

A close-up, low-angle shot of a book's pages being consumed by a bright, intense fire. The fire is a mix of yellow and orange, with thick black smoke rising from the burning pages. The book's cover is visible on the left, showing signs of wear and damage. The overall atmosphere is one of destruction and tragedy.

HAMLET
And the rest is silence



OUR HAMLET...

*Hamlet is a long and ancient tragedy, but it is so old?
We don't think so..*

*We have decided to shoot a new film about Hamlet
because we want to underline his black aspect: his
madness and his revenge...*

*As you will see in this presentation there are more
themes that are already modern like love, feminism...
but we have decided to underline this aspect to
continue the wave of success of the new "dark film" and
books that reveal more our introspective aspect than
the appearances...*

*To do that we have to know all about the original
tragedy and the time in which it was written, so...*



Something is rotten in the state of DENMARK

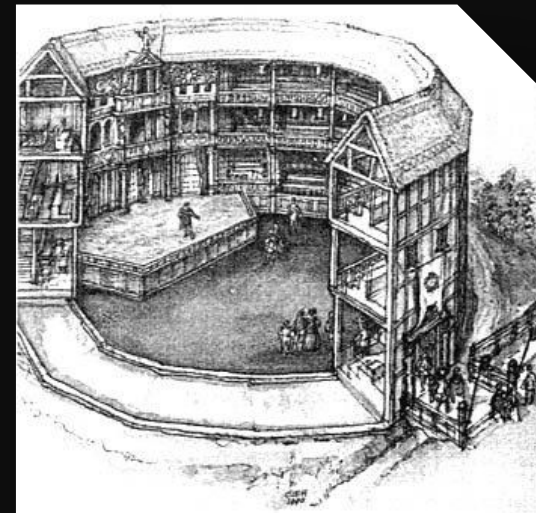
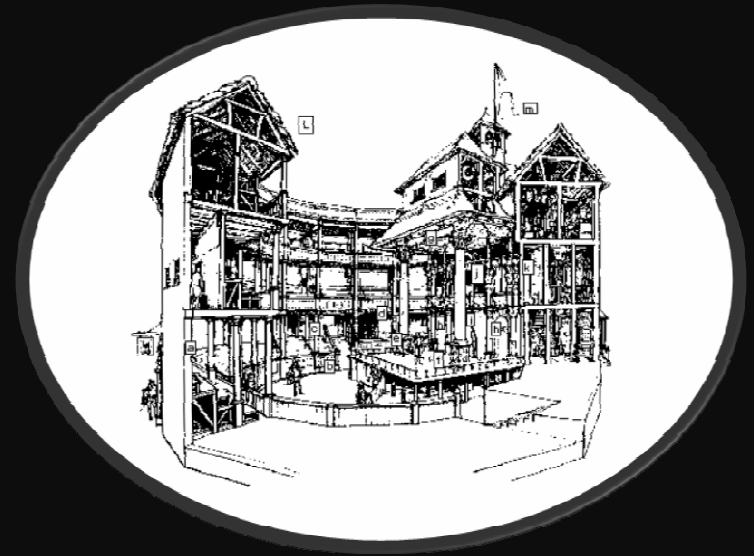
- **Where: in Elsinore**
- **Rorick**
- **A real history**
- **The tragedy as a solitary journey and the death of a hero**
- **The REVENGE tragedy**



WITHIN THE WOODEN "O"

The Globe Theatre: London's Wooden "O"

The Globe Theatre was also known as the Wooden O. The term 'Wooden O' was based on the wooden building materials used to construct the theatre which looked a circular shape from a distance. The actual shape of the Globe had been assumed to have been an octagonal shaped .



WILLIAM SHAKESPEARE

William Shakespeare was born 1564. Shakespeare was born in the village of Stratford-upon-Avon in Warwickshire. . Shakespeare's father, John Shakespeare, came from a family of yeomen, and he gained many prestigious positions in the community. Shakespeare's mother, Mary Arden, came from an ancient family of landed gentry. The whole family was Anglican. The family's financial situation was well off. Not much information is known about Shakespeare's youth, although undoubtedly he was educated in the local school, where he studied Latin and Greek, among other subjects, during a school day that often lasted from dawn to dusk. Shakespeare was married to Anne Hathaway in 1582, when he was 18; she was 26, eight years his senior. In addition to his popularity as both an actor and playwright, Shakespeare became joint owner of the famous Globe theater when it opened in 1599. His share of the company's management added heavily to his wealth. Shakespeare's financial success in the London theatre enabled him to retire and return to his home in Stratford around 1610. He lived there comfortably until his death in 1616.



