

Hamlet relationships

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Character Relationships for " Hamlet" Character: Claudius Claudius's

Introduction in the story: Act 1, Scene 2, commences with Claudius holding court. He quickly dispenses with the memory of King Hamlet, asserting his position as the new leader of Denmark with decisive authority. Claudius's

dismissal from the story: Claudius dies at Hamlet's hand: " Here, thou incestuous, (murd'rous,) damned Dane, Drink off this potion. Is (thy union) here? (Forcing him to drink the poison.) Follow my mother. (King dies.) (5. 2.

356-58) Claudius's relationship with Hamlet Hamlet and Claudius have an antagonistic relationship. ". . . from the very beginning, his [Hamlet] struggle with Claudius has been conceived as a struggle for the control of language--a battle to determine what can and cannot be uttered" (Neill 316). " Obviously, Hamlet deeply resents Claudius referring to him as his son" (Lowers 20).

Claudius's relationship with Laertes " Claudius and Laertes plot to rid themselves of young Hamlet" (Bevington xix). Claudius's relationship with Rosencrantz and Guildenstern Rosencrantz and Guildenstern . . . are boyhood friends of Hamlet, but are now dependent on the favor of King Claudius. Despite their seeming concern for their one-time comrade, and Hamlet's initial pleasure in receiving them, they are faceless courtiers whose very names, like their personalities, are virtually interchangeable. " Thanks, Rosencrantz and gentle Guildenstern," says the King, and " Thanks, Guildenstern and gentle Rosencrantz," echoes the Queen (2. 2. 33-34)

(Bevington xxi). Claudius's relationship with The Ghost The Ghost represents King Hamlet, the brother Claudius has slain. The Ghost will not rest until Claudius dies as well. Hamlet's father and Claudius typify what is best and worst in humanity; one is the sun-god Hyperion, the other a satyr. Claudius is

a " serpent" and a " mildewed ear, / Blasting his wholesome brother" (1. 5. 40; 3. 4. 65-66). Character: Fortinbras Fortinbras's Introduction in the story: Claudius introduces the character of Fortinbras in Act 1, Scene 2, when, holding court, he announces that the young Norwegian prince has " collected an army to win back by force the territory fairly won by the Danes . . ." (Bevington xxvi). Fortinbras's dismissal from the story: Fortinbras speaks last in the play, stating: " Let four captains/Bear Hamlet, like a soldier to the stage,/For he was likely, had he been put on,/To have proved most royal; . . ." (5. 2. 441-44). Fortinbras's relationship with Hamlet " . . . the young Norwegian Prince, who, like Hamlet, has lost a father and who, unlike Hamlet, has promptly taken positive action to avenge his father's death. But Fortinbras . . . has mastered passion; he will obey his royal uncle, rejecting the idea of revenge, and will expend his energy in an attack upon Poland. Fortinbras . . . is emerging as a foil to Hamlet" (Lowers 38). Character: Francisco; Barnardo; Marcellus Francisco; Barnardo; Marcellus's Introduction in the story: " It is symbolically appropriate that the play should begin with a group of anxious watchers on the battlemented walls of the castle, for nothing and no one in Claudius's Denmark is allowed to go " unwatched" . . . (Neill 312). " The setting is the royal castle at Elsinore. On a platform before the castle, Francisco, a soldier on guard duty, challenges Barnardo, an officer who appears to relieve Francisco at midnight. . . . Horatio and Marcellus, who are to join Barnardo in the watch, arrive and identify themselves as loyal Danes" Lowers 15) Francisco; Barnardo; Marcellus's dismissal from the story: Francisco exits Act 1, Scene 1, when relieved from his watch; Barnardo exits Act 1, Scene 2, after, with Horatio and Marcellus, telling Hamlet about the

