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Hamlet in Disneyland: A Postmodern Reading of Hamlet's Danish World

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ABSTRACT: *Although Hamlet is often interpreted as a universal multifaceted theatrical figure, he is always misconceived as a mad lover, a disobedient son, a feeble prince and sometimes a cold-hearted murderer because he is decontextualized from his world of Renaissance Humanism. This study explores Hamlet's cleverness and madness as a Humanist Scholar when being thrown into a phantasmagoric atmosphere created by his uncle, King Claudius. In adopting Jean Baudrillard's postmodern theory of the hyperreal and his notion of Disneyland as a real country, this study delves into investigating how King Claudius tricks the members of the castle into entering his constructed hyperreality and how Prince Hamlet overshadows him when regenerating a Dismaland that functions as a copy of King Claudius's lost copy. This 'lost copy' refers to the original reality that King Claudius has obscured with his hyperreality, and Hamlet's 'Dismaland' is a bleak imitation of this lost reality via the enactment of the murder of the late King Hamlet that led to the obstruction of his Uncle's imaginativeness due to the meta-version on the stage.*
KEYWORDS: Cartoonish, Disneyland, Humanist, Hyperreal, Meta-narrative, Simulacra.

Introduction

William Shakespeare's *Hamlet* (1601) is considered as the world's most celebrated theatrical masterpiece. It was written during a critical period in Elizabethan England (1558-1603). At that time, England was prospering as it entered the Golden Age after the triumph over the Spanish Armada in 1588 and proved itself as one of the strongest nations in Europe. Despite all the glory, the nation's stability was illusory as the Queen of England's old age and decision about remaining unmarried posed several questions about the realm's future. Queen Elizabeth I (1533-1603) was ailing the year the play was written and staged, and she refused to name a

successor. In *Hamlet*, the conflict between the old and the new is showcased by presenting rigidness in the reign of the elderly and simulated flexibility in the rule of the current.

The story's protagonist seems lost in a labyrinth of emotions and feelings. By the shocking death of his father, his world in Elsinore Castle is jumbled up. His reality has transformed for him, and life there becomes unreliable and nonsense. For Hamlet, his Danish world has collapsed and transformed into a hyperreal. With his uncle on the throne, Hamlet struggles to connect to reality and detach himself from the cartoonish atmosphere of Elsinore. In the process, Hamlet sacrifices his life to restore peace and serenity to the realm.

***Hamlet* as a Hybrid Play**

Hamlet is considered as aparagon as it is rooted in its language and complexity of thought.It is the result of Shakespeare's experience on stage and in writing. *Hamlet* is developed in terms of the plot structure, language and thought. Shakespeare's main source was not only inspired by Danish folktale, but also by the version of the French author Francois De Bellforest (1530-1583) and his *HistoiresTragiques* (Dobson & Wells, 2004). The play was inspired from Danish culture and appropriated by reference to Senecan tragedy and Elizabethan theatre (Edwards, 2003). Shakespeare's *Hamlet* was designed as an Elizabethan play where themes from the Old Norse and the French stories matched the Renaissance Era and where Humanism as a notion prevailed.

As a Renaissance play, *Hamlet* seems more fictional than realistic. The play is an Elizabethan enactment of a Norse tragedy of Amleth, a prince whose hatred towards his world and surroundings changes his destiny. Prince Hamlet stands as a representation of Renaissance self-fashioning that incarnated the life style of court members, scholars and thinkers. During Elizabethan Times, for example, the religious feud and political bickering led to instability and malaise (Saari&Saari, 2002). In his genius, Shakespeare tried to highlight the conflicting aspects related to religion, politics and philosophy in the way it is interpreted through the beliefs of the characters. *Hamlet* marks a great transformation in Shakespeare's career. His maven character matured as a dramatist as he managed to cleverly manipulate his audiences and add suspense to the story.

In the play, the figures incarnate the themes and allegorize reality in a way to hide the truth and fictionalize history. *Hamlet* discusses themes related to love and relationships as well as parental care and conflicts with children. The conflicting dilemma surrounding the characters is also a web connecting them together. The figures in the story are attached to each other in conflict by the ghost who appears at the beginning of the play to disturb Prince Hamlet and the Court guards with its startling revelation. It seems that the entire play revolves around revengeful intentions to retaliating at Claudius who stole his brother's throne and wife, and transformed the monarchy into chaos due to his hastiness and indecisiveness. Yet, *Hamlet* surfaces deeper meanings that relate to the status quo and the conflicting life at that period. These characters are a complex make-up of Medieval Danishness and early-modern Englishness. Their thinking and attitudes mirror Renaissance personalities with Medievalesque flavour.