*There are more thing in heaven and earth, horatio, than are dreamt of in
your PHILOSOPHY*
UNIVERSAL THEMES

REVENGE

LOVE

NATURAL ORDER

MADNESS

TEEN ANGST



REVENGE

KEAENGE

Francis Bacon's short essay provides a marvellous insight into the attitudes of intellectuals during Shakespeare's time towards revenge. It is slightly cut here. Particularly interesting is the attitude it takes towards natural feelings, which strongly contrast the ghost's in *Hamlet*.

Revenge is a kind of wild justice; which, the more man's nature runs to, the more ought law to weed it out. For as for the first wrong, it doth but offend the law; but the revenge of the wrong putteth the law out of office. Certainly, in taking revenge, a man is but even with his enemy; but in passing it over, he is superior: for it is the prince's part to pardon. And Salamon, I am sure, saith, 'It is the glory of a man to pass by an offence'. That which is past is gone and irrevocable; and wise men have enough to do with things present, and to come: therefore, they do but trifle with themselves, that labour in past matters. There is no man doth a wrong, for the wrong's sake; but thereby to purchase himself profit, or pleasure, or honour, or the like. Therefore why should I be angry with a man for loving himself better than me? And if any man should do wrong, merely out of ill-nature, why? yet it is but like the thorn, or briar, which prick, and scratch, because they can do no other. The most tolerable sort of revenge is for those wrongs which there is no law to remedy: but then let a man take heed the revenge be such, as there is no law to punish: else, a man's enemy is still beforehand, and it is two for one. Some, when they take revenge, are desirous the party should know whence it cometh: this is the more generous. For the delight seemeth to be not so much in doing the hurt, as in making the party repent: but base and crafty cowards are like the arrow that flieth in the dark ... This is certain: that a man who studieth revenge, keeps his own wounds green, which otherwise would heal, and do well. Public revenges are, for the most part, fortunate; as that for the death of Caesar; for the death of Pertinax; for the death of Henry III of France; but in private revenges it is not so. Nay rather, vindictive persons live the lives of witches; who as they live mischievously, so their ends are unfortunate.



MADNESS WYDME???

Madness, probably, is the issue that most changes the look of our Movie, in fact, madness becomes an elite constantly present between all the characters. Right from when we had the meeting with capsicum fantasca not if the ghost was really there or just Hamlet's sick and young mind that want to see and believe, then the revenge of Hamlet becomes almost turning into Bad and depressive habit. Almost as much a step in that famous phrase to be or not to be perceived around the time of his loss interior hitting the main character



LOVE TO HATE

Love can so easily turn to hate which can be just as passionate especially during the teenage years. Hamlet is seen to go through these same trials as his love for Ophelia is put to the test. Unfortunately their feelings for each other are dulled by Hamlet's disillusionment with women-kind, as a result of his mother's indiscretions. Ophelia is destroyed by her loss of Hamlet and essentially the future throne, driven by madness to suicide. Hamlet must now deal with another loss, that of his love.



TEEN ANGST201A MEET

Angst is a duth word for fear or anxiety. We speak about teen angst because in those years a man realized that he isn't immortal like his friends or parents and he is terrified to lose them.

Teen angst is as recognised now as it was in Elizabethan times.



NATURAL ORDER NATURAL ORDER

Every death in the tragedy are caused by unnatural origins, chaos order wanted that all the immoral people who live in Denmark died killed by someone to treat this country.



CUT OFF EVEN OF THE BLOSSOMS OF MY SIN

Hamlet is arguably the greatest dramatic character ever created. From the moment we meet the crestfallen prince we are enraptured by his elegant intensity. Shrouded in his inky cloak, Hamlet is a man of radical contradictions -- he is reckless yet cautious, courteous yet uncivil, tender yet ferocious. He uses the fragile and innocent Ophelia as an outlet for his disgust towards the queen, and cannot comprehend that his own vicious words have caused her insanity. tragic hero. we can envision his pale face, tousled hair, and intense, brooding eyes. Dressed totally in black, Hamlet displays all the 'forms, moods and shapes of grief'. Hamlet cannot forget his father, even when all those around him have resumed their merry lives, content to offer the occasional conciliatory words of wisdom. It is unfortunate for the innocent Ophelia that the actions of Claudius and Gertrude have also tainted forever Hamlet's thoughts and feelings towards women. Based on the letters and gifts Hamlet gave his once-cherished Ophelia, it is apparent that he did love the girl, and likely felt those feelings of sweet devotion that his father felt for his mother. But, whether due to some overwhelming desire to become the mouthpiece for his father who cannot himself chastise his traitorous wife, or due to the sad fact that all the love in him has truly dried up, Hamlet turns on Ophelia and destroys her, with cruelty almost unimaginable his destruction of his beloved creature Hamlet is lucid and brilliant, fueled by rage and thoughts of Gertrude's betrayal.

