

HAMLET

AS A PLAY OF OPPOSITIONS IN THEMES, CHARACTERS AND LANGUAGE

Introduction

William Shakespeare's Hamlet depends mainly on the technique of binary opposition where there is always such an intended opposition between characters, theme and language.

Many critics resort the use of such oppositions to the nature of the psychological complexity of Hamlet's experiences from the structuralists' point of view, the whole world consists of many opposition which embody the contrastive natures of the modern character in particular, and Man in general terms, through the technique of opposition, or binary oppositions, differences between things, characters and ideas are highlighted.

Through Hamlet, Shakespeare depends on the technique of opposition, aiming to overshadow the complexity of socio-cultural, political context that surround Hamlet, a prince whose father's murder on the hands of both his mother and his uncle and the appearance of the ghost with its revelation increase the hyperbolic of oppositions related to hamlet's environment either in characters, themes or language.

Hamlet within this quotation sums up the fact that the appearance of the ghost is some kind of heavenly reaction against what happened on earth. Moreover, he foreshadows that there will be other incidents.

Thundering and lightening that accompany the appearance of the king are other evidences which show the reactions of the macrocosm. Hamlet relates this idea of disorder to the world of the Roman Empire specially offer the murder of the Julius Caesar, in Act I scene I.

The graves are the mightiest Julius fell Did squeak and gibber in
the Roman streets

As stars with trains of fire and dews of blood, Disasters in the sun,
and the moist star

...

Have heaven and earth together demonstrated
unto our collimators and countrymen.

Moreover, the mentioning of sickness and disease within the play is another mark of spreading disorder. For example, Francisco mentions at the very beginning of the play that he is "sick of heart" Claudius himself mentions that killing Hamlet, the king, becomes like spots of measles on his skin, as some kind of infliction due to his sin. He also describes his love to the queen as a "plague" act IV, scene VII.

Secondly, there is an opposition among characters; Hamlet is opposite to Ophelia in relation to both fake and real madness, Claudius is opposite to old Hamlet in relation to politics, Horatio is opposite to Polonius and Guildenstern and Rosencrantz in relation to their loyalty to Hamlet's friendship locater's action is opposite to Hamlet's in action.