The Sinuous Effect of the Bit Players

As with any work of art, *Hamlet* is a mixture of minor and major dramatis personae that reflect upon each other and align in speech, actions and thought to bring into life the work staged or read. As characters are an emulated version of one's lived reality, they are easy to identify with and look up to.

In *Hamlet*, the Prince of Denmark is portrayed as a brilliant scholar whose studies and interest in life overlap with the beliefs of his family members as he is the incarnation of a Humanist scholar. With a figure with such calibre, it is unlikely to shed light on minor characters because they are often characterised as non-dynamic and flat, given the fact that the story surrounds the major ones, especially the protagonists and anti-heroes. In *Hamlet*, however, minor figures change the course of the play, and they are the ones who climax the story and add value to its plotline. In *Hamlet*, Gertrude and Ophelia are designed in character and speech to afford the text tenderness in style and shed light on Shakespeare's appropriation of the Senecan version of the tragedy, softening, in doing so, the theme of revengefulness.Ophelia and Gertrude are meant to stand as supporting characters to their families in the way they are shaped to incarnate the fragility of a female. By reference to the atmosphere of the play, they are ill-treated and inferiorized regarding their gender and their position in the social hierarchy, as well as regarding their value in a

patriarchal community, and they seem to be silenced and subjugated to man's power. It is nonetheless alluring that with a similar weakness of the female gender, both Gertrude and Ophelia possess a magical force to turn the tides. They are the motif behind Claudius's actions and Polonius's death. In spite of their futility in the story, they lead most actors astray and contribute to a tragic ending.

In their conflict, Prince Hamlet and King Claudius have used other people to lead the cold war taking place between them, and the revengeful attitude they both foster sets fire and burns everyone plunged in the problem. The role of Guildenstern, Rosencrantz and the players is appreciable. As the former ones assist King Claudius, the latter could help solving the mystery of the murder. Compromising their lives, the players in *Hamlet* incarnate Claudius's hidden secret and manage through the imaginative story to shake his confidence and disturb him. In so doing, they invigorate the plot and draw the connection between Prince Hamlet and his doubts in contradiction to King Claudius and his fears.

As Prince Hamlet's school friends and the players, Poloniusis employed to lead the entire story and stand as a key figure in deciding the destiny of his lords. In his clowning behaviour, Polonius seems to reflect upon his old age and his nonsense. Sometimes, he is a senile figure out of his senses and tedious. He believes himself gifted to reveal the truth as he claims himself officious. Yet, his role in the play is devastating because he draws the web that destroys him and others. Unfortunately, his death isthe resultof his idiocy and selfishness to prioritize his foolishness.

Hamlet in the Cartoonish Royal Disneyland

The tragedy of *Hamlet* is not a random theatrical masterpiece about a ghost revealing a murder. It is deeply ingrained in its complexity as it reveals duplicitous, binate entities of both a Humanist world and a Cartoonish space.As a protagonist, Prince Hamlet struggles to identify himself as a Humanist prince and plunges into chaos in his way to self-discovery and self-actualization. In his confusion, he loses the thread to factuality and sinks into a maze of uncertainties and doubts. In his arduous crossing to meet the truth, he topples over and ventures into his uncle's fakeness by stepping into his deceitful world.

The discrepancy between Prince Hamlet's and King Claudius's worldsmarks an overlapof logicality and irrationality in the way that the outside in the state of Denmark seems real and natural, but the inner

atmosphere is postmodernized and fictionalised. In his *Simulacra and Simulation* (1981), French philosopher and sociologist Jean Baudrillard (1929-2007) suggests that reality is vaporized and abstract, and the image replaces factuality. Baudrillard claims that human beings are hypnotised by the imaginary world of Disneyland, where the fictitious timbre overwhelms them and makes them believe in the illusory atmosphere as their only reality. In *Hamlet*, when King Claudius is elected, the Elsinore Castle transforms into a replica of itself where reality of the castle becomes a reflection of a world that does no longer exist.

