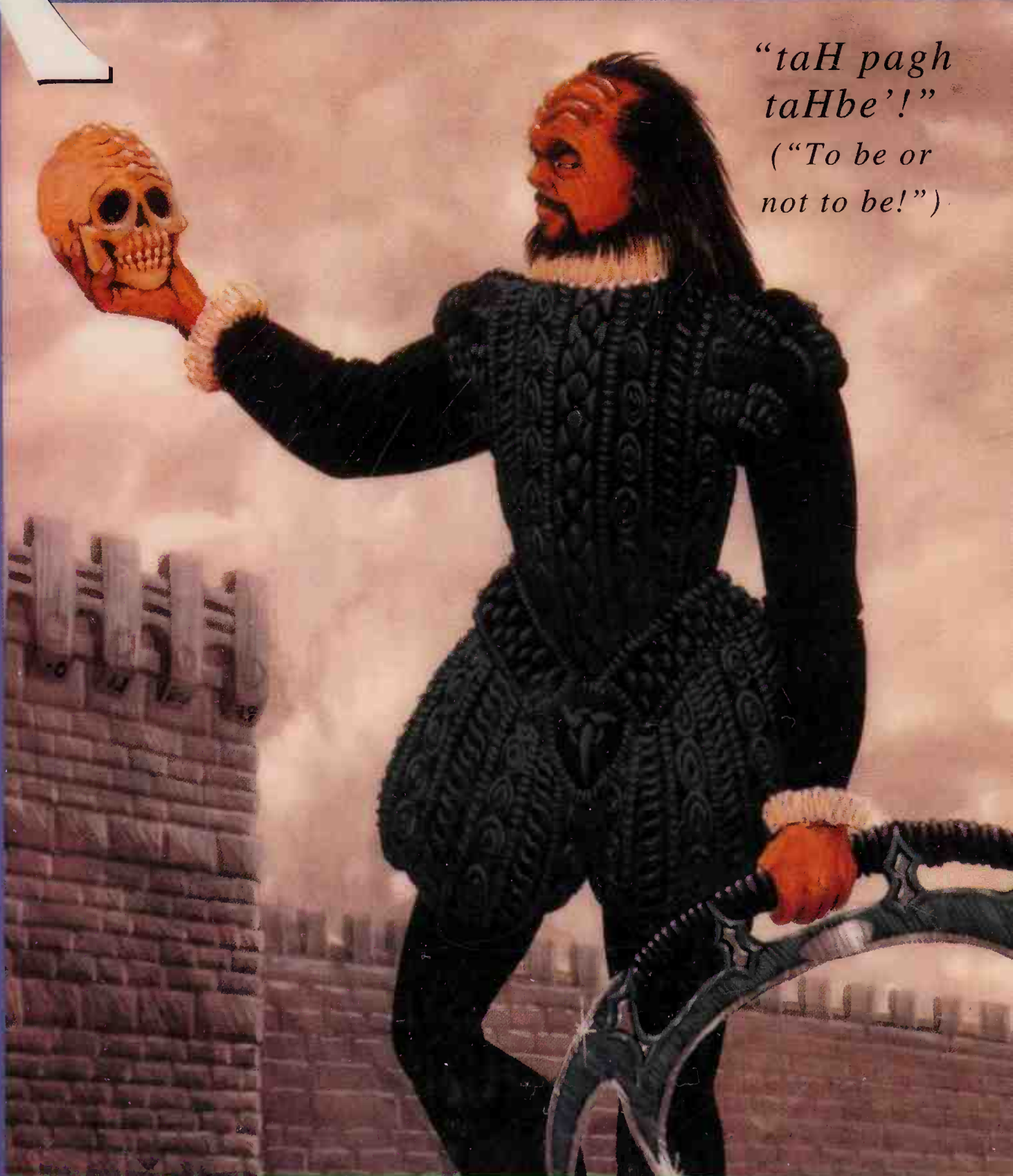




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• THE •
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HAMLET™

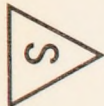
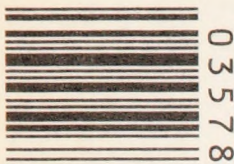
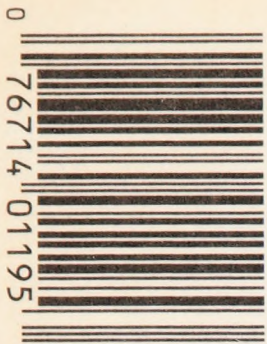


*“taH pagh
taHbe’!”
 (“To be or
not to be!”)*

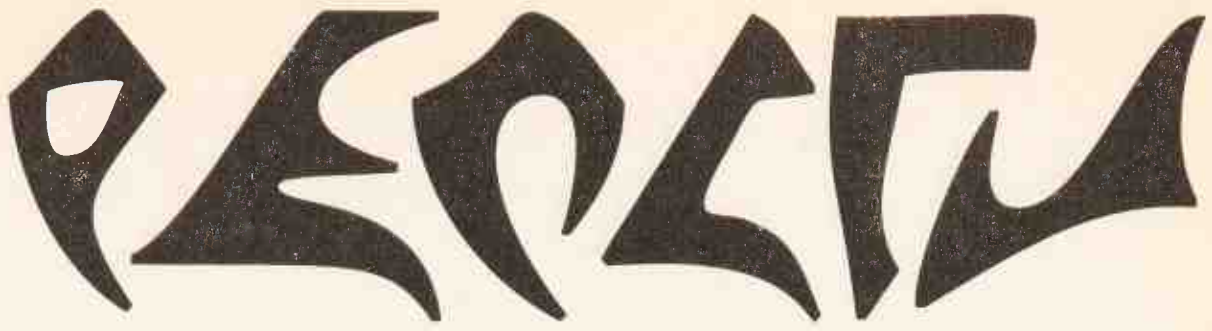
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Hamlet

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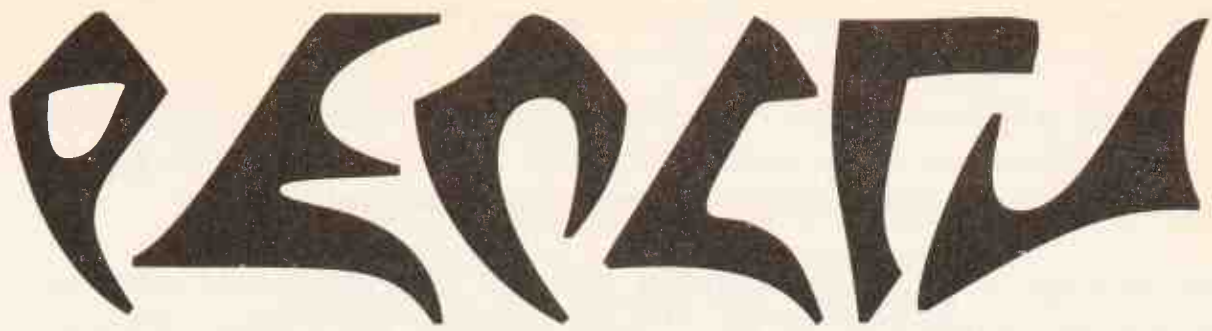


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Hamlet

Prince of Denmark

by

William Shakespeare

restored to the original Klingon™ by
Nick Nicholas and Andrew Strader

edited by Mark Shoulson
with assistance from
Will Martin and d'Armond Speers

layout and design by Lawrence M. Schoen
with assistance from Sarah Ekstrom

A part of the Klingon Shakespeare Restoration Project.
A sponsored project of the Klingon Language Institute

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The translators, editors, and officers
of the Klingon Language Institute
wish to thank Paramount Pictures
for boldly going where none had gone
in commissioning the creation of the Klingon language;
thereby setting in motion something truly extraordinary
and quite in keeping with the *Star Trek* legacy.

This volume is dedicated to the memory of Gene Roddenberry.
He may or may not have approved of what we've done,
but we hope he'd have liked it in either case.



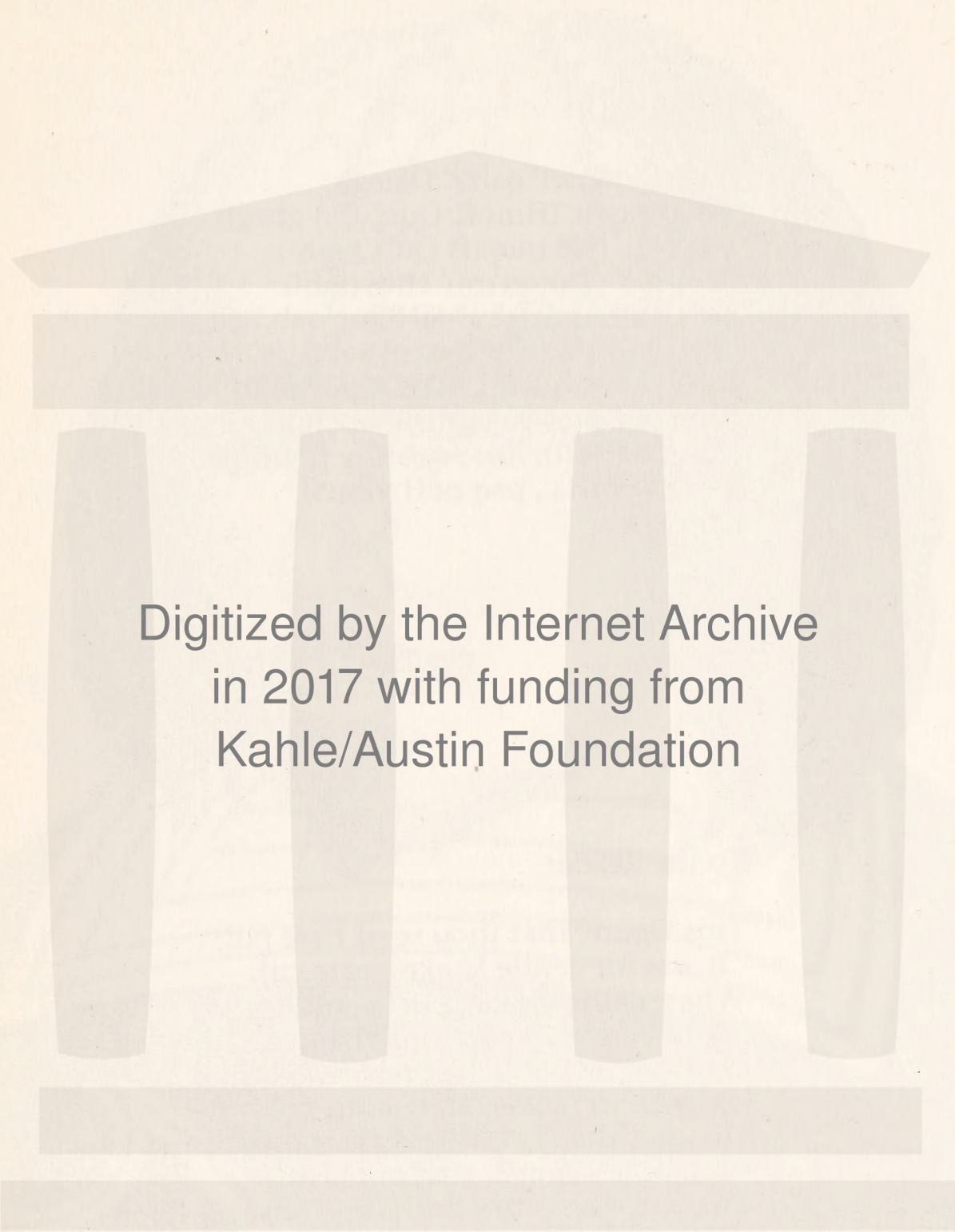
-Gennie Summers-1994

laDwl'vaD:

naDev qonwl' qab'e' Dalegh:
SeQpIr qab 'IHmoH QuchDaj ghegh.
wIDeltaHvIS nuqaD Qu' Qatlh
'IHmo' 'ej Dojqu'mo' chovnatlh.
vaj navDaq 'ang'eghlaHchu' qab,
'ach Qu'vam ta'laHbe'bej yab.
toH, yabvam Dun wIDelchu'chugh
tugh naDmey maqmo' QopchoH Hugh.
'ach yab potlh law', qabHey potlh puS:
qab yIqImHa', paq neH yIbuS.

To the Reader.

This Figure, that thou seest here put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-doo the life:
O, could he but haue drawne his wit
As well in brasse, as he hath hit
His face, the Print would then surpasse
All, that was ever writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.



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PREFACE

From its founding in 1992, the Klingon Language Institute has grappled with the warrior's tongue, embracing the willful suspension of disbelief necessary to study an artificial language originally created as little more than a prop. The volume you hold should be ample evidence of Klingon's evolution, from the sound stage to popular culture, from a back lot at Paramount Pictures to Klingon and *Star Trek* fans throughout the world. Working with only a thin grammar and a glossary of some two thousand words the membership of the KLI has studied the language, taught the language, engaged in word play from puns to pallindromes, composed original poetry and fiction, translated books of the Bible, and now perhaps the most well known of Shakespeare's plays, *Hamlet*.

I ask that you join us in our suspended disbelief; accept for a moment that this is the original version of the play. Don't concern yourself with temporal anomalies of how you can be reading this play from the future (it never concerned you before, whether in front of the television or at the theatre). A wondrous thing has been created here, a translation (or restoration, as we prefer) that has been labored over, argued about, and finally put before you. Take the time to read it, not just the English text but the corresponding Klingon as well, one never knows when a bit of classical Klingon might not come in handy. And speak it, I pray you, trippingly on the tongue. Surely that's how the Klingons do it.

Lawrence M. Schoen, Ph.D.
KLI Director

FOREWORD

"You have not experienced Shakespeare, until you have read him in the original Klingon." Thus speaks Chancellor Gorkon, in the film *Star Trek VI: The Undiscovered Country*. For some viewers the line produced hearty chuckles and knowing nods. Among others it served as inspiration. This volume is the finished product crafted by just a few from among the inspired. Since its initial penning in 1600, *Hamlet* has earned the distinction of being one of the most often quoted works in the English language, second only to the Bible, and has been translated into spoken and written languages worldwide. Still a matter of much debate among Shakespearean scholars, we have taken the study of the melancholy Dane and his words one step more. One step in a different direction, at the very least.

It is our hope that this volume of *Hamlet* will be but the first in a growing collection of Shakespeare's works, returned to their "original" state. Be it a showpiece on a mantle, a bookend, or a well and often read volume, it is our wish that it brings you and yours enjoyment.

Sarah Ekstrom
KSRP Coordinator

INTRODUCTION

It is with great pride that we bring to the peoples of the Federation this edition of the works of the great Klingon dramatist, Wil'yam Shex'pir. It is with particular pride that we start this series with one of the cornerstones of Shex'pir's achievement, a play that both questions and encapsulates the very essence of being Klingon: the Tragedy of Khamlet, Son of the Emperor of Kronos.

Wil'yam Shex'pir is a figure of vital importance in Klingon culture. He was an astute observer of both Klingon character and Klingon politics. It has rightly been said that it is impossible for an alien to appreciate who Klingons really are, unless they have come to understand Shex'pir. At a time when relations between the Federation and the Empire have reached a certain degree of normalization, and when citizens of the Federation are increasingly seeking to know more about Klingons and their way of life (a need regrettably responded to by much misinformation from certain quarters), we are satisfied to present this work as a contribution towards better understanding and respect between our two races.

Wil'yam Shex'pir's biographical details are not important; what matters is that he lived at a time of crisis for the Klingon Empire; a crisis which has continued and escalated up to the present day. Almost all the problems confronting Klingons today have their origin in the time when Shex'pir lived. Shex'pir was aware of these problems, often long before most others, and he addressed them in his plays. These were acclaimed from the beginning, in the mess-halls and actor-bars of the Empire: these plays struck a responsive chord in the hearts of many Klingons. Given the subsequent political troubles in the Empire, these plays are read and heard by Klingons today all the more keenly.

It is regrettable that, during the years when the Empire and Federation were at war—a war the Federation fought on the propaganda front even more keenly than on the battlefield—certain individuals resorted to crude forgeries of Shex'pir, claiming him as a conveniently remote mediaeval Terran, a certain Willem Shekisper, and hoping by this falsification of history to discredit the achievements of Klingon culture. We will not dwell on this unfortunate episode, although we are dismayed that this belief continues and persists amongst many in the Federation to this day. In this edition, we juxtapose the Klingon original with the most prevalent of the versions of "Amlet" purported to have been written by "Shekisper." We think that the quality of the two plays—on the one hand, the spontaneous, direct, vibrant verse of Khamlet, and on the other, the flaccid, ponderous, convoluted meanderings of "Amlet"—speak for themselves. Those who persist in being Doubting Thomazeds would do well to consult the Central Federation Mediaeval Archival Database on the meagre, unconvincing amount of information extant on the existence of this Shekisper, and compare it to the testimonials of the Declassified Approved-For-Aliens pre-Khitomer Personnel Rolls on Wil'yam Shex'pir.

It remains a fact, though, that these forgeries were as thorough as they were malicious: gigabytes of allegedly Industrial Age back-dated so-called Shekisperian Criticism were fabricated, and the works disseminated as part of a well-organized campaign. This campaign appears to have succeeded far beyond its initiators' anticipations. For better or for worse, works like Amlet, for all their crudity, have acquired a certain resonance amongst citizens of the Federation, and Terrans in particular. This is no doubt due to their pseudo-mediaevalist parochial appeal, which has rendered these incisive masterpieces of

sociopolitical analysis into innocuous picturesque period pieces—a genre favored on Terra (and Betazed) much more than on planets like Vulcan and the Human colonies.

This has had the interesting side-effect that passages in the two plays, pretty much identical textually, are interpreted in wildly differing ways by the two cultures. The differences between how Khamlet is read on Earth and Kronos are an excellent illustration of the different values of Klingon and Federation society; and a careful examination of this should prove rewarding to anyone interested in understanding Klingons better. To assist the novice reader whose Klingon is still not up to scratch for such a challenging text, or who is not as familiar with Klingon ethos as he might be, we have provided endnotes detailing the major discrepancies between the two texts. In this introduction we will refer to the cultural differences on a more general level.

Shex'pir wrote two major types of plays. His Classical plays follow the norms of traditional Klingon comedy (**lut tIhaQ**) and history (**qun lut**). The characters by and large follow the cultural norms of the old warrior society, and are usually intended as straightforward entertainment, although Shex'pir's character portrayal and command of verse are unequalled by other dramatists. These plays include *K'oryolakhnesh* (Coriolanus), *Khenriy Vagh* (Henry V), *Yulyush K'ayshar* (Julius Caesar), *The Confusion Is Great Because of Nothing* (Much Ado About Nothing), and what is frequently regarded as Shex'pir's greatest achievement, *Tityush Ardronik'ush* (Titus Andronicus).

In his 'Problem Plays,' on the other hand, Shex'pir departs from the conventions of the Klingon stage, and casts a critical eye on Klingon society, at both the individual level and in its relations with other civilizations. The Problem Plays enjoy a less wide audience; they are, as Khamlet himself would say, "stuffed to'bjaj legs to the general." Many Klingons find these plays confusing, wordy, and irritating; they also believe the plays spend too much time discussing aliens. But these same plays enjoy high repute amongst the upper classes of Klingon society, and the diplomatic corps. They include *Romyo and Djulyet* (Romeo and Juliet), *The Trader from Delviy Adu* (The Merchant of Venice), *Lir the King* (King Lear), *One Dreams in the Middle of the Hot Season* (Midsummer Night's Dream), and the play the reader currently has on his viewscreen.

To come to this particular play: *Khamlet* is widely regarded amongst Klingons as a problematic play. This is because of the daring innovations by Shex'pir on the conventions of the genre of the revenge play (**bortaS lut**). In the Klingon tradition of the revenge play, *Khamlet* would have been a simple affair: Klaw'diyush should have been dispatched with little ceremony ten minutes into the play. This does not occur. Instead, Khamlet spends a positively un-Klingon amount of time talking about what he should do, rather than getting anything done. Most Klingons cannot make head or tail of this; in some parts of the hinterlands of the Empire, *Khamlet* has even been banned from performance, as liable to corrupt the youth.

It is only the more perceptive Klingons who, like General Chang (may the Black Fleet commend him!) realize that the play is not about revenge at all. It certainly is not about the ghost of Khamlet Senior, who becomes almost an incidental figure. What the play deals with, rather, and what draws real feelings of dread from its audience, is the threat of the Empire becoming 'soft' and ineffectual, and the Klingon people becoming alienated from their traditional warlike virtues.

In effect, *Khamlet*, with its fawning courtiers, its insistence on ceremony, its healthy *Realpolitik*, and its underhand dealing (a world where Klaw'diyush survives a direct challenge from Layertesh by flattery rather than ritually disemboweling the offender; where the opinion of someone as garrulous as Polonyush can be taken seriously; and where Houses like that of Duras can pretty much ignore Imperial authority) is nothing less than a nightmare scenario, a chilling portrayal of a malaise and decay so pervasive that it infects the hero himself. And this is the crux of the play. Even the ending, where the slaughter of the dishonorable is supposed to signal the restoration of Klingon order, leaves a bitter after-taste: Khamlet exacts his revenge almost by accident, and Vortibrash Junior is as much an advocate of *Realpolitik* as Klaw'diyush before him. The restoration of order calls for a king like Khamlet Senior, or Vortibrash Senior, who followed the old ways and believed in honor. No such salvation is forthcoming for Khamlet's Kronos, a planet left to an uncertain future; and many Klingons, from Chang onwards, have feared that Khamlet's Kronos is too close to our own contemporary Kronos for comfort.

In a real sense, with its oppressive and relentless atmosphere, *Khamlet* is more akin to *The Trial* or *1984* in Terran literature than to "Amlet." And significantly, the problems addressed in *Khamlet* are still foremost in the minds of the honorable in the Empire. It is a topic which Shex'pir frequently returns to in his plays—even his putatively 'Problem-free' plays. There can be no better summary of his thinking than that in *The Confusion is Great because of Nothing*: "But manhood is melted into curtsies, valor into compliment, and men are only turned into tongue, and trim ones too." (IV 1.317-319)

The malaise in Klingon society depicted in *Khamlet* pervades all levels of society; from the artful Klaw'diyush and the tedious anagram-puns of Polonyush, through to even the lowest commoners, the equivocating gravediggers. With this in mind, the gravedigger scene is much different from the 'light relief' expected in traditional tragedies. It is no longer funny, but almost absurdist—and deeply disconcerting, as the audience realizes that, if not even a "dirter" can speak with the directness required of honor, Khamlet's world is in deep turmoil. The real light relief in the play comes with Oshrik in V 2; his idiom, drenched with faddish loans from Federation Standard, can be safely held up to ridicule, since one would well expect a courtier to be corrupted. (Some scholars would contend Oshrik's language can still be heard in the Officer's Mess of the Klingon Military Academy!)

Khamlet is set in the 23rd century, although the fine details of the technologies and aliens mentioned are not always consistent. All the aliens figuring in the play are now familiar to members of the Federation, although the Ferengi, long familiar to the Klingons whose space they border, were only encountered by the Federation as recently as 2364. It would have been unwise for Shex'pir, however, to allow the political situation in *Khamlet* to reflect that of the contemporary Empire too closely. (The House of Duras was rather insignificant in the 22nd century; its place in the play acquired political poignancy only fairly recently, during the Klingon Civil War.) For this reason, the political situation in *Khamlet* is actually that of pre-Kahless Kronos, with rival houses able to effectively threaten a king who was more a *primus inter pares* than an absolute leader. The parallels to the Interregnum Empire are obvious, but clearly could not have been stated openly. Note that the pre-Kahless politics of the play does not prevent the characters from invoking the name of Kahless frequently, just as the recent restoration of Kahless The Unforgettable to the throne as a ceremonial figure has not yet had a significant effect on Klingon politics.

Relations between the Empire and the Romulans have always fluctuated wildly, from the 2268 detente to the Khitomer massacre of 2346, and the recent involvement of the Romulans in the Klingon Civil Wars. In the unspecified time-frame of *Khamlet*, the Klingons and the Romulans are on amicable terms, and Khamlet appears to have studied at Vulcan as part of a cultural exchange. (This drags the figure of Khamlet down into the 'malaise' of the play from its very onset.) There are in fact several parallels between *Khamlet* and *Yulyush K'ayshar*, which was written by Shex'pir during the detente as a tribute to the Romulan Ambassador. The areas of the Klingon hinterlands who object to the play's morals also cite its shows of amity with the Romulans as reason to distrust the play.

The disparities between Klingon and Federation culture are such that it is usually when Federation audiences think "Amlet" is mad that Klingon audiences think he has momentarily come to his senses. Such instances include the murder of Polonyush, Khamlet's overt flirting with Ovelya, and—as instances of "madness with method in 't"—some of his soliloquies. A good illustration of these cultural disparities lies in Act III Scene 1. For both Klingon and Federation audiences, something about the scene does not make sense; Khamlet/Amlet starts acting in an inexplicable manner, and to explain this it is usually assumed that he has caught a glimpse of the King and Polonyush spying on him, and he changes his behaviour to play up to them accordingly. In the Terran version, this turn in his actions comes right after his soliloquy, when he coldly dismisses Ofelea. To Klingons, his behaviour against the suddenly meek, apologetic Ovelya makes all the sense in the world. What doesn't make sense is the preceding soliloquy, which is explained by Klingon scholars as Khamlet giving the King and Polonyush what they want—a 'mad' Khamlet—although there is enough meaning and honor left in the speech that the King and Polonyush are not fooled.

It has caused Klingon social analysts no end of mirth to realize how highly Terrans prize the "To be or not to be" soliloquy; if Klingons had to single out one soliloquy above all others, it would be "'Tis now the very witching time of night," at the end of III 2, a speech which expresses the Klingon drive towards revenge masterfully. It is widely believed that this very cultural incongruity is what made General Chang (may he gain many victories in Krit'u!) quote the "To be or not to be" soliloquy so frequently; and which has succeeded in throwing Terrans 'off the track' in their attempt to understand Klingon culture for decades.

But it is important to bear in mind that *Khamlet's* soliloquies are not intended as tomfoolery or slapstick—though the Act III Scene 1 soliloquy in particular is often performed as such. Their premise is sound enough that they won't be instantly rejected by a Klingon audience; it is their tendency to belabor the point, and to go on just a bit too long, that succeed in causing a deep feeling of unease.

There are many other illuminating parts of the play which we will let the Federation reader uncover himself. Read this work, Human, and learn.

Bureau of External Relations, Kronos—as translated by Nick Nicholas

ᚱᚷᚰᚱᚷ

Hamlet

Prince of Denmark

HAMLET, Prince of Denmark

DRAMATIS PERSONAE

CLAUDIUS, *King of Denmark*

HAMLET, *son to the late, and nephew to the present King*

POLONIUS, *Lord Chamberlain*

HORATIO, *friend to Hamlet*

LAERTES, *son to Polonius*

VOLTIMAND

CORNELIUS

ROSENCRANTZ

GUILDENSTERN

OSRIC

A Gentleman

A Priest

MARCELLUS

BERNARDO

FRANCISCO, *a soldier*

REYNALDO, *servant to Polonius*

Five Players

Two Clowns, *grave-diggers*

FORTINBRAS, *prince of Norway*

A Captain

English Ambassadors

A Lord

A Soldier

Two Messengers

A Servant to Horatio

Danes

Ghost of Hamlet's Father

GERTRUDE, *queen of Denmark, and mother to Hamlet*

OPHELIA, *daughter to Polonius*

Non-Speaking: *Lords, Ladies, Officers, Soldiers, Sailors, and other Attendants*

SCENE: *Denmark.*

ACT I

SCENE I *Elsinore. A platform before the castle.*

[FRANCISCO at his post. Enter to him BERNARDO]

Bernardo Who's there?

Francisco Nay, answer me: stand, and unfold yourself.

Bernardo Long live the king!

Francisco Bernardo?

Bernardo He.

Francisco You come most carefully upon your hour.

Bernardo 'Tis now struck twelve; get thee to bed, Francisco.

Francisco For this relief much thanks: 'tis bitter cold,
And I am sick at heart.

Qo'noS ta'puq,
Hamlet lotlut.

LUTVAD GHOTVAM LUDALU'

TLHAW'DIYUS, Qo'noS ta' ghaH
HAMLET, *ben ta' puqloD; DaHjaj ta' loDnI'puqloD je ghaH*
POLONYUS, *Qang ghaH*
HOREY'SO, *Hamlet jup ghaH*
LAYERTES, *polonyuS puqloD ghaH*
VOLTIMAD
QORNELYUS
ROSENQATLH
GHILDESTEN
'OSRIQ
wa' 'utlh
wa' lalDanyaS
MARSE'LUS
BERNARDO
VERANCHISQO, *mang ghaH*
REYNALDO, *polonyuS toy'wI' ghaH*
vagh DawI'pu'
cha' tlhaQwI'; *molwI' Da*
VORTIBRAS, *DuraS tuq pIn be'nI'puqloD ghaH*
wa' HoD
tera' Duypu'
wa' yaS
wa' mang
cha' QumwI'
Horey'So wa' toy'wI'
QonoSnganpu'
Hamlet vav lomqa'

GHERTLHUD, *Qo'noS ta'be', Hamlet SoS je ghaH*
'OVELYA, *polonyuS puqbe' ghaH*
jawloDpu', *jawbe'pu', yaSpu', mangpu', yo'mangpu', latlh toy'wI'pu' je; jatlhbe' chaH*
LUT DAQ: Qo'noS

LUT 'AY' WA'
LUT 'AY'HOM WA' *tlhIn. ta'qach'a' tlhop 'avwI'Daq jen.*
[*'avtaH VERANCHISQO. ghaHDaq 'el BERNARDO*]

bernardo	chol 'Iv?
veranchIsqo	Qo', jIH HIjang. yItaDchoH 'ej yIngu'egh.
bernardo	taHjaj wo'!
veranchIsqo	bernardo?
bernardo	jIHbej.
veranchIsqo	bImatlhba', qarqu'mo' bIcholmeH poHIj.
bernardo	qaSpu' ramjep. QongDaq yIghoS, veranchIsqo.
veranchIsqo	qatlho'bej, Qu'wIjvo' choSonmo'. bIrqu'. 'ej roplaw' tIqwIj.

Bernardo Have you had quiet guard?
Francisco Not a mouse stirring.
Bernardo Well, good night.
 If you do meet Horatio and Marcellus,
 The rivals of my watch, bid them make haste.
Francisco I think I hear them. Stand, ho! Who is there?
 [Enter HORATIO and MARCELLUS]
Horatio Friends to this ground.
Marcellus And liegemen to the Dane.
Francisco Give you good night.
Marcellus O, farewell, honest soldier:
 Who hath reliev'd you?
Francisco Bernardo has my place.
 Give you good night.
 [Exit]
Marcellus Holla! Bernardo!
Bernardo Say,
 What, is Horatio there?
Horatio A piece of him.
Bernardo Welcome, Horatio—welcome, good Marcellus.
Marcellus What, has this thing appear'd again to-night?
Bernardo I have seen nothing.
Marcellus Horatio says 'tis but our fantasy,
 And will not let belief take hold of him
 Touching this dreaded sight, twice seen of us:
 Therefore I have entreated him along
 With us to watch the minutes of this night;
 That if again this apparition come,
 He may approve our eyes and speak to it.
Horatio Tush, tush, 'twill not appear.
Bernardo Sit down awhile;
 And let us once again assail your ears,
 That are so fortified against our story
 What we have two nights seen.
Horatio Well, sit we down,
 And let us hear Bernardo speak of this.
Bernardo Last night of all,
 When yon same star that's westward from the pole
 Had made his course to illume that part of heaven
 Where now it burns, Marcellus and myself,
 The bell then beating one,—
 [Enter Ghost]
Marcellus Peace, break thee off; look, where it comes again!
Bernardo In the same figure, like the king that's dead.

- bernarDo bl'avtaHvIS jot'a'?
 veranchISqo vIHbe' je ghew.
 bernarDo vaj maj. Qapla'.
 Horey'So quv, marSe'luS je Daghomchugh—
 jI'avtaHvIS qochma' chaH—vaj tImoDmoH.
 veranchISqo SuH, chaH vIQoylaw'. 'eH, yItaD! chol 'Iv?
 ['el HOREY'SO, MARSE'LU S je]
 Horey'So qo'vam juppu'.
 marSe'luS Qo'noS pIn'a' lobwI' je.
 veranchISqo tlhIHvaD Qapla'.
 marSe'luS Qapla', SuvwI' yuDHa'.
 DuSonta' 'Iv?
 veranchISqo Qu'vaD mucho' bernarDo.
 Qapla'.
 [mej]
 marSe'luS SuH! SuH! bernarDo!
 bernarDo toH, yIja':
 SaH'a' Horey'So?
 Horey'So SaHlaw' 'ay'Daj neH.
 bernarDo nuqneH, Horey'So QaQ. nuqneH, marSe'luS.
 Horey'So qaStaHvIS ramvam, narghqa'a' HoSDo'Hey?
 bernarDo paghna' vIleghpu'.
 marSe'luS Sunaj neH ja' Horey'So. ghaH jon qechvetlh
 'e' botqu' je ghaH, qa'Hey Dojqu'e'
 cha'logh wIleghpu'bogh Harbe'taHvIS.
 vaj naDev ramvam tupmey 'avli'meH,
 vItIhejmoHpu'. vaj cholqa'chugh HoSDo'Hey,
 mInDu'maj 'ollaH ghaH, 'ej qa'vaD jatIhlaH.
 Horey'So wejpuH. narghbe'ba' bIH.
 bernarDo toH, loQ yIba'.
 'elbe'meH lutmaj, teS Surchem DarIHlaw'.
 vaj bIH DIHivqa'meH, wani' wIleghbogh,
 qaStaHvIS cha' ramjep, wIja'.
 Horey'So maba'.
 'ej maHvaD ghu'vam ja'choHchu' bernarDo.
 bernarDo qaStaHvIS wa'Hu' ram,
 lengDI' QuvHov poS yuQvetlh, 'ej, DaH SepDaq
 wovmoHbogh, bochmeH ghoSpu'DI' lengwI';
 naDev ma'avtaHvIS marSe'luS jIH je,
 'ej wa'logh Qoy'lu'DI'—
 ['el lomqa']
 marSe'luS blIjatlh 'e' mev! peqIm! DaH cholqa' bIH!
 bernarDo Heghpu'bogh ta'ma' rurmeH chenta' bIH.

