

instead of his mother and warning her about the troubles that are ahead if she does not take his advice. This is the main focal point in Hamlet's Oedipus Complex. Giovanni does not have an Oedipus Complex but at the beginning of the play he mentions that even though Annabella is his sister, his 'joys' should not be 'banished from her bed'.

Hamlet's obsession with the 'rankness' of life, nature and sex are viewed again in act 4 scene 3 when Hamlet describes where Polonius's body is to Rosencrantz and Guildenstern. As Hamlet does not like the king, he calls the king a 'thing' and this is 'of nothing', which shows Hamlet does not respect the king as a king, but instead respects him as if he were 'of nothing'.

[2] Bradley, A. C. Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth. 2nd ed. London: Macmillan, 1905.

In act 3 scene 4 Hamlet talks of 'worms' and how Polonius is 'at supper'. He tells Claudius about 'how a king may progress through the guts of a beggar', showing Hamlet's detachment as he tells the King of the matters that may happen after the King has died. This contrasts to Giovanni in *Tis Pity she's a whore*, as he does not use a lot of wordplay to express an opinion, but just tells Annabella that she must 'love (him) or kill (him)'. This presents a difference in how the protagonists' minds work as Hamlet would try to outwit the character asking him questions, whereas Giovanni would not.

An Elizabethan audience may have seen Hamlet's obsessions a result of intelligence or possession by the devil. Giovanni would have been seen as a man of too much intelligence and would have been portrayed as a little self righteous, this would show his certainty in his actions. Whereas Hamlet would have been shown as uncertain until he says he will 'catch the conscience of the king' as from then on, Hamlet has planned the death of his uncle. Even though Hamlet wishes to 'catch the conscience of the king' there are some 'inconsistencies in the conduct and the character of Hamlet' [3] and this is shown through his conduct towards different characters, at first, he 'obeys' his mother to 'go not to Wittenberg', then during the play, in act 3 scene 4, attempts to make her guilty of her marriage by asking her not to 'let the bloat king tempt (her) to bed'. These inconsistencies could contribute to the detachment of Hamlet as others may be apprehensive to approach him as the outlook, depending on the time in the play, may be different according to Hamlet. An Elizabethan audience may have seen this as

Hamlet's detachment and obsession are both viewed through his lack of socialisation with the other characters in the play, Hamlet frequently contemplates his own thoughts during the play and concentrates on his mother's sexual activities and how 'not (being)' would feel like. As Hamlet's tragic flaw is procrastination, one could say that he is not fully aware of what he is doing as he has seen a 'spirit' that 'may be the devil', which shows that Hamlet procrastinates as he is afraid of the result, but ends up performing the deed in fear of what may come if he does not act. This is supported by