The Elsinore Castle becomes the Disneyland where phantasmagoria is manifested and reality has no referent. Due to King Claudius's misdeeds, the court members' emotions are regenerated as feelings are re-engineered and conditioned.In Elsinore, for example, imaginariness proves domineering and hypnotizing. What is postmodernized is people's atmosphere and feelings as being controlled by Claudius's ideology and hypnosisleading them to fall into the nonsensical world of simulations where their emotions are reorchestrated. In his treatise, Baudrillard introduces three orders of simulation and emphasizes the third one because it proves to be the one that volatilizes the line between fantasy and reality. The third order of simulation blurs the line between the real and the unreal as it is "the model that generates what he calls "hyperreality" – that is, a world without a real origin we no longer even have the real as part of the equation" (Lane 2000, 87). In *Hamlet*, the third order of simulation is surfaced with the malefactions that King Claudius has committed, and the lies he imbricates to proceed with his schemes.

The simulation appears in the hypnosis of the figures inside the castle and the way the magnificence of the Disneyland like country of Denmark has affected them via the illusiveness of Claudius pretending to be the righteous king. The Elsinore Castle becomes cartoonish as it is mesmerizing to the members of the court. The contentment of the court members with King Claudius's new rule is not due to their happiness with the modernity of the Danish court, but due to their dull-wittedness and enchantment as the king has constructed a hyperreal monarchy where his subjects survive in a virtual life without realizing that they are in a non-referential entity.

With the New Reign of King Claudius, the Elsinore Castle has transformed into a utopian space where ideal values seem to manifest and prevail. The prosperity of the Danish court is unreal; it is an image that is crystallized and structured from his imaginary and misdeeds.

In Act I, Scene I, the ghost describes the way it was murdered by his own brother denoting the extent of King Claudius deceitfulness and vice:

GHOST: I find thee apt,
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf
Wouldst thou not stir in this. Now, Hamlet, hear.
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forgèd process of my death
Rankly abused. But know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown. (Shakespeare 1601,1.1.15-24, 24)

The poisonous potion poured inside the late king's ear has altered the realm and transformed it from reality into a hyperreality; aa distorted, exaggerated version of reality. The drop of the poison has cartoonized Elsinore and metamorphosed the figures at court into puppets in King Claudius's hand. The excessiveness of phantasmagoria in Denmark has rendered the characters floating in a hyperspace as the reign of Claudius becomes more real than reality itself.

In his traitorous nature, King Claudius summons everyone at court to follow him and obey his commandments. In this fashion, he hails them through ideology; a system of beliefs that unconsciously shapes how individuals interpret and respond to the world.The way the ideology functions is related to the way Disneyland functions to charm people. For King Claudius, ideology is attached to everyone's imaginary and its control over the castle members is stemmed from manipulating their hidden desires. Elsinore's Disneyland employs its magic through the virtual reconstruction of the castle to meet King Claudius political and personal ends. He charms the court members with his words and actions that seem to imitate those of a king and not of an assassin.

King Claudius's Disneyland is constructed by the recycled waste that he uses to condition the court members and which is stemmed from

his unconscious in order for him to regenerate their imaginary and match it to his own. In so doing, he transfers his most devilish innerness to them in a melodic comic fashion where their entire world is coloured and designed to meet his desires.

As for Prince Hamlet, the influence of King Claudius's manipulative tactics has proven ineffective as their both imaginaries cannot match in wholeness. His arrival to Denmark to witness the funeral of his father is his first experience of this dislocated truth as the death of the late King and the shocking decision of his mother to marry his uncle lead him to be psychologically trapped in chaos and delusion. Yet, the ideology that King Claudius has managed to implant inside the court fails to affect Prince Hamlet due to the latter's hatred towards him and his ability to decipher his schemes:

KING: But now my cousin Hamlet, and my son
HAMLET {Aside) A little more than kin, and less than kind.
KING: How is it that the clouds still hang on you?
HAMLET Not so my lord, I am too much i'th'sun. (Shakespeare 1601, 1.2.20-23, 33)

In his way to approach Prince Hamlet, King Claudius duplicates his late brother and manifests father-like qualities corresponding to him. In so doing, originality loses its essence and the model reigns. As far as Prince Hamlet is concerned, the ideology of Disneyland does not affect him because he is against the comic strip taking place inside the castle. His grief for his dead father and the mysterious circumstances of his sudden death lead to a gloominess of mood and a darkish atmosphere in his life:

QUEEN: Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy veilèd lids
Seek for thy noble father in the dust.
Thou know'st 'tis common: all that lives must die,
Passing through nature to eternity. (Shakespeare 1601, 1.1.24-29, 33)

For Prince Hamlet, his struggle becomes emblematic of postmodern disillusionment, grappling with reality that feels cartoonish. As h survives with this painful loss of his beloved father, he is

unablealign with the carnivalesque identity fostered inside Elsinore and the fact that his mother accepted to marry his uncle:

