SHAKESPEARE'S HAMLET COMMUNICATIVE-EXISTENTIAL FORMULA

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ABSTRACT

The study falls within Practical Grounded Communication Application on literature. It is an application of communication concepts on the most valuable theatrical work of all time: "Hamlet". Our meta-analytical research shows that

i) Hamlet personage is not a character, as expectation of belonging to the classical era,

ii) he is not a literary type, according to the belonging to the systematizing literature of the general-human,

 ii) Hamlet is neither character nor literary type; Hamlet is a unique existential formula: nothing predicts him, nothing announces him and nothing follows him.

There are seven elements of the Hamletian existential-communicative formula: the interrogative-deliberative consciousness, the solemn living on behalf of an ideal, the dignified determination in all, the firmness creation to the end, the unquestioning belief in the victory of goodness, beauty and truth, the foolhardy constancy in faith and feeling and the full adequacy of the deed to the thought and of the thought to the evidence.

Key Words: communication, application on practical literature, Practical Grounded Theory-Application

1. Hamlet, a theatrical monument

William Shakespeare, Harold Bloom shows in "The Western Canon", is "the greatest writer of all time", he is "the canon of the canons" as he "restores the canonical space after and before him" (Bloom, 1998, p. 7 and p. 472). Shakespeare is shaped, in our opinion, as a standard of literature and value. It therefore seems natural that this writer-principle should be continuously watched. Subsequently, it is only natural that "Hamlet", the most important theatrical monument, should live through new and new staging, through resuscitators of sense and varied interpretations (also, Coșoveanu, 2002; Borlik, 2013).

Literature is the geometric place of ambiguity, of imagination and vague. This character requires deciphering, decoding, decryption, ie in a word, interpretation. When succeeding in a work that this character should be impregnated with fundamental existential themes, then that work will require attention. It is drawn into the flow of time by the mere fact that beyond the experience of imaginary, in and through it, the reader will experience some decisive feelings for his precarious destiny.

In "Hamlet", the human wisdom and the literary critics have first and rightly noted, meditation on death and suicide (Camus has said that the only fundamental philosophical problem is suicide): "To be, or not to be - that is the question" (Shakespeare, 2008, p. 81) (also, Lavin, 1959). In this direction, J. C. Allen (2010) asks "Was Hamlet insane?" Hamlet is an intelligent and sensitive man placed in an unusual situation. Both in the real order and the imaginary order, his behavior is of a healthy man with an exceptional existential formula. Hamlet is not, in the imaginary, a character (Eliot, 1932) or a type (Cantor, 2004), he is an existential formula.

However, from the point of view of existence, "Hamlet" is more. The play is built on an unavoidable problem: erotic, ethical, philosophical, ontological, and communicational. In its subsidiary, as a secondary mechanism of significational fission, an ideation is installed, which radiates in a conjugate manner messages with an impact related to the literary: moral messages, philosophical messages and messages of placing in the world, themes are generally human and beyond time: love (parental, heterosexual), solitude, trust, oblivion, history, death (Vladutescu, 2007). These themes are internalized and problematized. Coherent and cohesive reflections are organized and developed around them, which make that from the sensorial feeling and the intellectual processing of events, pathways of thought, spiritual paths, ways of approach, methods of evaluation be distinguished. In short, ideas radiate from the figuration of themes. From the structured web of reasons and imaginary experiences evolve elements of existential projects.

2. Seven nodal elements of the functional equation of his personality: Hamlet's Formula

Hamlet is Shakespeare's most pithy literary project. Also, he is one of the most popular existential figures in human imaginary. As a character, he becomes and remains in the history of literature as a canonical existential formula. We can discriminate seven nodal elements of the functional equation of his personality.

First, the formula is based on several Hamletian thematic-ideational nodes involved in thinking by a

fundamental act: communicational deliberation. Hamlet is basically deliberative consciousness. In "Hamlet", existence means communication. All the characters live communicating, talking. There is a nocturnal communication and a diurnal communication, an authentic communication and a communication maculated by persuasion, lying, seduction, fiction in fiction, myth and perversity. In Hamlet the authenticity of the communication fascinates us. In the imaginary order, Hamlet is the tragic exponent of communication as constitutive principle of the human condition. The way Hamlet communicates is an illustration of the initial communication, of communication "gift."

In Latin there was the verb "communico, communicare". From the past participle of the verb a noun has been built which in the nominative case has been "communicatio". The accusative of "communicatio" was "communicationem". This accusative form "communication" has evolved from Latin into the French noun "communication". Subsequently, from French, the lexeme was taken by almost all the world's languages, becoming a universal vocable. In the significational core of "communication" is the Latin word preceding Lat. "communis" ("which shares duties with another"). In fact, Lat. "Communis" has been formed in Latin from a combination of Lat. "cum" ("with", "together") and Lat. "munis" ("helpful", "gracious", "owing"). From the same "munis" has also been formed Lat. "immunis" with the meaning "exempted from duties, exempted from performing duties." This "immunis" has as a follower the lexeme "immune" (with derivative "immunity") (Vladutescu, 2009; Preda, 2011). P. Cobley and P. J. Schulz (2013) also gave for the Lat. adjective "munis" the meaning "duty, gift". So "to communicate" must be understood, principled, in relation to the Latin etymological obligations as "something to put together" as "something to make common", as "meaning-making". Specifically, "communication" also means "gift" making common. Communication as a gift is the most advanced and most profound form of communication. We consider the way Hamlet communicates as integrating in communication-gift.