But love, pleasure, and tenderness all have disappeared behind Hamlet's encompassing wall of depression and overwhelming responsibility. The royal couple's actions have destroyed his faith in humanity, and he contemplates suicide. Any possibility he had of regaining a semblance of normalcy and happiness is gone when the ghost of his father demands Hamlet seek revenge. The ghost has placed Hamlet in a most unnatural position by asking him to commit murder. Hamlet hates the king for his treachery, but he would not act on that hate if he were not prompted to do so by the ghost. In his chamber is passed up by Hamlet, who makes excuses that the timing is not yet perfect. When he returns from exile in Act V, we see a very different Hamlet. He is calm, rational, and less afraid of death than merely indifferent. He has come to the realization that destiny is ultimately controlling all of our lives: Hamlet is ready to confront the paradoxical truth that to avenge his father's death he must commit the very same act for which he seeks revenge. Using fate as the scapegoat, Hamlet can distance himself from the act of killing Claudius. When Hamlet does finally die, it is his princely qualities that make the lasting imprint in our minds



GERTRUDE

- Gertrude substitutes “marriage nuptials for mourning rituals”; her marriage to Claudius “violates the father who has not been properly remembered, and it violates the son who is denied his legacy” (146). Gertrude’s “refusal to mourn brings back the ghost and fuels its impossible request: that the son do what the mother will not, legitimize the father”. But Hamlet, a male bound by patriarchal laws, cannot perform the “social act” of mourning, as he and Laertes prove at Ophelia’s burial. And, as long as Gertrude “confers legitimacy on Claudius, Hamlet’s action is barred”. The son begins the process of “re-inserting his mother into the patriarchal phallic order” in the closet scene by accusing her “of being too old to love,” by de-legitimizing her “mode of otherness”. Gertrude, in death, finally frees Hamlet to act by being unable to mourn Claudius, but her absence means no mourning and, hence, no mediation for the transference of power: “in the absence of women, Denmark comes under the rule of its enemy,” Fortinbras. “Rejecting the role of passive mediator Gertrude plays the game of *jouissance*”. Also relevant to Gertrude, wormwood is biblically associated with harlotry and punishment/judgement. To gain an improved understanding of Gertrude’s potentiality, this essay relies on “role-criticism,” “a more open-ended and more self-conscious approach to the production of meaning than traditional character criticism”. Patterns and shifts present important indications in this approach, as the closet scene demonstrates: all of the Queen’s habits of behavior and speech change around this scene. For example, she begins to use language that shifts responsibility (e.g., Ophelia is not responsible for her drowning—“an envious sliver” and clothes are to blame); and her entrances/exits no longer coincide with those of Claudius (23). While the overriding implication is that Gertrude shifts her devotion from her husband to her son, many maintain that Gertrude’s “obsession” with the King remains intact after the closet scene because the Queen physically defends him from Laertes. But the context of mob rioting implies “a moment when political forces rather than individual subjectivities are being embodied on the stage”. Although “it is important to include the anomalous moments in our mapping of the role, it does not follow that they should be regarded as the key to the construction of character” because “mapping is perhaps most valuable as a means of discouraging closure on ‘character’”.



OPHELIA

Motherless and completely circumscribed by the men around her, Ophelia has been shaped to conform to external demands, to reflect others' desires. Having no examples to follow to become heroic or artistic--to leave their distinctive mark upon history--women instead become submissive and are shaped explicitly by their relationship with males. Shakespeare configures Ophelia as inferior to male characters, particularly to Polonius and Laertes. Ophelia depends so entirely upon this relationship to male characters that beyond it she cannot think nor act for herself--in effect, she does not have an identity. "I do not know, my lord, what I should think," Ophelia tells her father during their first conversation about Hamlet. Polonius responds from a position of authority over Ophelia, asserting his power as the decision-maker between the two of them. The people of those days found it difficult to express and communicate directly.

Flowers' meaning: Rosemary, *Rosmarinus officinalis*, means to remember and faithfulness. Pansy, *Viola tricolor*, is the symbol for thoughts and faithfulness. Fennel, *Foeniculum vulgare*, is the symbol of flattery. Columbine, *Aquilegia vulgaris*, is the symbol for male adultery and ingratitude and faithlessness, and Emblem of Deceived lovers. Rue, *Ruta graveolens*, means adultery and genuine repentance of all transgressions for women and everlasting suffering. English Daisy, *Bellis perennis*, means Innocence. Sweet Violet, *Viola odorata*, is the symbol for faithfulness or fidelity



THERE IS NOTHING EITHER GOOD OR BAD, BUT THINKING MAKE IT SO

There will be three turning point in our Hamlet: the Soliloquy, the duel and the mousetrap

The soliloquy is the climax of Hamlet's madness so we will shoot this scene meanwhile he is talking to his image in a mirror like in Kenneth Branagh one, but there will be a different scenography, not a beautiful house of a king but an old, unid castel and a broken mirror where there will be two image of his face: one will be the conscious part of his spirit, the second the pure madness...