> HAMLET: Fie on't, ah, fie! 'Tis an unweeded garden
> That grows to seed: things rank and gross in nature
> Possess it merely. That it should come thus:
> But two months dead—nay, not so much, not two—
> So excellent a king, that was to this
> Hyperion to a satyr, so loving to my mother
> That he might not beteem the winds of heaven
> Visit her face too roughly—heaven and earth,
> Must I remember?—why, she should hang on him
> As if increase of appetite had grown
> By what it fed on; and yet within a month. (Shakespeare 1601, 1.2.27-37, 35)

The absurdity befalling Elsinore contrasts with the humanist ideals of seeking authenticity and truth in one's identity and relationship. As a result, Prince Hamlet does not become a subject to King Claudius, but a subject to the Ghostof his father and his humanist ideologies. Yet, the entrance into the Disneyland Elsinore chuckles him not to come back to reality.Through Claudius's spell, Gertrude articulates the words he wants Prince Hamlet to hear. As a consequence, hebecomeschained by King Claudius's ideology as his mother begs him to remain in Denmark:

> QUEEN: Let not thy mother lose her prayers, Hamlet.
> I pray thee stay with us, go not to Wittenberg. (Shakespeare 1601, 1.2.9-10, 35)

In his hypnosis, Hamlet obeys submissively in spite of the fact he is suffering and forced to witness the indecisive actions of his mother. Hamlet is engulfed and paralysed because of the trap designed for him through King Claudius's hailing ideology. The imprisonment he feels is not physical, but psychological, intellectual and emotional. In spite of the fact that he is in a cartoonish atmosphere, he feels suffocated and anguished because of the intoxicated milieu he is forced to cope with.

According to Hamlet, Denmark is a playground where everyone gamifies reality for him and thus he feels confined in a foolish whole.In his awareness of the trickery played against him, Prince Hamlet reveals his doubts to Guildenstern and Rosencrantzabout their deceit and about

the games via which they spread their magic through mental ploys they tethered to trap him into King Claudius's fantastical lure:

> HAMLET: why do you go about to recover the wind of me, as if you would drive me into a toil?
> GUILDENSTERNE: O my lord, if my duty be too bold, my love is too unmannerly.
> HAMLET I do not well understand that. Will you play upon this pipe?
> GUILDENSTERNE My lord, I cannot.
> HAMLET It is as easy as lying. Govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.(Shakespeare 1601,3.2.12-27, 97)

In his defense, Guildenstern claims that he has no talent to play the pipe. He confesses his impediment to invent words and charm the Prince: "But these cannot I command to any utt'rance of harmony. I have not the skill" (Shakespeare 1601, 3.2.28-29, 97). Guildenstern loses the capacity to articulate melodic speech because Prince Hamlet has managed to destroy the thread connecting him to King Claudius:

> HAMLET: Why look you now how unworthy a thing you make of me. You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. Why do you think I am easier to be played on than a pipe? Call me what instrument you will, though you fret me, yet you cannot play upon me. (Shakespeare 1601, 3.2.30-35, 97-98)

King Claudius is aware that Prince Hamlet is immune against his charm and conspiracies. The hampering effect King Claudius wishes to bestow upon Prince Hamlet has lapsed due to the latter's ability to defuse the spell. King Claudius hopes to decrypt Prince Hamlet's inner intentions as he learns that the Prince is not enthralled by the magic annihilating the castle.

Unable to depend on the court members, Prince Hamlet feels sorrowful and distant because he abhors the cartoonish life style residing in the realm. In another round to control Prince Hamlet, King Claudius uses Ophelia as an instrument to destroy his ego. For Prince Hamlet,

Ophelia represents relief and sedation due to her sincere character.Yet, in her silence, shehas transformed into a marionette used by her father and the king to design the hyperreal trap for Prince Hamlet. Ophelia has become a product that Prince Hamlet can consume. She becomes a commodity, and her feelings have been traded for others' self-serving.

As Hamlet exposes her schemes, Ophelia's world collapses and loses its cartoonish essence as it falls into a surreal world.For both Hamlet and Ophelia, love is hyper because it has become real more than reality itself. In a Disney like land, Hamlet assumes that love is cartoonish and not realistic. For him, Ophelia's love is simulated and fake as it was scripted to her by rigid figures stripped from affections.