The monologue is the way the communicational acts of deliberation appear prominently in the theatrical speech. Only in subsidiary, the analysis of choices and choosing the one fitting the structure of finalities occurs in the dialogue. Dialogical communicative being, Hamlet prefers, in the defining events for his existential formula, to address the short dialogal route: soliloquies. In this regard, G. Kopcrak details: "Hamlet's soliloquies and Dialogues deal with heavy subject matter" (Kopcrak, 2012) (also, Lerer & Williams, 2012). In this type of stage presence dialogue and loneliness combine and thus in this manner, by default, the idea of loneliness is expressed. K. Jaspers argued that besides death, guilt, hazard and uncertainty, loneliness is one of the situations that define human identity in the world (Jaspers, 1986, p. 10). Hamlet faces all: his father's death, the analysis of the fault of Ophelia's death, the uncertainty in decisions of "to be or not to be", the hazard of some of the events he participates to and the loneliness in the critical moments. In the soliloquy, the isolation from others and speaking with oneself converge in making recognizable the solitude of thinking and the impossibility of the human to get out of itself. Even when Hamlet does not recognize his identity self, even when he says "I'm not me," he can't conceive himself

exiting the insurmountable solitude of self. The inner loneliness means the suffering of the lucid self, which not even in the positioning of crazy, it can't duplicate. Solitude is the background of the Hamletian existential formula.

Hamlet is shown to be a deliberative consciousness, honest in relation to self and otherness. Like any deliberative consciousness Hamlet is a communicational consciousness. As we know communication is "meaning-making". Communication is constitutive of sense, significance and meaning (Broască, 2012; Vladutescu, 2013). The vivid and expansive core communication is the generation of significances. Below the idea of communication/meaning-making, stands Stephen Barker's research "to understand the nature of meaning-making in Hamlet machine" (Barker, 2012, p 401), (also, De Grazia, 2007).

Mostly, his tragedy comes from the deliberative consciousness and from experiencing in the name of an ideal that determines this consciousness, in an honest and genuine manner, to do justice to the other even at the expense of their conservation status of well being, balance and comfort. Pip, Charles Dickens' character from the novel "Great Expectations" wanted to be a "hero" (Grigore, 2008). Hamlet aims the anonymity. If he could, he would choose to disappear. Solitude is the intersection of anonymity with disappearance. On this idea, talking about "The Isolation of the Shakespearian Hero", T. Spencer stated: "Hamlet's growth, his consciousness of loneliness, happens against his will" (Spencer T., 1944). On the other hand C. Severius „demonstrates that consciousness in ‚Hamlet' is indebted both to medieval conceptions of conscience and to emerging Protestant discourses" (Severius, 2012, p. 178)

A bright belief in the victory of good and truth shapes the crystal rationality of the dark prince. For it is essential for him to bring the truth to the scene, to tell it, to show it, to present or represent it, to communicate it. Authenticity is communication of truth. He knows that no one has definitively the truth, he must obtain from each a personal truth, so that from experiencing all opined truths to obtain a truth binding to his way of being in the world.

Another element of the armor of the Hamletian personality is the painful tenacity to carry through the ideal of truth, good and consistency: "I am constant to my purposes" (Shakespeare, 2008, p 184). Any ideal of living is a high potential of diffusing the tragic. Hamlet lives dedicated to and in the name of an ideal.

Energy, effort and suffering Hamlet allocates and suffers to remain steadfast and clear in faith and feelings. He is firm and consistent. Even when in the madness strategy he must modulate them in relation to the requirements of appearance of such a role: "Yes, faith, heartily" (Shakespeare, 2008, p 40).

A determination dignified in all always accompanies the tenacity of engaging in the world: „Use them after your own honour and dignity: the less they deserve, the more merit is your bounty" (Shakespeare, 2008, p. 74); „I have cause, and will, and strength, and means" (Shakespeare, 2008, p. 134).

The sixth element: the ability to be flexible and to have compassion for human limitations and helplessness: "Thence into a weakness" (Shakespeare W., 2008, p 56). To accept as valid the other's helplessness means allowing him to be powerless on your account. Hamlet takes so as his the limitations and helplessness of

others. Simultaneously he takes the sufferings of otherness. Moreover, he adds these sufferings to his own correspondent and/or concordant suffering. In Hamlet, empathy and altruism become tragic inducing behaviors. The road of tragic is governed by values.

Finally, one last element in the tragic Hamletian communication-existential formula: full adaptation of the act to the thought and of the thought to the evidence appears to be, seventhly, a constituent of existential formula. In the mechanism of deliberation to reach a decision, the finding of the truth passes the test of act, through and evidence. The doxic field (views, opinions, beliefs, arguments, lemmas) is subject to evidence. The truth is the truth of the act; it seldom belongs to confession or logic. Communication is essential. What you say, what you point out, what you show, what you somehow underline is fundamental. Communication is the core of existence: "The rest is silence" (Shakespeare W., 2008 9. 193). Last Hamlet's reply before dying is: "O, die, Horatio/(…) /I cannot live to hear the news from England;/But I do prophesy the election lights/On Fortinbras: he has my dying voice/So tell him, with the ocurrents, more and less,/Which have solicited. – The rest is silence. [Dies]" (Shakespeare, 2008 9. 193).

3. Conclusion

It follows that the elements of the Hamletian communication-existential formula are: the honest deliberative consciousness, the authentic living in the name of an ideal, the dignified determination in all, the vigorous and excruciating tenacity of creating until the end, the serene conviction of the triumph of good, beauty and truth, the bold steadfastness in faith and feelings and the full adequacy of the thought to the deed and of thought to the evidence.   His tragedy doesn't necessarily come from one of these elements. His tragedy comes, firstly, from being what he is, meaning from his communication-existential formula. His formula that makes these elements productive in a mechanism mostly unseen shows functional the human condition in the world as being over and over again a new and the same beginning.

Everyone has a Hamletian beginning, so in everyone lives and dies a Hamlet. Mostly he lives.

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