- Marcellus* Thou art a scholar; speak to it, Horatio.
- Bernardo* Looks it not like the king? mark it, Horatio.
- Horatio* Most like—it harrows me with fear and wonder.
- Bernardo* It would be spoke to.
- Marcellus* Question it, Horatio.
- Horatio* What art thou, that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? by heaven I charge thee, speak!
- Marcellus* It is offended.
- Bernardo* See, it stalks away!
- Horatio* Stay! speak, speak! I charge thee, speak!
[Exit Ghost]
- Marcellus* 'Tis gone, and will not answer.
- Bernardo* How now, Horatio! you tremble and look pale:
Is not this something more than fantasy?
What think you on't?
- Horatio* Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
- Marcellus* Is it not like the king?
- Horatio* As thou art to thyself:
Such was the very armour he had on
When he the ambitious Norway combated;
So frown'd he once when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.
- Marcellus* Thus twice before, and just at this dead hour,
With martial stalk hath he gone by our watch.
- Horatio* In what particular thought to work I know not;
But in the gross and scope of my opinion,
This bodes some strange eruption to our state.
- Marcellus* Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject of the land;
And why such daily cast of brazen cannon,
And foreign mart for implements of war;
Why such impress of shipwrights, whose sore task
Does not divide the Sunday from the week;
What might be toward, that this sweaty haste
Doth make the night joint-labourer with the day:
Who is't that can inform me?
- Horatio* That can I;
At least, the whisper goes so. Our last king,
Whose image even but now appear'd to us,

- marSe'luS* HaDwl' SoH. bIHvaD vay' yljatlh, Horey'So.
bernarDo ta' rurqu' bIH, qar'a'? yIqIm, Horey'So.
Horey'So rurqu'bej bIH. mumerqu' 'ej mubItmoH.
bernarDo bIHvaD jatlh vay' DaH neHlaw'.
marSe'luS 'eH, Horey'So.
 bIHvaD yljatlh.
- Horey'So* ram repvam, vIDbogh porghvetlh 'IH'e' je,
 ben yItmeH lo'bogh Qo'noS ta' webHa'
 wImolpu'bogh, boDoQta', HattaHvIS.
 vaj nuq tIH jay'? ghuy'cha' Sara': pejatlh!
- marSe'luS* bIH mawlu'law'.
bernarDo SuH! Haw'meH moDchoH bIH.
Horey'So peloS! pejatlh! pejatlh! Sara': pejatlh!
 [mej lomqa']
- marSe'luS* DaH Haw'ta', 'ej jangQo'.
bernarDo nuqneH, Horey'So? DaH bIchIS. bIQomlaw'.
 wa'Hu' manaj neH DaH 'e' DaHar'a'?
 toH, vuDIj nuq?
- Horey'So* jI'Iprup jay': wanI'vam vIHarQo',
 'olbe'chugh tu'chu'bogh 'ej vItbogh mInwIj.
- marSe'luS* ta'ma' lurur, qar'a'?
Horey'So bIrur'egh je!
 DuraS pIn tIHlvqu' Hay'taHvIS je ghaH,
 yoDSutvetlh'e' tuQ. qejmeH qabvetlh 'ang ghaH,
 chuchDaq yoDDuj qInSaya qIpDI' je,
 QeHtaHvIS ja'chuq. Hujqu'.
- marSe'luS* qaStaHvIS ramjepna' tup qar, DaH wejlogh
 vID 'ej nujuSpu' ghaH, ma'avtaHvIS.
Horey'So qechwIj vIchavnISbogh vIwIvlaHbe'.
 'ach nom jIwuqnISchugh jIqelchu'pa',
 vaj wo'vaD qaS Qugh taQ 'e' pIHmoHlaw'.
- marSe'luS* toH, DaH peba', 'ej ja'choH Sovbogh vay':
 qatlh wo' rewbe'pu', negh je vumniSmoH
 yepbogh 'ej SaHniSqu'moHbogh ram Qu'vam,
 qaSDI' Hoch ram? 'ej qaStaHvIS Hoch pem,
 qatlh, chenmeH may'morgh, baS lutetmoHlu'?
 qatlh, veS mIqta'mey je'meH, novvaD mechlu'?
 'ej qatlh Duj chenmoHwI' lumuvmoHqu'lu'?
 pavqu'mo' Qu'chaj, chaHvaD Hatlaw' len.
 DaH vummeH pemvaD jIjnIS je ramjep,
 moDmo' Doy'wI'pu'. Hochvam chavnISlu',
 qaSbeHmo' nuq? 'oH QIjlaH 'Iv?
- Horey'So* SuH, jIH.
 toH, joS lutlhuplu'bogh vIja'qa'laH.
 wanI' DaSov: DaH maHvaD narghlaw'pu'bogh

Was, as you know, by Fortinbras of Norway,
 Thereto prick'd on by a most emulate pride,
 Dar'd to the combat; in which our valiant Hamlet—
 For so this side of our known world esteem'd him—
 Did slay this Fortinbras; who, by a seal'd compact,
 Well ratified by law and heraldry,
 Did forfeit, with his life, all those his lands,
 Which he stood seiz'd of, to the conqueror:
 Against the which, a moiety competent
 Was gaged by our king; which had return'd
 To the inheritance of Fortinbras,
 Had he been vanquisher; as, by the same cov'nant,
 And carriage of the article design'd,
 His fell to Hamlet. Now, sir, young Fortinbras,
 Of unimproved mettle hot and full,
 Hath in the skirts of Norway, here and there,
 Shark'd up a list of lawless resolute,
 For food and diet, to some enterprise
 That hath a stomach in't: which is no other—
 As it doth well appear unto our state—
 But to recover of us, by strong hand,
 And terms compulsative, those foresaid lands
 So by his father lost: and this, I take it,
 Is the main motive of our preparations,
 The source of this our watch, and the chief head
 Of this post-haste and romage in the land.

Bernardo I think it be no other, but e'en so:
 Well may it sort, that this portentous figure
 Comes armed through our watch; so like the king
 That was and is the question of these wars.

Horatio A mote it is to trouble the mind's eye.
 In the most high and palmy state of Rome,
 A little ere the mightiest Julius fell,
 The graves stood tenantless, and the sheeted dead
 Did squeak and gibber in the Roman streets:
 As, stars with trains of fire and dews of blood,
 Disasters in the sun; and the moist star,
 Upon whose influence Neptune's empire stands,
 Was sick almost to doomsday with eclipse:
 And even the like precursor of fierce events,—
 As harbingers preceding still the fates
 And prologue to the omen coming on,—
 Have heaven and earth together demonstrated
 Unto our climatures and countrymen.—
 But soft, behold! lo, where it comes again!

[*Re-enter Ghost*]

I'll cross it, though it blast me—Stay, illusion!
 If thou hast any sound, or use of voice,
 Speak to me:
 If there be any good thing to be done,
 That may to thee do ease and grace to me,
 Speak to me:
 If thou art privy to thy country's fate,
 Which, happily, foreknowing may avoid,

ben ta'ma' Hay'meH qaDta' DuraS pIn,
 vortlbraS, ghaH tungHa'mo' Hembogh DujDaj.
 'ej Hay'DI', vortlbraSvetlh tlhIvqu' HoH
 ta' Hamlet yoHqu'—yoHqu' ghaH, 'e' noH
 mlchvam Hoch ngan. vaj ra'mo' may' mab'e'
 lu'olchu'pu'bogh chutmey, batlh lurDech je,
 yInDaj ghajHa'pu'DI', Hoch SepDaj'e'
 nItē ben charghbogh ghaH, ghajHa'nIS je,
 'ej SuqnIS may' QapwI'e'. mabchajvaD
 rapbogh Sep yoSmey SuDruplI' je ta'ma'.
 'ej SuqmeH vortlbraSvaD yaHnIS bIH,
 chaq lujchugh ta'. vaj ra'mo' may'chaj mab,
 'ej poQmo' ghItlhvetlh chut lulajpu'bogh,
 HamletvaD yaHnIS SepDaj'e'. toH, qaH:
 vortlbraS Qup'e' tujmoHmo' 'ej tebmo'
 lagh toDuj'e' wej qeqmoHchu'bogh poH,
 yoSvamDaq yoSvetlhDaq je, Sepchaj veHDaq,
 chutmey pabbe'taHbogh vIDwI' tlhoQ'e'
 nom boSta'. Soj, jajHuch je SuqmeH chaH,
 HuH Qu'vaD HuHchaj qu'moHta' QupwI'.
 'ej Qu'chaj ra'bogh ghovchu' wo'maj qum:
 raDmo' rojmabDaj, HoSmo' je mangghomDaj,
 Sep'e' ghajHa'bogh vavDaj Suqqa' neHba'.
 'ej qeqmeymaj meq potlh, ram Qu'maj mung je,
 wo'majDaq moDbogh mISHey Hal je 'oHlaw'
 wanI'vam'e'.

bernarDo

toH 'oHba'. 'a ghaytan taQbe' wanI',
 ma'avtaHvIS nucholDI' San HoSDo'Hey,
 nuH qengtaHvIS. ta' rur, 'ej ben, DaHjaj je,
 veS qeqvam meq ghaH ta'vetlh'e', qar'a'?

Horey'So

lam 'ay'Hom neH bIH. 'a yab mIn lunuQlaH.
 tIQtaHvIS, chepbogh romuluS wo' quvDaq
 poSchoH Hoch mol, loQ pumpa' yulyuS Dunqu'.
 'ej chImchu'. romuluS vengHeDaq jawchoH
 'ej jach lom'e' wej luqatHa'lu'bogh.
 lly tlha' chal qulmey tIqqu', SISbogh 'Iw je.
 pemHovDaq qIj maQmIgh. 'ej Hov QIbmo'
 ropmo' bIQ'a'mey wuvmoHbogh maS'e',
 Hargh maQmIgh maqlaw' 'oH. ben mlchmajvaD,
 wo'maj nganpu'vaD je, wanI'mey qu'
 nungwI'mey rap, San QeH pIHmoHtaHwI' je,
 wa'leS lotna' lIHwI' je 'angpu' je
 jIjrupbogh chal, ngeHbej je—
 'a SuH! peqIm! DaH cholqa'!

[*'elqa' lomqa'*]

yIt 'e' vInISrup, tugh muSangchugh je.
 loS, Dolqoq! QIch, ghoghlaH joq DaHutlhbe'chugh,
 HIjatlh!
 bljotmeH SoH, 'ej naD vISuqmeH jIH,
 vay' QaQ vIchav DaH 'e' DapoQqangchugh,
 HIjatlh!
 wo'maj nem Qugh DaSovchugh, vaj, SoHvo'
 leSSov wISuqDI', Do' wIbotlaHchugh,

O, speak!
 Or if thou hast uphoarded in thy life
 Extorted treasure in the womb of earth,
 For which, they say, you spirits oft walk in death,
 Speak of it: [*Cock crows*—stay, and speak!—Stop it, Marcellus.

Marcellus Shall I strike at it with my partisan?

Horatio Do, if it will not stand.

Bernardo 'Tis here!

Horatio 'Tis here!

Marcellus 'Tis gone! [*Exit Ghost*]
 We do it wrong, being so majestic,
 To offer it the show of violence;
 For it is, as the air, invulnerable,
 And our vain blows malicious mockery.

Bernardo It was about to speak, when the cock crew.

Horatio And then it started like a guilty thing
 Upon a fearful summons. I have heard,
 The cock, that is the trumpet to the morn,
 Doth with his lofty and shrill-sounding throat
 Awake the god of day; and at his warning,
 Whether in sea or fire, in earth or air,
 The extravagant and erring spirit hies
 To his confine: and of the truth herein
 This present object made probation.

Marcellus It faded on the crowing of the cock.
 Some say that ever 'gainst that season comes
 Wherein our Saviour's birth is celebrated,
 The bird of dawning singeth all night long:
 And then, they say, no spirit dares stir abroad;
 The nights are wholesome; then no planets strike,
 No fairy takes, nor witch hath power to charm;
 So hallow'd and so gracious is the time.

Horatio So have I heard, and do in part believe it.
 But, look, the morn, in russet mantle clad,
 Walks o'er the dew of yon high eastern hill:
 Break we our watch up: and, by my advice,
 Let us impart what we have seen to-night
 Unto young Hamlet; for, upon my life,
 This spirit, dumb to us, will speak to him:
 Do you consent we shall acquaint him with it,
 As needful in our loves, fitting our duty?

Marcellus Let's do't, I pray; and I this morning know
 Where we shall find him most conveniently.

[*Exeunt*]

SCENE II *A room of state in the castle.*
 [*Enter KING CLAUDIUS, QUEEN GERTRUDE, HAMLET,*
POLONIUS, LAERTES, VOLTIMAND, CORNELIUS, Lords,
and Attendants]

Hljatlh!

pagh, yavmaj chorDaq mlp DanIHta'bogh
DaSo'moHchugh DaboSDI', HattaHvIS—
'ej plj wanI'vetlhmo' SuyItnIS, qa'pu',
SuHeghpu'DI'—vaj HeS ylja'. [jach jajlo'ghogh Qa'] ylratlh!
ylja'! marSe'luS, ylt ghaH 'e' ylmev!

marSe'luS

SuH, vIqIp'a'? betleHwIj vIlo'a'?

Horey'So

yevQo'chugh, vaj yIqIp.

bernarDo

naDev!

Horey'So

naDev!

marSe'luS

loj rIntaH! [mej lomqa']
nurna' Suvwl' ghaH. vaj wImawpu'bej,
yolqoq wInIDmo': muD rur, rIQlaHbe'mo'.
wIqIpDI' 'ej malujDI', ghaH wIvaq. natlh.

bernarDo

jatlhrup ghaH, jachDI' Qa'.

Horey'So

'ej jachDI' 'oH,
DIvwl' Da, yay'mo'. ghIjlaw' plch jabbl'ID.
HoSbogh ghogh jenqu' chu'DI' jajlo' Qa'e',
pomey chuS'ughHey'e', reH vem pem qa'.
'ej ghumDI' 'oH, bIQ'a'Daq, qulDaq joq,
chalDaq joq, ghorDaq joq lutu'lu'chugh je,
vaj tugh blghHa'meychajDaq moDqu'nIS
lengbogh 'ej Hopbogh qa'pu'. 'e' vIQoy.
'ej DaH 'e' toblaw' Dolvetlh.

marSe'luS

ngab, jachDI' jajlo' Qa'. 'ej ngoDvam ja'lu':
qaSbeHDI' QI'lop poH, yo' qlj mangpu'
DIquvmoHrupDI', jach po Ha'DIbaHvetlh
qaStaHvIS rammey naQ. 'ej jachtaHvIS,
ghorDaq lengQo' Hoch qa' net Har: ngllbe' chaH.
plvmoH ram muD. 'ej SIghlaHbe'taH yuQmey.
jonbe'nIS Sor HoSDo'. Iuj qa' SeHwI'pu';
quvqu'mo' poHvetlh potlh, 'ej Dunqu'mo'.

Horey'So

vIQoypu' je 'ej loQ vIHar. 'a SuH:
nIH HuDvetlh jen ramblQDaq yltlaw'taHvIS,
ngup Doq tuQ po. ma'avtaH 'e' wImev.
SaqeS je: Hamlet QupvaD Hoch wileghbogh,
qaStaHvIS ram, wItey'. jI'Iprupbej:
HamletvaD jatlhrup maHvaD tambogh qa'.
ghaHvaD wISovmoH, vangmoHmo' wo' Qu'maj,
'ej 'utmoHmo' parHa'ghachmaj. Qoch'a'?

marSe'luS

wIruCh, Satlhob. 'ej ghaH wItu'meH DaqDaj,
qaStaHvIS po, vISov. SIBI' maghoS.

[mej chaH]

LUT 'AY'HOM CHA' ta'qach'a' qumpa'.

[el TLHAW'DIYUS TA', GHERTLHU'D TA'BE', HAMLET, POLONYUS,
LAYERTES, VOLTIMAD, QORNELYUS, jawpu', toy'wI'pu' je]

Claudius

Though yet of Hamlet our dear brother's death
 The memory be green; and that it us befitted
 To bear our hearts in grief, and our whole kingdom
 To be contracted in one brow of woe;
 Yet so far hath discretion fought with nature
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves.
 Therefore our sometime sister, now our queen,
 The imperial jointress to this warlike state,
 Have we, as 'twere with a defeated joy,—
 With an auspicious and a dropping eye,
 With mirth in funeral, and with dirge in marriage,
 In equal scale weighing delight and dole,—
 Taken to wife: nor have we herein barr'd
 Your better wisdoms,—which have freely gone
 With this affair along: for all, our thanks.
 Now follows that you know, young Fortinbras,
 Holding a weak supposal of our worth,
 Or thinking by our late dear brother's death
 Our state to be disjoint and out of frame,
 Colleagu'd with the dream of his advantage,
 He hath not fail'd to pester us with message,
 Importing the surrender of those lands
 Lost by his father, with all bonds of law,
 To our most valiant brother. So much for him.—
 Now for ourself, and for this time of meeting:
 Thus much the business is:—we have here writ
 To Norway, uncle of young Fortinbras,—
 Who, impotent and bed-rid, scarcely hears
 Of this his nephew's purpose,—to suppress
 His further gait herein; in that the levies,
 The lists, and full proportions, are all made
 Out of his subject:—and we here dispatch
 You, good Cornelius, and you, Voltimand,
 For bearers of this greeting to old Norway;
 Giving to you no further personal power
 To business with the king more than the scope
 Of these delated articles allow.
 Farewell; and let your haste commend your duty.

*Cornelius &
 Voltimand*

In that and all things will we show our duty.

Claudius

We doubt it nothing: heartily farewell.

[*Exeunt VOLTIMAND and CORNELIUS*]

And now, Laertes, what's the news with you?
 You told us of some suit; what is't, Laertes?
 You cannot speak of reason to the Dane,
 And lose your voice: what wouldst thou beg, Laertes,
 That shall not be my offer, nor thy asking?
 The head is not more native to the heart,
 The hand more instrumental to the mouth,
 Than is the throne of Denmark to thy father.
 What wouldst thou have, Laertes?

tlhaw'DIyuS

Heghpu' loDnI'wI' vIparHa'bogh: Hamlet.
 wej 'e' wIIlIjmeH, ghu rur De'vam: Qupchu'.
 'ej 'It tIqDu'maj, bIH DIDamoHmo',
 'e' ra' lurDech. 'IQwI' wa' Huy' lughajmeH
 tay'nIS 'ej gheghnIS wo'wIj ngan QuchDu'.
 'ach tIqwlj Suvmo' rIntaH noHbogh yabwlj,
 ta' vIqelmeH jI'IQba' 'ej jIvalba',
 DotlhwIj vIqawmo' je. vaj ben be'nI'wI',
 DaHjaj ta'be'nalwI' je, Qojbogh wo'vam
 ta'cho'qoch je,—jIquch net jeylaw'DI',
 HaghtaHvIS wa' mIn, nIjtaHvIS je latlh,
 nolDaq jIloppu'DI', tlhoghDaq jISaQDI',
 Dotlh Quch, Dotlh 'IQ je 'ay'mey rap vIlelDI'—
 vISawpu'. ghu'vamvaD SuqeSpu' je,
 valwI'pu' quv, 'e' vIbotbe'. 'ej ghu'vaD
 Sughlbpu', SaraDbe'taHvIS. Satlho'.
 DaH ghu' boSovchu'bogh wIqelnISchoH.
 puj HoSmeywlj 'e' noHlaw' vortIbraS.
 pagh, Heghpu'mo' loDnI'wI' vIparHa'bogh,
 wo'Daq Dach Sun, matlhwI'pu' je 'e' Harlaw'.
 'ej nIvchoH ghaH 'e' naj. ghaH DorDI' qechvam,
 munuQbe'Qo' ghaH, jIHvaD QumtaHvIS.
 loDnI'wI' yoHqu'vaD ben Hoch Sep'e'
 jeghpu'bogh vavDaj, chaw'taHvIS Hoch chut—
 vIjeghnIS 'e' Del Hoch muQumpu'bogh.
 wejpuH ta'meyvam chav. DaH qepvamDaq,
 jIvangmeH jIH malja' wIbuSchoHnIS.
 be'nI'puqDaj ngoQna' Sovbe'law'taH
 DuraS pIn, vortIbraS Qup SoSloDnI',
 reH ropmo' 'ej QongDaqDaq yIntaHmo'.
 ghaHvaD jIQum. Sepmaj latlh 'ay' Dan nuvvetlh
 'e' nISnIS ghaH. latlh SepDaq muvmoH nuv
 net tuchnIS, SepDaj yoSmeyvo' ngaq chu',
 ghuvpu' je, negh je muvmoHpu'mo'. Hat.
 'eH, voltImaD, qornelyuS je, pIn qanvaD
 vanvam boqengmeH DaH SangeH. woQ'e'
 lIchaw'laHbogh malja'vam neH Sanob.
 Sumatlh—SumoDDI' 'e' yI'ang. Qapla'.

qornelyuS
voltImaD je

mamoDmeH, 'ej Hoch latlh wIchavmeH, ta',
 SoHvaD mamatlh chIch 'e' wI'angrupbej.

tlhaw'DIyuS

'e' vIHonQo'. Qapla'! SIbI' pemej.

[*mej VOLTIMAD QORNELYUS je*]

toH, SuH! layerteS: De'IIj chu' yIDel.
 “qatlhobqang” Hu' choja'. 'ut nuq, layerteS?
 Qo'noS pIn'a'vaD Qu' Datlhobpu'DI',
 jochbe'chugh Qu', vaj temlaHbe' pIn'a'.
 toH, nuq DapoQqangchugh, layerteSoy,
 'oH vIta'Qo' DapoQDI'? pagh, qar'a?
 wa' porgh lujeSchu'II' qar'a' tIq, yab je.
 'ej nujvaD toy'chu'II' qar'a' ghop po'.
 vaj Qo'noS ta'vaD toy'chu' je vavII',
 wo' qum wIjeStaHvIS. yIja', layerteS:
 DaH nuq Daghajqang?

- Laertes* Dread my lord,
Your leave and favour to return to France;
From whence though willingly I came to Denmark,
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France,
And bow them to your gracious leave and pardon.
- Claudius* Have you your father's leave? What says Polonius?
- Polonius* He hath, my lord, wrung from me my slow leave
By laboursome petition; and at last
Upon his will I seal'd my hard consent:
I do beseech you, give him leave to go.
- Claudius* Take thy fair hour, Laertes; time be thine,
And thy best graces spend it at thy will!—
But now, my cousin Hamlet, and my son,—
- Hamlet* [*Aside*] A little more than kin, and less than kind.
- Claudius* How is it that the clouds still hang on you?
- Hamlet* Not so, my lord; I am too much i' the sun.
- Gertrude* Good Hamlet, cast thy nighted colour off,
And let thine eye look like a friend on Denmark.
Do not for ever with thy vailed lids
Seek for thy noble father in the dust:
Thou know'st 'tis common;—all that live must die,
Passing through nature to eternity.
- Hamlet* Ay, madam, it is common.
- Gertrude* If it be,
Why seems it so particular with thee?
- Hamlet* Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shows of grief,
That can denote me truly: these, indeed, seem;
For they are actions that a man might play;
But I have that within which passeth show;
These but the trappings and the suits of woe.
- Claudius* 'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father:
But, you must know, your father lost a father;
That father lost, lost his; and the survivor bound,
In filial obligation, for some term
To do obsequious sorrow: but to persevere
In obstinate con dolement is a course
Of impious stubbornness; 'tis unmanly grief:
It shows a will most incorrect to heaven;

- layerteS* HajmoHbogh joHwI',
romuluSDaq jIchehgh tugh 'e' yIchaw'neS.
SoHvaD jImatlh, bIche'choHDI' 'e' 'angmeH,
Hu' pa'vo' Qo'noSDaq vIghoSqangpu'.
'ach romuluS lubuSqa' yabwIj, tIq je,
rInpu'DI' Qu'wIj; SoHvaD 'e' vIchID.
'ej chaw'IjvaD yab, tIqwlj je vIqoy'moH.
- tlhaw'DIyuS* 'ej vavDaj chaw' ghaj'a' ghaH? 'eH, polonyuS.
- polonyuS* QIt jIHvo' chaw'wIj wIthchoHta', joHwI',
mutlhobqu'II'mo' ghaH 'ej nIDqu'mo'.
vaj rInDI' ghu'vam, mejmeH chaw' vInob
'e' chav 'ej naw'ta', QatlhtaHvIS je Qu'.
vaj joH, qatlhobqu'. mej ghaH 'e' yIchaw' je.
- tlhaw'DIyuS* toH, poHIIj Qup yItIv, layerteSoy.
poHIIj yISeHtaH SoH. 'ej poH Dalo'meH
wIvIIj DaneHDI', Qochjaj pagh. DaH: Hamlet—
qorDu'a'ghotwI' quvqu', puqloDwI' je.
- Hamlet* [pegh'egh] qorDu'Hom 'oH. 'ej puqvaD qorlu'law'.
- tlhaw'DIyuS* qatlh qaStaHvIS poH'a', Sut qIj Dachog?
- Hamlet* ghobe'. quploD ghaHbe'law' puqloD'e'.
vaj pagh vIcho'laHlaw', joHwI'.
- ghertlhuD* luSpetHey Sut yIwoDta', Hamlet QaQ.
'ej Qo'noSta'vaD jup mInDu' tI'ang.
lamDaq vavII' quv lom yInejtaHQo',
yav bejtaHvIS mIn 'ugh. reH motlhqu' ghu',
reH 'e' DaSovbej. HeghnIS yInbogh Hoch.
'u'Daq ghomHa'nIS Hoch, 'ej 'u'vo' yaH.
- Hamlet* HIja', joH. motlh.
- ghertlhuD* toH, motlh 'oH 'e' Dalajchugh,
vaj qatlh DabuSlaw'taH? qatlh reH bI'Itlaw'?
- Hamlet* jI'Itlaw'a'? Qo', joH. jI'Itbej jIH.
"Itlaw'"e' vISovQo'. muDelchu'be'
wovHa'bogh wepwIj neH, SoS QaQ. ghobe'.
muDelchu'be' 'ItmeH lurDech Sut qIj,
tlhuH joq vIraDnISbogh vItlhovchoHDI',
mInwIjDaq lIngtaHbogh bIQtlqHey joq.
jI'IQmeH chen, qoj nargh, qoj 'ang'egh DotlhwIj,
'ach jIH muDelchu'be'. teH. 'Itlaw' Hochvam,
chIch tojmeH Hochvam DalaHlaw'mo' vay'.
'ach vay' vIngaS, 'ej 'Itlaw'wI'mey jey 'oH.
'ej 'oH lu'ang 'ej Dor neH DotlHHey Sey, joH.
- tlhaw'DIyuS* qa'II' vInaDnIS 'ej "bImatlh" jIjatlhniS,
vavII'vaD 'ItmeH Qu' Dapabmo', Hamlet.
'ach ben vavII'vaD lojpu' vavDaj'e',
'ej lojbogh vavDajvaD loj vav. yItlhoj.
vaj 'ItmeH Qu'e' ra'bogh puq lurDech
lutoy'nIS yInmey, taHtaHvIS poH ngaj.
'ach mulbogh 'IQtaHghachvaD qaplu'chugh,
vaj multaHmo' quvHa'qanglu'law' neH.
qoHvam DaQo' SuvwI'. lalDanvaD tIhIvqu'

A heart unfortified, a mind impatient;
 An understanding simple and unschool'd:
 For what we know must be, and is as common
 As any the most vulgar thing to sense,
 Why should we, in our peevish opposition,
 Take it to heart? Fie! 'tis a fault to heaven,
 A fault against the dead, a fault to nature,
 To reason most absurd; whose common theme
 Is death of fathers, and who still hath cried,
 From the first corse till he that died to-day,
 'This must be so.' We pray you, throw to earth
 This unprevailing woe; and think of us
 As of a father: for let the world take note.
 You are the most immediate to our throne;
 And with no less nobility of love
 Than that which dearest father bears his son
 Do I impart toward you. For your intent
 In going back to school in Wittenberg,
 It is most retrograde to our desire:
 And we beseech you bend you to remain
 Here, in the cheer and comfort of our eye,
 Our chiefest courtier, cousin, and our son.

Gertrude Let not thy mother lose her prayers, Hamlet:
 I pray thee, stay with us; go not to Wittenberg.

Hamlet I shall in all my best obey you, madam.

Claudius Why, 'tis a loving and a fair reply:
 Be as ourself in Denmark.—Madam, come;
 This gentle and unforc'd accord of Hamlet
 Sits smiling to my heart: in grace whereof,
 No jocund health that Denmark drinks to-day,
 But the great cannon to the clouds shall tell;
 And the king's rouse the heavens shall bruit again,
 Re-speaking earthly thunder. Come away.

[Exeunt all but HAMLET]

Hamlet O, that this too too solid flesh would melt,
 Thaw, and resolve itself into a dew!
 Or that the Everlasting had not fix'd
 His canon 'gainst self-slaughter! O God! God!
 How weary, stale, flat, and unprofitable
 Seem to me all the uses of this world!
 Fie on't! oh fie! 'tis an unweeded garden,
 That grows to seed; things rank and gross in nature
 Possess it merely. That it should come to this!
 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 would hang on him,
 As if increase of appetite had grown
 By what it fed on: and yet, within a month—
 Let me not think on't—Frailty, thy name is woman!—

'e' 'ang. boH yabvetlh. Hub'eghbe'law' tIqveth.
 QIp Sovvetlh, 'ej DuSaQDaq Dub'eghQo'.
 qaSnISbej ghu' wISovbogh. motlhqu'mo',
 vay' qetlh'e' neH lutu'bogh nochmaj rur.
 vaj qatlh, maDoghtaHvIS wIqeHtaHmo',
 wISaHnIS maH? baQa! lalDanvaD HeS 'oH.
 Heghpu'wI'pu'vaD HeS 'oH. 'u'vaD HeS 'oH.
 meqlaHvaD taQ 'oH. "HeghnIS vavpu'ra',"
 reH maq meqlaH. 'ej Heghpu'DI' lom wa'DIch,
 HeghDI' je wa'Hu' lom, reH jach meqlaH:
 "qaSnISbej." 'IQtaHghach lI'be' yIwoD;
 qatlhob. 'ej SoHvaD vav jIH 'e' yIHarchoH.
 'eH, qImjaj qo'. ta'cho'vaD wa'DIch SoH.
 puqvaD muSHa'ghach quvqu' 'angqang vav.
 SoHvaD muSHa'ghachvam vI'ang je jIH.
 toH vulqanDaq DuSaQ Da'elqangqa'law'.
 'ach neHtaHghachwIj Qochqu' nab Daja'bogh.
 qatlhob: naDev yIratlhqangchoH. naDev
 Dubejjaj belmoHbogh 'ej Quchbogh mInwIj:
 yaSghomwIj la', qorDu'ghotwI', puqwI'.

ghertluD

lujbe'jaj Qu'e' neHqu'bogh SoSI'.

vulqanDaq yIghoSQo'. yIratlhneS, Hamlet.

Hamlet

SoSwI', jIloblaHtaHvIS, SoH qalobrup.

tlhaw'DIyuS

may 'ej muSHa'bej ghaH, nujiangpu'mo'.
 toH Qo'noSDaq bIratlhtaHvIS, HIDA.
 reH 'e' vIchaw'. ta'be', yItIha'. jIQuchqu'.
 QochQo'mo' Hamlet, raDlu'be'taHvIS,
 batlh DataHvIS ghaH, jIHvaD monchoH tIqwIj.
 vIlopchu'meH, DaHjaj Hoch HIq vItIhuthDI',
 jIQuchqu' 'engvaD 'e' luja' bach'a'.
 'ej tlhuthtaH ta' 'e' Qoyqa'moHbej chal,
 'ej chuSlaw' ralbogh 'engmey. Ha'. maghoS.

[ratlh HAMLET. mej latlh]

Hamlet

va, tetjaj porghwIj lamqu' lamqu' lamqu'!
 tugh ngoSjaj 'oH, 'ej ram SISwI' neH mojjaj!
 pagh, HoH'egh wej quvHa'choHbogh SuvwI'
 'e' chaw'jaj neH chaw'Qo'bogh batlhmaj tIgh!
 QI'yaH! QI'yaH! va, jIHvaD Doy'law', raghlaw',
 qetlh 'ej lI'be'law' qo'vam Hoch malja!
 baQa! tI ghom neH ngejHa'be'lu'bogh 'oH.
 pa' boghpu'DI' tIghu, DaH 'oH luDanchu'
 pujchu'bogh neH 'ej moHbogh DochHommey.
 wejpuH qaS ghu'vam jay! cha' jar neH lom ghaH!
 ghobe', jIlachbej, "cha'" jIjatlhDI' je.
 povpu' ben ta'. DaHjaj ta' qellu'chugh,
 vaj yIH neH ghaH, 'ej qeylIS ghaH ben ta'e'.
 SoSwI'e' ben muSHa'qu'mo', SoS qabDaq
 vaQchoH chal SuS 'e' botmeH, SuSmey ra' ghaH.
 Hu'tegh! jIqawnIS'a? ghaH wuv SoSwI'.
 qaStaHvIS ben, pa' SopDI', ghungqa'law'taH.
 'ach qaSpu'DI' wa' jar neH! vIQubQo'jaj.

A little month; or ere those shoes were old
 With which she follow'd my poor father's body,
 Like Niobe, all tears:—why she, even she—
 O, God! a beast, that wants discourse of reason,
 Would have mourn'd longer—married with mine uncle,
 My father's brother; but no more like my father,
 Than I to Hercules: within a month;
 Ere yet the salt of most unrighteous tears
 Had left the flushing in her galled eyes,
 She married. O, most wicked speed, to post
 With such dexterity to incestuous sheets!
 It is not, nor it cannot come to good:
 But break, my heart, for I must hold my tongue.

[Enter HORATIO, MARCELLUS, and BERNARDO]

Horatio Hail to your lordship!

Hamlet I am glad to see you well:
 Horatio,—or I do forget myself.

Horatio The same, my lord, and your poor servant ever.

Hamlet Sir, my good friend; I'll change that name with you:
 And what make you from Wittenberg, Horatio? Marcellus?

Marcellus My good lord—

Hamlet I am very glad to see you.—Good even, sir.—
 But what, in faith, make you from Wittenberg?

Horatio A truant disposition, good my lord.

Hamlet I would not hear your enemy say so;
 Nor shall you do mine ear that violence,
 To make it truster of your own report
 Against yourself: I know you are no truant.
 But what is your affair in Elsinore?
 We'll teach you to drink deep ere you depart.

Horatio My lord, I came to see your father's funeral.

Hamlet I pray thee, do not mock me, fellow-student;
 I think it was to see my mother's wedding.

Horatio Indeed, my lord, it follow'd hard upon.

Hamlet Thrift, thrift, Horatio! the funeral bak'd meats
 Did coldly furnish forth the marriage tables.
 Would I had met my dearest foe in heaven
 Ere I had seen that day, Horatio!—
 My father!—methinks I see my father.

Horatio Where, my lord?

Hamlet In my mind's eye, Horatio.

Horatio I saw him once; he was a goodly king.

Hamlet He was a man, take him for all in all,
 I shall not look upon his like again.

Qu'vatlh! pujchu'ghach: "be'" 'oH pongllj'e!
 va, qaSpa' jarHom; Qoppa' waqveth'e',
 vavwl' lom tlha'meH tuQpu'bogh ta'be'nal,
 blQHalHey DataHvIS, reH SaQtaHmo'—
 tugh, tugh vaj—Qu'vatlh! 'ItmeH meqlaHbe'bogh
 targh, poH nI' law', loSmeH ghaH poH nI' puS—
 tugh vavloDnl'wl' nay. vav rurchugh ghaH,
 vaj qeylIS lljlu'be'taHbogh vlrur je.
 rInpa' wa' jar, va, 'oy'choHmeH mInDu'Daj
 DoqchoHmoHpa' mInblQDaj qutmey yuDqu'—
 naypu'. QI'yaH, qorDu'wem'a' QongDaqDaq
 moDDI' chaH, chaHvaD ngeDqu'. mIghqu' Dochaj!
 QaQbe'taH 'ej QaQchoHlaHbe'law' ghu'.
 'ach tlq, yISIQ neH; tamnISII'mo' jatwlj.

[*'el HOREY'SO, MARSE'LU S, BERNARDO je*]

Horey'So

nuqneH, joH quv!

Hamlet

jIQuch blcheplaw'mo'.
 Horey'So! toH, jlllj'eghruplaw' je!

Horey'So

jIHbej, joH QaQ. 'ej reH toy'wl'II' jIHrup.

