hamlet striving consist in the turnover the worlds in such way that the murder will be in prison and by this act he can liberate the Danmark.

Hamlet:

Let me question more particular:

what have you, my good friends,

deserved at the

hands of Fortune,

that she send you to prison

hither?

Guildenstern:

Prison, my lord!

Hamlet:

Denmark's a prison.

Rosencrantz:

Then is the world one.

Hamlet:

*A goodly one; in which there are
many confines, wards,
and dungeons, Denmark
being one o' the worst.*

Rosencrantz:

We think not so, my lord.

Hamlet:

*Why, then, 'tis none to you;
for there is
nothing either good or bad,
but thinking makes
it so: to me is a prison.*

Rosencratz:

*Why, then your ambition
makes it one;
'tis too narrow for your mind.*

Hamlet:

*O God! I could be bounded in nut-
shell, and count myself a king
of infinite space,
were it not that
I have bad dreams.*

The flow of thinking is ceaseless and it evaluates all things around us. This flow is perhaps the apple from the Bible's tree of knowledge of the good and evil that draw us to the adjudicating.

...

When we need not to adjudicate all, how sweet it could be the paradise around us. All things would be one-dimensional, not good, not bad but only being and we keep all things in such form how we find out them. In Bhagavatgita is written:

...

Man must resign on the illusion of good and bad only such the soul find out the peace. It means we do not feel a pain and we do not feel a pleasure. It would be only duration, repeating of the same, it would be the estate out of history.

But the thinking is here and Hamlet feels the Danmark as a prison. If the murder and the bitch are not in prison then he must be in prison because he disavows from them. He is in other world on the other bank of river on the other side of bar. Hamlet's task consists in turn the worlds in such way that the circumstances will be normal. The same task governs for all knowing people for the people who are living in truth. It is deal of humanity to turn up all by such way that the good remains good and the evil remains bad. Truth must win. The murder must be punished and not to glorify by the cannon salvo when he drinks the wine.

The dialog continues among Hamlet and his friends. All things could be good when Hamlet be able to scare away the dreams that are not dreams but the reality. If Hamlet says: *A dream itself is but a shadow* then we are on the edge of the Plato's cave where the reality is the shadow, where the interchangeability the dream and wakeful is the passage to the other world.

What are the stimuli in our being in the world? Are they the dreams, ambitions, shadows? The dream is only the shadow said the Hamlet in the Plato's context. The dream is true reality, it is something like feeling. We must take into consideration the dreams when we want to pervade to the essence of the plot or feat. The other-world manifests itself by the dream. The symbols appear and we must decipher them when we want to know how the world is and how we are in

the world. The world is not illuminate by the fantasy out of dreams and *the earth seems to me a sterile promontory where man is not delight.*

If Hamlet converses to Ofelia on the love then the multi-dimension performs, too. The world is schizomatically devised on the reality and expectancy. It is next dimension, next possibility of being by which the man can be. The love gives this new possibility to the life. If we fall in love then we see the world in other way. We are pull up from the reality of everydayness. The gray is colored and gets the edgy lines (contours). Hamlet does not fall to love. He governs to his feelings. The mind that is not alert can be charmed by love but it is not the case of Hamlet. He is concentrated on his task.

Ofelia is victim to love. She resists on love, she dreads fall in love, she is not rational but emotional type and it is the cause why she exceeds the hedge between the love and the madness. The love is not saturated. She loves Hamlet but Hamlet is murder of her father and therefore she must not love Hamlet. It is great dilemma and Ofelia does not know how such situation could be solved. She loves Hamlet but she is very good and submissive daughter. She has returned all the letters to Hamlet how Polonius had wanted it. Ofelia is not able to solve the situation and therefore the situation gets hold of Ofelia and she runs amuck.

Hamlet wants to prevent that situation would get hold of him. He does not lets that situation will govern to him that situation will be uncontrollable. He does not forfeit to got up world not even for the worth of his life. Hamlet's solution his own life solves the situation for people of Danmark. He was called, he was devoted to the real circumstances that govern in Danmark and he cannot get rid his responsibility. Hamlet is personification of the justice, he exceeds individual dimension of his life to human. He must use all means for emendation of the matter including the deceit.

Hamlet:

There's letters seal'd;

and my two schoolfellows,

Whom I will trust as

I will adders fang'd

They bear the mandate;

they must sweep my way,

And marshal me to knavery.