The Meta-Narrative and the Hyper- Disneyland

In spite of being confused, Hamlet seems well-seasoned as a Humanist. His influence from the philosophical education he received at Wittenberg led him to invent a play with a climactic turn to epilogue the tragic story. The discrepancy of the settings nursing both King Claudius and Prince Hamlet prevails in their self-fashioning where the former seems to be a barbaric product of his medieval conduct whereas the latter is an offspring of early-modern environs. As a cunning figure, King Claudius is apprised of the Prince's reasoning and he emphasizes upon his Humanist self-fashioning being the daunting aspect in shaping his character as a prince and as a scholar: "It shall be so./ Madness in great ones must not unwatched go" (Shakespeare 1601, 3.1.12-13, 85).Thus, the tactics that Prince Hamlet has implied to throw King Claudius in his own maze lead the latter's imaginary and inventiveness of the phantasmagoria to disfigure as his world of Disneyland transforms from being cartoonish into becoming a hyperreal atmosphere, and his fantasticality becomes more fantastical than usual. By inventing a play that challenges Claudius's caricaturist milieu, Prince Hamlet defeats him in his own battle as the latter loses the thread with his own reality and enters the world of the hyperreal:

> HAMLET: Hum, I have heard
> That guilty creatures sitting at a play
> Have by the very cunning of the scene
> Been struck so to the soul, that presently
> They have proclaimed their malefactions;
> […]

I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the king. (Shakespeare 1601, 2.2.13-30, 78)

It is through employing a meta-text in the performance presented to the audience that Prince Hamlet manages to enter King Claudius's cartoonish world. For him, catching the conscience of King Claudius sprouts from his theatrical madness he has embroideredasa rebound to impair his opponent. Prince Hamlet's coded text is extracted from his unstable state of mind to destabilise his uncle. In other words, when recreating a fictional theatrical performance to match King Claudius's hidden guilt, Prince Hamlet shifts from the state of numbness and contemplation into a state of distillation and delicacy where he showcases his talents as a Humanist prince and as a wit whose education and seasoning have proven the most notable. With the quell in his hand, Prince Hamlet's madness turns poetic as he crafts apostmodern caricature,causing King Claudius's atmosphere to postmodernise and darken.

The arrival of the players to the court helps Prince Hamlet to create his own version of Dismaland in order to reveal the truth. In his ciphertext to the players, Prince Hamlet affords the reenactment as a copy of a non-existing copy. With the play being enacted in front of King Claudius, his comic strip loses its caricaturist ramification, and his design of a cartoonish space transforms into a dystopian interpretation which is inspired from his deeper darkness:

CLAUDIUS: Give me some light. Away!
LORDS: Lights, lights, lights! (Shakespeare 1601, 3.2.31-32, 94)

The trauma befalling King Claudius has sprouted from his occult guilt, which for others is considered extinguished as it does not have any reversibility to reality. In this sense, King Claudius's trauma cannot be expressed because it has no referent to reality especially "that the other can only appear and disappear in this reversible movement" (Grace 2000, 60). Hence, King Claudius sees dark images of his guilt projecting a macabre episode of him killing the king. For the Renaissance people, a king was a God-like figure, and His deputy on earth. In his postmodernised image, King Claudius's reflects a corrupt fusion of

humanist values and qualitieswith demonic undertones, shaped by his l vice and moral decay.

POLONIUS: 'Tis too much proved, that with devotion's visage,
And pious action, we do sugar o'er
The devil himself.
CLAUDIUS: {Aside) Oh, 'tis too true.
How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plastering art,
Is not uglier to the thing that helps it
Than is my deed to my most painted word.
O heavy burden! (Shakespeare 1601, 3.1.31-36, 80)

King Claudius's innerness and outwardness cannot overlap or meet because he has entered the hyperreality brought to life by the players on stage. His memory of his guilt traps him into Prince Hamlet's version of events; a caricature, a non-original exaggerated replica of his experience of the murder. In other words, the miming play is bait for King Claudius to enter Prince Hamlet's world, where the coin seems to flip in the Prince's favour. The only way to contest with King Claudius's brilliance and deceit is by being more cunning and more deceitful.

Prince Hamlet's play within the play is considered as an invention of literary and mythic genius as symbolized in"the imaginative environment that the play asks us to enter [...]; this environment as 'geography,' a blending of Renaissance cosmology and the psychological-emotional character of Hamlet" (Aldus 1977, 148-149). The humanist talent in Prince Hamlet has been manifested in the way he has brilliantly structured a phantasmic mirror for Claudius to abide to. Prince Hamlet' inter-textual version of the murder fuses his humanist artfulness from the Classics with the apocalyptic appropriation of his uncle's cartoonist world.