Hamlet

jupna'wl' SoH, qaH. pongvetlh matlh qamechqang.
 qatlh vulqanvo' blghIQchoHlaw', Horey'So?
 marSe'luS SoH, qar'a?

marSe'luS

joH quv—

Hamlet

jIQuch qaleghmo' je. nuqneH, qaH yoH.
 'a SuH! yIja': qatlh vulqanvo' blcheh?

Horey'So

jIbuDqu'mo' jIHADchoHQo', joH QaQ.

Hamlet

va, pumvetlh jatlhchugh je wa' gholna'II',
 'e' vIHARQo'. 'ej teSwlj yIngORQo',
 Dupumbogh mu'IIj ngeb DAVOQmoHDI'.
 blbuDlaHbe'ba'. Ha' qatlh tlhInDaq SoH?
 bltlhutlhqu' 'e' pIghojmoHlaw' bltlheDpa'.

Horey'So

joH, vavll' nol vlbejneSmeH jIcholpu'.

Hamlet

DuSaQ tlhejwl'wl', HIvaqQo'. qatlhob.
 va, SoSwl' tlhOGH Dabejlaw'meH blchol.

Horey'So

toH quqlaw' taymeyvetlh, joHwl'. jIchID.

Hamlet

vu'bejmeH! vu'bejmeH! yIqIm, Horey'So:
 blrDI' nol chabmey, tlhOGHDaj vaSDaq jablu'.
 QI'tu'Daq jIHtaHvIS, veqlargh vllegchugh,
 vaj ghu' vImaSbej. tlhOGHDaj jaj vlleg,
 not 'e' vImaS, Horey'So. va, vavwl'—
 vavwl' vllegHlaw'.

Horey'So

nuqDaq?

Hamlet

va, yabwlj mInHeyDaq vllegH, Horey'So.

Horey'So

wa'logh vllegHpu'. toH, ta' QaQqu' ghaHlaw'.

Hamlet

loDna' ghaH jay'. Hoch laHmeyDaj vlchovDI',
 vaj not ghaH rurbogh latlh vllegHqa'laH.

Horatio My lord, I think I saw him yesternight.

Hamlet Saw who?

Horatio My lord, the king your father.

Hamlet The king my father!

Horatio Season your admiration for awhile
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.

Hamlet For God's love, let me hear.

Horatio Two nights together had these gentlemen,
Marcellus and Bernardo, on their watch,
In the dead vast and middle of the night,
Been thus encounter'd. A figure like your father,
Armed at all points exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them: thrice he walk'd
By their oppress'd and fear-surprised eyes,
Within his truncheon's length; whilst they, distill'd
Almost to jelly with the act of fear,
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch:
Where, as they had deliver'd, both in time,
Form of the thing, each word made true and good,
The apparition comes: I knew your father;
These hands are not more like.

Hamlet But where was this?

Marcellus My lord, upon the platform where we watch'd.

Hamlet Did you not speak to it?

Horatio My lord, I did;
But answer made it none: yet once methought
It lifted up its head, and did address
Itself to motion, like as it would speak;
But even then the morning cock crew loud,
And at the sound it shrunk in haste away,
And vanish'd from our sight.

Hamlet 'Tis very strange.

Horatio As I do live, my honour'd lord, 'tis true;
And we did think it writ down in our duty
To let you know of it.

Hamlet Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?

Marcellus & Bernardo We do, my lord.

Hamlet Arm'd, say you?

Marcellus & Bernardo Arm'd, my lord.

Horey'So joH, wa'Hu' ram vllleghlaw'.

Hamlet 'Iv legh'a'?

Horey'So ta'. vavll'.

Hamlet ta'? vav? chay'!

Horey'So blyay' loQ 'e' yISeH, 'ej teS yltu'moH.
nutu'taHvIS cha' mangvam, DaH nom SoHvaD
wanl'vam taQ vIDel.

Hamlet vIQoynIS jay'!

Horey'So SuH: 'avmeH tay'taHvIS cha' mangvam yoH,
marSe'luS qu', bernarDo je, 'ej qaSDI'
cha' ram ramjep, rep chImqu' je, luqIHlu'.
chaH tlhopDaq nargh vavll' quv rurbogh vay'e'.
'ej mIv je DaS yoD tuQmo', Suvruplaw' ghaH.
'ej QIt chaH juS ghaH, nurDaj leHtaHvIS,
'ej 'IQqu' gho'meH mIwDaj. wejlogh juSta',
bejtaHvIS mInchaj bltqu' merbogh ghaH.
'ej chuqchaj juv chanjaqDaj SaS. 'ach qaSDI',
yay' chaH. vaj pugh lumojlaw' tetlaw'mo'.
vaj tam, 'ej Qam, 'ej ghaHvaD jatlhchoHQo'.
jIHvaD ghu' naQ lutey' chaH, HojtaHvIS.
'ej qaStaHvIS ram wejDIch, 'avDI' chaH,
vItlhej. 'ej qaSbej ghu' luja'pu'bogh.
pay' mu'meychaj lu'ollu' 'ej lutoblu'.
Dochvetlh'e' Hu' luDelbogh rurtaHvIS,
nuchol narghwI'. vavll' vlghov. 'ej chaH
nIb law', ghopDu' nIb puS.

Hamlet 'a nuqDaq qaS?

marSe'luS joHwI', 'avwI'Daq jenDaq. pa' ma'avtaH.

Hamlet 'ej ghaHvaD Sujatlhbe"a'?

Horey'So joH, jIjatlhpu'.
'ach jangmeH pagh mujatlh. toH wa'logh chaq
nach jenmoH. vIHchoHmo', ghaytan vay' jatlhrup.
'ach qaSDI', jachqu'choH jajlo'ghogh Qa'.
'ej chuSDI', Haw'meH moD ghaH. maHvo' ngab.

Hamlet Hujqu'.

Horey'So jI'IpmeH, yIn vISuDrupneS, joH quv:
teHqu'. 'ej ghu' plja', 'e' poQ vajQu'maj,
mamatlhmo' 'e' wIHAr.

Hamlet maj, maj, qaHpu'. 'a jIHvaD nub wanl'vam.
DaHjaj ramjep Su'avqa"a'?

marSe'luS HIja'.
bernarDo je

Hamlet yoDSutmey tuQ, qar'a'?

marSe'luS yoDSutmey, joH.
bernarDo je

Hamlet From top to toe?
Marcellus & Bernardo My lord, from head to foot.
Hamlet Then saw you not his face?

Horatio O, yes, my lord; he wore his beaver up.
Hamlet What, look'd he frowningly?
Horatio A countenance more in sorrow than in anger.

Hamlet Pale or red?
Horatio Nay, very pale.
Hamlet And fix'd his eyes upon you?
Horatio Most constantly.
Hamlet I would I had been there.
Horatio It would have much amaz'd you.
Hamlet Very like, very like. Stay'd it long?
Horatio While one with moderate haste might tell a hundred.
Marcellus & Bernardo Longer, longer.
Horatio Not when I saw't.
Hamlet His beard was grizzled, no?

Horatio It was, as I have seen it in his life,
A sable silver'd.
Hamlet I will watch to-night;
Perchance 'twill walk again.
Horatio I warrant it will.
Hamlet If it assume my noble father's person
I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all,
If you have hitherto conceal'd this sight,
Let it be tenable in your silence still;
And whatsoever else shall hap to-night,
Give it an understanding, but no tongue:
I will requite your loves. So, fare you well:
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

All Our duty to your honour.
Hamlet Your loves, as mine to you: farewell.

[Exeunt all but HAMLET]

My father's spirit in arms! all is not well;
I doubt some foul play: would the night were come!
Till then sit still, my soul: foul deeds will rise,

- Hamlet mIv je DaS?
- marSe'luS porgh naQ, joH.
 bernarDo je
- Hamlet vaj nach'e'
 bolegghlaHbe'.
- Horey'So wIlegh. qabyoDDaj teqpu'.
- Hamlet qej'a' mInDu'Daj?
- Horey'So nachDaj 'IQlaw' law',
 joH, 'oH QeH puS.
- Hamlet chIS'a? Doq'a?
- Horey'So reH chISqu'.
- Hamlet 'ej tIhIHdaQ mInDaj buSmoH'a'?
- Horey'So chIch buSqu'.
- Hamlet pa' jIHchugh neH!
- Horey'So bISaHchugh, vaj Dumerqu'.
- Hamlet ghaytan, ghaytan. nI'a' pa' ratlhmeH poHDaj?
- Horey'So QIt wa'vatlh toghlaH vay', pa' ratlhthaHvIS.
- marSe'luS nI'qu', nI'qu'.
 bernarDo je
- Horey'So vIleghDI', nI'qu'be'.
- Hamlet 'ej chISchoH rolDaj,
 qar'a'?
- Horey'So yIntaHvIS rolDaj ghajbogh rurchu'.
 qIj 'oH, 'ej 'oHdaQ DanchoH ghItlhmeY chIS.
- Hamlet qaStaHvIS ram, jI'av. chaq yItqa'.
- Horey'So DIch.
- Hamlet vavwI' quv qab, mInDu' je ghajchugh ghaH,
 vaj poSchoHchugh je ghe''or, 'ej jItammeH
 mura'chugh je, ram Hoch: ghaHvaD jIjatlh.
 SuH, Hoch Satlhob. wanI'vam taQ bopeghchugh,
 qaSpa' DaHjaj, vaj wej 'oH lupeghHa'nIS
 ghoghmeYraj tam. DaHjaj ram qaSchugh latlh,
 vaj vumnIS yabraj, 'a vumbe'nIS jatraj.
 jupwI' boDataHmo', Savan. Qapla'.
 'ej wa'maHcha'logh Qoy'lu'pa', Hur yaHdaQ
 SaSuchbej.
- Hoch joH, mamatlhtaH 'ej plvan.
- Hamlet Qo'. HIparHa'taH, SaparHa'mo' je.
 Qapla'.
- [ratlh HAMLET. mej latlh]
- yoDSutmey tuQ vavwI' lomqa!
 qay' vay'. Hu' qaS wemna', DaH 'e' vIpIHchoH.
 tugh SaHjaj ram. yIloSI' SaHpa', tIqwlj.

Though all the earth o'erwhelm them, to men's eyes.

[Exit]

SCENE III *A room in Polonius' house.*

[Enter LAERTES and OPHELIA]

Laertes My necessities are embark'd: farewell:
And, sister, as the winds give benefit,
And convoy is assistant, do not sleep,
But let me hear from you.

Ophelia Do you doubt that?

Laertes For Hamlet, and the trifling of his favour,
Hold it a fashion and a toy in blood:
A violet in the youth of primy nature,
Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute;
No more.

Ophelia No more but so?

Laertes Think it no more:
For nature, crescent, does not grow alone
In thews and bulk; but as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now;
And now no soil nor cautel doth besmirch
The virtue of his will: but you must fear,
His greatness weigh'd, his will is not his own;
For he himself is subject to his birth:
He may not, as unvalu'd persons do,
Carve for himself; for on his choice depends
The safety and health of this whole state;
And therefore must his choice be circumscrib'd
Unto the voice and yielding of that body
Whereof he is the head. Then if he says he loves you,
It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,
If with too credent ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmaster'd importunity.
Fear it, Ophelia, fear it, my dear sister;
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough
If she unmask her beauty to the moon:
Virtue itself 'scapes not calumnious strokes:
The canker galls the infants of the spring.
Too oft before their buttons be disclos'd;
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary, then; best safety lies in fear:
Youth to itself rebels, though none else near.

reH ghot mInDu'vaD narghnIS Haw'bogH HeS.
bIH DItu'be'meH So'chugh je qIbHeS.
[mej]

LUT 'AY'HOM WEJ *polonyuS juH pa'*.
['el LAYERTeS, 'OVELYA je]

layerteS toH, DujDaq tepwIj lanlu'. vaj Qapla'.
be'nI'wI', chaw'DI' romuluS neHmaH,
'ej boQDI' lengbogH Duj, vaj yIbuDQo',
'ej De'meyIj HISovmoH.

'ovelya DaHon'a'?

layerteS Hamlet bangvI'Hey ram DaqeltaHvIS,
ngongna', 'IwQuj je neH 'oH 'e' yIHar.
DISbov Qup naH 'oH. 'eqqu' 'a taHQo'.
Doj 'a ratlhQo'. He' tup 'ej belmoH tup.
'a tugh loj Hoch.

'ovelya loj'a' neH?

layerteS 'e' yIHar.
puqHom mojHa'lu'DI', HoSchoH Somraw,
'ej tInchoH porgh. 'ach 'ItlhDI' DojtaHghachmaj,
toy'chu' je yabmaj, qa' je Hoch laH'e'
ngaStaHbogH porgh. DaHjaj chaq DumuSHa'.
'ej HechtaHvIS yuDHa', DaH 'e' Sorghbe'
naDHa'ghach, tojrupghach je. 'ach yIyep:
patlh'a'Daj toy'nISmo' je toy'moHwI'vetlh,
vaj neHtaHghachDaj loblaHbe'bej ghaH.
ghot ram Dabe'nISmo', nay' pe'laHbe' ghaH.
pIvmeH 'ej taHmeH wo'maj, wIvDaj wuvtaH
wo' naQ. vaj wIvDaj vuSnIS wo'porgh vuD,
Qochbe'ghach je, porgh nachHey Damo' ghaH.
toH SoHvaD jatlhchugh je: "bangna'wI' SoH,"
vaj mu'Daj tob chav'e' neH ta'laHbogH
patlh DotlhDaj je wa' ghot. 'ej 'e' DapIHchugh,
vaj yonnIS yabIj. 'ej Do' mu'Daj tobmeH
lulajnIS Qo'noS che'bogH ghoghmeY law''e'.
'ej bIquvHa'choHlaH, bomchaj Datu'chugh
bIvoqchu'taHvIS, pagh, ghaH toy'chugh tIqIj,
pagh, boHmo' poQtaHvIS, SeH'eghtaHQo'vIS,
chIch ghaHvaD be'batlhIj DapoSmoHchugh.
DuHvam yIqelchu'. 'ej yIyep, 'ovelya.
yIyep, be'nI'oy. 'ej DuDevqangchugh
parmaqIj Duj, vaj 'o'DajDaq yIpol'egh.
neHtaHghach pu' chuqvo', Qobvo' je DoH!
'IHtaH be' yepqu', maSvaD neH 'e' 'angchugh,
vaj ngIIqu' be'vetlh. Hlvrupchugh pumHa'ghach
vaj junlaHbe' je batlh. tIghumey chu''e'
pIj ngejtaH gharghmeY, narghpa' naHmeychaj.
'ej SISDI' QuptaHghach rambIQ, pobIQ je,
nom charghnIS ngejbogh ropmey. vaj yIyep.
Qaghbe'meH vanglu'Qo'DI', HungDaj pol.
lotlh'egh QupwI', ghaH buQchoHpa' je ghol.

Ophelia

I shall the effect of this good lesson keep
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven;
Whilst, like a puff'd and reckless libertine,
Himself the primrose path of dalliance treads,
And recks not his own rede.

Laertes

O, fear me not.

I stay too long: but here my father comes.

[Enter POLONIUS]

A double blessing is a double grace;
Occasion smiles upon a second leave.

Polonius

Yet here, Laertes! aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stay'd for. There; my blessing with thee!

[Laying his hands on LAERTES' head]

And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but, being in,
Bear't that the opposed may beware of thee.
Give every man thy ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
This above all: to thine ownself be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell: my blessing season this in thee!

Laertes

Most humbly do I take my leave, my lord.

Polonius

The time invites you; go, your servants tend.

Laertes

Farewell, Ophelia; and remember well
What I have said to you.

Ophelia

'Tis in my memory lock'd,
And you yourself shall keep the key of it.

Laertes

Farewell.

[Exit]

'ovelya paQDI'norgh QaQ Damaqpu'bogh vI'uchbej.
'ej tIqwIj 'avjaj. 'ach, loDnI'wI' QaQ,
ghobyaS puS yIDaQo': QI'tu' He Qatlhqu'
lu'angtaH, ngIb He buD lughoStaHvIS.
HemwI' SuDwI''a', Duj ngaDHa' je Da chaH,
'ej qeSchaj pabrupbe'.

layerteS toH, HIpIHQo'.
jIratlhthaHqu'. 'a SuH, DaH chol vavwI'.
['el POLONYUS]

polonyuS cha'logh chonaDmo', cha'logh vaj jIDo'.
cha'logh mavanchuqmo', vaj Quchbej ghu'.
layerteS, wej tlheD'a'? 'eH, tIj! tIj! wejpuH!
jonta'Ilij laQchoHlu', 'ej SoH nIloStaH.
SuH. naD yISuq.

[LAYERTES nachDaq ghopDaj lan]

'ej yabDaq qeSvam puS
yIghItlhchu'. jatIij luchu'Qo'jaj qechIij.
'ej ghu'Ilij SujlaHlaw'chugh qechIij ngIj,
vaj qechvam yIta'Qo' je. yIqejHa',
'a jup DawIvtaHvIS, batlh yIQutQo' je.
Hoch jup Daghajbogh tobchugh ghu'mey poH je,
vaj qa'IIDaq DabaghmeH mIr tIlo'.
'ach tachIij SuchDI' SaSbogh mIywl' chu'
DatIvmoHmeH Qopbe'jaj vanbogh tochIij.
bISolnISbe'taHmeH yIyep. bISolDI',
yISuvchu'; SoHmo' yepchoHjaj gholI'.
teSDu'Ilij lo'jaj Hoch. 'a chIch ghot puSvaD
vuDghogh yI'lo'. yIqImqu', noHDI' vay'—
yojIij DapeghaHvIS. chIch waghjaj SutIij,
yapchugh Huchjollj, 'ach taQQo'jaj bIH.
qutlhbe'jaj bIH, 'ach napjaj bIH: loD'e'
plj Del Sut tuQbogh. 'ej SutSarmey noHDI'
po'qu'bej romuluS patlh ghot, chuQun je.
ngIpwI' nojwI' joq yIDaQo'. bInojDI',
plj tugh loj Doch Danojpu'bogh, jupI' je;
bInglptaHchugh, vaj vu'meH bIpo'Ha'choH.
potlhqu' wa' Qu''e'. SoHvaD yIyudQo'.
ram tlha'ba' pem, qar'a'. vaj tlha' je ghu'vam:
Hoch ghotvaD bIyudHa' je, 'ej bIquvbej.
Qapla'. 'ej SoHvaD qeSwIj boQjaj naDwIj.

layerteS jImejneS 'e' yIchaw'.

polonyuS DupoQII' poHIij.
vaj Ha' toy'wI'pu'I' tIvu' yIghoS.

layerteS Qapla', 'ovelya. qeSmeywIj qaja'bogh
tIqawchu'taH.

'ovelya lu'. yabwIjDaq ngaQ rIntaH.
'ej yabwIj poSmoHwI' DapoltaH SoH.

layerteS Qapla'.
[mej]

- Polonius* What is't, Ophelia, he hath said to you?
- Ophelia* So please you, something touching the Lord Hamlet.
- Polonius* Marry, well bethought:
'Tis told me he hath very oft of late
Given private time to you; and you yourself
Have of your audience been most free and bounteous:
If it be so,—as so 'tis put on me,
And that in way of caution,—I must tell you,
You do not understand yourself so clearly
As it behoves my daughter and your honour.
What is between you? give me up the truth.
- Ophelia* He hath, my lord, of late made many tenders
Of his affection to me.
- Polonius* Affection! pooh! you speak like a green girl,
Unsifted in such perilous circumstance.
Do you believe his tenders, as you call them?
- Ophelia* I do not know, my lord, what I should think.
- Polonius* Marry, I'll teach you: think yourself a baby;
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or—not to crack the wind of the poor phrase,
Wronging it thus—you'll tender me a fool.
- Ophelia* My lord, he hath importun'd me with love
In honourable fashion.
- Polonius* Ay, fashion you may call it; go to, go to.
- Ophelia* And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.
- Polonius* Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows: these blazes, daughter,
Giving more light than heat,—extinct in both,
Even in their promise, as it is a-making,—
You must not take for fire. From this time
Be somewhat scanter of your maiden presence;
Set your entreatments at a higher rate
Than a command to parley. For Lord Hamlet,
Believe so much in him, that he is young;
And with a larger tether may he walk
Than may be given you: in few, Ophelia,
Do not believe his vows; for they are brokers,—
Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile. This is for all:—
I would not, in plain terms, from this time forth,
Have you so slander any moment leisure
As to give words or talk with the Lord Hamlet.
Look to't, I charge you: come your ways.

- polonyuS* Suja'chuqDI', nuq jatlhpu' ghaH, 'ovelya.
'ovelya Hamlet joH buSneSbogh vay'e' muja'pu'.
polonyuS majQa'. 'oH qawlu'chu'.
 qen SoHvaD mobmeH poHDaj nobta' ghaH,
 qaStaHvIS 'ebmey law'; jIHvaD net ja'.
 'ej mu'meyDaj DaQoymeH nI'pu' poHIlj,
 'ej ghaHvaD ghIbqu'pu'. toH, teHchugh ghu'vam—
 'ej teH, jIHvaD net HarmoHDI', chIch Hojlu'—
 vaj bIyajHa'eghlaw'; qaja'nISba'.
 'ej batlhvaD Qu'Daj yajnISchu' puqbe'wI'.
 tlhIHvaD tlhetlh nuq? ylvIt.
- 'ovelya* bangDaj jIH, qen 'e' tobneSmeH, joHwI',
 plj SoQmey law' mujatlhpu'.
- polonyuS* “bangDaj SoH”? Hu'tegh! be'Hom Soy' DaDa.
 wej Dujmey law' DachIjmo', bl'ongHa'.
 'ej bangqoq SoQmeyqoqDaj DaHar'a'?
- 'ovelya* joH, vuD vIHarnISbogh vISovchu'be'.
- polonyuS* baQa', qaghojmoH. ghu SoH 'e' yIHAr,
 SoQvam Datu'll'mo' DuSorghtaHvIS.
 SoQmeyvaD qoghIlj'e' yISoQmoHchu'.
 'ej qogh DaSoQmoHbe'chugh—mu' vImawbej,
 pe'vIl vIQoDII'mo'—vaj pumDI' qoghIlj,
 qoHna' jIH 'e' vIpumlu'.
- 'ovelya* 'a joH QaQ,
 “bangwI' SoH” jatlhDI', nong 'ej quvqu' mIwDaj.
- polonyuS* Ha', mIymeH mIwDaj neH 'oH. Hu'tegh! Ha'.
- 'ovelya* 'ej SoQDaj tobchu'meH 'ej vItmoHmeH,
 QI'tu' quv buSbogh Hoch 'Ip'e' mujatlh.
- polonyuS* HIja', qoHQa'mey jonmeH janmey bIH.
 pubtaHvIS 'Iwmaj, tIqvaD ngeDqu' chav,
 jatvaD 'Ip nojDI' tIqmaj; 'e' vISovchu'.
 qulqoqveth wovtaH law', 'oH tujtaH puS.
 'ej qulqoqveth cha' Dotlhvam luchu'Ha'lu',
 lay'taHvIS je chu'wI'—bIH tojmoHmo'.
 vaj batlh qulna' 'oH qulqoq'e', puqbe',
 'e' yIHArQo'. blIquvmeH, leS ghaH'e'
 plj yISuchQo'. 'ej ja'chuqmeH neH bang
 tlhob, 'e' yIHon, “ghghgh” jatlhDI' Hamlet joH.
 ngoDmeyvam neH tIHAr: DaH Qupqu' ghaH.
 'ej yltmeH, weghbogh tlheghDaj reH nI' law',
 tlheghqoqlIj chaw'lu'bogh nI' puS. nom jatlhmeH:
 'ovelya, 'IpDaj tIHArQo'. SuyDuy bIH.
 nur'e' lu'angbogh paHchaj lughajbe'.
 'ach yonmeH Qu' quvHa'qu' qoy'll' neH.
 'ej tlhu'moHchu'meH chaH, Human 'oSwa' Da:
 SoQ'a'mey, batlhqoq je lo'. pItlh jIjatlh:
 'eH, Hamlet joHvaD QIch mu' joq DamechmeH
 wa' luplIj lenHom Dalo'Ha'—baQa',
 qaStaHvIS nemmey, pe'vIl 'e' vIbotbej.
 yIta'. qara'. mamej.

Ophelia

I shall obey, my lord.

[*Exeunt*]

SCENE IV *The platform.*

[*Enter HAMLET, HORATIO, and MARCELLUS*]

Hamlet

The air bites shrewdly; it is very cold.

Horatio

It is a nipping and an eager air.

Hamlet

What hour now?

Horatio

I think it lacks of twelve.

Hamlet

No, it is struck.

Horatio

Indeed? I heard it not: then it draws near the season
Wherein the spirit held his wont to walk.

[*A flourish of trumpets, and ordnance shot off, within*]

What does this mean, my lord?

Hamlet

The king doth wake to-night, and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;
And, as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.

Horatio

Is it a custom?

Hamlet

Ay, marry, is't:
But to my mind,—though I am native here,
And to the manner born,—it is a custom
More honour'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduc'd and tax'd of other nations:
They clepe us drunkards, and with swinish phrase
Soil our addition; and, indeed, it takes
From our achievements, though perform'd at height,
The pith and marrow of our attribute.
So oft it chances in particular men
That, for some vicious mole of nature in them,
As in their birth—wherein they are not guilty,
Since nature cannot choose his origin—
By the o'ergrowth of some complexion,
Oft breaking down the pales and forts of reason;
Or by some habit, that too much o'er-leavens
The form of plausible manners;—that these men,—
Carrying, I say, the stamp of one defect,
Being nature's livery or fortune's star,—
Their virtues else—be they as pure as grace,
As infinite as man may undergo—
Shall in the general censure take corruption
From that particular fault: the dram of eale
Doth all the noble substance of a doubt
To his own scandal.

Horatio

Look, my lord, it comes!

'ovelya

qalob, joHwI'.

[mej chaH]

LUT 'AY'HOM LOS 'avwI'Daq.

['el HAMLET, HOREY'SO, MARSE'LUS je]

Hamlet

choptaHvIS jejlaw' muDvam Ho'Hey. blrqu'.

Horey'So

Hlvruplaw' muDvam vID, 'ej chopDI' yoHbej.

Hamlet

DaH rep ylper.

Horey'So

wej qaS ramjep, qar'a'.

marSe'luS

ghobe'. DaH Qoy'lu'pu'.

Horey'So

qar'a'? vIQoypu'be'. vaj yltmeH qa'
tugh qaS poH motlh.

[chuS lopmeH chuS'ughmey, 'ej 'emDaq baHlu']

nuq lopmeH baHlu', joH?

Hamlet

DaHjaj QongQo' 'ej lop 'ej tlhuthqu' ta'.
chechqu' yupma'Daj. mu'qaD veSvaD SuvDI',
yoHqu' SuvwI'a'qoq, qochpu'Daj je.
'ej romuluS HIq Hlvje'a' tlhuthDI' ghaH,
Hugh yayDaj Dun lumaq chuS'ugh, DIr 'In je.

Horey'So

tlgh 'oH'a'?

Hamlet

tlgh 'oH jay'.

toH, wo'vam Sung jIH. jIHvaD motlhthaH tlghvam,
jlbohpu'DI'. 'ach vuDwIj tlhoblu'chugh,
vaj tlghvam'e' wlquvmoHqu' wlbIvDI'.
'ej tlgh wlpabtaHvIS, chlch maquvHa'.
neHmaH qlbHeS je DopmeyDaq nupumtaH,
'ej plchmaj ja'choH latlh wo' ngan, 'e' qaSmoH
nach 'uHqu' chenmoHbogh yupma'vam'e'.
jatlh chaH: "chechwI'na' chaH". 'ej targh DIrur
plj 'e' lumaqmo', lamchoH pongmaj QaQ.
DIInIDDI', jenqu' chavmeymaj DIta'bogh;
nunoymoHmeH Hombotlh DujQuQ je bIH.
bIH jotlh je ghu'vetlh. toH, plj ghotvaD qaS je:
Dotlhchaj Duy' naS lughaj chaH. chaq boghHa'pu'—
chuntaHvIS, mungDaj wlvlaHbe'mo' ghot.
chaq HoSqu' Dujchaj le', 'ej HoSqu'mo',
meqlaHchaj nuH, Surchem je pejchoH 'oH.
pagh, chaq latlhpu' belHa'moH DameH mIwchaj,
'oH QopmoHmo' wa' tlgh lupabtaHbogh.
wa' Duy'chaj DeghHom neH luqengtaH ghotvam,
Dotlhchaj lutoy'nISmo', pagh, puQmo' Sanchaj.
toH, qeylIS Dunqu' rurmeH Dojchugh je
Hoch batlhmeychaj, 'ej batlhmeychaj ghajbogh chaH
leHruplaHbe'chugh je latlh vay', vaj rambej.
ghotvam lunoHlu'DI', Sab batlhmeychaj,
SaHmo' neH Duy'chaj. webmeH batlh baSna',
naDHa'ghachvaD butlh mIghqu'—

Horey'So

'eH, joH! chol!

[Enter Ghost]

Hamlet Angels and ministers of grace defend us!
 Be thou a spirit of health or goblin damn'd,
 Bring with thee airs from heaven or blasts from hell,
 Be thy intents wicked or charitable,
 Thou com'st in such a questionable shape
 That I will speak to thee: I'll call thee Hamlet,
 King, father, royal Dane: O, answer me!
 Let me not burst in ignorance; but tell
 Why thy canoniz'd bones, hearsed in death,
 Have burst their cerements; why the sepulchre,
 Wherein we saw thee quietly inurn'd,
 Hath op'd his ponderous and marble jaws
 To cast thee up again! What may this mean,
 That thou, dead corse, again in complete steel
 Revisit'st thus the glimpses of the moon,
 Making night hideous, and we fools of nature
 So horridly to shake our disposition
 With thoughts beyond the reaches of our souls?
 Say, why is this? wherefore? what should we do?

[Ghost beckons HAMLET]

Horatio It beckons you to go away with it,
 As if it some impartment did desire
 To you alone.

Marcellus Look, with what courteous action
 It waves you to a more removed ground:
 But do not go with it.

Horatio No, by no means.

Hamlet It will not speak; then I will follow it.

Horatio Do not, my lord.

Hamlet Why, what should be the fear?
 I do not set my life in a pin's fee;
 And for my soul, what can it do to that,
 Being a thing immortal as itself?
 It waves me forth again; I'll follow it.

Horatio What if it tempt you toward the flood, my lord,
 Or to the dreadful summit of the cliff
 That beetles o'er his base into the sea,
 And there assume some other horrible form,
 Which might deprive your sovereignty of reason,
 And draw you into madness? think of it:
 The very place puts toys of desperation,
 Without more motive, into every brain
 That looks so many fathoms to the sea
 And hears it roar beneath.

Hamlet It waves me still.
 Go on; I'll follow thee.

Marcellus You shall not go, my lord.

[*'el lomqa'*]

Hamlet

nuQanjaj boQqangbogh 'ej Qumbogh qa'pu!
 qa' QaQ SoH'a'? veqlarghmang SoH'a'?
 QI'tu' naD Daqem'a'? chaq ghe''orvo'
 qulpummey Daqem'a'? bIHechtaHvIS
 blboQqang'a'? pagh blmlgh'a'? ram Hoch.
 qayu'nISmeH blchenpu'mo', qajatlh.
 qapongmeH, Hamlet pong vllorup. ta'!
 Qo'noSngan'a'! vavwl'! Slbl' yljang!
 jljlvmot tugh jIQay'rup 'e' ylbót.
 ylja' neH. qatlh lomSut lughormoHlaw'pu'
 HomDu'llj'e' Hu' weghbogh Hegh blghHa',
 'ej naDpu'bogh Sonchly? 'ej qatlh DutlhlSmeH
 poSlaw'pu' naghmey molllj nujHey 'ughqu'?
 molDaq plroQDI', blvIHbe'chu'bej.
 chay' ghu' vlyaj? yoDSutllj naQ DatuQ,
 lomna' neH SoHtaHvIS, 'ej maSwov DoS
 DaSuchqa', ram DaghljmoHtaHvIS jay'!
 jotrupbogh 'u' qoH, maHbogh, tlq DaSujchu'.
 'ej qechmey'e' SlchQo'bogh qa'pu'ma'
 jubuSmoH. nuqvaD? qatlh? DaH nuq wlta'nIS?

[*HAMLET cholmoHmeH ghop vIHmoH lomqa'*]

Horey'So

SuH, naDevvo' DatlhejmeH ghopDaj vIHmoH.
 DaH SoHvaD tey'ruplaw'.

marSe'luS

Daq Hop DaghoSmeH
 DucholqangmoH, DochHa'qu'taHvIS mlwDaj.
 'ach yltlhejQo'.

Horey'So

Qo', joH. yltlhejbejQo'.

Hamlet

chay'? jIHvaD jatlhlaw'Qo'. vaj ghaH vltlha'.

Horey'So

Qo', joH.

Hamlet

qatlh? Qob vIHajnISbogh yIngu' jay'!
 jIHvaD mavjop potlh law', ylnwlj potlh puS.
 'ej qa'wl''e' not QIHlaHba' lomqa',
 jubmo' Hoch qa'. mura'qa'law'. vltlha'.

Horey'So

'a joH, blQ'a' DaghoS 'e' tlhu'moHneSchugh?
 pagh, ghaH blngvo' blQ'a' botlh DungDaq HuSbogh
 'ej ghlljqu'bogh qoj'a' DaghoSmoHchugh?
 pa' pumbeHlaw' 'ej chong qoj'a'vetlh jej.
 pa' chenqa'laH je qa'. 'ej qu'mo' qabDaj,
 chaq SoHvo' che'bogh yabljl laHmey nge'laH.
 blmaw'choHmeH DujotlhlaH. ghu' yIqel.
 Hoch yabDaq 'Itchu'meH Qujqechmey lanlaH
 Daqveth neH—'ItmeH DachtaHvIS latlh meq—
 qell'qam law' blQ'a'vetlh ral lubejDI',
 'ej blngDaq jachqu' 'oH roD 'e' luQoyDI'.

Hamlet

DacholchoH neH ghaH. Ha' yIghoS. qatlha'.

marSe'luS

pa' blcholbe'.

- Hamlet* jIHvo' ghopDu' tlteq.
- Horey'So* yIra"eghchu'. pa' yIghoSQo'.
- Hamlet* jach SanwIj.
'ej porghwIj Hoch 'aD machqu' letmoHmo',
DaH bIH rotlh law', veqlargh Somraw rotlh puS.
[HAMLET ra' lomqa']
mura'II'. qaH, jIHvo' ghopDu' tlteq.
baQa', lomqa'na' moj munISbogh ghot.
jIjatlh: peDoH. Ha', qa'! yIghoS. qatlha'II'.
[mej lomqa' HAMLET je]
- Horey'So* 'Itqu'choH ghaH, qech jochqu' buStaHmo'.
marSe'luS wItlha'nIS. mujbej Qu'maj, ghaH wIlobchugh.
Horey'So SIbI' vItlha'. wanI'vammo' tlha' nuq?
marSe'luS Hu'tegh, DaH Qo'noS wo'Daq nonlaw' vay'.
Horey'So Do' ghu'Daj naQ che' San.
marSe'luS Qo'. SuH, wItlha'.
[mej chaH]

LUT 'AY'HOM VAGH. 'avwI'Daq latlh 'ay'

['elqa' HAMLET lomqa' je]

- Hamlet* nuqDaq choDev? yIjang! jIghoSthQo'.
lomqa' yIqImchu'.
Hamlet lu'.
lomqa' tugh qaSqa' bIjmeH repwIj.
'ej joy'bogh 'ej He'So'bogh qulmeyDaq
jIjegh'eghnIS.
- Hamlet* va, bIDo'Ha'ba', qa'.
lomqa' Qo', HIvupQo'. 'a SoHvaD ngoD vIpeghbogh
tltu'chu', 'ej tIbuS.
- Hamlet* yIja'. qa'Ijrup.
lomqa' bortaS Data'rup je, choQoypu'DI'.
Hamlet nuqjatlh?
lomqa' vavII' lomqa' jIH.
qaStaHvIS ram jIyItnISmeH vIqIchlu',
taHtaHvIS HupmeH bov. 'ej qaSDI' po,
jIpayII'meH bIjqulmeyDaq vIweghlu'—
webbogh Hoch HeSmeywIj vIta'pu'bogh,
qaStaHvIS yInwIj jaj, vISay'moHpa',
'ej bIH vIqIlpa'. toH bIghHa'wIj peghmeH
vIja' net chaw'chugh, vaj lut Doj vIja'laH.
'ej qa'II' QommoHlaH lut mu'Hom neH.
ghoDaj bavHa'chugh yuQ, vaj mInIIj rurlaH,
lut mu' DaQoyDI'. taDlaH 'IwIIj Qup.
chevchuqlaH bagh'eghbogh 'ej jeDbogh jIbIIj.