Let it work;

For 'tis the sport

to have the enginer

Hoist with his own petar:

and it shall go hard

But I will delve one yard below

their mines,

And blow them at the moon.

O! 'tis most sweet,

When in one line

two crafts directly meet.

Can man behave on the slogan: *the end justifies the means*? If the life is jeopardized then man is right to use all means and Hamlet's life is jeopardized. But Hamlet does not know whether his fiends know what Claudius concocted and despite he cheers Rosencrants and Guildenstern to death. Hamlet is governed by something what is higher than he is, he is governed by the justice.

The double-worlds are modified in the scenes with the performers. The metamorphosis imaginary and real change here or traverse in the same time and pointed on the double-worlds of reality. Theatre is ideal means for that. Theatre takes impressive effect always. Theatres are the cathedrals of imagination. The costumes, the theatrical performance and the plot it is something what enables to experience what is in normal life impossible. The plot in the properties seems to be more faithful than the true of life. The man emancipates himself from the instinctive live and he can be observer and not the participant of the plot even he participate on. It seems to him that the observation enables to him to get off responsibility, that he may judge the plot from the distance.

The double-worlds appear when the actors come. Hamlet asks for the demonstration when the Priamus murder is described. The actor put himself in his place in such way that he grows pale and he cries. Polonius comments it with surprising.

Polonius:

Look! wh'er he has not turned

his colour

and has tears in's eyes.

Prithee, no more.

Polonius is disable to understand to other-worlds because he revealed the guise of phenomenon never time. The good actor is able to transfer himself from the real world into the world of imagination and to experience all in the world of imagination, too. Hamlet says the actors are the abstract and short chronicles of time. They experience more than is possible to live through in the everydayness. It is because they go through more worlds.

In the confrontation of two worlds the other world gives to know about itself. Actor's performance excellence reminds the Hamlet's task. But Hamlet knows that if he take the destiny of people into his hands then he must have a reason for that and not only fancy he cannot live in the imagination as actors are living, only. Such reason must be deeply rooted and Hamlet such reason knows, it is justice. Therefore Hamlet denounce himself that he is passive. But he needs the proof and not only something what the ghost told to him.

Hamlet:

The spirit that I have seen

May be the devil:

and the devil hath power

To assume a pleasing shape;

yea, and perhaps

Out of my weakness

and my melancholy -

As he is very potent

with such spirits -

Abuses me to damn me.

I'll have grounds

More relative than this:

the play's the thing

Wherein I'll catch the conscience

of the king.

The double-worlds shows in the great strong when the actors play the performance: The murder of Gonzago, for the court. The world of phenomenon and of everydayness is performed by the courtiers; and the world of play performed by the actors where the truth is hidden, are discovered here. The actors do not know what they are playing. The actors are not in the ordinary world but they are unaware. The endowment enables to them transfer into other world. They might run in this other world but they are not devoted because to know the truth involves more than endowment.

Hamlet and Claudius see more and not only the plot of play. They cognize the hidden truth beyond the uttered words. The truth is possible to know only in the prism of the real things. The courtiers can understand the drama only as a hint as something, what is injurious. Why did the king leave the performance, what could be the reason of such behavior?

The actors play the drama and they do not know that the play is reality and the play is out of view. Claudius overhears the reality and the play is the reality for normal people. These two levels are mixed in the performance and everybody might see them when he or she does not leave the hint die out in the world of everydayness. The world is wrong side out in the theatre and if we want to see the world how it is then we must see not only performance or phenomenon. The worlds are spacing during the performance and the hints are the rents by which we can observe the world and ourselves. The dramas are the reason for consideration on the world very often.

The people who are insensible to the other side of world are living only half of their life. The best restaurant hidden the dirty pots and pans, bold-faces cooks and thievish waiters. The show-windows are polish up because they mirror the cupidity and the edgy businessmen, the passions even the boredom of consumption.

The actors and courtiers see nothing what they could see. Hamlet and Claudius understand the performance only. Claudius understands because he committed the crime, he is creator reality that is performed and he knows exactly how the things are. Hamlet is second man who knows how the things are because he was letting into secrecy by the ghost and he knows what the truth is. The performance is the proof for Hamlet.