Ghost; Marcellus exits Act 1, Scene 5, after, with Horatio, swearing to Hamlet he will not speak of the Ghost. Character: Gertrude Gertrude's Introduction in the story: Gertrude stands loyally by Claudius' side in Act 1, Scene 2, as he holds court. Her first words are directed to Hamlet: " Good Hamlet, cast thy nighted color off/And let thine eye look like a friend on Denmark" (1. 2. 70-71) Gertrude's dismissal from the story: Gertrude inadvertently drinks the poison intended for Hamlet and dies: The drink, the drink! I am poisoned. (She dies.) (5. 2. 341). Gertrude's relationship with Hamlet " The appalling spectacle of Gertrude's " wicked speed, to post / With such dexterity to incestuous sheets" (1. 2. 156-157) overwhelms Hamlet with revulsion at carnal appetite and intensifies the emotional crisis any son would go through when forced to contemplate his father's death and his mother's remarriage" (Bevington xx). Gertrude's relationship with Ophelia Gertrude expresses sorrow over Ophelia's death: " I hoped thou shouldst have been my Hamlet's wife;/I thought thy bride-bed to have decked, sweet maid,/And not have strewed thy grave. (5. 1. 255-57) Character: Hamlet Hamlet's Introduction in the story: In Act 1, Scene 2, Hamlet, in an aside to the audience, remarks " A little more than kin and less than kind" (1. 2. 67) to Claudius' introduction of him as ". . . my cousin Hamlet and my son-" (1. 2. 66). " He is introduced . . . as a mysteriously taciturn watcher and listener whose glowering silence calls into question the pomp and bustle of the King's wordy show, just as his mourning blacks cast suspicion of the showy costumes of the court" (Neill 313). Hamlet's dismissal from the story: With his dying breath, Hamlet exhorts Horatio to ". . . tell him [Fortinbras], with th' occurents, more or less,/Which have solicited--the rest is silence. (Dies.) (5. 2. 394-95) Hamlet's

relationship with Claudius Hamlet and Claudius have an antagonistic relationship. ". . . from the very beginning, his [Hamlet] struggle with Claudius has been conceived as a struggle for the control of language--a battle to determine what can and cannot be uttered" (Neill 316). " Obviously, Hamlet deeply resents Claudius referring to him as his son" (Lowers 20). Hamlet's relationship with Fortinbras " . . . the young Norwegian Prince, who, like Hamlet, has lost a father and who, unlike Hamlet, has promptly taken positive action to avenge his father's death. But Fortinbras . . . has mastered passion; he will obey his royal uncle, rejecting the idea of revenge, and will expend his energy in an attack upon Poland. Fortinbras . . . is emerging as a foil to Hamlet" (Lowers 38). Hamlet's relationship with Gertrude " The appalling spectacle of Gertrude's " wicked speed, to post / With such dexterity to incestuous sheets" (1. 2. 156-157) overwhelms Hamlet with revulsion at carnal appetite and intensifies the emotional crisis any son would go through when forced to contemplate his father's death and his mother's remarriage" (Bevington xx). Hamlet's relationship with Horatio Horatio is, as Hamlet praises him, immune to flattering or to opportunities for cheap self-advancement. . . . Hamlet can trust and love Horatio as he can no one else. (Bevington xxvii) " . . . Horatio [is] the norm character in relation to the tragic hero . . . the individual in the play who possesses the very qualities which Hamlet should have if he is to avoid tragic downfall . . . the true stoic . . . he maintains proper balance . . . between emotion and reason" (Lowers 56-57). Hamlet's relationship with Laertes After his conflict with Laertes at Ophelia's funeral, " he expresses regret that he had so " forgot" himself as to offend Laertes, stating that he sees the image of his own cause

in that of Ophelia's brother. . . . they have both endured great losses" (Lowers 101). Hamlet's relationship with Ophelia " Ophelia is more innocent than her father and brother, and more truly affectionate toward Hamlet" (Bevington xxii) At Ophelia's funeral, Hamlet's declaration " I loved Ophelia" (5. 1. 285) puts into question his true feelings for the young court lady. Hamlet's relationship with Rosencrantz and Guildenstern " Rosencrantz and Guildenstern . . . are boyhood friends of Hamlet but are now dependent on the favor of King Claudius" (Bevington xxi). Hamlet's relationship with The Players Hamlet knows of " the tragedians of the city" whose performances have previously pleased him" (Lowers 36).