But this eternal blazon must not be
To ears of flesh and blood.—List, list, O, list!—
If thou didst ever thy dear father love—

Hamlet

O God!

Ghost

Revenge his foul and most unnatural murder.

Hamlet

Murder!

Ghost

Murder most foul, as in the best it is;
But this most foul, strange, and unnatural.

Hamlet

Haste me to know't that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

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 forged process of my death
Rankly abus'd: but know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

Hamlet

O my prophetic soul! Mine uncle!

Ghost

Ay, that incestuous, that adulterate beast,
With witchcraft of his wit, with traitorous gifts,—
O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen:
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch whose natural gifts were poor
To those of mine!
But virtue, as it never will be mov'd,
Though lewdness court it in a shape of heaven;
So lust, though to a radiant angel link'd,
Will sate itself in a celestial bed,
And prey on garbage.
But, soft! methinks I scent the morning air;
Brief let me be.—Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebenon in a vial,
And in the porches of mine ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man
That, swift as quicksilver, it courses through
The natural gates and alleys of the body;
And with a sudden vigour doth posset

'ej QamchoHmo' jlbllj Hoch tlhegh, bIyay'DI',
to'baj pachDu' rur bIH, pay' HajDI' 'oH.
'ach 'Iw neH ghajbogh teSvaD bov Sanbljvam
ja'be'nISlu'. yI'Ij! baQa', yI'Ij!
qaStaHvIS vay', vavll' DavuvchoHchugh,—

Hamlet

QI'yaH!

lomqa'

vaj vavvetlh chotlu'mo', quvHa'lu'taHvIS,
qorDu'Daj wemlu'DI'—bortaS ylta'.

Hamlet

chot'a'?

lomqa'

quvHa'qu' chotDI'. reH quvHa' chotwI'.
'ach chotDI' Hujqu', wemqu', 'ej quvHa'qu'.

Hamlet

Sibi' HISovmoH. vaj yabqech, bang choH joq
vIDa jImoDchu'mo': Sibi' bortaSvaD
jIHiv.

lomqa'

bIchavrupba'. bISuvnISDI',
chaq vulqan tI DaDachugh je, bIbuDmo',
vaj Qu' Dachavrupbej. yI'Ijll', Hamlet.
naHSormey ghomwljDaq jIQongtaHvIS,
mu'aw'pu' ghargh net maq. 'ej Qo'noS qoghHey
lutojbejpu' webwl'pu', Hegh luja'DI',
chIch ngebmoHmo'. Suvwl' quv, ngoD yISov:
vavll' mlv'e' DaH tuQ vav 'aw'pu'bogh
Hu' gharghquoq'e'.

Hamlet

tlqwIj: leSSov vIghajlaw'! vavloDnI'wI'!

lomqa'

HIja'. tlhogh wembogh, 'ej qorDu'Daj ngaghbogh
petaQ! DaH nga'chuq tuHnIStaHvIS chaH,
'e' lajmeH quvlaw'qu'bogh be'nalwl',
'urmangDaj nobmey much, 'ej 'ongchu' yabDaj.
vaj Qapta' ghaH. Qu'vatlh, bImIghbej, yab!
SumIghbej, nobmey, be' botojlaHchu'mo'!
Sab be'nal Dotlh jay', Hamlet! jIHvo' pum.
'ej reH nur leHtaHmo' muSHA'ghachwlj,
vaj tlhoghvaD 'Ip vllay'bogh DorbeHbej 'oH.
'a DaH petaQDaq pum. 'ej SupHomwlj
QaQ law', petaQvam jo QaQ puSqu' jay'!
batlh'e' not ponlaH ngaghbogh wem, qar'a;
ponmeH, QI'tu'ngan rurmeH chenchugh je.
Suvwl'na' wovqu' movchugh je wemDotlh,
vaj DalchoH batlh QongDaq 'e' Har, 'ej tugh
veQ Sopqang!
QI'yaH! jajlo' vllarghlaw'. nom jIja'nIS.
qaStaHvIS pov, SorghomwljDaq jIQong.
reH tlghwlj 'oHtaH. pa' jIQongtaHvIS,
taHtaHvIS jIHubbe"eghmeH len rep,
mucholmeH pegh'egh vavloDnI'II' 'ong.
'ej He'benon vlychorgh Hlvje' 'up qengDI',
qoghDu'wlj 'ochDaq DIrroptaSvam qang.
yoq 'IwvaD ghol luDamo' taSvam HoSmey,
tugh porgh lojmltmeyDaq, porgh HemeyDaq je
moDqu' bIH. moDDI', 'aj toQDuj lurur.
jeDchoH 'ej SubchoH plvtaHbogh 'Iw yIQ,

And curd, like eager droppings into milk,
 The thin and wholesome blood: so did it mine;
 And a most instant tetter bark'd about,
 Most lazar-like, with vile and loathsome crust,
 All my smooth body.
 Thus was I, sleeping, by a brother's hand,
 Of life, of crown, of queen, at once dispatch'd:
 Cut off even in the blossoms of my sin,
 Unhousel'd, unanointed, unanel'd;
 No reckoning made, but sent to my account
 With all my imperfections on my head:
 O, horrible! O, horrible! most horrible!
 If thou hast nature in thee, bear it not;
 Let not the royal bed of Denmark be
 A couch for luxury and damned incest.
 But, howsoever thou pursu'st this act,
 Taint not thy mind, nor let thy soul contrive
 Against thy mother aught: leave her to heaven,
 And to those thorns that in her bosom lodge,
 To prick and sting her. Fare thee well at once!
 The glow-worm shows the matin to be near,
 And 'gins to pale his uneffectual fire:
 Adieu, adieu! Hamlet, remember me.

[Exit]

Hamlet

O all you host of heaven! O earth! what else?
 And shall I couple hell?—O, fie! Hold, my heart;
 And you, my sinews, grow not instant old,
 But bear me stiffly up.—Remember thee!
 Ay, thou poor ghost, while memory holds a seat
 In this distracted globe. Remember thee!
 Yea, from the table of my memory
 I'll wipe away all trivial fond records,
 All saws of books, all forms, all pressures past,
 That youth and observation copied there;
 And thy commandment all alone shall live
 Within the book and volume of my brain,
 Unmix'd with baser matter: yes, by heaven!—
 O most pernicious woman!
 O villain, villain, smiling, damned villain!
 My tables,—meet it is I set it down,
 That one may smile, and smile, and be a villain;
 At least, I am sure, it may be so in Denmark:

[Writing]

So, uncle, there you are. Now to my word;
 It is 'Adieu, adieu! remember me.'
 I have sworn't.

*Marcellus
& Horatio*

[Within] My lord, my lord,—

Marcellus

[Within] Lord Hamlet,—

Horatio

[Within] Heaven secure him!

Marcellus

[Within] So be it!

'ej nlm rur, nonmo' 'oHDAQ wlbchoHDI'.
 nom 'e' chav rlnaH. jeDchoHpu' je 'Iwwlj.
 'ej vaQbogh porghwlj Dech DlrnaghHey letqu'.
 'ej muroSHa'moH Hlghbogh rop Dlr mo'Hey
 web'e'.
 vaj jlhvo' be'nal, yln je, ta'mlv je
 nge'pu' loDnl'wl' ghop, jIQongDI'; quq.
 murlnmoHta', jlchun'eghchoHmoHpa'.
 mlnDu'wlj bej, 'ej lomDaq jach pagh vaj.
 yo' qlj vl'elrupbe'. loj paymeH 'ebwlj.
 Qu'vatlh! Hoch Duy'meywlj vlqengtaHvIS,
 tugh mughlpDIjchu'meH veqlargh, mungeH.
 Ql'yaH! Ha', Ql'yaH! vav Davuvrupchugh,
 vaj ghu'vam ylsIQQo'. qorDu'wlj wemmeH
 'ej ngaghmeH neH taHqeq, ll' ta' QongDaq,
 Qo'noSDaq 'e' ylbet. 'ach Qu' DanIDDI',
 SoSI' DaQIHmeH SoH, 'oghbe'nIS qa'll'.
 'ej joch'eghQo'jaj yabllj. ghaH lubljnIS
 veqlargh meqba'a', tlqDaj 'oy'moHbogh
 'ej 'aw'taHbogh pach jejqu'e' je. Ql'yaH!
 naDev jlratlhlaHbe'. tugh qaSchoH po,
 'e' 'ang ghargh wov. 'ej qulDaj tlhlb rIHHa' 'oH.
 Qapla'. qamej! qamej! Hamlet, Hlqaw!

[mej]

Hamlet

Ql'tu' mangghom! ngeHbej! Ql'yaH, nuq latlh?
 ghe"or vlpongnIS'a' je? SuH, SIQ, SIQ,
 Somrawwlj, 'ej Slbl' peqanchoHQo'.
 jIQamlaHmeH HlboQ! peHoS! "Hlqaw?"
 lomqa' Do'Ha'qu', tamey leHlaHtaHvIS
 maw'rupbogh nachvam! chay'? "Hlqaw?" Hlja',
 yabwlj Habll'vo', rambogh Hoch ta Dogh
 vlQaw'. Hoch paq paQDI'norgh. Hoch qawHaq.
 Hoch ngoDmey'e' ben qonpu'bogh qoj tu'bogh
 yablaHwlj Qup. nlteb yab paqwljDaq,
 Habll'Daq je ratlh Qu' chora'pu'bogh.
 pa' lam quvHa' DuDbe'lu'bej. ghuy'cha'
 be' mlgghqu'!
 taHqeq! taHqeq! monbogh webbogh taHqeq!
 nuqDaq ghltlhpaqwlj? ngoD vlqonnlSba':
 monlaH 'ej montaH je taHqeq quvHa'.
 Qo'noSDaq qaSlaH DaH 'e' tobbej ghu'.

[ghltlh]

pltlh, vavloDnl'. DaH SoQ vlqelnISqa'.
 nuq jatlhpu' ghaH? "qamej! qamej! Hlqaw!"
 jl'lpchu' rlnaH.

marSe'luS
Horey'So je

['emvo'] joHwI! joH!

marSe'luS

['emvo'] Hamlet joH!

Horey'So

['emvo'] ghaH Qanjaj qeyllIS!

marSe'luS

['emvo'] toH, vaj qaSjaj.

Horatio [Within] Hillo, ho, ho, my lord!
Hamlet Hillo, ho, ho, boy! come, bird, come.
[Enter *HORATIO* and *MARCELLUS*]
Marcellus How is't, my noble lord?
Horatio What news, my lord?
Hamlet O, wonderful!
Horatio Good my lord, tell it.
Hamlet No; you'll reveal it.

Horatio Not I, my lord, by heaven.
Marcellus Nor I, my lord.
Hamlet How say you, then; would heart of man once think it?—
But you'll be secret?
Horatio & Marcellus Ay, by heaven, my lord.

Hamlet There's ne'er a villain dwelling in all Denmark
But he's an arrant knave.
Horatio There needs no ghost, my lord, come from the grave
To tell us this.
Hamlet Why, right; you are i' the right;—
And so, without more circumstance at all,
I hold it fit that we shake hands and part:
You, as your business and desire shall point you,—
For every man has business and desire,
Such as it is;—and for mine own poor part,
Look you, I'll go pray.
Horatio These are but wild and whirling words, my lord.
Hamlet I'm sorry they offend you, heartily;
Yes, 'faith heartily.
Horatio There's no offence, my lord.
Hamlet Yes, by Saint Patrick, but there is, Horatio,
And much offence too. Touching this vision here;
It is an honest ghost, that let me tell you:
For your desire to know what is between us,
O'ermaster 't as you may. And now, good friends,
As you are friends, scholars and soldiers,
Give me one poor request.

Horatio What is't, my lord? we will.
Hamlet Never make known what you have seen to-night.

Horatio & Marcellus My lord, we will not.
Hamlet Nay, but swear't.

- Horey'So ['emvo] Ha'! Ha'! Ha' joHwI'!
- Hamlet HaHaHa! Haghlaw' mang!
['el HOREY'SO MARSE'LUS je]
- marSe'luS joH, Dotlhllj nuq?
- Horey'So De' chu' Daghoj; yIDel.
- Hamlet toH! merqu' De'!
- Horey'So vaj 'oH ghoja'neS.
- Hamlet Qo'.
De' DapeghHa'ba' SoH.
- Horey'So jljatlhpa', jatlhbej Hovmey.
- marSe'luS jatlhbej Hov, joH.
- Hamlet vuDraj nuq? toH! 'oH HarlaH'a' tIq vay'?
'a De' bopegh, qar'a'?
- Horey'So wIpeghbejneS.
marSe'luS je
- Hamlet Qo'noSDaq yInbogh wa' taHqeq web law',
Qo'noS Hoch latlh web puS. 'ej—toH, petaQ ghaH.
- Horey'So De'vam nuja'meH 'utba' molvo' cheghbogh
pagh qa', joHwI'.
- Hamlet HIja', bllugh. bllughba'.
vaj lIHmeH wa' latlh mu' vIja'choHbe' je.
mavanchuq 'ej matlhedchuq 'e' vIwuq.
Qu', neHtaHghach je pabnIS Hoch, qar'a',
Hoch Sar wIqelchugh. vay' vIpabnISmo' je—
vaj SuH: jImI' jIjaH.
- Horey'So maw' neH 'ej taQqu' mu'meyvam, joH quv.
- Hamlet Dumawmo' bIH, jIQoSqu', jup. jIQoSqu'.
HIja'. jIQoS.
- Horey'So ghobe'. mawbe'ba', joH.
- Hamlet qarbe', Horey'So. 'oljaj ghe''or Qang.
chIch mawqu'lu'bejta'. HoSDo' vIqelDI'—
yuDHa'bej qa'vetlh. De'vam'e' Saja'laH.
'a ghu' wIbuSbogh, pa' maja'chuqtaHvIS—
boSovqangbe'choHchugh, vaj DaH petung'egh.
'ej tugh, Do', Qap SutammeH Qu'. toH, jup:
SuvwI', HaDwI' je, jupna'wI' je tlhIHmo',
jIHvaD wa' Qu'Hom neH yIta'.
- Horey'So Qu' nuq?
wIta'rup.
- Hamlet wanI'mey'e' DaHjaj bolegphu'bogh
not bopeghHa'.
- Horey'So luq, joH.
marSe'luS je
- Hamlet pe'Ip je.

Horatio

My lord, not I.

In faith,

Marcellus

Nor I, my lord, in faith.

Hamlet

Upon my sword.

Marcellus

We have sworn, my lord, already.

Hamlet

Indeed, upon my sword, indeed.

Ghost

[*Beneath*] Swear.

Hamlet

Ah, ha, boy! say'st thou so? art thou there,
truepenny?—
Come on—you hear this fellow in the cellarage—
Consent to swear.

Horatio

Propose the oath, my lord.

Hamlet

Never to speak of this that you have seen,
Swear by my sword.

Ghost

[*Beneath*] Swear.

Hamlet

Hic et ubique? then we'll shift our ground.—
Come hither, gentlemen,
And lay your hands again upon my sword:
Never to speak of this that you have heard,
Swear by my sword.

Ghost

[*Beneath*] Swear.

Hamlet

Well said, old mole! canst work i' the earth so fast?
A worthy pioner!—Once more remove, good friends.

Horatio

O day and night, but this is wondrous strange!

Hamlet

And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.
But come;—
Here, as before, never, so help you mercy,
How strange or odd soe'er I bear myself,—
As I, perchance, hereafter shall think meet
To put an antic disposition on,—
That you, at such times seeing me, never shall,
With arms encumber'd thus, or this headshake,
Or by pronouncing of some doubtful phrase,
As 'Well, well, we know;'—or 'We could, an if we would;'—
Or 'If we list to speak;'—or 'There be, an if they might;'—
Or such ambiguous giving out, to note
That you know aught of me:—this not to do,
So grace and mercy at your most need help you,
Swear.

Ghost

[*Beneath*] Swear.

Hamlet

Rest, rest, perturbed spirit!

[*They swear*]

So, gentlemen,

Horey'So
not vlpeghHa'bej, joH.

marSe'luS
not vlpeghHa' je.

Hamlet
'etlhwIjDaq 'e' yI'Ip.

marSe'luS
wI'Ipta', joH.

Hamlet
ghobe'. ghobe'. 'ach 'etlhwIjDaq pe'Ipqa'.

lomqa'
[bIngvo'] pe'Ip.

Hamlet
baQa', nuqjatlh? Ha' lomoy! pa' SoH'a?
juppu', Ha'. SomDaq ghotvetlh chuS boQoy.
pe'Ipqang.

Horey'So
'Ip wI'IpnISbogh ghoQIjneS.

Hamlet
not ghu'meyvam boleghpu'bogh boja',
'etlhwIjDaq 'e' yI'Ip.

lomqa'
[bIngvo'] pe'Ip.

Hamlet
chay'? *Here and everywhere?* vaj Daq wIchoHmoH.
qaH, naDev ghoS.
'ej 'etlhwIjDaq ghopDu'raj'e' tllanqa'.
'eH, 'etlhwIjDaq yI'Ip:
not ghu'meyvam boleghpu'bogh boja',

lomqa'
[bIngvo'] 'eH, 'etlhDajDaq pe'Ip.

Hamlet
majQa', lamto'baj! nom yav bIng DalenglaH!
po'qu' tlhlwI'vam! Daq yIchoHmoH, jup.

Horey'So
Hu'tegh! baQa'! Hat ghu'!

Hamlet
vaj Hat yISIQ,
'ej tujDI', Dopllj qul yIchenmoHQo'.
chalDaq, ghorDaq je law'bej Doch, Horey'So.
'ej puSqu' Dochmey'e' neH najbogh QeDIIj.
toH Ha'.
jaS peDaQo'. 'ej batlh yo' qIj bo'elmeH:
jItaQchugh qoj jIHujchoHchugh jIDaDI',
leS chlch qoH tlhaQ vIDa chaq 'e' vIwuqDI—
qaStaHvIS poHmeyvetlh, tuleghDI' tlhIH,
'eH, not DeSDu' tIbagh. not nach tIjoqmoH.
not Honbogh mu'tlhegh vay' tIja' je jay'—
vaj not “toH, toH, ghu'e' wISov,”
“mata'laH, mata'qangchugh” joq, “maja'qangchugh neH” joq,
“net chaw'chugh, vaj 'e' ta'meH lutu'lu” joq.
'ej not SuloymoHmeH SoQghoch yIjunmoH.
vaj ghu'wIj'e' boSov, not 'e' yIqlImmoH.
'ej “Hochvam wIta'Qo'” SIbI' pe'Ip.
vaj rInDI' Heraj, 'ej bo'elrupDI',
Do' lomrajDaq yo' qIjvaD jachlu'jai!

lomqa'
[bIngvo'] pe'Ip!

Hamlet
ylleS, ylleS, qa' Sot.
[*'Ip chaH*]
vaj, juppu'wI',

With all my love I do commend me to you:
 And what so poor a man as Hamlet is
 May do, to express his love and friending to you,
 God willing, shall not lack. Let us go in together;
 And still your fingers on your lips, I pray.
 The time is out of joint:—O cursed spite,
 That ever I was born to set it right!—
 Nay, come, let's go together.

[*Exeunt*]

ACT II

SCENE I *A room in Polonius' house.*

[*Enter POLONIUS and REYNALDO*]

Polonius Give him this money and these notes, Reynaldo.

Reynaldo I will, my lord.

Polonius You shall do marvellous wisely, good Reynaldo
 Before you visit him, to make inquire
 Of his behavior.

Reynaldo My lord, I did intend it.

Polonius Marry, well said; very well said. Look you, sir,
 Inquire me first what Danskers are in Paris;
 And how, and who, what means, and where they keep,
 What company, at what expense; and finding
 By this encompassment and drift of question,
 That they do know my son, come you more nearer
 Than your particular demands will touch it:
 Take you, as 'twere, some distant knowledge of him;
 As thus, 'I know his father and his friends,
 And in part him; ' do you mark this, Reynaldo?

Reynaldo Ay, very well, my lord.

Polonius 'And in part him;—but' you may say 'not well:
 But, if't be he I mean, he's very wild;
 Addicted so and so;' and there put on him
 What forgeries you please; marry, none so rank
 As may dishonour him; take heed of that;
 But, sir, such wanton, wild and usual slips
 As are companions noted and most known
 To youth and liberty.

Reynaldo As gaming, my lord.

Polonius Ay, or drinking, fencing, swearing, quarrelling,
 Drabbing: you may go so far.

Reynaldo My lord, that would dishonour him.

Polonius 'Faith, no; as you may season it in the charge.
 You must not put another scandal on him,
 That he is open to incontinency;
 That's not my meaning: but breathe his faults so quaintly
 That they may seem the taints of liberty;

Savan 'ej jupna'ra' vIDarupbej.
 lluvuv 'ej llparHa'taH Hamlet puj,
 Do' not net 'angmeH Dachjaj 'eb, chavlaH je.
 Qo', Hltlha'Qo'; matay'. patlh tlgH ylbIv.
 'ej SuH: lojmltvetlh poSDaq DaqlaH pagh.
 pupHa'law' bov. va, noDbogh San vIpay.
 va, qatlh vllughmoHmeH jlboghpu' jay!
 Qo'. Ha' matay'.

[mej chaH]

LUT 'AY' CHA'
 LUT 'AY'HOM WA' *polonyuS juH pa'*.

[*'el POLONYUS REYNALDo je*]

polonyuS 'eH, ghaHvaD Huchvam ghltlhvam je tInob.

reynalDo luq, joH.

polonyuS reynalDo QaQ, blvalqu', Qu' Data'chugh:
 "chay' Da layerteS," latlh tlgH DaSuchpa'.

reynalDo joH, 'e' vIHech.

polonyuS majQa'! majQa'! yIqIm:
 wa': romuluS Dabbogh Qo'noSnganpu'e'
 vISovchoHmeH ylgH. chay' ghoSta' chaH.
 'Iv chaH. chay' chep chaH. Huchchaj law'moH nuq.
 'Iv lutlhej. chay' wagh mIp. puqwl' luSov,
 QIt 'e' Datu'DI', DechlI'mo' moDQo'bogh
 blghelmeH SoQ, ghu' potlh yIcholchoHchu'—
 'oH chollaHbe'mo' yu'chu'wl' yuDHa'.
 DaSovqu'be'law' pa' 'e' HarnIS Hoch.
 "vavDaj, juppu'Daj puS je neH vISov.
 'ach ghaH vISovchu'be'." qIm'a', reynalDo?

reynalDo jIqImchu', joH.

polonyuS "vISovchu'be'bej jIH" bljatlh net chaw'.
 "toH, ghot vIqelbogh ghaHchugh, vaj DaHa'taH.
 qaghmeyvam HoHtaH ghaH." 'ej DaH DapummeH,
 DubelmoHbogh ngoD ngeb tl'ogh. 'ach Hu'tegh,
 not luquvHa'moHlaw'meH, ramnIS bIH.
 Qu'vaD yIqIm. wej SuvchoHbogh loD Qup
 tlhejtaHmo' reHbogh tlhIvtaHghachmey motlhqu',
 vaj HeSHommeyvam ghov 'ej SovtaH Hoch.
 qaH, HeSvammo' yIpum.

reynalDo chaq SuDlaw', joH.

polonyuS HIja'. chaq chechlaw'; Hay'law'; tIchlaw'; Sollaw';
 toH, chaq ngaghHa'law'—pumvam'e' qachaw' je.

reynalDo 'ach joH, ghaytan bong ghaH quvHa'moH pumvam.

polonyuS Hu'tegh, ghobe'. DamaqDI', pum yIpuijmoH.
 ngaghqangDI' SeH'eghbe' ghaH, yIja'Qo'—
 naDHa'ghach taghlaHmo'. not 'oH vIHechpu'.
 pumDaj DatlhuptaHvIS, qapHa'nIS SoQIIj.
 wej vaj Duj chljbogh mangHom'e' lulammoH

The flash and outbreak of a fiery mind;
A savageness in unreclaimed blood,
Of general assault.

Reynaldo But, my good lord,—

Polonius Wherefore should you do this?

Reynaldo Ay, my lord,
I would know that.

Polonius Marry, sir, here's my drift;
And I believe, it is a fetch of wit:
You laying these slight sullies on my son,
As 'twere a thing a little soil'd i' the working,
Mark you,
Your party in converse, him you would sound,
Having ever seen in the prenominate crimes
The youth you breathe of guilty, be assur'd
He closes with you in this consequence,
'Good sir,' or so; or 'friend,' or 'gentleman,'—
According to the phrase or the addition
Of man and country.

Reynaldo Very good, my lord.

Polonius And then, sir, does he this—he does—what was I
about to say?—By the mass, I was about to say
something:—where did I leave?

Reynaldo At 'closes in the consequence,' at 'friend or so,'
and 'gentleman.'

Polonius At—'closes in the consequence,'—ay, marry;
He closes thus:—'I know the gentleman,
I saw him yesterday, or t' other day,
Or then, or then; with such, or such; and, as you say,
There was a' gaming; there o'ertook in's rouse;
There falling out at tennis:' or perchance,
'I saw him enter such a house of sale,'—
Videlicet, a brothel,—or so forth.—
See you now;
Your bait of falsehood takes this carp of truth:
And thus do we of wisdom and of reach,
With windlasses, and with assays of bias,
By indirections find directions out:
So, by my former lecture and advice,
Shall you my son. You have me, have you not?

Reynaldo My lord, I have.

Polonius God be wi' you; fare you well.

Reynaldo Good my lord!

Polonius Observe his inclination in yourself.

Reynaldo I shall, my lord.

HeSHomvam neH vaj 'e' luHarnIS latlh.
 Daw'choH 'ej joq neH meQll'bogH wa' yab.
 vaQ 'IwDaj'e' wej lobmoHpu'bogH Sun,
 'ej Hoch Doch Hlvqang ghaH.

reynalDo

luq. 'ach joHwI'—

polonyuS

qatlh Qu'vam yuD Data'nIS?

reynalDo

joH, HIja',
 vISov vlneH.

polonyuS

qaH, ghu'vam'e' vlHech.
 'ej maytaH tu'meH mlwvam 'e' vlHar.
 puqwl' puqHeSHomvam Damaqpu'DI';
 'ej "plpyuS ghornIS plpyuS pach Sopwl"
 bljatlhDI'; vaj ylqlm:
 HeSmo', Daja'bogH, DIv Qupwl' DajoSbogH,
 wa'logh 'e' leghchugh ghot Dangongll'bogH,
 Suja'chuqtaHvIS, vaj, qaH, DIch ylghaj:
 Suja'chuqtaH 'e' rInchoHmoHmeH ghotvetlh,
 Dujatlh: "vajna'," "jupwl'" ghap, "qaH QaQ" ghap,
 Segh wo' je tlgh, pongmlw je pabtaHvIS.

reynalDo

lu', joH.

polonyuS

toH, qaH, ta'vam vang—chay' vang—
 va nuq vljatlhruppu'? Hu'tegh, vay' vljatlhruppu'.
 nuqDaq vlja' 'e' vlmev?

reynalDo

"Suja'chuqtaH 'e' rInmoHmeH,"
 "jupwl'" latlh ghap je, "qaH QaQ" je.

polonyuS

"Suja'chuqtaH 'e' rInmoHmeH."—HIja!
 vaj SoHvaD jatlh: "toH, loDvetlh Qup vISov.
 wa'Hu' vlleghlaw', pagh wejHu' vlleghlaw',
 pagh qaSDI' vay', pagh qaSpu'DI' wanI'vetlh,"
 'ej vay'vam tlhejpu' ghaH, pagh vay'vetlh tlhejpu'.
 'ej qarbej ghu' Daja'bogH. SuDtaH chaH.
 pagh, chechqu'mo' lengHa'taHvIS, loQ vul.
 pagh, SolchoH, 'ovmeH vl'qeq jeStaHvIS.
 pagh, chaq vllegh, malja' qach 'eltaHvIS."
 —vaj, ngagh 'e' DIImeH qach. "pagh, latlhDaq ghaH."
 toH, qlm:
 vlt Qa'vam jonba' tojbogh chabllj ngeb.
 'ej DoS wlpusmeH Sup 'ej SoDnIS pu'maj.
 maQoDpu'DI' maDoQ, mavalqu'mo',
 matu'chu'mo' je. SoQwlj qeSwlj je
 Dapabchu'mo', puqloDwl'e' DapuS je.
 'ej peghDaj Sov DaDoQ je SoH, bIQoDDI'.
 choyaj, qar'a'?

reynalDo

HIja', joH.

polonyuS

maj. Qapla'.

reynalDo

lu', joH.

polonyuS

'ej DameH mlw yltu' je SoH.

reynalDo

luq.

Polonius And let him ply his music.

Reynaldo Well, my lord.

Polonius Farewell!

[Exit REYNALDO]

[Enter OPHELIA]

How now, Ophelia! what's the matter?

Ophelia Alas, my lord, I have been so affrighted!

Polonius With what, i' the name of God?

Ophelia My lord, as I was sewing in my closet,
Lord Hamlet,—with his doublet all unbraced;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ankle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors,—he comes before me.

Polonius Mad for thy love?

Ophelia My lord, I do not know;
But truly, I do fear it.

Polonius What said he?

Ophelia He took me by the wrist and held me hard;
Then goes he to the length of all his arm;
And, with his other hand thus o'er his brow,
He falls to such perusal of my face
As he would draw it. Long stay'd he so;
At last,—a little shaking of mine arm,
And thrice his head thus waving up and down,—
He raised a sigh so piteous and profound
As it did seem to shatter all his bulk
And end his being: that done, he lets me go:
And, with his head over his shoulder turn'd,
He seem'd to find his way without his eyes;
For out o' doors he went without their help,
And to the last bended their light on me.

Polonius Come, go with me: I will go seek the king.
This is the very ecstasy of love;
Whose violent property fordoes itself
And leads the will to desperate undertakings,
As oft as any passion under heaven
That does afflict our natures. I am sorry.—
What, have you given him any hard words of late?

Ophelia No, my good lord; but, as you did command,
I did repel his letters, and denied
His access to me.

Polonius That hath made him mad.
I am sorry that with better heed and judgment
I had not quoted him: I fear'd he did but trifle,
And meant to wreck thee; but, beshrew my jealousy!

polonyuS 'ej QoQDaj nID 'e' yInISQo'.

reynalDo lu', joH.

polonyuS Qapla'.

[mej REYNALDo]

['el 'OVELYA]

nuqneH, 'ovelya! qay'law' nuq?

'ovelya QI'yaH, vIghIjqu'lu', joHwI', joHwI'!

polonyuS Hu'tegh! DughIj maQmIghHey nuq?

'ovelya joHwI',
pa'HomwIjDaq SutDegh vIchenmoHtaHvIS,
jIHdaq chol Hamlet joH. QeyHa'chu' wepDaj.
mIvDaj tuQbe' ghaH. ghIH paSloghmeyDaj;
pumpu' bIH, 'ej qama' qammlrmey rur.
yIvbeHDaj rur ghaH, chISmo'. mupchuq qIvDaj.
'oy'a' luQummeH Hechlaw'mo' mInDu'Daj,
Qugh ja'meH, ghe''orvo' ghaH ghImlu'law'pu'.

polonyuS parmaqlljmo' maw'a'?

'ovelya 'e' vISovbe', joH.

'ach 'e' vIpIHbejneS.

polonyuS toH, nuq Dujatlh?

'ovelya yebDu'wIj tlhapchoH, 'ej jIHaw' 'e' nISchu'.
DeSDaj naQ tIqmoH. Huy'Daq latlhDaj lanmeH,
mIwvam pab. qaSDI', qabwIj bejchoHchu'mo',
'oH Hotlhlaw'. Dotlhvam leHmeH nI'qu' poHDaj.
rInmoHmeH, DeSwIj QomchoHmoHlaw'DI',
'ej, wejlogh joqmeH nachDaj, mIwvam pabDI',
tlhuHqu' ghaH. vupmoHmo' 'ej HoSmo' tlhuHDaj,
vaj roDaj DejmoHlaw', 'ej qa'Daj HoHlaw'.
rInpu'DI', muweghHa'. volchaHDajDaq
mubejmeH nachDaj tlhe'taH; HeDaj SammeH,
mInDu' lo'be'law' ghaH, pa' HurDaq ghoSpa'.
'ej HurDaq mejpa', reH mubuSI' tIHchaj.

polonyuS HItlhej, Ha'. ta' vISam. parmaqmo' maw'.
teHbej. 'ej ralmo' Dotlhvetlh, Qaw''egh bang,
'ej SuDbogh Qu'mey nIDmeH, yabDaj tlhu'moH.
ghu'vam motlh law', latlh' ghu''e' chavchoHmeH
nutlhu'moHbogh tIq rop motlh puS. jIQoSbej.
toH, qen Daqunta'a'?

'ovelya ghobe', joH QaQ. 'ach qeSmeyllj vIpabta'.
jabblIDmeyDaj vIlajQo'. mucholli'
reH 'e' vIbot.

polonyuS wanI'vammo' DaH maw'law'.
jIQoS: vInuDtaHvIS ghaH vInoHHa'
'ej muj leSSovwIj. SoHvaD reHpu' neH,
'ej leS SoH DuquvHa'moH, 'e' vIpIH.

It seems it is as proper to our age
 To cast beyond ourselves in our opinions
 As it is common for the younger sort
 To lack discretion. Come, go we to the king:
 This must be known; which, being kept close, might
 move
 More grief to hide than hate to utter love.

[*Exeunt*]

SCENE II *A room in the castle.*

[*Enter KING CLAUDIUS, QUEEN GERTRUDE, ROSENCRANTZ, GUILDENSTERN, and Attendants*]

Claudius Welcome, dear Rosencrantz and Guildenstern!
 Moreover that we much did long to see you,
 The need we have to use you did provoke
 Our hasty sending. Something have you heard
 Of Hamlet's transformation; so I call it,
 Sith nor the exterior nor the inward man
 Resembles that it was. What it should be,
 More than his father's death, that thus hath put him
 So much from the understanding of himself,
 I cannot dream of: I entreat you both,
 That being of so young days brought up with him,
 And sith so neighbour'd to his youth and havior,
 That you vouchsafe your rest here in our court
 Some little time: so by your companies
 To draw him on to pleasures, and to gather,
 So much as from occasion you may glean,
 Whether aught, to us unknown, afflicts him thus,
 That, open'd, lies within our remedy.