We can see the other level in the scene when the actors play the part with inscribed verses by Hamlet. It is because the drama Hamlet is only the drama that is watched by the onlookers. So we can see from the front the stage which is also the front with the onlookers that are watching on other stage where is playing not the performance but the reality of performance. It is hint that we must look at the drama Hamlet as something what is reality of life. We must look at the performance Hamlet the same way as Hamlet or Claudius look at the performance of actors. We could not be the unconscious onlookers similarly as the courtiers but we must see something what is hidden in the drama, it means how the world is and how we are in the world.

We know what the reality is because we are co-author of reality of life and everybody can attempt to be Hamlet that apprehends how the things are and who organize the proof for his guessing. We are also meeting with hints that show what is reality and what is the illusion but we must make attempt to penetrate into the world of truth. We are living in two worlds and we are not aware that. It is not only the world everydayness where the order governs, but the world of latency, it means the world of truth that we must discover for ourselves.

The understanding to the world of truth depend on the front from which we look on them. If we think we are the actors and if we suppose that the performance of life is written similarly as the drama Hamlet then we are only onlookers or instrument on the stage of world's history. We can try to waylay about what the history is. We can see the history, it means the phenomenon that are running in face of ourselves, as a hints of something what is hidden. It could be that we do not understand them because we do not see the essential traits of the history, that we will be the courtiers only even we are co-author of history. It depends on the cogency of the plot, but the decoding the history we can make from the distance because it enable to us to see what is plot and what is our role in. The distance, the auditorium is important because it is the point of view, it is stand point, the angle of view and the opinion, too. It means the way, how we see the world.

Hamlet does not look at the performance but he looks at the Claudius. He looks at the auditorium because he needs to see what is performance of reality about. He looks other way than other onlookers because he is waiting for something, he verify his feelings. Hamlet knows what he is looking for and it is reason that he knows where he must look on. He inscribed the reality among the verses, he has hidden the reality into performance. The other onlookers see the plot of performance only, but Hamlet is camouflage into madness and he sees the reality because he looks other way. The actors performs something other than is the plot and we can see also either the drama Hamlet or something what is hidden among the verses, it means the truth about the people their aspiration for the power, but the longing for justice and responsibility, too. If we want to see it then we do not be immerse in plot or to see what is exposed for us only but we must confront the plot with reality and with our opinion. And the same approach we must conserve when we are out of theatre. We need not to look at the picture that are performed by the theatre world in the drama history, we need not be fascinated and hypnotized by the plot of occurrences that lead us away from the real history. We must know that it is real world that is in the bet, that we must understand history and to play our life's role in.

Hamlet knows where he must look on. He asks Horatius he would look at Claudius, too. Hamlet knows what Claudius reaction probably must be as a proof the message of ghost. The courtiers know nothing because they are not pre-dispose to the plot they must decipher the words that Hamlet inscribed in.

Hamlet knowledge is not from this world, it is from the world of spirituality and this world has not so much power for revenge. The history is matter of people and not the ghosts.

The Queen is blind and deaf even she see and hear. The other world is not the domain for her. When she drinks the wine with the poison she bethink herself on Hamlet's words. But they were only the words for her.

Polonius:

What do you read, my lord?

Hamlet:

Words, words, words.

The border of the common understanding is possible to exceed in the world of words, too. Man can penetrate into other world where he grasps the sense that is in the words. Hamlet knows the play of words and understanding of speech and he makes use of that. By the words we can give the question to world, we can make problem from the familiarity and by that we can inquire what is the sense and what is hidden.

The sense of being is inquired in the part where Hamlet meditates with the skull, it means face to face to death. We are in situations always; the life is situation. How we challenge with it is important. Our imaginations on our place in the world are important because we know that we die however we will paint an inch thick. The face of skull is waiting for everyone. And someone of us decay during the life.

The persistence of death is something what fulfil the life; it is challenge to certain way of life; it is challenge to realization our deal and sense of our life. We must at first to know ourselves when we want to be ourselves. The answer on the question about the sense of life is not in outer world but inside of us. Is it destiny what motive our life or are they the imaginations that we have? Hamlet's answer is: the destiny and our preparation to right reactions.

Hamlet:

Not a whit, we defy augury;

there's a

special providence in the fall

of sparrow. If it

be now, 'tis not to come;

if it be not to come, it

will be now; if it be not now,

yet it will come:

the readiness is all.