The duel will take the biggest part of our final and it will be scene in an ugly room and the two warrior won't have their values but they till fight only for their life and the revenge.

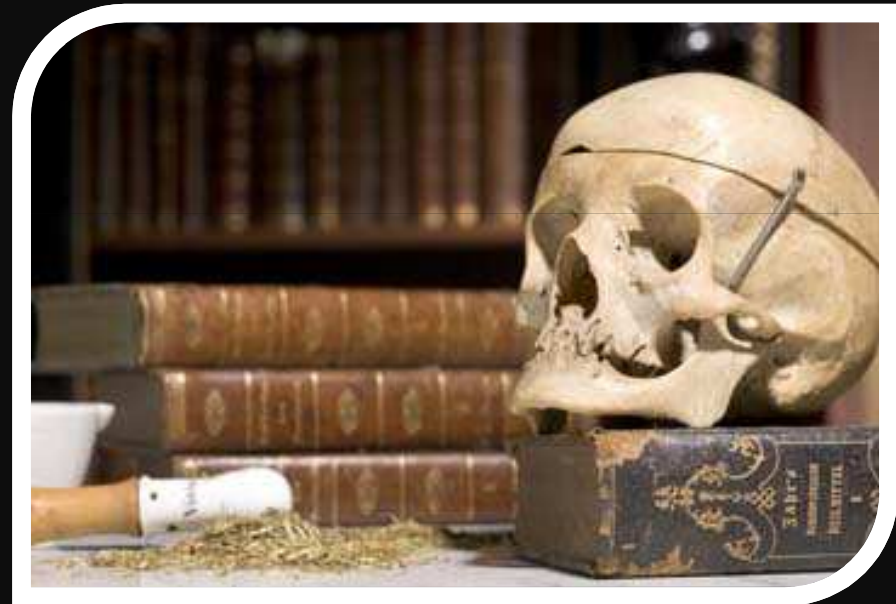
The mousetrap will be the turning point of the film: before it Hamlet isn't mad but after it he will reveal his real nature and here will begin the introspective part of our film, the most important one...



THE SOLILOQUY

- *Allegedly Hamlet's soliloquy is represented meanwhile Hamlet is talking to a skull, but it's false, he talks to Yorick's skull in another scene...*

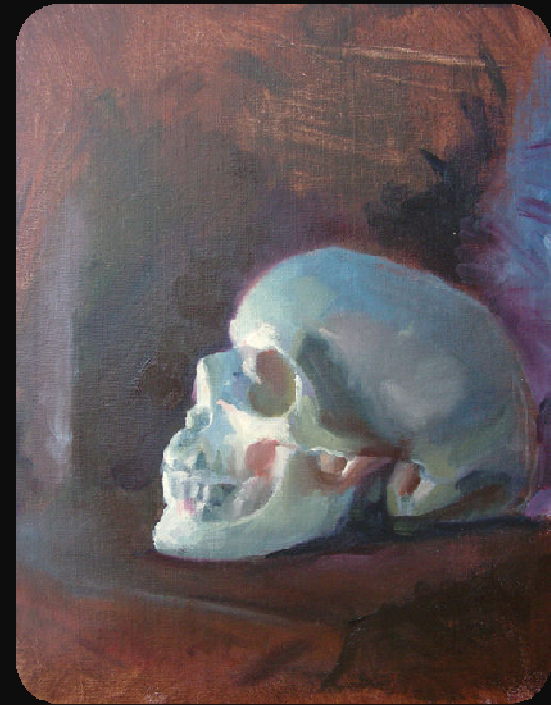
The soliloquy is very important in Hamlet and in our film because it represents a lot of themes: it's a deliberation on the conflict between reason and passion; it's a feigned soliloquy, spoken by Hamlet to mislead other characters about his state of mind, but it also helped Shakespeare to evoke Hamlet's dramatic role... It isn't only a speech about Hamlet's conditions, it is an archetypal dilemma that is common for all the men... It is the dramatic decision between death and life that might be better than the other one, but Hamlet, rejecting Ophelia, chooses for the death...



THE MOUSETRAP

The mousetrap is the representation of the Murder of Gonzago, Hamlet wants to **scene this play** to let the king know that he **understood Claudius have killed the king**, so in this scene we will represent a “mad” Hamlet and an anxious Claudius...

In this scene we will **tell to the public who is the mureder of the king** inderectly for the first time because before we won't let them know that.



MALE COSTUMES



FEMALE COSTUMES



WHERE WE WILL PLAY OUR FILM?