Gertrude Good gentlemen, he hath much talk'd of you;
 And sure I am two men there are not living
 To whom he more adheres. If it will please you
 To show us so much gentry and good will
 As to expend your time with us awhile,
 For the supply and profit of our hope,
 Your visitation shall receive such thanks
 As fits a king's remembrance.

Rosencrantz Both your majesties
 Might, by the sovereign power you have of us,
 Put your dread pleasures more into command
 Than to entreaty.

Guildenstern But we both obey,
 And here give up ourselves, in the full bent
 To lay our service freely at your feet,
 To be commanded.

Claudius Thanks, Rosencrantz and gentle Guildenstern.

Gertrude Thanks, Guildenstern and gentle Rosencrantz:
 And I beseech you instantly to visit
 My too much changed son.—Go, some of you,
 And bring these gentlemen where Hamlet is.

'a Hu'tegh! jIpIHha'ta! qanDI' ghot,
vuD bo'Dagh'a' lo' ghaH; 'ej QuptaHvIS,
Sun bo'DaghHom lo' ghaH. Ha', ta' wIghoS.
De' SovnISlu'. wIpeghtaHvIS, maSoy'DI',
pegH lot Qob law', ta' QeH Qob puS—De' QoyDI'.

[mej chaH]

LUT 'AY'HOM CHA' ta'qach pa'.

['el TLHAW'DIYUS TA', GHERTLHU D TA'BE', ROSENQATLH,
GHILDESTEN, tlhejwI'pu' je]

tlhaw'DIyuS

maj, roSenQatlh, maj, ghIlDeSten, nuqneH!
Salegh vIneHba'. jIHvaD 'ut je Qu'
SachavmoHbogh. vaj "tugh pechol" jIra'DI',
jImoDnIS. Hamlet choHHey De' boQoypu'.
vIpongmeH, "choH" jIjatlhnlS; DotlhDaj ngo'e'
DaH luleHbe'mo' tIqDaj, porghDaj je.
pay' yaj'eghghachDaj nISba' vavDaj Hegh
'a nISmeH je latlh meq vIloylaHbe'.
vaj tlhIH Satlhob. qaStaHvIS jajraj Qup,
Sutay' tlhIH ghaH je, batlh boghojtaHvIS.
boSumtaH je, SuQupmo' 'ej SuvIDmo'.
vaj loQ naDev monjuHwIjDaq peratlhqang.
chaq ghaH botlhejmo', belmey nejqangqa' ghaH.
ghaH SotmoHtaH vay'e' wej Do' vISovbogh
chaq 'e' botu', IlloymoHlaHDI' 'eb.
'ej Seng bo'angDI', Do' chaq 'oH vIvorlaH.

ghertlhuD

jatlhtaHvIS, plj IlbuSpu' ghaH, qaH QaQ.
'ej qarbej: tlhIHvaD tIqDaj SumtaH law',
yInbogh cha' vay'vaD tIqDaj SumtaH puS.
yInmeH 'ej chepmeH ghu' wItulli'bogh,
Suquvqang 'ej Suvupqang, 'e' che'angchugh,
'ej loQ naDev SumImchugh, vaj, SuSuchmo',
ta' vanvaD 'umbej tlho' boSuqll'bogh.

roSenQatlh

maHvaD voDleH DIbHoS boghajneSmo',
Qu' chav boneHneSbogh boraDlaHbej.
chetlhobnlSbe'.

ghIlDeSten

'ach batlh relobrupbej.
'ej tlhIH retoy'rupqu'mo', baHbogh pu'HIch
wIDaqangbej. vaj DaH majegh'eghneS.
chera'meH, qamrajDaq Hoch laHmeymaj
Dilan, cheraDpa'.

tlhaw'DIyuS

roSenQatlh, ghIlDeSten je quv, retlho'.

ghertlhuD

ghIlDeSten, roSenQatlh je quv, retlho'.
'ej 'eH: tugh choHqu'pu'bogh puqloDwI'
yISuch; Satlhob. Ha', 'eH, peghoS, mang puS.
'ej Hamlet DaqDaq loDvam quv tIDor.

- ghIlDeSten* maSaHmo' 'ej maQorghmo', beljaj Hamlet,
'ej ghaHvaD QaHjaj ghu'!
- ghertlhuD* 'e' chaw'jaj San!
[*mej ROSENQANTLH, GHILDeSTEN, 'op tlhejwl'pu' je*]
[*'el POLONYUS*]
- polonyuS* DuraSvo' cheghpu'neS Duypu', joHwI'.
'ej cheghDI' Quchqu'.
- tlhaw'DIyuS* reH De' QaQ vav DaDa.
- polonyuS* qar'a', joH quv?
toH DIch yIghajneS: jIHvaD potlhchugh qa'wI',
vaj jIHvaD potlhqu' ta'vaD, qa'a'vaD je
Qu'wlj vIpabbogh. Hamlet maw'moHwI''e'
DaH Do' vItu'bej—mujchugh, vaj jISammeH
po'Ha'choHlaw' ben po'qu'taHbogh yabwlj,
ngoDmey vIwamtaHvIS—DaH 'e' vIHarqu'.
- tlhaw'DIyuS* yIja'choH. De'vetlh lI' vIQoyqangqu'.
- polonyuS* nISuch Duypu'ma' 'e' yIchaw', jIjatlhpa'.
rInDI' 'uQ'a'Daj, naHHey DalaH De'wlj.
- tlhaw'DIyuS* vaj nay' tllIHneS SoH. naDev tIDor.
[*mej POLONYUS*]
puqll' QuchHa'ghach Hoch Hal, meqHey je
tu'pu' ghaH, 'e' muSovmoH, ghertlhuD, bang.
- ghertlhuD* 'a wa' meq potlhmo' qaSpu', 'e' vIHar:
Heghmo' vavDaj 'ej moDqu'pu'mo' tlhoghmaj.
- tlhaw'DIyuS* toH, tuQDoqna' vIlo'rup.
[*'elqa' POLONYUS. lutlhej VOLTImAD QORNELYUS je*]
jup, nuqneH!
'eH, voltImaD, nuq Qum DuraS loDnI'wI'?
- voltImaD* Durl' ghaH 'ej Duvan, Davanpu'mo'.
maja'chuqDI', vaj muvmoH vortlbraS
tugh 'e' lumevmeH, pa' Duypu' ngeH pIn.
qInSaya HlvmeH qeqtaH Hu' 'e' Har ghaH.
'ach nuDchu'DI', nIQojmeH qeqtaH chaH
'e' tu'bej pIn. 'ej Qay'qu'—tojlu'pu'mo',
roptaHvIS, qantaHvIS, HoSHa'taHvIS ghaH.
vaj mevmeH vortlbraS, jabbl'ID lab.
nom ghu' vIja': lob latlh. ghaH qunqu' pIn.
'ej not DuQoj 'e' nIDqa', vavloDnI'vaD
'e' 'IpniS ghaH. vaj Quchqu'mo' pIn qan,
qInSaya HlvmeH neghvetlh muvmoHta'bogh,
DaH ghaHvaD woQDaj nobpu' pIn. 'ej Qu'vaD
DISHuchDaj bIHmeH wejSaD DeQmey nob je.
tlhobmeH ghItlh'e' lu'angbogh navvam qon je:
[*ta'vaD nav nob*]
Qu'vetlhvaD SepIij lenglaHll' mangghomDaj
tugh 'e' yIchaw'neS. Qob SIQbe'meH 'oH,
'ej chaw'llj leHmeH, Qu''e' Delbogh navvetlh

Through your dominions for this enterprise,
On such regards of safety and allowance
As therein are set down.

Claudius

It likes us well;
And at our more consider'd time we'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labour:
Go to your rest; at night we'll feast together:
Most welcome home!

[*Exeunt VOLTIMAND and CORNELIUS*]

Polonius

This business is well ended.
My liege, and madam,—to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day and time.
Therefore, since brevity is the soul of wit,
And tediousness the limbs and outward flourishes,
I will be brief:—your noble son is mad:
Mad call I it; for to define true madness,
What is't but to be nothing else but mad?
But let that go.

Gertrude

More matter, with less art.

Polonius

Madam, I swear I use no art at all.
That he is mad, 'tis true: 'tis true 'tis pity;
And pity 'tis 'tis true: a foolish figure;
But farewell it, for I will use no art.
Mad let us grant him, then: and now remains
That we find out the cause of this effect;
Or rather say, the cause of this defect,
For this effect defective comes by cause:
Thus it remains, and the remainder thus.
Perpend.
I have a daughter.—have while she is mine—
Who, in her duty and obedience, mark,
Hath given me this: now gather, and surmise.

[*Reads*]

'To the celestial and my soul's idol, the most
beautified Ophelia,'—
That's an ill phrase, a vile phrase;—'beautified' is
a vile phrase: but you shall hear. Thus:

[*Reads*]

'In her excellent white bosom, these, &c.'

Gertrude

Came this from Hamlet to her?

Polonius

Good madam, stay awhile; I will be faithful.

[*Reads*]

'Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;

ylpab je.

tlhaw'DIyuS

toH, mubelqu'moHbej ghu'vam.
vIqelmeH chaw'DI' poHwIj, ghItlh vllaD.
ghu'vam'e' tugh vIbuSchu' 'ej vIjang je.
'a qaSpa', tlIH Satlho' Suvumchu'ta'mo'.
peleS. yupma' wItaghbej, qaSDI' ram.
majQa' Sucheghmo'!

[*mej VOLTIMAD QORNELYUS je*]

polonyuS

Qu' luchavchu'ta'.
ta', ta'be' je: nuq 'oHnIS ta'Dotlh'e';
nuq 'oH Qu'e'; nuqmo' pem 'oH pem'e';
qatlh ram—ram'e'; 'ej qatlh poH 'oH poH'e':
Hochvetlh vIQIjchugh, vaj pem ram je poH je
Hoch vIlo'Ha' neH. toH SovlaHvaD qa'botlh
'oHmo' SoQ vI'e', 'ej Sov DeS, HaQchor je
'oHmo' SoQ Dal'e', vaj DaH nom jIja'.
maw'neS puqra'. toH, maw' ghaH, 'e' vIpong neH.
maw'lu' net QIjchu'chugh, vaj maw' QIjwI'.
'ach ramjaj SoQvetlh.

ghertlhuD

law'nIS De'na'llij,
'ej puSnIS mu'QujIij.

polonyuS

qa'Iprup, joH:
not mu' vIQuj. toH maw'mo', teHbej SoQwIj.
teHmo', Do'Ha' 'oH. 'ej Do'Ha'bej: teH.
Dogh mu'Quijvetlh. 'ach 'oH vIghImbej rIntaH,
mu' vIQujQo'mo'. maw' ghaH 'e' wIloy.
'ej yabDaj nISchoHwI'e' DaH wItu'nIS.
toH, "yabDaj mISmoHwI'" DaH jaS jIjatlnIS:
qaSba'taH nISbogh mISvam, lISmo' vay'.
vaj ratlhtaH ghu', 'ej ratlhI' ghu' vIDelbogh.
peqImchu'.
puqbe' vIghaj. vIghaj vIghatlhtaHvIS.
'ej batlh mulobmo' ghaH 'ej Qu'Daj pabmo',
SuH: navvam nobta' ghaH. peqIm; penoH.

[*laD*]

"HovoywI'vaD—qa'wI' Ho'vaD—'ovelya 'IHchu'vaD"
mujbej mu'vetlh. moHbej mu'vetlh. moHbej "'IHchu'vaD."
'a tugh Hoch boQoy. ghItlh:

[*laD*]

povqu'bogh roDaj DoqDaq, Dochvam, [*taH*]

ghertlhuD

Hamletvo' De'vam Hevpu'a'?

polonyuS

joH quvqu', loQ yIloS. ghItlh naQ vllaDchu'.

[*laD*]

meQ Hovmey 'e' yIghoH.
ratlh pemHov 'e' HIpon.
ngeb vIt chlch 'e' yInoH.

But never doubt I love.
 'O dear Ophelia, I am ill at these numbers,
 I have not art to reckon my groans: but that
 I love thee best, O most best, believe it. Adieu.
 'Thine evermore, most dear lady, whilst
 this machine is to him, HAMLET.'

This, in obedience, hath my daughter shown me:
 And more above, hath his solicitings,
 As they fell out by time, by means, and place,
 All given to mine ear.

Claudius But how hath she
 Receiv'd his love?

Polonius What do you think of me?

Claudius As of a man faithful and honourable.

Polonius I would fain prove so. But what might you think,
 When I had seen this hot love on the wing—
 As I perceiv'd it, I must tell you that,
 Before my daughter told me—what might you,
 Or my dear majesty your queen here, think,
 If I had play'd the desk or table-book;
 Or given my heart a winking, mute and dumb;
 Or look'd upon this love with idle sight;—
 What might you think? No, I went round to work,
 And my young mistress thus I did bespeak:
 'Lord Hamlet is a prince, out of thy sphere;
 This must not be:' and then I precepts gave her,
 That she should lock herself from his resort,
 Admit no messengers, receive no tokens.
 Which done, she took the fruits of my advice;
 And he, repulsed—a short tale to make—
 Fell into a sadness; then into a fast;
 Thence to a watch; thence into a weakness;
 Thence to a lightness; and, by this declension,
 Into the madness wherein now he raves,
 And all we mourn for.

Claudius Do you think 'tis this?

Gertrude It may be, very likely.

Polonius Hath there been such a time—I'd fain know that—
 That I have positively said 'Tis so,
 When it proved otherwise?

Claudius Not that I know.

Polonius [*Pointing to his head and shoulder*]

Take this from this, if this be otherwise:
 If circumstances lead me, I will find
 Where truth is hid, though it were hid indeed
 Within the centre.

Claudius How may we try it further?

Polonius You know, sometimes he walks for hours together
 Here in the lobby.

bang jIH, not 'e' yIHon.
 'ovelya'oy, bom mu' vIqontaHvIS jIpo'be'. Hoch 'ItmoHwl'meywlj
 QumlaHchu'be' ghItlhlaHwlj. 'ach banglI' jIHbejbogh
 nong law', bangmey Dabogh latlh'e' nong puS; toH nongbe'
 latlhvetlh 'e' yIHAr. Qapla', jawoy. reH banglI', porghDaj
 yInmoHtaHvIS neH QuQDaj, HAMLET'e'.

mulobmo', jIHvaD navvam 'ang puqwl'.
 'ej ghaHvaD tlhobDI' Hamlet, teSwIjvaD
 Hoch poH, Hoch mIw je, Daq je ja'chu' ghaH.

tlhaw'DIyuS 'ach ghaH muSHa'choH Hamlet, chay' 'e' laj?

polonyuS toH, 'Iv jIH 'e' DaHar?

tlhaw'DIyuS loD quv, loD matlh je.

polonyuS vItob vIneH. 'a nuq DaQublaH, joH,
 moDchoH parmaqchaj tuj, bong 'e' vItu'DI'
 ('ej 'e' vItu'bej, ja'choHpa' puqbe'wl'—
 tlIHvaD vIchIDnIS), nuq boQubneS, ta',
 ta'be'II' quv je, peghghItlhpaq vIDachugh;
 qoj, tIqwljvaD mInDu' vISoQmoHchugh,
 QIchwlj vIlojmoHDI'; qoj, ghu' vIleghDI',
 nochDu'wlj vIyajbe'chugh; nuq boQubneS?
 ghobe'. SIBI' jIvang. puqbe'wl' QupvaD
 jIjatlh: "chavqo'IIj HurDaq Hamlet tu'lu'.
 qaSbe'nIS." 'ej vIra'choH: SuchtaH Hamlet
 'e' nISmeH wegh'eghnIS. 'oSwl' lajbe'nIS.
 nobmey Suqbe'nIS. 'ej jIra'DI' rIntaH,
 yabDajDaq qeSwIj poch. vaj nom vIja':
 HamletvaD janglu'Qo'DI', 'ItchoH ghaH.
 Sopbe'choH. tugh Qongbe'choH. tugh HoSbe'choH.
 tugh mISchoH. ghaHvaD qaSpu'DI' Hoch choHvam,
 DaH maw'. DaH wam'egh yabDaj. DaH ma'IQ.

tlhaw'DIyuS ghu'vetlhmo' SabchoH ghaH 'e' DaHar'a?

ghertlhuD ghaytan, ghaytan.

polonyuS joH, qaSDI' vay'—jISovqang—ghu' vI'olmeH,
 "qaS" jIjatlh'a', qaSbe'bej 'oH net tobpa'?

tlhaw'DIyuS wanI'vetlh vISovbe'.

polonyuS [nachDaj volchaHDaj je 'ang]

teHbe'chugh vuDwlj,
 Dochvamvo' Dochvam'e' yIteqneS jay'.
 muchaw'chugh 'eb, So'meH Daq'e' 'angHa'bogh
 vIt tugh vItu'—yuQbotlhDaq So'chugh je.

tlhaw'DIyuS toH chay' wItobchoH?

polonyuS qaStaHvIS rep law',
 rut vaSvam HeDaq yIttaH. 'e' DaSov.

Gertrude

So he does, indeed.

Polonius

At such a time I'll loose my daughter to him:
Be you and I behind an arras then;
Mark the encounter: if he love her not,
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
But keep a farm and carters.

Claudius

We will try it.

Gertrude

But look, where sadly the poor wretch comes reading.

Polonius

Away, I do beseech you, both away:
I'll board him presently.—O, give me leave:

[*Exeunt KING CLAUDIUS, QUEEN GERTRUDE, and Attendants*]

[*Enter HAMLET, reading*]

How does my good Lord Hamlet?

Hamlet

Well, God-a-mercy.

Polonius

Do you know me, my lord?

Hamlet

Excellent, excellent well; you are a fishmonger.

Polonius

Not I, my lord.

Hamlet

Then I would you were so honest a man.

Polonius

Honest, my lord!

Hamlet

Ay, sir; to be honest, as this world goes, is to be
one man picked out of ten thousand.

Polonius

That's very true, my lord.

Hamlet

For if the sun breed maggots in a dead dog, being a
god kissing carrion,—Have you a daughter?

Polonius

I have, my lord.

Hamlet

Let her not walk i' the sun: conception is a
blessing: but not as your daughter may conceive:—
Friend, look to 't.

Polonius

[*Aside*]

How say you by that? Still harping on my
daughter:—yet he knew me not at first; he said I
was a fishmonger: he is far gone, far gone: and
truly in my youth I suffered much extremity for
love; very near this. I'll speak to him again.—
What do you read, my lord?

Hamlet

Words, words, words.

Polonius

What is the matter, my lord?

Hamlet

Between who?

Polonius

I mean, the matter that you read, my lord.

Hamlet

Slanders, sir: for the satirical rogue says here
that old men have grey beards; that their faces are

- ghertlhuD* yltbej.
- polonyuS* vaj pa' puqbe'wI' vIweghHa'.
'ej qaStaHvIS, nuSo'taHlaH HaSta.
ghomchuqmeH mIw yltu'. ghaH muSHa'be'chugh,
'ej ghaH muSHa'qu'mo' Sabbe'chugh yabDaj,
vaj wo' qumboQ jIHbe'jaj. Du', veQDuj je
vIvu'choHjaj jay'.
- tlhaw'DIyuS* maj, tugh nab wInID.
- ghertlhuD* peqIm. DaH chol Do'Ha'wI'. Sagh 'ej laD.
- polonyuS* pemejneS, joH. Satlhob, pemejneS, cha'.
SIbI' vIDorchoH. Ha' HIchaw'neS, joH.
[mej TLHAW'DIYUS TA', GHERTLHU D TA'BE', toy'wI'pu' je]
['el HAMLET laDtaHvIS]
DotlhIlj nuq, joHwI'?
- Hamlet* jIquv!
- polonyuS* choghov'a', joHwI'?
- Hamlet* qaghovchu'; verengan mut 'oH mutllj'e'
- polonyuS* ghobe', joHwI'.
- Hamlet* vaj bImutbe'mo' qanaD.
- polonyuS* jImutbe'a', joHwI'?
- Hamlet* HISlaH, wa'netlh nuvvo' le' wa' mutbe'wI'.
- polonyuS* teHqu', joHwI'.
- Hamlet* "pe'vIl targh lomDaq SISDI' 'otlh vID, gharghHom nenmoHchugh,
yInroHHom notlhHa'moHlaHchu'mo' woj'a'..."
puqbe' Daghaj'a'?
- polonyuS* HIja', joHwI'.
- Hamlet* SISbogh Sep'e' bong 'el ghaH 'e' yIbot. lopmoHbej ghu
muvtay, 'ach SepIaHmo' puqbe'II'—jup, qeS yIqel.
- polonyuS* [pegh'egh]
nuqjatlh jay'? puqbe'wI' buStaH qar'a'? 'a
mughovbe'pu'. verengan jIH 'e' noHHa'. loj, lojqu' yabDaj. 'a
jIQuptaHvIS je jIH, reH muSHa'qu'bogh tIqwljmo' jIbechbej—
ghaH vIrruba'pu'. jIjatlhqa'. nuq DalaD, joHwI'?
- Hamlet* mu', mu', mu'.
- polonyuS* nuq luqel, joHwI'?
- Hamlet* vangmeH qel 'Iv?
- polonyuS* 'ach De'e' luqelbogh mu' 'oH nuq'e', joHwI'?
- Hamlet* mu'qaD. qon qoH tIhIv, "loD qan porghDaq chIS rol,
Hab Quch, DughHa' 'ej Hurgh bIQ jeD nIjbogh mInDu'e',

wrinkled; their eyes purging thick amber and plum-tree gum; and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for you yourself, sir, should be old as I am, if, like a crab, you could go backward.

Polonius [Aside] Though this be madness, yet there is method in 't.—Will you walk out of the air, my lord?

Hamlet Into my grave?

Polonius Indeed, that is out o' the air.—

[Aside]

How pregnant sometimes his replies are! A happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

Hamlet You cannot, sir, take from me any thing that I will more willingly part withal:—except my life, except my life, except my life.

Polonius Fare you well, my lord.

Hamlet These tedious old fools!

[Enter ROSENCRANTZ and GUILDENSTERN]

Polonius You go to seek the Lord Hamlet; there he is.

Rosencrantz [To POLONIUS] God save you, sir!

[Exit POLONIUS]

Guildestern Mine honoured lord!

Rosencrantz My most dear lord!

Hamlet My excellent good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do ye both?

Rosencrantz As the indifferent children of the earth.

Guildestern Happy, in that we are not over-happy;
On fortune's cap we are not the very button.

Hamlet Nor the soles of her shoe?

Rosencrantz Neither, my lord.

Hamlet Then you live about her waist, or in the middle of her favours?

Guildestern 'Faith, her privates we.

Hamlet In the secret parts of fortune? O, most true; she is a strumpet. What's the news?

Rosencrantz None, my lord, but that the world's grown honest.

Hamlet Then is doomsday near: but your news is not true.

'ongHa'chu' yab, 'ej pujqu' 'uS." may tIchbogh Hoch mu'vam,
'ach maybe' mIw, mu'qaD veSvam noDlaHbe'mo' qanwI'.
nawloghwIj Qup DamuvlaH, bIHeDmeH vetlh nuch
DaDachugh.

polonyuS	[pegh'egh] maw'bej, 'ach meqlaw'taH.—muDvo' blyltqang'a', joHwI'?
Hamlet	molDaq.
polonyuS	toH, muDvo' 'oH mol'e'.— [pegh'egh] pIj jangDI' 'ongqu' SoQDaj. SoQvam 'ong lo'laHbe' nuj pIv, Dupvam tuchmo' mISbe'ghach. vImej, 'ej ghomchuq ghaH puqbe'wI' je tugh 'e' vInab.—SoHvo' jIjaHnISneS, joHwI' quvqu'.
Hamlet	jIHvo' bIyaHDI' SoH, jIH Quch law'; yaHDI' HochHom, jIH Quch puS—wa' neH latlh vImaS: yaHjaj yInwIj neH, yInwIj neH, yInwIj neH.
polonyuS	SoHvo' jIyaHnIS.
Hamlet	qetlh qoHvam qan. ['el roSenQATLH ghIlDeSTEN je]
polonyuS	Hamlet quv bonejlaw'. pa' ghaHtaH.
roSenQatlh	[POLONYUSvaD] Dutlho'jaj qeylIS, qaH. [mej POLONYUS]
ghIlDeSten	joHwI' quv!
roSenQatlh	joHwI' webHa'!
Hamlet	juppu'wI' QaQqu'! Dotlhraj nuq, ghIlDeSten, roSenQatlh je? nuqneH?
roSenQatlh	wa'Hu' vIq yoS wutlhDaq 'Iwghargh yontaHghach 'oH Dotlmaj'e'.
ghIlDeSten	Do' yapmo' neH Do'taHghachmaj, maQuch. mIvDaq tuQbogh San maQambe'.
Hamlet	DaSmeyDaj bIngDaq SuQambe' qar'a' je?
ghIlDeSten	HISlaH.
Hamlet	vaj qoghDaq tuQbogh, botlhDaj yonDaq joq SuQam.
ghIlDeSten	loQ. jojDajDaq neH maQam.
Hamlet	jojporgh'ay'Daq? wejpuH, teHqu'! ngaghHa'wI' ghaH. De' chu' HIja'.
roSenQatlh	chu'law' ghu'vam neH—maychoH 'u'.
Hamlet	qaS maQmIgh'a'! 'ach teHbe' De'raj.

Let me question more in particular: what have you, my good friends, deserved at the hands of fortune, that she sends you to prison hither?

Guildestern Prison, my lord!

Hamlet Denmark's a prison.

Rosencrantz Then is the world one.

Hamlet A goodly one; in which there are many confines, wards, and dungeons, Denmark being one o' the worst.

Rosencrantz We think not so, my lord.

Hamlet Why, then, 'tis none to you; for there is nothing either good or bad, but thinking makes it so: to me it is a prison.

Rosencrantz Why, then, your ambition makes it one; 'tis too narrow for your mind.

Hamlet O God, I could be bounded in a nut shell, and count myself a king of infinite space, were it not that I have bad dreams.

Guildestern Which dreams, indeed, are ambition; for the very substance of the ambitious is merely the shadow of a dream.

Hamlet A dream itself is but a shadow.

Rosencrantz Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

Hamlet Then are our beggars bodies, and our monarchs and outstretched heroes the beggars' shadows. Shall we to the court? for, by my fay, I cannot reason.

*Rosencrantz
& Guildestern* We'll wait upon you.

Hamlet No such matter: I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore?

Rosencrantz To visit you, my lord; no other occasion.

Hamlet Beggar that I am, I am even poor in thanks; but I thank you: and sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, deal justly with me: come, come; nay, speak.

Guildestern What should we say, my lord?

Hamlet Why, anything,—but to the purpose. You were sent for; and there is a kind of confession in your looks, which your modesties have not craft enough to colour: I know the good king and queen have sent for you.

Rosencrantz To what end, my lord?

Hamlet That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved

Saghelqa'qu'. nuq boHeSbogh
bljmeH San, naDev blghHa'Daq lIngeH.

ghllDeSten blghHa'Daq?

Hamlet blghHa' 'oH Qo'noS'e'.

roSenQatlh vaj, 'oH je 'u"e'.

Hamlet blghHa' tIn'e' 'oH; 'oHDaq weghbogh pa'mey, Surchemmey je, qama'DISmey je lutu'lu'; Qo'noS qab law', Hochvetlh qab puS.

roSenQatlh 'e' wIQoch.

Hamlet vaj 'oH boqelDI' blghHa' botu'be'. QaQbe' 'ej qabbe' ghu' 'a QaQ, pagh qab 'e' tu' qelwl' neH. vIqelDI' blghHa' vItu'.

roSenQatlh toH, blchav 'e' Danabmo' blghHa' Datu'. chavnablIj wegh.

Hamlet QI'yaH, muweghchu'chugh je naH yub, mIch'a'mey'e' not luvuSlu'bogh vlche' 'e' vInoHlaH. 'ach vInoHbe' muSujmo' wanI' vInajbogh.

ghllDeSten tugh blchav 'e' Danajbej. QIb najlu'bogh 'oH chav'e' nablu'bogh.

Hamlet QIb neH 'oH je Hoch wanI"e' najlu'bogh.

roSenQatlh teH. tISmo' 'ej tunmo' chavnab, QIb QIb neH 'oH 'e' vInoH.

Hamlet vaj porgh 'oH qoHma"e', 'ej qoH QIb neH chaH chuQunma"e', chavbogh Subma"e' je. vaS'a'Daq wIghoS'a', Hu'tegh jImeqlaHbe'mo'.

roSenQatlh pItlhej.

ghllDeSten je

Hamlet baQa' Qo'! latlh tlhejwl'wl' tIDaQo',
toy'Ha'qu'mo' mutlhejtaHvIS.
'ach jupwl' tlhIH, pIj ben 'e' botobmo'
DaH peyuDHa'. qatlh tlhInDaq tlhIH?

roSenQatlh pISuch. latlh wlneHbe'.

Hamlet mIpHa'wl' vIDamo', jItlho'DI' jIchuSbe', 'ach Satlho'. 'ej,
jupoy, yapqu' mu'DeQwlj. naDev SupawmeH bora'lu"a'?
boneH'a' tlhIH? boSap'a'? Ha' Ha' pechuH. Ha' Ha'. Qo', pejatlh.

ghllDeSten nuq wIjatlh DaneH?

Hamlet jISaHbe', 'a yIjangchu'. SupawmeH Ilra' vay' 'e' luDISlaw'
qabraj DIv'e' jechlaHbe'bogh SunaDmeH mIw. Ilra' ta' ta'be' je
QaQ 'e' vISov.

roSenQatlh qatlh, qaH?

Hamlet tuja'nIS. 'a taHmeH boqmaj yuDHa' pevIt. boqmaj matlhmo',
parHa'ghachmaj Qupmo', jupbatlhmaj yuDHa'mo', Hoch
potlhmo' je DellaHbogh gharwl'na' jIHbe'bogh HIlob 'ej pevIt,

love, and by what more dear a better proposer could charge you withal, be even and direct with me, whether you were sent for, or no?

Rosencrantz [Aside to GUILDENSTERN] What say you?

Hamlet [Aside] Nay, then, I have an eye of you.—If you love me, hold not off.

Guildenstern My lord, we were sent for.

Hamlet I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late—but wherefore I know not—lost all my mirth, forgone all custom of exercises; and, indeed, it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire,—why, it appears no other thing to me than a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving, how express and admirable! in action, how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me; no, nor woman neither, though by your smiling you seem to say so.

Rosencrantz My lord, there was no such stuff in my thoughts.

Hamlet Why did you laugh, then, when I said 'man delights not me'?

Rosencrantz To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you: we coted them on the way; and hither are they coming, to offer you service.

Hamlet He that plays the king shall be welcome;—his majesty shall have tribute of me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humourous man shall end his part in peace; the clown shall make those laugh whose lungs are tickled o' the sere; and the lady shall say her mind freely, or the blank verse shall halt for't.—What players are they?

Rosencrantz Even those you were wont to take delight in,—the tragedians of the city.

Hamlet How chances it they travel? their residence, both in reputation and profit, was better both ways.

Rosencrantz I think their inhibition comes by the means of the late innovation.

Hamlet Do they hold the same estimation they did when I was in the city? are they so followed?

Rosencrantz No, indeed, are they not.

SupawmeH bora'lu' qar'a'?

roSenQatlh [GHILDEStENvaD pēgh] nuq DanoH?
Hamlet [pēgh'ēgh] vaj Qo', jIDughrup. tuparHa'chugh vaj pemImQo'.

ghILDeSten joHwI', mapawmeH wIra'lu'.
Hamlet Sulay' 'e' boquvmoHlaHmeH 'ej notlhchoHbe'meH
 'Ipraj, lIra'meH meq vIloychu' jIH.
 bong qen belwIj vIjēgh; meq vIyajbe' je.
 jIHaghqangbe'law'; jIreHqangbe'law'; 'ej 'u' qo''a'vam
 je qelDI' maw'wI' vImojlaw'pu'bogh, Dalbogh
 ghe''orHey'e' tu'. maH Dung'a' pov'e', SuS'e',
 nuDechbogh moQ'a' 'IH'e' yltu'. toH chalvetlh
 jenDaq HuS meQbogh Hovmey wov—
 wejpuH, jIHvaD He'So'bogh SIptlhoQ ngIm rur.
 toH, chovnatlh Doj ghaH tlhIngan'e'. valqu'
 meqlaHDaj; HoSqu' porghlaHDaj; chentaHvIS 'ej
 vIHtaHvIS po' 'ej le'.
 Dol'a' jub rur SuvtaHvIS. QI'tu' moch rur QubtaHvIS.
 'IHchu'bogh qo''a'Daq pupchu' mutvam 'IH.
 'a jIHvaD ramlaw' chenmeH porghmeyvam lam'e'
 tlholHa'moHbogh 'u'. mubelmoHbe' loD—be''e' je,
 'ach SuHaghmo' jaS SuQublaw'.

roSenQatlh joHwI', yabwIjDaq 'oHpu'be' qech tlhaQ'e'.
Hamlet qatlh bIHagh, jIjatlhDI' "mubelmoHbe' loD..."
roSenQatlh nIbelmoHbe'chugh loD, vaj DawI'pu' DabejDI', Human
 tejpu'Hey DaqIHlaw'. chaH DIjuS naDev maqughaHvIS.
 toH, naDev nItIvmoHmeH chol chaH.

Hamlet batlh paw ta'qoq. ghaH vIvanchu' jIH. SuvmeH vaj yoH,
 'etlh yoD je lo'jaj. jachDI' parmaqay, lI'chu'jaj HughDaj.
 SoQ naQ rInmoHchu'jaj nongwI'. taghDu''e' reH
 luchu'beHlu'bogh jormoHjaj HaghmoHwI'. bom mu'tlhegh
 pabjaj be''a', pagh ghaH lupab bIH, jatlhataHvIS.
 DawI'ghomvam nuq?

roSenQatlh vengvo' lot ja'wI''e', reH DatIvqangbogh ben DabejtaHvIS.
Hamlet nuqmo' DaH lengtaH? juHvengchajDaq chepchu' batlhchaj
 malja'chaj je.
roSenQatlh Qapla'chaj lutunglaw' noywI' chu'.
Hamlet ben, DaHjaj je rap'a' naD luHevbogh? DaH lunaDlu''a'?
roSenQatlh ghobe'.

- Hamlet* How comes it? do they grow rusty?
- Rosencrantz* Nay, their endeavour keeps in the wonted pace: but there is, sir, an aery of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for't: these are now the fashion; and so berattle the common stages—so they call them—that many wearing rapiers are afraid of goose-quills and dare scarce come thither.
- Hamlet* What, are they children? who maintains 'em? how are they escoted? Will they pursue the quality no longer than they can sing? will they not say afterwards, if they should grow themselves to common players—as it is most like, if their means are no better—their writers do them wrong, to make them exclaim against their own succession?
- Rosencrantz* 'Faith, there has been much to do on both sides; and the nation holds it no sin to tarre them to controversy: there was for a while no money bid for argument, unless the poet and the player went to cuffs in the question.
- Hamlet* Is't possible?
- Guildestern* O, there has been much throwing about of brains.
- Hamlet* Do the boys carry it away?
- Rosencrantz* Ay, that they do, my lord; Hercules and his load too.
- Hamlet* It is not very strange; for mine uncle is king of Denmark, and those that would make mouths at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece for his picture in little. 'Sblood, there is something in this more than natural, if philosophy could find it out.
- [*Flourish of trumpets within*]
- Guildestern* There are the players.
- Hamlet* Gentlemen, you are welcome to Elsinore. Your hands, come: the appurtenance of welcome is fashion and ceremony: let me comply with you in this garb; lest my extent to the players, which, I tell you, must show fairly outward, should more appear like entertainment than yours. You are welcome: but my uncle-father and aunt-mother are deceived.
- Guildestern* In what, my dear lord?
- Hamlet* I am but mad north-north-west: when the wind is southerly I know a hawk from a handsaw.
- [*Enter POLONIUS*]
- Polonius* Well be with you, gentlemen!
- Hamlet* Hark you, Guildestern;—and you too;—at each ear a hearer: that great baby you see there is not yet out of his swaddling-clouts.