The humanity as a deal is in Hamlet's mind repeatedly. He aware that the task must be discharged but the means are very limited. It is only a semblance that the men on higher post in social hierarchy are freer. The members of the king's family are determine by the conventions and by the obligations. Hamlet is aware of that and his destiny seems to him as a govern by outer rules as a life that is living under strange will. Hamlet understands that it is the duty for the public. The thoughts about the sense of life, about the fulfilling of task are present in Hamlet's mind ceaseless. Hamlet put the questions permanently: To be or not to be; How long is it than the

man decay in the soil; What is it after death; What the man is; Are we here for the nourishment or sleep; What the reason is for?

In the S. de Beauvoir's novel *Katherine* she asked her mother: Why do we born?

We do not put all such questions in everyday life. We are living out of asking why we are living?

The absurdity of the world is the reason why we do not put such questions. We know that it is impossible to find out the answers on them. We can meet with absurdity of world when we ask why. If the banality, such as a business, family or the daily schedule are destroyed after such philosophical question that is question about the sense then the absurdity puts in an appearance. It is A. Camus characteristic of absurdity. The man is shiftless and he cannot find out the order after such question and therefore he is silent or he repeatedly pronounces the same sentences. The life is putting into Hamlet's questions only in the crucial life's moments very often. The skeptic's questions are coloured move of the intellect that knows that it falls short of. But for Hamlet and for the people who look for the sense it is in other way. He is asking always, he strives for answers but the important thing is he is asking.

We can live neither we are asking. We can take the things how they are and why they are. We can avoid to the unpleasant things or uncomfortable occurrences and we can strive for the life in indulging. But if we ask similarly how Hamlet was asking: What the man is then we must meditate about us what we are and how we are here in the world or why we are here. We are concentrating on our life in such case and we must observe our feelings. It is beginning point when we articulate our relations to the situations and we analyze the motives of our actions. It is also the moment when we begin with differentiation between our inner stimuli and the outer motives. Such differentiation is very important.

If we observe Hamlet's activity then we can tell he was under the influence the revenge for the crime and consequently he was under the outer situation. But we can hold out Hamlet acts to something what transcend the level of the everydayness. His actions do not concern on revenge but on justice. He strives for the rules of normal life when the evil must be punished and when will be rightful conditions in Denmark. Hamlet battles for the evil by the words or deeds and he strives for the truth, justice and true-heartedness.

Some of his deeds are inconsistent but only when we look on them as insulate. For example if we observe Hamlet's behavior to Ophelia, or his murder of Polonius, or if we consider about the elusion against Rosencrantz and Guildenstern then we cannot to use only ethical view. Hamlet can solve these concrete events by other and not so tragic way. But from the point of view the task that must Hamlet solve we can see that the evil had to be annihilate into all consequences. The emendation can begin only if the evil is annihilated completely.

If we want to distinguish what are the individual's clues in history then we must look at the life as a whole. We are carried away by the passions, by the imperfection of our decisions, or by the outer stimuli very often But such our behavior can be only an episode or dominant of our life. The aim that we pursue is important. And it is what made Hamlet as schizophrenic person.

He must turn down the world if he want to clear away all the evil. He distinguished this aim and he realized that. If he want to realize this task of his life he must sacrifice many other persons.

Claudius could be punished not until the truth will be reveal to the court by Laertes and not until the queen gives evidence that the wine was poisonous.

Hamlet:

Treachery! seek it out.

Laertes:

It is here, Hamlet.

Hamlet, thou art slain;

No medicine in the world

can do thee good;

In thee there is not

half an hour of life;

The treacherous instrument is

in thy hand,

Unbated and envenom'd.

The foul practice

Hath turn'd itself on me;

lo! here I lie,

Never to rise again.

Thy mother's poison'd.

I can no more. The king,

the king's to blame.

Hamlet:

The point envenom'd too!

Then, venom, to thy work.

At this moment everybody will believe to Hamlet and Hamlet is no more the maniac but he is hero because he saved Danmark.

Accordingly how the life transcends to death, the being to nothingness the worlds are overturned, too. The testimonies a men who are going to death are true and nobody has doubt about them. They are the words from the other world. The words are not falsified by the ambitions and appetencis. The bodily does not play the role here and the spiritual is not falsified. The spiritual levels performs themselves at the moment of death.

To be or not to be. How we can make decision about it. Hamlet's answer is: to be but the being is gifts that overreach our individuality and therefore we cannot live in the lethargy to our living mission. If we know ourselves then we must carry out all what is inside of us.

Hamlet does it.