The Mousetrap is the projection of Prince Hamlet's world which "lies totally inside of him" (Aldus1977, 151). Claudius's Disneyland disappears with the appearance of the play that commutes King Claudius into a hyperspace of no reference or imaginary. The connectedness to King Claudius's comic reality becomes futile, and repentance for him seems unreachable as he believes that it is an original state that has no original. The contradicting nature that King Claudius portrays confirms his contention and his struggle to admit the truth. His prayers cannot

conform to reality because the dialectic between the possible and the impossible cannot happen as the relationship between his signified and signifiers (Genosko, 2001). The bewildering state that King Claudius has got after watching the play does not relate to his realization and admission of the mistake he has committed as much as it relates to his fear of being exposed and losing all the wealth and riches he has sacrificed his soul for. Yet, King Claudius's incarceration inside a reference of no originalhas exposed him and led him to be interned in the hyperreal world that Hamlet has sketched for him.

The conscience of the King is overwhelmed by the hyper-cartoonish mood that leads to an excess of meaning and a detachment from the copy to the hyperreal. To better explain this, King Claudius's anguish is the result of the theatrical version of the murder scene that Prince Hamlet has invented with no original. The incident is confessed to the Prince by the spirit of his dead father that is a copy of no original reenacted by the players who embody a copy of a copy that Prince Hamlet has shaped after conversing with the ghost. For King Claudius, being thrown in the meta-space of the caricaturist atmosphere he has imbricated causes him to detach from his Danish Disneyland into a nightmarish outlandishness that Prince Hamlet has woven as a mimed showpiece.

With Prince Hamlet's meta-narrative, the phantasmic atmosphere that King Claudius paints in Elsinore loses essence with the formation of a new copy of the hyper-copy that is realized as a meta dimensional performance and represented as a third order aligning with the complexity of time, space and personality (Fischer & Greiner, 2007). The self- reflexive technique that Prince Hamlet has adopted throws King Claudius in a stage of estrangement out of losing the thread with the imbricated reality he has enveloped his guilt in.

As the plan backfired on him, King Claudius loses the speculative image of kingly decency he has embellished through the comic strip when he has entered the theatrical fashioning of Prince Hamlet. King Claudius loses reference due to the self-reflexive effect representation of his interior hidden secrets. As a consequence, the confusing jam taking place in his head urges him to lose connectedness with the copy he has invented, and thus he is forced to reveal his evil and vice nature.

In his *Simulacra and Simulation*, Baudrillard (1981) claims that the state of the hyperreal is defined and realized through the loss of the copy from the original due to the fact that the image has become hyper-realized and is unable to match its original. Therefore, he ascertains that in the world of simulacra, there is no reflection because the copy being fashioned originates from an abstract memory and or an elusive fictitious backdrop.Through the dumb performance, the players have intrigued King Claudius's feelings and memory by representing to him an imaginative play that transforms him from his utopian imaginary land into an abysmal hyperreal that does not match and cannot be found in his former figure because it is only a copy of a copy.

Conclusion

This paper attempted to show that after the meta-play, the Disneyfication of Elsinore was replaced by a dusky atmosphere as the spirits of the ghosts overwhelmed the palace. In examining both Prince Hamlet's and King Claudius's thoughts and actions, the ghost's revenge takes the lead through the poison he projected into their souls. Consequently, the organs of imagination of both Prince Hamlet and King Claudius drained, transforming their phantasmic wonderland into a mere copy of the original. The present paper revealed that the ghosts manipulated the hyperreal Disneyfication and converted Elsinore into a dystopian space, reflecting a murkiness and moral decay that could engulf all the castle's inhabitants.

Through Prince Hamlet's internal conflict and Claudius's moral decay, Shakespeare illustrates the tension between individual agency and the pervasive influence of external forces, a core concern of Renaissance humanism. Shakespeare's *Hamlet* stands as a quintessential work of Renaissance humanism while simultaneously opening itself to postmodern interpretation. Prince Hamlet embodies the image of the Renaissance man, a learned scholar grappling with profound philosophical and moral questions. His struggle to discern hyperreality from illusion in Elsinore Castle creates a phantasmagoric atmosphere that resonates with Baudrillard's concept of hyperreality, illustrating how this space blurs the lines between reality and illusion, ultimately transforming the characters' existence and lead to their tragic downfall.

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