Hamlet chay' qaS? ragh'a'?

roSenQatlh ghobe', chaHvaD laH po' polmoH qeqchaj. 'ach nIS puqtlhoQ chu'e', Qa'Hompu'e'. DataHvIS SoQchaj chuS lachmo', chaH naDqu' je bejwl' Seyqu'. DaH noychoHpu' 'ej Qoplaw'bogH Dawl'yaHmeyqoq tIchqu'mo', ghItlhtaj vaQ law', 'etlh vaQ puS 'ej 'elvlp 'etlh qengwl'.

Hamlet toH puq chaH'a'? Qorgh 'Iv? je' 'Iv? bomlaHbe'DI' ghoghchaj notlhchoH'a' Qu'chaj? nem beprup'a', Dawl' qan mojDI' ('ej ghaytan qaS wanI'vam, jaS malja' ghajlaHbe'chugh), "nunuS qonwl'ma', Dawl' qan DIcho'nISbogH naDHa'qu'mo'?"

roSenQatlh QI'yaH plj Qay'qu' cha' jagHHeyvam. SoltaH Dawl'pu' 'e' lutungHa'DI' rewbe', Qu'chaj lunaDtaH. qaStaHvIS benvam, lut ghItlh'e' reH DIlQo' Hoch muchwl', lutDaq Dawl' noHmo' tonSaw' luqaSmoHbe'chugh je ghItlhwI' Dawl' je.

Hamlet qarqu'a'?

ghIlDeSten va yabtonSaw'na' luqaSmoHqu'bejtaH cha'.

Hamlet Qapla' lunge'a' Qupwl'?

roSenQatlh toH, HIja' jay'—qo'qengwl' tepDaj je lunge' je.

Hamlet net pIHbej. ta' ghaH vavloDnI'wl'e', 'ej DaH DeghDaj DIImeH cha'maH, loSmaH, vaghmaH, wa'vatlh ghap DeQ nobqang ben ghaH luvanHa'qu'bogH ghotpu'e', yIntaHvIS vavwl'. Qu'vatlh, ghu'vam SIghbe' 'u'pab neH; ghu' QIjjaj QeD.

[chuS Dawl'pu' maqmeH QoQ]

ghIlDeSten paw Dawl'pu'.

Hamlet batlh tlhInDaq bopawpu'. DeS tllo', pevan. vanwl'vaD tay quv ra' lurDech tIgh je. SavanmeH jIjatlh, pagh Dawl'pu'vaD (jaqnISba'bogH) vanwlj jaq law', tlhIHvaD jaq puS net HarlaH. batlh Supawpu'. 'ach vavqoqwI' SoSHeywl' je toj ghu'.

ghIlDeSten ghu' nuq, joHwl'?

Hamlet 000 DoD 2 QuvDaq jImaw'. choHDI' lurghvetlh plm toQDuj to'baj je, 'e' vIghovlaH.

['el POLONYUS]

polonyuS Saghom, loDpu'.

Hamlet pe'Ij, ghIlDeSten—SoH je—cha' qoghDaq cha' Qoywl'e'. ghuSutHom tuQ, wej 'e' mev loDqoqveth.

- Rosencrantz* Happily he's the second time come to them; for they say an old man is twice a child.
- Hamlet* I will prophesy he comes to tell me of the players; mark it.—You say right, sir: o' Monday morning; 'twas so indeed.
- Polonius* My lord, I have news to tell you.
- Hamlet* My lord, I have news to tell you.
When Roscius was an actor in Rome,—
- Polonius* The actors are come hither, my lord.
- Hamlet* Buz, buz!
- Polonius* Upon mine honour,—
- Hamlet* Then came each actor on his ass,—
- Polonius* The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited: Seneca cannot be too heavy. nor Plautus too light. For the law of writ and the liberty, these are the only men.
- Hamlet* O Jephthah, judge of Israel, what a treasure hadst thou!
- Polonius* What a treasure had he, my lord?
- Hamlet* Why,—
 'One fair daughter and no more,
 The which he loved passing well.'
- Polonius* [*Aside*] Still on my daughter.
- Hamlet* Am I not i' the right, old Jephthah?
- Polonius* If you call me Jephthah, my lord, I have a daughter that I love passing well.
- Hamlet* Nay, that follows not.
- Polonius* What follows, then, my lord?
- Hamlet* Why,—
 'As by lot, God wot,'
and then, you know,
 'It came to pass, as most like it was,'—
the first row of the pious chanson will show you more; for look, where my abridgement comes.
- [*Enter four or five Players*]
- You are welcome, masters; welcome, all.—I am glad to see thee well.—Welcome, good friends.—O, my old friend! thy face is valenced since I saw thee last; comest thou to beard me in Denmark?—What, my young lady and mistress! By'r lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the

- roSenQatlh* chaq cha'logh 'oH tuQ. puq chaHqa' loD qan'e', rut net joS.
- Hamlet* paw Dawl', muja' 'e' nabba'. yItu'—toH blugh. Hoghjai wa' qaS. lughqu' mu'.
- polonyuS* joHwI', De' qaja'.
- Hamlet* joHwI', De' qaja' jIH. rlymuS luDanchoHDI' romuluSngan...
- polonyuS* paw Dawl'pu', joHwI'.
- Hamlet* not mev peghmeYHey!
- polonyuS* baQa' qavIt.
- Hamlet* 'ej targhDaj lIghchoH Hoch Dawl'.
- polonyuS* laHchaj Doj law', Hoch laH Doj puS; lotlut, tlhaQbogh lut, qunlut, noybogh lut tlhaQ, tlhaQbogh lut noy, qunlut noy, qunlotlut, tlhaQbogh qunlotlut noy, 'ay' wavbe'lu'bogh, bom tlhab joq ja'meH DataHvIS. "morab qeylIS je" ja'meH 'IQqu'be' qoj "verengan'a' Qagh" ja'meH Quchqu'be'. DataHvIS, lurDechvaD pablaHchu' pagh bIvlaHchu' chaH.
- Hamlet* bo'DIj pIn'a', toH ghaw'ron qan! tev'a' Daghajbejpu'!
- polonyuS* tev'a' ghajbogh yIngu'.
- Hamlet* toH,
'ej ghaHvaD wa' puqbe' neH tu'lu'.
puqvetlh muSHa'taH ghaH 'ej Qan.
- polonyuS* [pegh'egh] puqbe'wI' buStaH.
- Hamlet* lugh qar'a' mu'wIj, ghaw'ronoy?
- polonyuS* chopongmeH "ghaw'ron" bljatlhchugh, vaj wa' puqbe' vImuSHa'taHbogh 'ej vIQanbogh vIghajbej.
- Hamlet* ghobe', qarbe'.
- polonyuS* vaj qar nuq?
- Hamlet* toH,
ra'taHvIS San, Dach Sun.
'ej qaS wanI''e' DaSovbogh:
vaj ghaHvaD DoqchoH bIQtlq bIQ.
SoHvaD ghu' naQ Del bomvam mu'tlthehmeY wa'DIch'e'.
toH, ghoS mevmohwI'wI'.
['el Dawl' puS]
batlh naDev Supawpu', pInpu', batlh Savan. naDev tlhIHmo' jIlop. Savan, juppu' QaQ—toH, jupwI' nI', ben qaleghbogh, DaH jIbvam chu' Suqba'pu' qab. qab laHIj 'e' chotemmeH naDev Qo'noSDaq SoH'a'.—
toH, be'oywI', bang je. Hu'tegh, chalDaq SaltaH nachIj; DaH qajuvmeH, DaSpu' vIchel. ghuy'cha' bombogh HoS lIngwI' rurmo' ghoghIj Qup, va 'oH Sorghbe'lu'jaj.—
pInpu', batlh Savan. romuluSngan wamwI' DI Da,

ring.—Masters, you are all welcome. We'll e'en to't like French falconers, fly at any thing we see: we'll have a speech straight: come, give us a taste of your quality; come, a passionate speech.

First Player

What speech, my lord?

Hamlet

I heard thee speak me a speech once,—but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million; 'twas caviare to the general: but it was—as I received it, and others whose judgments in such matters cried in the top of mine—an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affectation; but called it an honest method, as wholesome as sweet, and by very much more handsome than fine. One speech in it I chiefly loved: 'twas Aeneas' tale to Dido; and thereabout of it especially where he speaks of Priam's slaughter: if it live in your memory, begin at this line: let me see, let me see—

'The rugged Pyrrhus, like the Hyrcanian beast,'—
it is not so:—it begins with Pyrrhus:—

'The rugged Pyrrhus,—he whose sable arms,
Black as his purpose, did the night resemble
When he lay couched in the ominous horse,—
Hath now this dread and black complexion smear'd
With heraldry more dismal; head to foot
Now is he total gules; horridly trick'd
With blood of fathers, mothers, daughters, sons,
Bak'd and impasted with the parching streets,
That lend a tyrannous and damned light
To their vile murders: roasted in wrath and fire,
And thus o'er-sized with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.'—
So, proceed you.

Polonius

'Fore God, my lord, well spoken, with good accent and good discretion.

First Player

'Anon he finds him
Striking too short at Greeks; his antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command: unequal match'd,
Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
The unnerved father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base; and with a hideous crash
Takes prisoner Pyrrhus' ear: for, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seem'd i' the air to stick:
So, as a painted tyrant, Pyrrhus stood;
And like a neutral to his will and matter,

HochDaq wlleghbogh wISupqangmo'. qul DIr wISop.
 Sibl' SoQ wIQoy. Ha', laHraj po' yltob. Ha',
 SoQ nong.

Dawl' wa'DIch SoQ DapoQbogh yIngu', joHwI' QaQ.

Hamlet ben SoQ choja', 'ach not naQ lutDaj. naQbejchugh vaj
 wa'logh neH naQ. rewbe' motlh vuD vIqaw: chaH belmoHbe'
 lut. to'baj 'uSDu' SopQo', qaSbe'taHvIS QI'lop. 'ach QaQqu' lut,
 'e' wInoH jIH, vuD nIv ghajwI'pu' je. pov lut; 'ay'meyDaj
 buvchu'; 'ej mu'mey 'ongmoHqu', lachbe'taHvIS qonwI'.
 mu'tlhegh wIbHa'moHbe' HaQchorHey, net joS; 'ej mu'Daq
 qech ngeb chellaw'pu' net pumlaHbe'. 'ach yuDHa'chu' net
 maq; belmoHbejtaHvIS pov, 'ej reH mIybe'law'taHvIS Doj.
 lutvo' wa' SoQ'e' vIparHa'chu': DI'Do'vaD SoQ'e' ja'bogh
 'enyaS. Hegh plray'am 'e' qelDI' SoQ vIparHa'qu'. qawbogh
 yablljDaq yIntaHchugh vaj mu'tlheghvamvo' ylruch:
 toH jIQub, jIQub—
 “rughtlhoQ rurlaw' pob qIj pay'ruS—”
 qarbe'. SoQ tagh pay'ruS mu'tlhegh.
 “ramjep rurlaw' pob qIj pay'ruS
 DeSDu' Dugh, HoH 'e' Hechmo',
 Sanchaj SomDaq QojrupmeH QottaHvIS.
 pe'vIl porghDaj qIjqu'Daq qu'moHtaHbogh
 DuQwI' DeghHey DaH ngoHpu' ngotlhwI'.
 qabDaq qamDu'Daq je Doqchu' DevwI'.
 ghaHDaq ghomHa'pu' qorDu' quppu' je
 'Iw'e' 'uybogh 'ej QIt QaDmoHbogh
 qechmey qul'a'. vaj che'wI'chaj chotrupwI'vaD
 HeSrupbogh HoSDo' QIbHey Qobqu'
 qemlaw' qul'a'vetlh. meQmo' 'ej muSmo'
 DaSpu'DajDaq DuD'egh Hommey HuH je.
 puyjaq plmbe' mInDu'Daj maw'.
 pay' plray'am, qup'a' qan
 noDmeH nejtaH pejqangbogh pay'ruS,
 ghe"or ghungwI'.”
 vaj yItaH.

polonyuS Hu'tegh, joHwI', bljatlhchu', 'ej ghogh DallSchu', 'ej mu'
 DanongmoH.

Dawl' wa'DIch “tugh ghaH tu'.
 mangpu' mupHa' gholvetlh. ghopDaj
 lobHa'mo' letbogh betleHDaj, buDlaw'
 pumDI' 'oH. poQDI' tlhaptaHwI'Daj 'e' tlhIvlaw'.
 HlghbejmeH HI', Hay'choH plray'am pay'ruS je.
 mayHa' may'chaj. Hlv HurghwI'.
 QeHmo', QapHa' 'etlhDaj. 'ach 'aw'mo'
 naSbogh nuHDaj SuSHey Sey,
 vulchoH vavni'a' Doy'. Dej je
 vanglaHbe'bogh veng, DungDaj DechtaHvIS
 qorqanglaw'bogh qul. ghatlh ghaH 'e' ghovlaw' 'oH.
 chuSqu'mo' chenHa'taHvIS, tojwI' teSDu'
 vonglaw' veng. vaj peplu'DI' pumlaw'Qo'
 nurnuv nach chISDaq chungbeHbogh

Did nothing.
 But as we often see, against some storm,
 A silence in the heavens, the rack stand still,
 The bold winds speechless, and the orb below
 As hush as death, anon the dreadful thunder
 Doth rend the region; so, after Pyrrhus' pause,
 A roused vengeance sets him new a-work;
 And never did the Cyclops' hammers fall
 On Mars his armour, forg'd for proof eterne,
 With less remorse than Pyrrhus' bleeding sword
 Now falls on Priam.—
 Out, out, thou strumpet, Fortune! All you gods,
 In general synod, 'take away her power;
 Break all the spokes and fellies from her wheel,
 And bowl the round nave down the hill of heaven,
 As low as to the fiends!'

Polonius This is too long.

Hamlet It shall to the barber's, with your beard.—Prithee,
 say on:—he's for a jig, or a tale of bawdry, or he
 sleeps:—say on: come to Hecuba.

First Player 'But who, O, who had seen the mobled queen—'

Hamlet 'The mobled queen?'

Polonius That's good; 'mobled queen' is good.

First Player 'Run barefoot up and down, threatening the flames
 With bisson rheum; a clout upon that head
 Where late the diadem stood; and for a robe,
 About her lank and all o'er-teemed loins,
 A blanket, in the alarm of fear caught up;—
 Who this had seen, with tongue in venom steep'd,
 'Gainst Fortune's state would treason have
 pronounc'd:
 But if the gods themselves did see her then,
 When she saw Pyrrhus make malicious sport
 In mincing with his sword her husband's limbs,
 The instant burst of clamour that she made,
 Unless things mortal move them not at all,—
 Would have made milch the burning eyes of heaven,
 And passion in the gods.'

Polonius Look, whether he has not turn'd his colour and has
 tears in's eyes.—Pray you, no more.

Hamlet 'Tis well; I'll have thee speak out the rest soon.—
 Good my lord, will you see the players well
 bestowed? Do you hear, let them be well used; for
 they are the abstracts and brief chronicles of the
 time; after your death you were better have a bad
 epitaph than their ill report while you live.

tochDaj taj'a'. HI' Hotlhlubogh
 rurchoH rojQo'wI'. QeHDaj Qu'Daj je
 vangbe'choH vIHbe'wI'.
 'ach rut ralpa' muD, morph 'e' mevlaw'
 chal. chuSQo' Sachbogh SuSmey.
 'ughlaw' 'engmey. peghlaw' je puH,
 Heghvlplaw'mo'. 'a HatlhDaq tIHmeyDaj'e' tugh
 mupmoH muD. jaS ja'be'lu'.
 yevpu'DI' je yovwI', ghaH vumqa'moH vembogh
 bortaS. baSDaq qIptaHvIS qeyllS
 yovwI' yayyoD chenmoHbogh chamwI'pu'e',
 vaQbej. 'a vIDchu' 'Iwmey 'etlhDaj,
 plray'amDaq pumDI'. Sorghqang neH San!
 laHmeyDaj IIqaj qa'a'pu' qep.
 gho'a'Daj gho'wI'mey naQmey je notlhmoHhaj.
 QI'tu' QuQvo' botlhDaj bachjaj.
 laghlu'DI', luchvetlh ghupjaj ghe"or!"

polonyuS

tlqqu' SoQ.

Hamlet

vaj chIpwI'Daq rolIij tlhej. SuH, yItaH. chaq DaH ghaHvaD
 qaq SoQ tlhaQ, lut Qut joq. jaS yonbe'. yIjatlhthaH. He'quba
 yIqelchoH.

DawI' wa'DIch

"bortaS be'nal'e', Huy"a'Du' He'quba'e'—"

Hamlet

Huy"a'Du' He'quba?

polonyuS

QaQbej mu'vetlh. QaQbej "Huy"a'Du' He'quba."

DawI' wa'DIch

"tu'a' toDlaHwI'? DachtaHvIS DaSmey,
 qevpobDajvo' qulmey boch buQlaw'
 leghmoHbogh laHDaj mISmoHbogh mInblIQ'e'.
 Dat DughtaH. nachDajDaq narghpu'
 qutmey qogh. DaHjaj 'oH Dech
 qatwI' qutlh. mopDaj mechpu' je.
 boghmeH batlhvaj law' QeyHa'II'bogh 'ej Qopbogh
 chorDaj chIS'e' ma'nIS mep'ay' neH.
 ghumtaHvIS ghong, vubvam vupnISlu'.
 be'nalvetlh bejchoHchugh vay', vaj vaQnIS.
 'urmang 'oghpu' SotmoHbogh San,
 'e' maqnIS meqwl'vetlh, SuQtaHvIS SoQDaj.
 bljmeH, ghaH bejchugh qa'a' qep—
 QujmeH QutwI', loDnalDaj lommey
 puy plray'uS 'etlh 'e' 'oldI' ghaH—
 vaj vltmo' vI'bogh ghoghDaj ghum'a',
 qa'a'pu' qImmoHlaHchugh jubbe'wI' jIp,
 vaj vangrup je veSmey joH'a', 'ej jeDnIS
 meQbogh muDmIn'a'."

polonyuS

toH, yItu': choHbej qabDaj, qoj nIjbeHbej mInDaj. va, mevyap.

Hamlet

pltlh, maj. tugh SoQ naQ Daja', 'e' vIchaw'.—
 joHwI' QaQ, DawI'pu' Dama'meH yIHeQ. yaj'a'?
 Dotlhchaj yIqel. bovmaij ta qengwI', qun qawwI' je chaH.
 HeghlljvaD Sonchly Hat qaq law', yInlljvaD
 naDHa'ghachchaj qaq puS.

- Polonius* My lord, I will use them according to their desert.
- Hamlet* Odd's bodkin, man, better: use every man after his desert, and who should 'scape whipping? Use them after your own honour and dignity: the less they deserve the more merit is in your bounty. Take them in.
- Polonius* Come, sirs.
- Hamlet* Follow him, friends: we'll hear a play to-morrow.—
[Exit *POLONIUS* with all the Players but the First]
Dost thou hear me, old friend; can you play the Murder of Gonzago?
- First Player* Ay, my lord.
- Hamlet* We'll ha't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines which I would set down and insert in't? could you not?
- First Player* Ay, my lord.
- Hamlet* Very well.—Follow that lord; and look you mock him not.—
[Exit *First Player*]
My good friends, I'll leave you till night: you are welcome to Elsinore.
- Rosencrantz* Good my lord!
[Exeunt *ROSENCRANTZ* and *GUILDENSTERN*]
- Hamlet* Ay, so, God be wi' ye! Now I am alone.
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wan'd;
Tears in his eyes, distraction in's aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba?
What's Hecuba to him or he to Hecuba,
That he should weep for her? What would he do,
Had he the motive and the cue for passion
That I have? He would drown the state with tears,
And cleave the general ear with horrid speech;
Make mad the guilty, and appal the free;
Confound the ignorant, and amaze, indeed,
The very faculties of eyes and ears.
Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king
Upon whose property and most dear life
A damn'd defeat was made. Am I a coward?
Who calls me villain? breaks my pate across?
Plucks off my beard and blows it in my face?

- polonyuS* joHwI', 'umchugh Hochvam vIma'chu'.
- Hamlet* ghuy'cha', qaH. 'umbe'chugh tIma' je.
'umluchugh neH ma'lu'DI', vaj Hoch wImuHlu'.
Dama'meH ra'jaj batlhllj nurllj je neH.
reH 'umbe'chugh, vI'bej tevllj. yI'elmoH.
- polonyuS* Ha', qaHpu'.
- Hamlet* yItlha', juppu'. wa'leS lut wIbej.
[mej POLONYUS DawI'pu' je, ratlhthaHvIS wa'DIch]
choQoylaH'a', jup. "ghonja'gho Hegh"'e'
boja'meH SuDalaH'a'.
- DawI' wa'DIch* lu', joHwI'.
- Hamlet* wa'leS ram 'oH wIbej. wa'maH cha' jav joq mu'tlhegh'e'
vI'oghboGH 'ej vIchelboGH, chIch DaHaDlaH, qar'a'?
- DawI' wa'DIch* lu', joHwI'.
- Hamlet* majQa'. qupvetlh yItlha', 'ej yIvaqbejQo'.

[mej DawI' wa'DIch]
juppu'wI' QaQ, DaHjaj ram Saghomqa'.
batlh tlhInDaq bopawpu'.
- roSenQatlh* maj.
[mej ROSENQATLH GHILDESTEN je]
- Hamlet* vaj taHjaj wo'. DaH jImob.
baQa', Qovpatlh, toy'wI'a' qal je jIH!
nonglaw' 'e' najmo' neH ghaH, wa' lutmo' neH,
qechlaHDaj qu'vaD qa'Daj raD DawI'vam.
webmoH, qar'a'? 'oH raDDI', chISchoH qabDaj.
yIQ mInDu'Daj. buSHA'egh DataHvIS.
ghor ghoghDaj. chenlI'mo' porghlaHmeyDaj,
qechDaj luDelchu' bIH. 'ej paghvaD qaS jay'.
He'qubavaD neH!
qatlh He'qubamo' SaQmeH wIchvetlh SaH ghaH?
nongchu'meH meq, tungHa'wI' je vIghajboGH
ghajchugh ghaH, vaj chay' vangrup ghaH? nuq ta'?
DawI' yaH SoDnISlaw' mInbIQDaj ngeng.
ghom'a' teSDu' Hoch DuQnIS ghIjboGH QIchDaj.
DIvwI'pu' maw'nISmoH. chunwI'pu' 'ItmoH.
HeS Sovbe'wI'pu' mISnISmoH. mInDu',
teSDu' je laHmey yay'nISmoHbej ghaH.
'ach jIH?
lam DataHboGH toDSaH neH qetlhqu' jIH.
najboGH vulqangan neH vIrrur, jItammo'.
Qu'wIjvaD vay' vIchavmeH jIyatlhQo'.
'ej pagh vIjatlhlaH. ta'vaD pagh vIjatlh je,
'ej ta'vetlh mIpmey, yInDaj quvqu' je
QIHlu'chu'pu'! va nuch jIH'a'? "taHqeq SoH"
jatlh 'Iv? va nachwIj qIpmeh ngIlqang 'Iv?
rolwIjvo' jotlh 'ej qabDaq pob vo' 'Iv?

Tweaks me by the nose? gives me the lie i' the throat,
 As deep as to the lungs? who does me this, ha?
 'Swounds, I should take it: for it cannot be
 But I am pigeon-liver'd, and lack gall
 To make oppression bitter; or ere this
 I should have fatted all the region kites
 With this slave's offal:—bloody, bawdy villain!
 Remorseless, treacherous, lecherous, kindless villain!
 O, vengeance!
 Why, what an ass am I! This is most brave,
 That I, the son of a dear father murder'd,
 Prompted to my revenge by heaven and hell,
 Must, like a whore, unpack my heart with words,
 And fall a-cursing like a very drab,
 A scullion!
 Fie upon't! foh!—About, my brain! 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 proclaim'd their malefactions;
 For murder, though it have no tongue, will speak
 With most miraculous organ. I'll have these players
 Play something like the murder of my father
 Before mine uncle: I'll observe his looks;
 I'll tent him to the quick: if he but blench,
 I know my course. The spirit that I have seen
 May be the devil: and the devil hath power
 To assume a pleasing shape; yea, and perhaps
 Out of my weakness and my melancholy,—
 As he is very potent with such spirits,—
 Abuses me to damn me: I'll have grounds
 More relative than this:—the play 's the thing
 Wherein I'll catch the conscience of the king.

[Exit]

ACT III

SCENE I *A room in the castle.*

[Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA, ROSENCRANTZ, and GUILDENSTERN]

- | | |
|--------------------|--|
| <i>Claudius</i> | And can you, by no drift of circumstance,
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy? |
| <i>Rosencrantz</i> | He does confess he feels himself distracted;
But from what cause he will by no means speak. |
| <i>Guildestern</i> | Nor do we find him forward to be sounded;
But, with a crafty madness, keeps aloof
When we would bring him on to some confession
Of his true state. |
| <i>Gertrude</i> | Did he receive you well? |
| <i>Rosencrantz</i> | Most like a gentleman. |

va ghIchwIj bochmoH 'Iv? "HughDaq bInep"
 taghwIjDaq pumvam yuvmeH je jatlh 'Iv?
 Hu'tegh! vISIQnISba' jIH. be'tatlheDngan
 HuHqoq vIghaj; jIHvaD wIbbe'law' HI'tuy,
 pujqu'mo' HuHwIj. chaq puSbe'chugh 'oH,
 vaj wa'Hu' Hoch chal toQ vIrnISmoH,
 bIHvaD toDSaH luHDu' vIje'pu'mo'.
 ngaghHa'bogh chotqangbogh taHqeq! quvHa'bogh
 payQo'bogh qurbogh 'ongchu'bogh taHqeq!
 bortaS!
 toH SuS vIvuvmoH. wejpuH yoHlaw' ghu'.
 vav vImuSHa'bogh chotlu'. DaH bortaSvaD
 puqloDDaj ra'II' ghe'orHey, QI'tu' je.
 'a chay' jIvang? tera'ngan neH vIDa,
 mu'meyDaq tIqwlj vI'ughHa'moHlaw'mo'.
 'ej mu'qaD vIjawHa'mo', chom vIDa.
 tach toy'wI'a!
 Hu'tegh! wejpuH! Ha' yabwIj. ngoD vIQoypu':
 DawI' lut bejmeH ba'taHvIS DIvwl',
 po'mo' neH lut muchwI'pu', qa'Daj'e'
 plj qIpchu' lut. SIbI' vaj HeSDaj maq.
 jatDu' ghajbe' chotwI' Dotlh. teH. 'a jatlhmeH
 Hoch porgh laH lo'rupmo', vaj HochvaD mer.
 bejtaHvIS vavloDnI'wI' ror, vav HoH
 rurlaw'bogh lutHom'e' lumuch DawI'vam,
 'e' vIqaSmoH. 'ej qabDaj Dotlh vItu'.
 vI'oymoHmeH vIDaj. 'ej bItlaw'chugh neH,
 vaj He vISov. chaq ghe'orvo' nucholta'
 lomqa' vIlegbhogh. chenDI' belmoHmeH
 laH ghaj veqlargh. jIpujmo' 'ej jI'Itmo',
 muqIchmeH rIntaH chaq mughongpu'. DuH,
 ghaH HoSmoHlaw' 'Iw 'It net Sovmo'. toH,
 'olmeH, ngoD meq qaq law', qa' QIch qaq puS.
 ta' ghob vIchu'meH DawI' lut vIghuS.

[mej]

LUT 'AY' WEJ

LUT 'AY'HOM WA' ta'qach pa'.

[*'el TLHAW'DIYUS TA', GHERTLHUD TA'BE', POLONYUS,*
'OVELYA, ROSENQATLH, GHILDESTEN je]

tlhaw'DIyuS

'ej mISwI' DameH meq boghojlaHbe',
 mu'tlheghmeyraj boSeHtaHvIS, qar'a?
 DaH maw'mo', Qobmo', ngojmo', Hoch jaj jot
 Sujchu' ghaH jay'!

roSenQatlh

teH. bItlaw' ghaH 'e' DIS.
 'a maHvaD bItmoHwI' QIjQo' ghaH, joH.

ghIlDeSten

ghaH yu'lu'DI' jIjQo' ghaH 'e' wltu' je.
 'ach 'ongmo' maw'taHvIS, maHvaD jangQo',
 yabDaj Dotlhna' nuDISmeH plj manIDDI'.

ghertlhuD

qej'a' IllegghDI'?

roSenQatlh

toH, vaj chongqu' Dabej.

Guildestern But with much forcing of his disposition.

Rosencrantz Niggard of question, but, of our demands,
Most free in his reply.

Gertrude Did you assay him
To any pastime?

Rosencrantz Madam, it so fell out that certain players
We o'er-raught on the way: of these we told him;
And there did seem in him a kind of joy
To hear of it: they are about the court;
And, as I think, they have already order
This night to play before him.

Polonius 'Tis most true:
And he beseech'd me to entreat your majesties
To hear and see the matter.

Claudius With all my heart; and it doth much content me
To hear him so inclin'd.—
Good gentlemen, give him a further edge,
And drive his purpose on to these delights.

Rosencrantz We shall, my lord.

[Exeunt ROSENCRANTZ and GUILDENSTERN]

Claudius Sweet Gertrude, leave us too;
For we have closely sent for Hamlet hither
That he, as 'twere by accident, may here
Affront Ophelia:
Her father and myself,—lawful espials,—
Will so bestow ourselves that, seeing, unseen,
We may of their encounter frankly judge;
And gather by him, as he is behav'd,
If 't be the affliction of his love or no
That thus he suffers for.

Gertrude I shall obey you.—
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness: so shall I hope your virtues
Will bring him to his wonted way again,
To both your honours.

Ophelia Madam, I wish it may.

[Exit QUEEN GERTRUDE]

Polonius Ophelia, walk you here.—Gracious, so please you,
We will bestow ourselves.—

[To OPHELIA]

Read on this book;
That show of such an exercise may colour
Your loneliness.—We are oft to blame in this,—
'Tis too much prov'd—that with devotion's visage
And pious action we do sugar o'er
The devil himself.

Claudius *[Aside]* O, 'tis too true!

- ghIlDeSten* 'ach DameH raD'egh je.
- roSenQatlh* nughelqangbe'.
'ach ghaH wIghelDI', maHvaD jatlhruptaH.
- ghertlhuD* yupma'Daq jeSmeH botungHa'pu'a'?
- roSenQatlh* joH: lut DawI' DIjuS malengtaHvIS.
ghaHvaD DIDel, 'ej QoyDI' QuchchoHlaw'.
ta'qachDaq chaH. DaHjaj ram ghaHvaD DameH,
chaH ra'pu' ghaH.
- polonyuS* qar. "lut yllegheS, joH"
SatlhobmeH jIH muqoy'pu'.
- tlhaw'DIyuS* vIlegheqangbej, 'ej ghu'vetlh neHlaw'mo'
buy' ngop. yIneHqu'moH.
'ej belvam tlvmeH yltungHa', qaH QaQ.
- roSenQatlh* luq, joH.
[mej ROSENQATLH GHILDESTEN je]
- tlhaw'DIyuS* SuH, ghertlhuD 'IH, ghomej je SoH.
jIH neH mughommeH Hamlet DaH jIra'pu'.
vaj bong naDev 'oveya ghomlaw' ghaH.
maSo'mo' vavDaj jIH je—mub lInDabmaj—
mabejtaHvIS maH nubejbe'taHvIS,
ghomchuqmeH mIw wIchovDI' vaj maqarlaH.
'ej DameH mIwDaj teH wIqelchu'mo',
wIwuq: parmaqDaj 'oy'mo' bechtaH'a'?
pagh, latlh meqmo' bech'a'?
- ghertlhuD* qalobrupbej.
'oveya, Hujlaw' Hamlet; Do' 'e' qaSmoH
qa'Ilj QaQ neH, bI'IHba'mo', vIneH.
vaj DotlhDaj motlhDaq ghaH DacheghmoHlaH
bI'Ilmo' 'e' vItul. 'ej tugh Suquv'aj.
- 'oveya* joHwI', vIqaSmoHjaj.
[mej GHERTLHU D TA'BE']
- polonyuS* 'oveya, 'eH:
naDev yIyIt. joH quv, maSo'egheS.
['OVELYAVA D jatlh]
paqvam yllaD. bImobmeH meqHey 'anglaH
lalDanIlj Qu'Heyvetlh, DuleghDI' Hamlet.
ghuy'cha', lalDan vuvwI' DIDataHvIS,
'ej tay DItaghtaHvIS, veqlargh wIjun je.
plj plchvam'e' wIghaj; net tobqu'.
- tlhaw'DIyuS* teHlaw'.

How smart a lash that speech doth give my conscience!
 The harlot's cheek, beautied with plastering art,
 Is not more ugly to the thing that helps it
 Than is my deed to my most painted word:
 O heavy burden!

Polonius

I hear him coming: let's withdraw, my lord.

[*Exeunt KING CLAUDIUS and POLONIUS*]

[*Enter HAMLET*]

Hamlet

To be, or not to be:—that is the question:—
 Whether 'tis nobler in the mind to suffer
 The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles,
 And by opposing end them?—To die:—to sleep;—
 No more; and by a sleep to say we end
 The heart-ache and the thousand natural shocks
 That flesh is heir to,—'tis a consummation
 Devoutly to be wish'd. To die,—to sleep;—
 To sleep! perchance to dream:—ay, there's the rub;
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause: there's the respect
 That makes calamity of so long life;
 For who would bear the whips and scorns of time,
 The oppressor's wrong, the proud man's contumely,
 The pangs of despis'd love, the law's delay,
 The insolence of office and the spurns
 That patient merit of the unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,—
 The undiscover'd country, from whose bourn
 No traveller returns,—puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all;
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought;
 And enterprises of great pith and moment,
 With this regard, their currents turn awry,
 And lose the name of action.—Soft you now!
 The fair Ophelia! Nymph, in thy orisons
 Be all my sins remember'd.

Ophelia

Good my lord,
 How does your honour for this many a day?

Hamlet

I humbly thank you; well, well, well.

Ophelia

My lord, I have remembrances of yours,
 That I have longed long to re-deliver;
 I pray you, now receive them.

Hamlet

No, not I;
 I never gave you aught.

[pegh'egh] va, ghobwIj HIvchu' SoQvam 'oy'naQ jay!
ngaghwl' qevpobDaq tojbogh rItlhmey ngoHDI',
qevpob moH law', rItlh boch moH puS. vlrur je.
ta'wIj HoS law', SoQwIj vInguvmoHbogh
HoS puS. baQa', tep 'ugh!

polonyuS

chol 'e' vIQoy. maSo''eghneS, joH quv.

