

an antic disposition on” in order to uncover the truth. It could be argued that Hamlet is far too philosophical and indecisive, he overthinks things too much which means he become trapped in his own mind. Hamlet pretends to be mad by saying some “doubtful phrases” so as he can outsmart everyone, he wants to have the freedom to be able to say things that he normally would not have been able to get away with previously. The role of madness is contrasting in the sense that Hamlet's madness is staged, fake, and at times comedic, he is choosing to adopt the persona. Whereas Ophelia becomes stricken with true genuine madness, which emanates real terror and makes the audience feel uncomfortable.

Rosencrantz and Guildenstern are two of Hamlet's closest, oldest college friends , who arrive to meet up with him in Act 2 Scene 2, they have been “sent for” as Guildenstern admits after Hamlet interrogates them. They have been sent for by Claudius to spy on Hamlet, playing the roles of his friends when in reality they are the minions of Claudius, being controlled by him. They're true motives are seen by their repetition of the word “ambition”, as they are trying to deduce whether Hamlet in a threat to the crown of Claudius, attempting to put words into Hamlet's mouth.

The Players arrive in Act 2 Scene 2, their purpose being to perform a play which reflects the circumstances of Claudius killing the King Hamlet, in order to draw out his guilt and uncover the truth. “...the play's the thing, wherein I'll draw out the conscience of the King” this line is perfectly symbolic of how Hamlet uses wordplay and linguistics to achieve what he wants, he is attempting to firmly establish Claudius' guilt before taking physical action. The subtle alliteration of “conscience” and “King” and the rhyming couplet form also reiterates how Hamlet's role is more of a thinker who uses words rather than action.

The first Player tells the story of Pyrrhus, a son who avenges his father's death (Achilles). Priam killed Achilles, and Pyrrhus uses the disguise of the wooden horse of Troy in order to avenge his father's death and kill Priam. The deception signified by the horse is mirrored in the plot of “Hamlet” where both characters use a pretence to achieve revenge, since Hamlet uses the disguise of madness. The narration of the “bleeding sword” “falling on Priam” emphasises the unrealistic nature of the story, declamatory and bombastic language is used by Shakespeare to underline it is extremely over the top, yet it inspires Hamlet, considering his circumstances. Nevertheless, Hamlet cannot seek revenge because after all it is only a story, and Hamlet reiterates this in the soliloquy at the end of Act 2 Scene 2.

The phrase “that this goodly frame earth, seems to me a sterile promontory” is extremely poignant because he is comparing the world to a stage, and everyone