[mej TLHAW'DIYUS TA' POLONYUS je]

['el HAMLET]

Hamlet

taH pagh taHbe'. DaH mu'tlheghvam vIqelnIS.
quv'a', yabDaq San vaQ cha, pu' je SIQDI'?
pagh, Seng bIQ'a'Hey SuvmeH nuHmey SuqDI',
'ej, Suvmo', rInmoHDI'? Hegh. Qong—Qong neH—
'ej QongDI', tIq 'oy', wa'SanID Daw''e' je
cho'nISbogh porghDaj rInmoHlaH net Har.
yIn mevbogh mIwvam'e' wIruhqangbej.
Hegh. Qong. QongDI' chaq naj. toH, waQlaw' ghu'vam!
HeghDaq maQongtaHvIS, tugh vay' wInajlaH,
volchaHmajvo' jubbe'wI' bep wIwoDDI';
'e' wIqelDI', maHeDnIS. Qugh DISIQnIS,
SIQmoHmo' qechvam. Qugh yIn nI'moH 'oH.
reH vaq 'ej qIpqu' bov; mayHa'taH HI';
Dochchu' HemwI'; ruv mImIu'; tIchrup patlh;
'oy'moH muSHA'ghach 'Il vuvHa'lu'bogh;
quvwI'pu' tuv quvHa'moH quvHa'wI'pu';
qatlh Hochvam lajqang vay'? wa' taj neH lo'DI',
Qu'Daj Qatlh qIlIaH ghaH! tep qengqang 'Iv?
Doy'moHmo' yInDaj, bepmeH bechqang 'Iv,
mISbe'chugh neHtaHghach, ghaH ghIjmo' DuHvam:
Hegh tIha' vay': Hegh tIha' qo''e' tu'bogh pagh.
not chegh lengwI'ma', qo'vetlh veHmey 'elDI'.
vaj Seng DIghajbogh, lajtaHmeH qaq law';
latlh DISovbe'bogh, ghoSchoHmeH qaq puS.
vaj nuch DIDa 'e' raDlaw' ghobmaj, qelDI'.
'ej, pIvmo', wovqu'taHvIS wuqbogh qab,
'oH ropmoH rIntaH Sotbogh qech ghom Hurgh.
'ej Qu'mey potlh DItulbogh qIl je qechvam.
vIDHa'choH nab. baQa'! 'ovelya 'IH!
toH be', qa''a'pu'vaD bItIhobtaHvIS,
jIyempu' 'e' yIQIjchoH je.

'ovelya

joH QaQ,
qaStaHvIS Hu'vam chay' bIplvneS SoH?

Hamlet

qatlho'; choquvmoHbej. jIchep, jIchep.

'ovelya

SoHvo' qaqawmeH nobmey law' vISuqta'.
qaStaHvIS jajmey, bIH vItatlh vIneH.
qatlhobneS, joH. tItIhap.

Hamlet

ghobe'. nobbe'.
paghna' qanobta'.

- Ophelia* My honour'd lord, you know right well you did;
And, with them, words of so sweet breath compos'd
As made the things more rich: their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.
- Hamlet* Ha, ha! are you honest?
- Ophelia* My lord?
- Hamlet* Are you fair?
- Ophelia* What means your lordship?
- Hamlet* That if you be honest and fair, your honesty should
admit no discourse to your beauty.
- Ophelia* Could beauty, my lord, have better commerce than
with honesty?
- Hamlet* Ay, truly; for the power of beauty will sooner
transform honesty from what it is to a bawd than the
force of honesty can translate beauty into his
likeness: this was sometime a paradox, but now the
time gives it proof. I did love you once.
- Ophelia* Indeed, my lord, you made me believe so.
- Hamlet* You should not have believed me; for virtue cannot
so inoculate our old stock but we shall relish of
it: I loved you not.
- Ophelia* I was the more deceived.
- Hamlet* Get thee to a nunnery: why wouldst thou be a
breeder of sinners? I am myself indifferent honest;
but yet I could accuse me of such things that it
were better my mother had not born me: I am very
proud, revengeful, ambitious; with more offences at
my beck than I have thoughts to put them in,
imagination to give them shape, or time to act them
in. What should such fellows as I do crawling
between heaven and earth? We are arrant knaves,
all; believe none of us. Go thy ways to a nunnery.
Where's your father?
- Ophelia* At home, my lord.
- Hamlet* Let the doors be shut upon him, that he may play the
fool no where but in's own house. Farewell.
- Ophelia* O, help him, you sweet heavens!
- Hamlet* If thou dost marry, I'll give thee this plague for
thy dowry:—be thou as chaste as ice, as pure as
snow, thou shalt not escape calumny. Get thee to a
nunnery, go: farewell. Or, if thou wilt needs
marry, marry a fool; for wise men know well enough
what monsters you make of them. To a nunnery, go;
and quickly too. Farewell.
- Ophelia* O heavenly powers, restore him!

- 'ovelya Danobta' 'e' DaSovbejneS, joH quv.
bIH tlhejmeH, 'IHqu'mo' bang QIch DatlhuHbogh
vaj waghqu'choH. 'a DaH Dajbe'choH plwchaj.
vaj tItlhapqa'. yab quvvaD qutlh nob wagh,
Suqwl' maghDI' nobwl'. vaj boq vllagh.
tItlhapneS, joH.
- Hamlet wejpuH! wejpuH! be'batlh Daghaj'a'?
- 'ovelya nuqjatlhneS?
- Hamlet bI'IH'a'?
- 'ovelya nuq jatlhmeH bIHech, joH?
- Hamlet be'batlh Daghajchugh 'ej bI'IHchugh, vaj be'batlhvaD
tamnIS 'IHtaHghachllj.
- 'ovelya joHwl', be'batlh van tamlaH'a' 'IHtaHghach?
- Hamlet HIja', teH. batlh rurwl' moj 'IHwl' 'e' qaSmoHpa'
batlh HoS, DotlhDaj ngo' lon batlh 'ej ngaghwl'
quvHa' moj batlh 'e' qaSmoHbej 'IHwl'. ben Huiju'
mu'tlheghvetlh. 'ach DaH 'oH tob bov.
qamuSHA'pu'.
- 'ovelya HISlaH, joH, qen SoHmo' 'e' vIHar.
- Hamlet choHarbe'nISpu'. ropmaj ngo' ngejHa'moHlaHbe'
batlhqoq. reH He'So'taH ropvetlh. not qamuSHA'.
- 'ovelya vaj vltojlu'bej.
- Hamlet Ha'! ngaghQo'wl' nawlogh ylmuv. qatlh yemwl'pu'
DaboghqangchoHmoH? machbe'bogh quv vIghaj.
'a HeS Dunmo' jIpum'eghlaHmo', vaj qaq, not
muboghmoHchugh SoSwl'. jIHemqu'. jInoDqang.
jItlhIv. HeSmey vlta'qangbogh law' law', HeSvetlh
vInabmeH qechmeywlj law' puS;
HeSvetlh vlchenmoHmeH laHmeywlj law' puS;
HeSvetlh vlta'meH 'ebmeywlj law' puS. yav chal je jojDaq
ylttaHvIS mururbogh petaQpu', chay' mavangnIS?
taHqeq maH Hoch'e'. pagh ylvoq. tugh ngaghQo'wl'
nawlogh ylmuv. nuqDaq vavll'?
- 'ovelya juHDajDaq ghaH, joHwl'.
- Hamlet ghaHvaD SoQjaj lojmltmey. vaj juHDajDaq neH
qoH Dajaj. qamej.
- 'ovelya va, ylboQ, qa'pu' quv!
- Hamlet bInaychugh, vaj tlhogh nob tammeH, maQmIghvam
qanob. chuch Darurchugh je bIngaghHa'Qo'mo',
peDwl' Darurchugh je blquvmo', vaj Dapumlu' 'e'
DabotlaHbe'. ngaghQo'wl' nawlogh ylmuv. Ha',
qamej. pagh, bInaynISchugh, vaj qoH yInay.
Qovpatlh moj loDnalra' 'e' boqaSmoHmeH mIwraj luSov
loD val. ngaghQo'wl' nawlogh'e' nom ylmuv. qamej.
- 'ovelya qeylIS HoS, ghaH yIQaw'Ha'!

Hamlet

I have heard of your paintings too, well enough; God has given you one face, and you make yourselves another: you jig, you amble, and you lisp, and nick-name God's creatures, and make your wantonness your ignorance. Go to, I'll no more on't; it hath made me mad. I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are. To a nunnery, go.

[Exit]

Ophelia

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's eye, tongue, sword:
The expectancy and rose of the fair state,
The glass of fashion and the mould of form,
The observ'd of all observers, quite, quite down!
And I, of ladies most deject and wretched
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of tune and harsh;
That unmatch'd form and feature of blown youth
Blasted with ecstasy: O, woe is me,
To have seen what I have seen, see what I see!

[Re-enter KING CLAUDIUS and POLONIUS]

Claudius

Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood;
And I do doubt the hatch and the disclose
Will be some danger: which for to prevent,
I have in quick determination
Thus set it down:—he shall with speed to England
For the demand of our neglected tribute:
Haply, the seas and countries different
With variable objects, shall expel
This something-settled matter in his heart;
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?

Polonius

It shall do well: but yet do I believe
The origin and commencement of his grief
Sprung from neglected love.—How now, Ophelia!
You need not tell us what Lord Hamlet said;
We heard it all.—My lord, do as you please;
But if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his grief: let her be round with him;
And I'll be plac'd, so please you, in the ear
Of all their conference. If she find him not,
To England send him; or confine him where
Your wisdom best shall think.

Claudius

It shall be so:
Madness in great ones must not unwatch'd go.

[Exeunt]

Hamlet

qabraj bochoHmoHmeH rltlh Doqqu' lo'raj
 vIQoybej je. 'u'vo' wa' qab boghaj, 'a tlhIHvaD latlh
 bochenmoH. SuyItHa' 'ej SureHHa' 'ej SujawHa'.
 'u' DolmeyvaD Saj pongoyqoq bonob.
 SuDaHa' 'e' boQIjmeH, SujIv 'e' boqap. yIDoH,
 vISIQQo'. mumaw'moHpu'. not tlhogh wIqelqa'.
 wa'leS yInlaw'taH tlhogh jeSbogh HochHom'e'.
 yInbe' wa' neH. choHbe' Hoch latlh Dotlh.
 ngaghQo'wI' nawlogh yImuv.

[mej HAMLET]

'ovelya

baQa' DaH Sab yab quv! tej, vaj, gharwI' je
 'etlh, jat, mIn je! wo' Do' ro', nembatlhna' je!
 ghaH Dapu' 'ej ghaH rurqangpu' Hoch vaj.
 ghaH tu'qang Hoch tu'wI'. 'a va, DaH Sabchu'.
 'IpDaj QoQ yuch vISoppu'. DaH jIH'e'
 'It 'ej Do'Ha' law', Hoch latlh be' 'It puS.
 DaH che'pu'bogh meqlaHvetlh quv yItu'.
 DIron qebHa'lu'bogh rur: tlhov 'ej taQ.
 QuptaHghach 'oSbogh chenchu'wI''e' Qaw'pu'
 meqHa'ghach QIH. Do'Ha'! Qugh 'ongvaD jeghtaH.
 wIgh naQ vIlegghpu' 'ej maQmIgh vIleghtaH!

['elqa' TLHAW'DIYUS TA' POLONYUS je]

tlhaw'DIyuS

muSHa'a'? 'e' 'angbe'ba' neHtaHghachDaj.
 maw' 'e' tobbe' je SoQDaj ja'pu'bogh,
 chenHa'taHvIS je. qa'Daj nuQtaH vay'.
 'oH 'avmeH retlhDaq ba'II' 'IttaHghach.
 chaq Qob 'avwI' Qu', Qubmo' ghaH 'ej nabmo';
 'e' vIplH. Qob vIbotmeH nom jIwuqDI',
 jIra': tugh vanmaj luSaHHa'pu'bogh
 poQmeH tera'Daq ghoSnIS ghaH. vaj Do',
 plmmo' yuQ logh je, Dechbogh Dochmey je,
 tugh tIqDajvo' qech buStaHbogh lughIm.
 reH yabDaj mupmo' qechvetlh, DotlhDaj motlhvo'
 Hop ghaH. HopHa'qa'nIS. SuH, chay' choqeS?

polonyuS

Qaplaw'. muSHa'ghachDaj jangHa'lu'mo'
 chenlaw'pu' 'IQtaHghachDaj mung taghwI' je,
 toH, wej 'e' vIHarQo'. nuqneH, 'ovelya.
 Hamlet joH mu'tlheghmey juja'nISbe'.
 Hoch mu' wIQoypu'. nab yIwIvneS, joH.
 'ach latlh yIchaw' je. 'IQ ghaH; rInDI' lut,
 SoSvaD 'e' 'angmeH ghaH, nlteb ghaH tlhob
 SoS'e', ta'be''e'. ghaHvaD qu'nIS qunDI'.
 ja'chuq chaH 'e' vIDaqneSmeH jIlan'egh.
 ghu'Daj tu'be'chugh SoS, vaj nom tera'Daq
 bIghHa'Daq ghap yIngeH. Daq lugh yIwIv,
 bIvalbejmo'.

tlhaw'DIyuS

Ha'. DaH SIbl' vIruCh.
 maw'DI' ghot potlh, tugh QoblaH 'e' wItuch.

[mej chaH]

SCENE II *A hall in the castle.**[Enter HAMLET and Players]**Hamlet*

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumbshows and noise: I would have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

First Player

I warrant your honour.

Hamlet

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play,—and heard others praise, and that highly,—not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

First Player

I hope we have reformed that indifferently with us, sir.

Hamlet

O, reform it altogether. And let those that play your clowns speak no more than is set down for them: for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the mean time, some necessary question of the play be then to be considered: that's villanous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.

*[Exeunt Players]**[Enter POLONIUS, ROSENCRANTZ, and GUILDENSTERN]*

How now, my lord! will the king hear this piece of work?

LUT 'AY'HOM CHA'. *ta'qach'a' vaS.*

['el HAMLET, wej DawI' je]

Hamlet

SoQ'e' Daja'taHvIS, HIDA—
 jat yISupmoH. DawI' motlh mIw QIch Dalo'chugh,
 vaj chetvI'vo' mu'meywIj baH DIvI'may'Duj
 'e' vImaS. muD yISljlaw'Qo', ghop DajoqmoHtaHvIS,
 'ach Hoch yISeH. SIStaHvIS, jevtaHvIS,
 'ej (chaq vIDellaH) jorlaw'taHvIS QeHHeyllj,
 vIt rurlaw'meH SoQ Daja'bogh QeH jot
 yIchenmoH. va, SoQ SangDI' mIybogH toDSaH ral,
 SoQ Qaw'DI', qa'wI' tIch. yavDaq bejwI' teSDu' neH
 DuQlu'bogh belmoH, lut tam luQIjbe'lu'bogh,
 QIch chuS je neH yajlaHmo'.
 chlch veqlargH DameH lachchugh DawI',
 vaj vImuHrup. molor rurmeH, ghaH 'um law';
 molor 'um puS. yIbot.

DawI' wa'DIch

qaHeQneS.

Hamlet

'a yIjotqu'Qo' je; bIDachu'meH Duj yIvoqtaH.
 mu' DalISmeH yIvangchu' 'ej blvangmeH mu' tllISchu'.
 ngeHbej vIt yIwemQo' 'ej wa' qech'e' yIqelchu':
 DawI' Qu' ta'Ha'qu' lachbogH 'ej wembogh DawI';
 ben DaHjaj je, 'u'vaD qabna'Daj 'angmeH, quvvaD
 batlhna'Daj 'angmeH, quvHa'ghachvaD porghDaj moH
 'angmeH, chentaHvIS 'ej tlhetlhtaHvIS bov ro,
 lupDaj je mIwna' cha'chu'meH Qu'e' ghaj DawI'.
 blachchugh pagh bIyapbe'chugh, vaj bejwI' Soy'
 DaHaghmoH 'ach noHchu'wI' DabepmoH neH.
 bIqeltaHvIS, SoHvaD wa' noHchu'wI' yoj potlh law',
 qach naQDaq latlhpu' yoj potlh puS. va, rut lachmo'
 DawI'e' vIbejbogh 'ej naDqu'bogh latlhpu', vaj QI'yaH.
 tlhInganna' rurHa'qu' jatlhDI'; 'ej tlhInganna',
 novna' ghap, yaghna' ghap rurHa'qu' jay' vIHDI'.
 'ej Soy'chu'taHmo' 'ej chuSchu'taHmo' chaH,
 chenmeH chaH lam lutlholHa'moHlaw'pu' yo' qIj jonwI'
 ghojwI'pu'. (lalDan vItIchQo', 'ach) 'e' vIHarqang,
 ghotna' DaHa'qu'mo', DataHvIS chaH.

DawI' wa'DIch

malIS'eghlaw'pu'neS.

Hamlet

toH, pelIS'eghchu' jay'.
 'ej chlch ghItlh neH lupabnIS HaghmoHbogH DawI'ra'.
 toH HaghmoHmeH HaghmoHwI', Hagh ghaH neH,
 'ej lururmeH bejwI' Dogh, Hagh je chaH.
 'ach HaghtaHvIS Hoch, lut potlmey'e' wej
 lumuchlu'bogh mIm. Hat 'ej tlhetlhHa'ghach
 neH Hech Dupqoqvam lo'bogh qoH'e'.
 'eH peDarupchoH.

[mej DawI'pu']

['el POLONYUS ROSENQATLH GHILDESTEN je]

toH jay', qaH, lutvam Qoyrup'a' ta'?

Polonius And the queen too, and that presently.

Hamlet Bid the players make haste.

[Exit POLONIUS]

Will you two help to hasten them?

*Rosencrantz
& Guildenstern* We will, my lord.

[Exeunt ROSENCRANTZ and GUILDENSTERN]

Hamlet What ho! Horatio!

[Enter HORATIO]

Horatio Here, sweet lord, at your service.

Hamlet Horatio, thou art e'en as just a man
As e'er my conversation coped withal.

Horatio O, my dear lord,—

Hamlet Nay, do not think I flatter;
For what advancement may I hope from thee,
That no revenue hast, but thy good spirits,
To feed and clothe thee? Why should the poor be flatter'd?
No, let the candied tongue lick absurd pomp;
And crook the pregnant hinges of the knee
Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice,
And could of men distinguish, her election
Hath seal'd thee for herself: for thou hast been
As one, in suffering all, that suffers nothing;
A man that Fortune buffets and rewards
Hast ta'en with equal thanks: and bless'd are those
Whose blood and judgment are so well commingled
That they are not a pipe for fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee.—Something too much of this.—
There is a play to-night before the king;
One scene of it comes near the circumstance
Which I have told thee of my father's death:
I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe mine uncle: if his occulted guilt
Do not itself unkennel in one speech,
It is a damned ghost that we have seen;
And my imaginations are as foul
As Vulcan's stithy. Give him heedful note:
For I mine eyes will rivet to his face;
And, after, we will both our judgments join
In censure of his seeming.

Horatio Well, my lord:
If he steal aught the whilst this play is playing,
And 'scape detecting, I will pay the theft.

polonyuS ta'be' je—SIBI'!

Hamlet moDmeH DawI' tIra'.

[*mej POLONYUS*]

moDmoHmeH, SuH, yItlhej tIhIH.

roSenQatlh
ghIlDeSten je luq, joH.

[*mej cha'*]

Hamlet Horey'So! SuH!

[*'el HOREY'So*]

HOREY'So naDev jIH, joH. qatoy'rup.

Hamlet Horey'So, SoH quv law', jIjatIhtaHmeH
Hoch ghot vIqIHpu'bogh quv puS.

Horey'So toH, joH—

Hamlet qatoj 'e' yIHArQo'. chochepmoHlaH,
chay' 'e' vIHarlaH jIH? Soj, Sutmeyllj je
Daje'laHmeH yapbe'ba' mIp Daghajbogh,
yablaHIlj QaQ qelbe'lu'chugh. Horey'So,
qatlh mIpbe'wI' vItojqang? va, patlh Dogh neH
roSnIS HaQchorHey jat. 'ej chep'eghmoHmeH
mIpqangbogh qIvDaj SIHmoHnIS yuDwI' neH.
vaj naDDI', numchoHlu' 'e' tul. 'Ij'a'?
wIvlaHmeH ra"eghchoHDI' qa'wI' quv,
'ej ghotpu'vo' QaQwI'na' ngu'laHDI',
DuwuvmeH vaj DuDoQ, Dutu'taHmo'.
bIbechlaw'be', Hochmo' bIbechtaHvIS je.
DutIchDI' 'ej DunaDDI' San, Hoch ghu'
DaSIQmeH nIbtaH tIho'Ilj. Do'bej ghot,
ghotvamDaq 'IwDaj, qelbogh laHDaj je
DuDlu'chu'chugh. Hoch QoQmey maSbogh lIngmeH,
luHengmeH San nItlhDu', vaj, San Dov'agh
DaQo' batlhghotvam. ghotvam'e' HI'ang.
'ej nongtaHghach toy'wI'a' puj DaQo'chugh,
vaj tIqwlj botlhDaq, tIq tIqna'wljDaq
ghotvam vIqeng. HIja'. vaj SoH qaqeng.
'a pItlh. DaHjaj ram ta'vaD lutHom muchlu'.
vavwI' Hegh ghu' qaja'bogh Dellaw' 'ay'Daj.
qatlhob, jup. 'ay'vam muchlu' 'e' DabejDI',
QaptaHvIS tu'chu'meH je qa'II' botlh,
ta'ma' yIbej. wa' SoQ lumuchtaHvIS,
'ejyo'waw'vo' narghQo'chugh DujDaj DIv
reH So'taHbogh, vaj qa' quvHa' wIleghpu',
'ej tIhIvmo' Hoch qech Dogh vI'oghpu'bogh,
bajor mangghom lurur neH. ghaH yIbejchu'.
'ej qabDajDaq mInDu'wlj tIH vIpuS je.
'ej rInDI' ghu', DameH ghaH mIw wI'chovmeH,
cha' yojmeymaj DIchelchu'.

Horey'So lu', joHwI'.

lut muchlu'DI', batlhDotlhHey nIHchugh ghaH,
ghaH tu'lu'pa', vaj lojbogh Hoch vIDIlrup.

- Hamlet They are coming to the play; I must be idle:
Get you a place.
- [*Danish march. A flourish. Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA, ROSENCRANTZ, GUILDENSTERN, and others*]
- Claudius How fares our cousin Hamlet?
- Hamlet Excellent, i' faith; of the chameleon's dish: I eat
the air, promise-crammed: you cannot feed capons so.
- Claudius I have nothing with this answer, Hamlet; these words
are not mine.
- Hamlet No, nor mine now.—
[*To POLONIUS*]
My lord, you played once i' the university, you say?
- Polonius That did I, my lord, and was accounted a good actor.
- Hamlet What did you enact?
- Polonius I did enact Julius Caesar: I was killed i' the
Capitol; Brutus killed me.
- Hamlet It was a brute part of him to kill so capital a calf
there.—Be the players ready?
- Rosencrantz Ay, my lord; they stay upon your patience.
- Gertrude Come hither, my dear Hamlet, sit by me.
- Hamlet No, good mother, here's metal more attractive.
- Polonius [*To KING CLAUDIUS*] O, ho! do you mark that?
- Hamlet Lady, shall I lie in your lap?
[*Lying down at OPHELIA's feet*]
- Ophelia No, my lord.
- Hamlet I mean, my head upon your lap?
- Ophelia Ay, my lord.
- Hamlet Do you think I meant country matters?
- Ophelia I think nothing, my lord.
- Hamlet That's a fair thought to lie between maids' legs.
- Ophelia What is, my lord?
- Hamlet Nothing.
- Ophelia You are merry, my lord.
- Hamlet Who, I?
- Ophelia Ay, my lord.
- Hamlet O, your only jig-maker. What should a man do
but be merry? for, look you, how cheerfully my
mother looks, and my father died within 's two hours.
- Ophelia Nay, 'tis twice two months, my lord.

- Hamlet* lutDaq cholli' chaH. pagh vIbuSlaw' 'e' vI'angnIS.
yllan'egh.
[chuS yltmeH Qo'noS QoQ. chuS maqmeH QoQ.
'el TLHAW'DIYUS TA', GHERTLHU D TA'BE', POLONYUS, 'OVELYA,
ROSENQATLH, GHILDESTEN, latlhpu' je]
- tlhaw'DIyuS* pIv'a' qorDu' ghotma', Hamlet?
- Hamlet* pIv, pov. ghew vIDa, muDDaq ngoSpu'bogh 'IpmeY'e' vISopmo'.
to'baj nay' tamlaHbe'.
- tlhaw'DIyuS* mu'wIj Daqelbe'law', Hamlet. mu'wIj jangpu'be' mu'IIj.
- Hamlet* jangbe"egh je bIH.
[POLONYUSvaD]
toH, ben DuSaQ'a'Daq DawI' SoH, qar'a'?
- polonyuS* HISlaH, 'ej vIqellu'DI' DawI' QaQqu' jIH net noH.
- Hamlet* 'Iv DaDa?
- polonyuS* yulyuS qaySar vIDa. monDaq jIHegh.
muHeghmoH беру'tuS.
- Hamlet* Sor rur ghaH, QamtaHvIS. yol yoSDaq qay' Sor. vaj val
HeghmoHwI'Daj.—Darup'a' DawI'pu'?
- roSenQatlh* HISlaH, joHwI'. DaQoyqangchoH 'e' luloS.
- ghertlhuD* Ha' naDev, Hamletoy, jIba'taHvIS HIItlhej.
- Hamlet* Qo', SoSoy QaQ, pa' jIghoS. muSIgh peQvetlh 'IHqu'.
- polonyuS* [TLHAW'DIYUS TA'vaD pegh] toH Hu'tegh, yItu' jay'!
- Hamlet* be'oy, 'uSDu'IIjDaq jIQot 'e' Dachaw"a'?
['OVELYA qamDu'Daq Qot]
- 'ovelya* Qo', joHwI'.
- Hamlet* 'a 'uSDu'IIjDaq nachwIj'e' vIQotmoH 'e' vIHech neH.
- 'ovelya* lu', joHwI'.
- Hamlet* ngaghlu' 'e' vIHech 'e' DaQub'a'?
- 'ovelya* pagh vIQub, qaH.
- Hamlet* be' 'uSDu'Daq QotmeH QaQba' qechvam.
- 'ovelya* qech nuq, qaH?
- Hamlet* O DaHub.
- 'ovelya* bItlhaQ, qaH.
- Hamlet* 'Iv? jIH?
- 'ovelya* HIja'.
- Hamlet* baQa', tagh QommoHwI'a'II' jIH. Qombe'chugh taghDu', vaj
chay' jaS vanglaH porgh. toH, Quchqu'bej SoSwI' 'e' yItu', 'ach
Heghpu'DI' vavwI', qaS cha' rep neH.
- 'ovelya* ghobe', qaS loS jarmey, joH.

Hamlet

So long? Nay, then, let the devil wear black, for I'll have a suit of sables. O heavens! die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, by'r lady, he must build churches, then; or else shall he suffer not thinking on, with the hobby-horse, whose epitaph is 'For, O, for, O, the hobby-horse is forgot.'

[Hautboys play. The dumb-show enters]

[Enter a King and a Queen very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck: lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner wooes the Queen with gifts: she seems loath and unwilling awhile, but in the end accepts his love]

[Exeunt]

Ophelia

What means this, my lord?

Hamlet

Marry, this is miching mallecho; it means mischief.

Ophelia

Belike this show imports the argument of the play.

[Enter Prologue]

Hamlet

We shall know by this fellow: the players cannot keep counsel; they'll tell all.

Ophelia

Will he tell us what this show meant?

Hamlet

Ay, or any show that you'll show him: be not you ashamed to show, he'll not shame to tell you what it means.

Ophelia

You are naught, you are naught: I'll mark the play.

Prologue

For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.

[Exit]

Hamlet

Is this a prologue, or the posy of a ring?

Ophelia

'Tis brief, my lord.

Hamlet

As woman's love.

[Enter two Players, King and Queen]

Player King

Full thirty times hath Phoebus' cart gone round
Neptune's salt wash and Tellus' orbed ground,
And thirty dozen moons with borrow'd sheen
About the world have times twelve thirties been,

Hamlet

qaS'a'? Qo' jay', San Quch choS veqlargh. choS SutwIj
vItuQHa'. QI'yaH, Heghpu' Hu' ta', 'ej qaS cha' jar neH,
ghaH Iljlu'pa'. Heghpu'DI' DunwI', chaq batlh ghaH
qawlu'taH, qaStaHvIS DIS bID'e' net tul je. 'ach Hu'tegh,
yuQmey pongnIS. pongbe'chugh, vaj qawbe'lu' 'e' SIQ,
'ej qolotlh San ghaj. ghaH qaw bom mu'vam'e' neH:
"toH va, toH va, qolotlh pong gho' Serman."

[chuS meSchuS; 'el DawI' tam]

['el ta'qoq ta'be'qoq je. muSHa'chuqlaw' 'e' luDa.
DeSDaq QIDchuqmeH pachDu'chaj lo'.
ta' qIvDu' jojDaq HlvmeH tor ta'be'.
ta'be' Hu'moH 'ej mong chop ta'.
ta' woH 'ej yavDaq pummoH ta'be'.
belpu'mo' Qonglaw' ta' 'e' leghDI' mej ta'be'.
tugh 'el latlh loD. ta' mIv'a' teq 'ej roS.
ta' qoghDaq tar qang 'ej mej. chegh ta'be'.
Heghpu' ta' 'e' leghmo' pe'vIl SaQ.
'elqa' chotwI' tlhejwI' puS je. luvuplaw'.
vIHbe'bogh ta' lomHey lunge'. ta'be' bang moj 'e'
nID chotwI'. nayqangmoHmeH nobmey Hev ta'be'.
lajqangbe', 'ach tugh latlh muSHa' ghaH
'ej bang Dall'bogh chotwI''e' laj.]

[mej]

'ovelya

qaSpu' nuq jay', joH.

Hamlet

va, HeS'a' 'ong'e'. qaSbeH lot 'e' 'ang 'oH.

'ovelya

ghaytan lut'a' lumuchmeH mIw QIj lutHomvam.

['el lIHwI']

Hamlet

'e' luQIjbej nuvvam'e'. peghlaHbe' DawI'pu'.
Hoch luchID.

'ovelya

De'e' luja'meH nIDbogh DawI'vetlh luQIjqang'a'?

Hamlet

HISlaH, De' law' luja'mo', QIDtaHvIS chaH. bIQIDqangchugh
vaj blghoj. QIDmeH 'ay'Du'llj jej ghov QIjwI' 'ej ghøjmoH.

'ovelya

bIQut, bIQut! DawI' lut'e' vIbej.

lIHwI'

DaH lutmaj 'It wIjeSqu'nIS.
checherghchoHmeH matortaHvIS,
pe'Ij. petuv. 'ej wej ghonIS.

[mej]

Hamlet

lIHbogh SoQ 'oH'a' SoQvam'e'?
Degh mu'tlheghHom 'oH'a' neH?

'ovelya

ngaj, joH.

Hamlet

vaj be' parmaq rur.

['el ta'qoq ta'be'qoq je]

ta'qoq

wejmaHlogh bIQ SoD wIb, yuQ moQ je bavpu'
pemHov Duj; wejvatlh javmaHlogh DIS wavpu'
maSwovDaj ngIpbogh maS, rInpu'DI' ghu':
tlq muv tlq, bang DIDamo'. Qap je Qu':

Since love our hearts, and Hymen did our hands
Unite commutual in most sacred bands.

Player Queen

So many journeys may the sun and moon
Make us again count o'er ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must:
For women's fear and love holds quantity;
In neither aught, or in extremity.
Now, what my love is, proof hath made you know;
And as my love is siz'd, my fear is so:
Where love is great, the littlest doubts are fear;
Where little fears grow great, great love grows there.

Player King

'Faith, I must leave thee, love, and shortly too;
My operant powers their functions leave to do:
And thou shalt live in this fair world behind,
Honour'd, belov'd and haply one as kind
For husband shalt thou—

Player Queen

O, confound the rest!

Such love must needs be treason in my breast:
In second husband let me be accurst!
None wed the second but who kill'd the first.

Hamlet

[*Aside*] Wormwood, wormwood.

Player Queen

The instances that second marriage move
Are base respects of thrift, but none of love:
A second time I kill my husband dead
When second husband kisses me in bed.

Player King

I do believe you think what now you speak;
But what we do determine oft we break.
Purpose is but the slave to memory;
Of violent birth, but poor validity:
Which now, like fruit unripe, sticks on the tree;
But fall unshaken when they mellow be.
Most necessary 'tis that we forget
To pay ourselves what to ourselves is debt:
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy:
Where joy most revels grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye; nor 'tis not strange
That even our loves should with our fortunes change;
For 'tis a question left us yet to prove
Whether love lead fortune or else fortune love.
The great man down, you mark his favourite flies;
The poor advanc'd makes friends of enemies.
And hitherto doth love on fortune tend:
For who not needs shall never lack a friend;
And who in want a hollow friend doth try,
Directly seasons him his enemy.
But, orderly to end where I begun,—

matay'taH, tlhoghvaD muvchuqmo' ghopDu'maj.

ta'be'qoq

plj maS pemHov je leng DItoqhqa'pu'jaj,
rInpa' muSHa'ghachmaj! 'ach DaH bIropmo'
qaStaHvIS Hu', 'ej Dotlh ngo'vo' bIHopmo',
pay' bI'IQtaHvIS, QI'yaH! Qugh vIplH.
toH, joH, jIplHchugh jIH, vaj not DuQIH,
SaHqu'mo' be'nal, loD muSHa'taHvIS je.
muSHa'DI' be', 'ej SaHDI', rap. reH Dach cha',
pagh (qamuSHa'qu' 'e' Datu') reH lach cha'.
ngojdI' muSHa'wI', ngojnIS je SaHwI'.
muSHa'chugh nuv, vaj HajnIS HonchoHDI'.
'ach Hajqu'chugh ghaH, vaj muSHa'rupchu'.

ta'qoq

bangwI', va, tugh qalonniS. puj 'ej ru'
porghlaHmeywIj. qo' 'IHDAQ leS bImob.
bIquv. 'ej Do' DuSaw—

ta'be'qoq

not latlh vIlob!
not tIqwljDaq 'urmangvetlh web vIlaj.
loDnalqoq cha'mo' jIquvHa'nIS. vaj,
loD cha'DIch nay neH be'—loD wa'DIch HoHDI'!

Hamlet

[pegh'egh] maQmIgh! maQmIgh!

ta'be'qoq

muSHa'be' be', tlhogh cha'DIch ruchmeH boHDI'.
'ej chepmeH neH quvHa'eghmoH. jImatlh!
loDnal vIHoHqa', wuSwIj chopDI' latlh.

ta'qoq

DaH vuD Daja' DaQubmo'. 'e' vIHAr.
'ach nuQbogh nabmaj qIlmeH plj maghar.
leS qawtaHghachmaj wuv DaH nabbogh Duj.
vIDqang 'oH boghDI', 'a wIDajDI' luj.
DaH naH Qup rur 'oH. SorDaq HuS, qar'a'?
'ach qanDI' pum 'oH, Sorchaj yuvlu'pa'.
Qu'maj DIlay'pu'bogh DIlljnISlaw'.
chavvetlh, wIchuppu'bogh manongDI', Qaw'
SaHQo'ghachmaj, manongqu' 'e' wImevmo'.
Sorgh'egh Dotlh Quch, Dotlh 'IQ joq ral, QIt jevmo'.
lopchugh QuchwI', vaj SaQnIS je 'IQwI';
butlhmo' neH 'IQ yonwI' 'ej Quch 'ItwI'.
ru'nIS ngeHbejmaj. vaj Hujbe' wanI':
choHnIS muSHa'ghachmaj, choHDI' San vI'.
wej ngoD wIwuq: parmaq wuv'a' neH San?
pagh, San wuv'a' parmaqvetlh? toH, ghaytan
quvHa'DI' potlh, Haw' bangDaj. jup moj ghol
'e' SIgh mIpbe'pu'wI', ghaH DuvDI' yol.
San toy' muSHa'ghach. vay'vaD 'utlaHbe'DI'
SaH juppu'Hey. 'a boQmeH jup leS nge'DI'
vay', ghaHvaD tlhobmo', tugh jupna'vo' cheH.
'ach taghbogh DaqDaq SoQ vIrlInmoHmeH:
Sanmaj DonHa'moH neHtaHghachmeymaj.
'ej reH Hoch nabmaj ngeplu'. qech DIghaj
'ach qechvam ghochmey DIghajbe'. toH mub:

Our wills and fates do so contra'ry run
 That our devices still are overthrown;
 Our thoughts are ours, their ends none of our own:
 So think thou wilt no second husband wed;
 But die thy thoughts when thy first lord is dead.

Player Queen Nor earth to me give food, nor heaven light!
 Sport and repose lock from me day and night!
 To desperation turn my trust and hope!
 An anchor's cheer in prison be my scope!
 Each opposite, that blanks the face of joy,
 Meet what I would have well, and it destroy!
 Both here and hence, pursue me lasting strife,
 If, once a widow, ever I be wife!

Hamlet [to *OPHELIA*] If she should break it now!

Player King 'Tis deeply sworn. Sweet, leave me here awhile;
 My spirits grow dull, and fain I would beguile
 The tedious day with sleep.

[*Sleeps*]

Player Queen Sleep rock thy brain,
 And never come mischance between us twain!

[*Exit*]

Hamlet Madam, how like you this play?

Gertrude The lady protests too much, methinks.

Hamlet O, but she'll keep her word.

Claudius Have you heard the argument? Is there no offence in 't?

Hamlet No, no, they do but jest, poison in jest; no offence
 i' the world.

Claudius What do you call the play?

Hamlet The Mouse-trap. Marry, how? Tropically. This play
 is the image of a murder done in Vienna: Gonzago is
 the duke's name; his wife, Baptista: you shall see
 anon; 'tis a knavish piece of work: but what o'
 that? your majesty and we that have free souls, it
 touches us not: let the galled jade wince, our
 withers are unwrung.

[*Enter LUCIANUS*]

This is one Lucianus, nephew to the king.

Ophelia You are as good as a chorus, my lord.

Hamlet I could interpret between you and your love, if I
 could see the puppets dallying.

Ophelia You are keen, my lord, you are keen.

Hamlet It would cost you a groaning to take off my edge.

Ophelia Still better, and worse.

Hamlet So you must take your husbands.—Begin, murderer;
 pox, leave thy damnable faces, and begin. Come:—

loD cha'Dich DanayQo' DaH 'e' yIQub.
'ach HeghnIS vuDvam HeghDI' je loD wa'.

ta'be'qoq yavvo' Soj vISuqbe'jaj; Hurghaj qa';
reH jIHvo' Quj leSpoH je nge'jaj moch;
jIvoqtaH 'ej jItul 'e' mevaj ngoch;
bIghHa' Saj'uQ vIpIHaj; qaqbogh ghu'
ghomjaj 'ej Qaw'jaj qab Quch Hoch ghol qu';
Dat naDev je mutlha'jaj nI'bogh Seng—
be'nal vImojqa'chugh jIH. 'Ip vIqeng!

Hamlet ['OVELYAVA D] DaH 'Ip pabHa'jaj!
ta'qoq bI'Ipchu'ta'. 'ach bang, DaH loQ HImej.
Doy'choHtaH qa'wI'. Qatlhmo' pem, jIDej.
vaj DaH jIQong.

[Qong]

ta'be'qoq bIQongDI', jotjaj yabllj.
not' qabwIjvo' lotmo' SumHa'jaj qabllj.
[mej]

Hamlet joH, DubelmoH'a' lutvam?

ghertlhuD wejpuH Hoch 'Iprup be'.

Hamlet 'ach 'Ip quvmoHbej ghaH.

tlhaw'DIyuS lut DaSov'a'? luja'taHvIS HeS'a'?

Hamlet ghobe' jay'! SaghHa' neH HeS. SaghHa' tar. HeSbe'chu'.

tlhaw'DIyuS lutvam pong nuq?

Hamlet "ghew jonwI'." toH, qatlh? wejpuH, lutDaj Del pongDaj.
romuluSDaq HoHwanI' rur lutvam. ghonja'gho ghaH
ta'qorDu'loD'e'; batlhISta ghaH be'nalDaj'e'. tugh Dabej.
HeSwI' ghu' luDel. 'a maSaHbe'ba'. ta', qa' chun polwI' je
ghob'e' muplaHbe'. chut DIlobbogh maH'e' nujoy'laHbe'
pe'vIl nov DIv DISmoHbogh tuQDoq'e'.

['el LUQYANUS]

luqyanuS ghaH. ta'qorDu'loD ghaH je.

'ovelya lut DaQIjmeH SoH val law', QIjbogh DawI' val puS.

Hamlet SoH bangHeyll' je jojDaq Quj vIQIjmeH jIval je, taj'e'
vItu'laHchugh.

'ovelya bIjej, jawwI', bljej.

Hamlet tajwIj DajejHa'qangmoHchugh blboghnlSmoH.

'ovelya Dub 'ej Sab mu'

Hamlet nayqangmeH be' Dup SapmoH mu'.—yIchoy yIruH SoH.
Qu'vatlh, Ha'DIbaH qabllj tllon 'ej yIruH. Ha', bortaS QaQ

'the croaking raven doth bellow for revenge.'

Lucianus

Thoughts black, hands apt, drugs fit, and time agreeing;
Confederate season, else no creature seeing;
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property
On wholesome life usurp immediately.

[Pours the poison into the sleeper's ears]

Hamlet

He poisons him i' the garden for's estate. His
name's Gonzago: the story is extant, and writ in
choice Italian: you shall see anon how the murderer
gets the love of Gonzago's wife.

Ophelia

The king rises.

Hamlet

What, frightened with false fire!

Gertrude

How fares my lord?

Polonius

Give o'er the play.

Claudius

Give me some light:—away!

All

Lights, lights, lights!

[Exeunt all but HAMLET and HORATIO]

Hamlet

Why, let the stricken deer go weep,
The hart ungalled play;
For some must watch, while some must sleep:
So runs the world away.
Would not this, sir, and a forest of feathers— if
the rest of my fortunes turn Turk with me—with two
Provincial roses on my razed shoes, get me, a
fellowship in a cry of players, sir?

Horatio

Half a share.

Hamlet

A whole one, I.
For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself and now reigns here
A very, very—pajock.

Horatio

You might have rhymed.

Hamlet

O good Horatio, I'll take the ghost's word for a
thousand pound. Didst perceive?

Horatio

Very well, my lord.

Hamlet

Upon the talk of the poisoning?

Horatio

I did very well note him.

Hamlet

Ah, ha!—Come, some music! come, the recorders!—
For if the king like not the comedy,
Why then, belike,—he likes it not, perdy.
Come, some music!

[Re-enter ROSENCRANTZ and GUILDENSTERN]

Guildestern

Good my lord, vouchsafe me a word with you.

- jablu'DI' reH bIrqu' nay'.
- luqyanuS* qech qIj, ghop po', tar 'um, poH lugh: Samuv.
boq jeS 'eb poH. 'ej DaH mulegh pagh nuv.
ramjep tI boSlu'mo' bIchen, molDargh.
wejlogh Dungej 'ej DunaDHa' veqlargh.
pay' plvbogh yInDaj lurIHHa'meH jIj je
wlchlaHllj motlh, ghIjbogh toDujHeyllj je.
[ta' qoghDu'Daq tar qang]
- Hamlet* patlhDaj nIHmeH, ngemHomDaq QottaHvIS ghaHDaq
tar llch; ghonja'gho 'oH pongDaj'e'. noy lut 'ej
romuluSngan Hol pov lo' qonwI'. ta'be' parmaq
SuqmeH mIw'e' tugh Dalegh.
- 'ovelya* Qam ta'.
- Hamlet* nuq? yay'moH'a' ghum muj?
- ghertlhuD* joHwI' Dotlh nuq?
- polonyuS* lut rInmoH.
- tlhaw'DIyuS* wov! tlheD!
- Hoch* wov! wov! wov!
[mej Hoch, ratlhthaHvIS HAMLET HOREY'So je]
- Hamlet* vaj rIQDI' Haw'jaj to'baj jay',
'ej reHjaj plvbogh Qa'.
reH yepnIS vay'; reH QongnIS vay';
reH ghu'vetlh ngo' wIma'.
chavvammo', Qa'pobngemmo' je vISuqbogh—
jIcho'meH SanHeywlj'e' wa'leS Sorghchugh
SermanyuQngan 'ej mInwlj nIjmoHlaHchugh Haq—
vaj DawI'tlhoQDaq ghuv jIHlaH qar'a'.
- Horey'So* ghuv bID SoH.
- Hamlet* naQ jIH.
loDnI', yISov: chlch wo'vamvo'
qeylIS lunge'pu' chaH.
povpu' voDleH, 'a DaH ghaH cho'
'ej DaH wo' che'—pujwI'.
- Horey'So* bommu'tlhegh DarInmoHlaHchu'pu'.
- Hamlet* majQa', Horey'So, lom qa' 'Ip quv law', Qojta'bogH
wa'SanID 'utlh quv puS. Datu'a'?
- Horey'So* vItu'chu', joHwI'.
- Hamlet* tar mIw vIDeIDI'.
- Horey'So* ghaH vItu'chu'qu'.
- Hamlet* Hu'tegh! Ha' QoQ! Ha' may'ronmey.
toH, lutmaj parchugh ta',
ghaytan vaj—par, baQa'!
Ha' QoQ.
[elqa' roSENQATLH GHILDESTEN je]
- ghILDeSten* joHwI', wa' mu' qapeghnIS.

- Hamlet* Sir, a whole history.
- Guildestern* The king, sir,—
- Hamlet* Ay, sir, what of him?
- Guildestern* Is, in his retirement, marvellous distempered.
- Hamlet* With drink, sir?
- Guildestern* No, my lord, rather with choler.
- Hamlet* Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler.
- Guildestern* Good my lord, put your discourse into some frame, and start not so wildly from my affair.
- Hamlet* I am tame, sir:—pronounce.
- Guildestern* The queen, your mother, in most great affliction of spirit, hath sent me to you.
- Hamlet* You are welcome.
- Guildestern* Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment: if not, your pardon and my return shall be the end of my business.
- Hamlet* Sir, I cannot.
- Guildestern* What, my lord?
- Hamlet* Make you a wholesome answer; my wit's diseased: but, sir, such answer as I can make, you shall command; or, rather, as you say, my mother: therefore no more, but to the matter: my mother, you say,—
- Rosencrantz* Then thus she says: your behavior hath struck her into amazement and admiration.
- Hamlet* O wonderful son, that can so astonish a mother!—But is there no sequel at the heels of this mother's admiration?
- Rosencrantz* She desires to speak with you in her closet ere you go to bed.
- Hamlet* We shall obey, were she ten times our mother. Have you any further trade with us?
- Rosencrantz* My lord, you once did love me.
- Hamlet* So I do still, by these pickers and stealers.
- Rosencrantz* Good my lord, what is your cause of distemper? you do, surely, bar the door upon your own liberty if you deny your griefs to your friend.
- Hamlet* Sir, I lack advancement.
- Rosencrantz* How can that be, when you have the voice of the king himself for your succession in Denmark?

- Hamlet* vaj gharwl' SoQ naQ vltu'qang je.
- ghIlDeSten* toH ta'—
- Hamlet* ghaHvaD qaS nuq jay'?
- ghIlDeSten* pa'DajDaq ghaH ngejqu'lu'law'.
- Hamlet* chaq ngej ghew.
- ghIlDeSten* ghobe', joH; QeH.
- Hamlet* blval 'e' DatobmeH, QelvaD blja'nIS. toH, ghew QeHvo' ghaH vlvormeH jInIDchugh jIH, vaj ghaytan ngejtaHbogh ghew puq vISepmoHqu'. lumej bIH 'ej tugh chegh, tlhejtaHvIS porghDaj ylvqangtaHbogh ghew negh'e'.
- ghIlDeSten* joHwl' QaQ, meqDaq SoQllj yllan, 'ej pay' Qu'wlj yljunQo'.
- Hamlet* jl jotneS. yljatlh.
- ghIlDeSten* ta'be'vaD, SoSll'vaD nuQlu'mo' 'ej qay'lu'mo', SoHDaq mungeHta' ghaH.
- Hamlet* majQa'.
- ghIlDeSten* ghobe', DaH chonaD 'e' vIHechbe'. 'ach chojangqangchu'chugh vaj SoSll' vlloblaH. bljangchu'Qo'chugh vaj rlnmeH mlwvam ylchaw' 'ej jlmej.
- Hamlet* qaSlaHbe'.
- roSenQatlh* nuq'e', joHwl'?
- Hamlet* jljanglaHchu'be'. plvHa' yabwlj. 'ach jljanglaHmeH jInIDqu'qangmo' chaq chotu', pagh mutu' SoSwI'e' (pongHeyDaj'e' Dalo'pu'bogh). 'a yap. vaj yljatlhqa'. bljatlh, SoSll'vaD nuQlu'—
- roSenQatlh* jatlh ghaH: nuq Da Hamlet? Damo' muyay'moHpu' 'ej muSivmoHpu'.
- Hamlet* puqloD yaymo' SlvnISbe' SoS. 'ach DaH SoSwI'vaD nuq qaSmOH yay'moHlaw'pu'bogh wanI'wlj'e'? ylja'.
- roSenQatlh* pa'DajDaq Suja'chuq neH ghaH, blQongchoHpa'.
- Hamlet* 'e' vllobchu', wa'maHlogh SoSwI'e' (pongvetlh Dalo') ghaHchugh. latlh tujatlhniS'a'.
- roSenQatlh* joHwl', ben choparHa'.
- Hamlet* DaH qaparHa'taHmeH je jagh HuH lungaS ghopwlj.
- roSenQatlh* plvHa'moHwl'llj nuq? plvtaHghachvaD lojmlt DawaQ, jupll'vo' Sengmeyllj Dapeghchugh je.
- Hamlet* qaH, qaSHa' cho'wlj.
- roSenQatlh* 'a qltbe' ghu'vam, Qo'noSDaq blcho'meH ta' woQna' 'oHmo' woQllj'e'.

- Hamlet* Ay, but, 'While the grass grows,'—the proverb is something musty.
- [*Re-enter Players with recorders*]
- O, the recorders!—let me see one.—To withdraw with you:—why do you go about to recover the wind of me, as if you would drive me into a toil?
- Guildestern* 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?
- Guildestern* My lord, I cannot.
- Hamlet* I pray you.
- Guildestern* Believe me, I cannot.
- Hamlet* I do beseech you.
- Guildestern* I know no touch of it, my lord.
- Hamlet* 'Tis as easy as lying: govern these ventages with your finger and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.
- Guildestern* But these cannot I command to any utterance of harmony; I have not the skill.
- 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 the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me you cannot play upon me.
- [*Enter POLONIUS*]
- God bless you, sir!
- Polonius* My lord, the queen would speak with you, and presently.
- Hamlet* Do you see yonder cloud that's almost in shape of a camel?
- Polonius* By the mass, and 'tis like a camel, indeed.
- Hamlet* Methinks it is like a weasel.
- Polonius* It is backed like a weasel.
- Hamlet* Or like a whale?
- Polonius* Very like a whale.
- Hamlet* Then I will come to my mother by and by.—They fool me to the top of my bent.—I will come by and by.
- Polonius* I will say so.
- Hamlet* By and by is easily said.—

- Hamlet* HIja', qaH, 'ach "yaptaHvIS loSpev"—mu'tltheghvam noy DaSovbej.
[*'el Dov'aghmey qengbogh DawI'pu''e'*]
toH Dov'agh! wa' HInob. 'a qapegh: nItēb jIjuntaHvIS, qatlh choyu'meH bljonqang?
- ghIlDeSten* baQa', qaqeSmeH chaq jIvaQ, vaQmo' je parHa'ghachwlj neH.
- Hamlet* 'e' vIyajchu'be'. Dov'aghvam DaHeng'a'?
- ghIlDeSten* joHwI', laH vIghajbe'.
- Hamlet* yIHengneS.
- ghIlDeSten* laH vIghajbe' jay'.
- Hamlet* qara'neS.
- ghIlDeSten* vIHengmeH mIw vISovbe'.
- Hamlet* HengmeH mIw ngeD law', nepmeH mIw ngeD puS.
naQvam DaQoDmeH nItlh tIlo'. ngujlep
Dachu'meH nuj yISuSmoH. vaj QoQ 'IH lIng. SuH,
QoQSeHlaw bIH Dochvam'e'.
- ghIlDeSten* 'ach 'IHmeH QoQ vIQoDlaHbe'.
vIHengmeH jIpo'qu'be'.
- Hamlet* vaj chorammoH. jIH choqelDI' Dov'agh neH Datu'a'?
jIH'e' choHengqang; SeHlawwlj DachusqangmoHlaw';
Sengwlj ghogh DabomqangmoH; Se'wlj DallSmeH jIH
chochu'qang; ghogh 'IHqu' lInglaH chuSwI'vam
mach, 'ach 'oH DajatlhmoHlaHbe'. Qu'vatlh,
jIH choHengmeH mIw ngeD law', Dov'agh
DaHengmeH mIw ngeD puS, 'e' DaHar'a'?
Dov'agh vIrrur 'e' DaHarmoH—jISaHbe'; Se'wlj
DallSmeH SeHlaw'e' Daghaj 'ach choSeHlaw'
'e' vIchaw'Qo'.
[*'el POLONYUS*]
pIghov, qaH.
- polonyuS* joHwI', SoHvaD jatlh neHtaH ta'be'. SIbI'!
- Hamlet* loQ Qogh rurbogh 'engvetlh Dalegh'a'?
- polonyuS* Hu'tegh, Qogh rurbej 'oH.
- Hamlet* 'er'e' rur 'e' vItu'.
- polonyuS* 'er Dub ghaj.
- Hamlet* ghargh ghap rur.
- polonyuS* ghargh rurbej.
- Hamlet* vaj tugh SoSwI' vIghoS. [*pegh'egh*] muDoghmoHlaw'mo'
jIpuQqu'.—tugh vIghoS.
- polonyuS* vIja'.
- Hamlet* ngeD "tugh" jatlhmeH Qu'.

[Exit POLONIUS]

Leave me, friends.

[Exeunt all but HAMLET]

Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world: now could I drink hot blood,
And do such bitter business as the day
Would quake to look on. Soft! now to my mother.—
O heart, lose not thy nature; let not ever
The soul of Nero enter this firm bosom:
Let me be cruel, not unnatural:
I will speak daggers to her, but use none;
My tongue and soul in this be hypocrites,—
How in my words soever she be shent,
To give them seals never, my soul, consent!

[Exit]

SCENE III *A room in the castle.*

[Enter KING CLAUDIUS, ROSENCRANTZ, and GUILDENSTERN]

Claudius

I like him not; nor stands it safe with us
To let his madness range. Therefore prepare you;
I your commission will forthwith dispatch,
And he to England shall along with you:
The terms of our estate may not endure
Hazard so dangerous as doth hourly grow
Out of his lunacies.

Guildenstern

We will ourselves provide:
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your majesty.

Rosencrantz

The single and peculiar life is bound,
With all the strength and armour of the mind,
To keep itself from 'noyance; but much more
That spirit upon whose weal depend and rest
The lives of many. The cease of majesty
Dies not alone but like a gulf doth draw
What's near it with it: it is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortis'd and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the king sigh, but with a general groan.

Claudius

Arm you, I pray you, to this speedy voyage;
For we will fetters put upon this fear,
Which now goes too free-footed.

*Rosencrantz
& Guildenstern*

We will haste us.

[Exeunt ROSENCRANTZ and GUILDENSTERN]

[Enter POLONIUS]

[mej POLONYUS]

pemej juppu'.

[mej Hoch, ratlhthaHvIS HAMLET]

DaH qaS wIchHoSmey rep. DaH Hoblaw' molmey.
 DaH qo'Daq ngejmeH tlhIchDaj tlhuchlaw' ghe"or.
 DaH 'aD 'Iw tuj vltlhutlhlaH. 'ej jlwemchu'
 DaH 'e' vlruchlaHmo', vaj HajnIS pem,
 'oH leghchugh neH. SuH, DaH SoSwI' vIjaHnIS.
 'eH, tlqwlj, matlhboHgh Dujllj yIchllQo'.
 not rowlj letDaq 'elaj molor qa'.
 jInaSaj, 'ach qorDu'wlj vIbolQo'jaj.
 tajmey vIjatlhnlS, 'ach pagh taj vIlo'nIS.
 Qu'wljvaD tojjaj jatwlj, qa'wl' je.
 mu'wljmo' tuHjaj ghaH. 'ach mu'wlj tob
 ta'wlj'e'—qa'wl', 'eH, not 'e' yllob.

[mej]

LUT 'AY'HOM WEJ ta'qach'a' pa'.

['el TLHAW'DIYUS TA', ROSENQATLH, GHILDESTEN je]

tlhaw'DIyuS

mubltmoH ghaH. 'ej jIHvaD QIHtaH ghu',
 maw'taH ghaH 'e' vIweghpu'pa'. vaj SuH:
 tugh Qu'ghltlhraj vIqonmoH, 'ej tera'Daq
 lltlhejnIS ghaH. Huy'Du'Dajvo' chen Qob,
 qaSDI' Hoch rep. 'ej jIH muSumqu' Qobvetlh
 'e' SIQlaHbe'ba' ta'Dotlh.

ghIlDeSten

Qu' wIQorghchu'.
 je'meH 'ej yIntaHmeH, nIwuv ghot law'qu'.
 Qobvo' DlleHneSmeH, lalDanvaD potlhqu'
 'ej quvqu' Qu'.

roSenQatlh

reH lotvo' leH'eghmeH, yab Hoch yoD, HoS je
 lo' wa' yInwl' neH ram. vaj lo'nISba'
 qa' Dunqu'—cheptaH ghaH reH 'e' luwuvmo'
 yIn law', 'ej Do' ghaHmo' chaHvo' Hop QIH.
 rInDI' ta' poH, nItteb Heghbe'ba' ta'Dotlh.
 luSpet Da. Sumchugh vay', vaj Hochvetlh tlha'moH.
 gho'a' 'ugh rur ghaH. 'ej HuD jenqu' DungDaq
 'oH lanlu'law'. ghonaQmey tInqu'Daq
 muvchuq 'ej HuStaH wa'netlh Dochmey ram.
 vaj pumDI' gho, pe'vll QIH chuS lutlhey
 Hoch chachmey machqu', Hoch tlha'wl'Hom ram je.
 vaj not nItteb vIng ta'. DaH 'ItDI' potlh,
 tugh bepnIS je mangghom, 'ej jegh vaj rotlh.

tlhaw'DIyuS

'eH, nom tera' wo'Daq ylleng'eghrupmoH.
 DaH tlhabqu' Qob qamDu'Hey. DaH Dat ylt.
 'a tugh qamDu'Daq mlr willan.

roSenQatlh
ghIlDeSten je

mamoDII'.

[mej ROSENQATLH GHILDESTEN je]

['el POLONYUS]

Polonius

My lord, he's going to his mother's closet:
Behind the arras I'll convey myself
To hear the process; and warrant she'll tax him home:
And, as you said, and wisely was it said,
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech, of vantage. Fare you well, my liege:
I'll call upon you ere you go to bed,
And tell you what I know.

Claudius

Thanks, dear my lord.

[Exit POLONIUS]

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,—
A brother's murder!—Pray can I not,
Though inclination be as sharp as will:
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,—
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this two-fold force,—
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn? Forgive me my foul murder!
That cannot be; since I am still possess'd
Of those effects for which I did the murder,—
My crown, mine own ambition, and my queen.
May one be pardon'd and retain the offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice;
And oft 'tis seen the wicked prize itself
Buys out the law: but 'tis not so above;
There is no shuffling,—there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? what rests?
Try what repentance can: what can it not?
Yet what can it when one can not repent?
O wretched state! O bosom black as death!
O limed soul, that, struggling to be free,
Art more engag'd! Help, angels! Make assay:
Bow, stubborn knees and, heart, with strings of steel,
Be soft as sinews of the newborn babe!
All may be well.

[Retires and kneels]

polonyuS

joH, SoSDaj pa'Hom ghoS. wanI' vItu'meH
 tugh HaSta'a'DajDaq jISo"eghneS.
 ghaH qunqu'bej ta'be'. 'ej vuD Daja'pu',
 'ej valqu' vuDIj: ja'chuqtaHvIS chaH,
 SoQchaj tu'be'nIS SoSDaj neH, qar'a';
 SoS SIghaHmo' qorDu'. 'ej boQbogh DaqDaq
 Hoch DaqnIS vay'. vaj DaH gamej, ta' quv.
 qaSuch, QongDaq DaghoSpa'. 'ej qaSuchDI'
 SoHvaD Hoch De' vIQum.

tlhaw'DIyuS

qatlho', jawwI'.

[mej POLONYUS]

He'So'ba' HeSwIj. va, QI'tu'Daq He' je.
 naDHa'ghach wa'DIch ngo'mo' bechmoH 'oH.
 loDnI' vIchot! qa"a'pu'vaD jItlhob
 vIneHqu'bej vIHechDI', 'ach jlluj.
 vIHechmeH HoSwIj jey jIDlvmeH HoS.
 'ej cha' malja'vaD vumnISwI' vlrur:
 Qu' wa'DIch'e' vIwIvnISbogh vIqelDI',
 jIyev, 'ej tugh cha' Qu'vetlh vIbuSHa'nIS.
 loDnI'wI' 'Iwmo' jeD quvHa'bogh ghopvam
 net tu'chugh je, vaj ram, qar'a'? chal quvDaq
 SISbeHba' bIQ; peDwI' chIS rurmeH ghopwIj,
 Say'moHmeH yap, qar'a', tugh SISbogh bIQ.
 HeS qabHey puSmeH 'oH, qar'a', pung tu'lu'.
 'ej cha' Qu' ta'meH, qa"a'vaD tlhob Hoch,
 qar'a'? wIbotlu'meH, mapumruppa',
 pagh, wInoDHa'lu'meH, mapumpu'DI'.
 vaj chal vIbejchoH. plch vIqIlbej rIntaH.
 'ach DotlhwIj ngo' vIleHmeH, chay' jItlhoblaH?
 "jIchotmeH jIquvHa' 'e' yInoDQo'."
 DuHbe'. mIp law' vIghajchoHmeH jIchotpu'.
 'ej mIpmeYvetlh vIpoltaH: ta' mIv'a',
 Hoch'e' vItulbogh je, ta'be'nalwI' je.
 chay'? toH, wej HeSDaj pop ghajQo'chugh vay',
 vaj ghaH noDHa'laH'a' ruvpln? jIchID:
 plj qo'vam mIwmey qalDaq, ruv lujotlhlaH
 DIlbogh HeSwI' DeQghopqoq. 'ach veqlarghvaD
 moSlaHlaw' pagh. pa' tojlaH pagh 'oghwI'.
 pa' chavmeymaj Dotlhna' luleghlaH Hoch.
 'ej plchmeymaj Ho' QuchHey je DIbej
 net ra'taHvIS, mapum'eghchu' net raD.
 tlha' nuq? ratlh nuq? toH, vay' vIchavlaHchugh
 jIpayDI', vaj vInIDchoH. SuH, vInID!
 Hoch chavlaHlaw' paywI' jay'! 'ach nuq chavlaH
 paylaHbe'wI'? baQa', Dotlh 'It! baQa',
 Hegh rurbogh tIqwlj qIjqu'e'! baQa',
 qa'wI'e' vonlu'bogh! bItlhabqa'meH
 bInoghDI', vaj Dubaghqu'choH chon jan!
 HIQaH, boQqa'pu'! SuH, jInIDqu'jaj!
 peSIH, qIvDu'wIj mul! baS tlhogh Daghajlaw',
 tIqwlj. yItun. ghu to'waQmey ylrur.
 tugh QaQjaj Hoch.

['emDaq jaH 'ej tor]

[Enter HAMLET]

Hamlet

Now might I do it pat, now he is praying
And now I'll do't;—And so he goes to heaven;
And so am I reveng'd:—That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
O, this is hire and salary, not revenge.
He took my father grossly, full of bread;
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?
But in our circumstance and course of thought
'Tis heavy with him: and am I, then, reveng'd,
To take him in the purging of his soul,
When he is fit and season'd for his passage?
No.
Up, sword; and know thou a more horrid hent:
When he is drunk, asleep, or in his rage;
Or in the incestuous pleasure of his bed;
At gaming, swearing; or about some act
That has no relish of salvation in't;—
Then trip him, that his heels may kick at heaven;
And that his soul may be as damn'd and black
As hell, whereto it goes. My mother stays:
This physic but prolongs thy sickly days.

[Exit]

Claudius

[Rising] My words fly up, my thoughts remain below:
Words without thoughts never to heaven go.

[Exit]

SCENE IV *The Queen's closet.*

[Enter QUEEN MARGARET and POLONIUS]

Polonius

He will come straight. Look you lay home to him:
Tell him his pranks have been too broad to bear with,
And that your grace hath screen'd and stood between
Much heat and him. I'll sconce me even here.
Pray you, be round with him.

Hamlet

[Within] Mother, mother, mother!

Gertrude

I'll warrant you,
Fear me not:—withdraw, I hear him coming.

[POLONIUS hides behind the arras]

[Enter HAMLET]

Hamlet

Now, mother, what's the matter?

Gertrude

Hamlet, thou hast thy father much offended.

[*el HAMLET*]*Hamlet*

DaH jIHvaD vIHtaH gho. DaH tlhobtaH ghaH.
 vaj DaH vIta': yo' qIJDaq Suvjaj ghaH.
 chay'! mIwvammo' bortaSwIj vIchav'a?
 vIqelqu'nIS. vavwI'e' HoH taHqeq.
 latlh puq ghajbe' vav. HoHpu'mo' taHqeqvetlh,
 yo' qIJDaq ghaH ngeH puqvam.
 vaj ghaHvaD boQ vIDillaw'! luj bortaS jay'!
 qen vavwI' chotmeH merDI', pl' vavwI',
 'ej Suvrupbe'. HeS paymeH, yempu'DI',
 'eb SuqlaHbe'. 'ej lomDaq jach pagh vaj.
 vaj ghaH lulajmeH yo' qIJ negh, pa' pawDI',
 lengchaw'Daj Dotlh luSovlaw' chaH neH. 'ach,
 ghobmaj wIHarbogh, yo' qIJ qechmaj je
 qellu'chugh, vaj DaH ghaHvaD 'ughlaw' ghu'.
 'ach DaH bortaS vISuqmeH, vIHoH'a',
 qa'qoqDaj Say'moHtaHvIS? vIHoH'a',
 yo' qIJDaq tlheDmeH ghuHDI' ghaH 'ej 'umDI'?
 Qo'.
 Ha', 'etlh, qaroQ. Qu' naSvaD tugh qalel.
 chechDI', pagh, QongDI', vupDI', pagh, QongDaqDaq
 qorDu' ngaghwI' HeSbelmey tIvtaHvIS;
 SuDtaHvIS, ghartaHvIS; vay' ruchtaHvIS,
 ghe''orvo' qa'Daj pollaHbe'chugh chavvam.
 'ej qaSDI' chavvam 'eb, SIbI' yIjop.
 DaqIpDI', chalDaq pupqu'jaj qamDu'Daj.
 vaj webmo' 'ej He'So'mo' qa'Daj non,
 ghe''or'e' rurbej, ghe''or ghoStaHvIS.
 muloStaH SoS. qa'll'vaD, wej bIlImmeH
 ghobHergh Danoblaw'. 'ach bIHegh 'e' mIm neH.

[*mej*]*tlhaw'DIyuS*

[*Hu'*] puv mu'meywIj, 'ach bIngDaq ratlhthaH yab.
 mu'mey DorQo'DI' yab, QI'tu'vo' ngab.

[*mej*]LUT 'AY'HOM LOS. *ta'be' pa'Hom*.[*el ta'be' POLONYUS je*]*polonyuS*

tugh naDev chol. SuH, ghaH yIqunqu'neS.
 yIja'neS: "tlhIvqu'pu'mo' QujIj taQ,
 luSIQlu'Qo'. 'ej SoH, QeHtuj je botlhDaq
 jIQampu' 'ej qayoDpu', yoD DaraDmo'."
 naDev jIltam'eghmoH. qatlhob, joHwI':
 ghaHvaD yIvaQ, bljatlhDI'.

Hamlet[*emvo'*] SoS! SoS! SoS!*ghertlhuD*

DIch yIghaj.
 'ej HIHonQo'—yISo''egh. choIII' ghaH.

[*HaStaDaq So''egh POLONYUS*][*el HAMLET*]*Hamlet*

toH, SoS, qay' nuq?

ghertlhuD

Hamlet, vavI' Damawqu'bejpu' SoH.

- Hamlet Mother, you have my father much offended.
- Gertrude Come, come, you answer with an idle tongue.
- Hamlet Go, go, you question with a wicked tongue.
- Gertrude Why, how now, Hamlet!
- Hamlet What's the matter now?
- Gertrude Have you forgot me?
- Hamlet No, by the rood, not so:
You are the queen, your husband's brother's wife;
And,—would it were not so!—you are my mother.
- Gertrude Nay, then, I'll set those to you that can speak.
- Hamlet Come, come, and sit you down; you shall not budge;
You go not till I set you up a glass
Where you may see the inmost part of you.
- Gertrude What wilt thou do? thou wilt not murder me?—
Help, help, ho!
- Polonius [*Behind*] What, ho! help, help, help!
- Hamlet [*Drawing*] How now! a rat? Dead, for a ducat, dead!
- [*Makes a pass through the arras*]
- Polonius [*Behind*] O, I am slain!—
[*Falls and dies*]
- Gertrude O me, what hast thou done?
- Hamlet Nay, I know not:
Is it the king?
[*Lifts up the array and discovers POLONIUS*]
- Gertrude O, what a rash and bloody deed is this!
- Hamlet A bloody deed!—almost as bad, good mother,
As kill a king, and marry with his brother.
- Gertrude As kill a king!
- Hamlet Ay, lady, 'twas my word.—
[*to POLONIUS*]
Thou wretched, rash, intruding fool, farewell!
I took thee for thy better: take thy fortune;
Thou find'st to be too busy is some danger.—
Leave wringing of your hands: peace; sit you down,
And let me wring your heart: for so I shall,
If it be made of penetrable stuff;
If damned custom have not braz'd it so
That it is proof and bulwark against sense.
- Gertrude What have I done, that thou dar'st wag thy tongue
In noise so rude against me?

- Hamlet* SoS, vavna'wI' Damawqu'pu'neS SoH.
- ghertlhuD* Ha', Ha'. bIjangDI' Doghlaw' jatIIj jay'.
- Hamlet* va, va. bIghelDI' mIghlaw' jatIIj jay'.
- ghertlhuD* toH, Hamlet! chay'!
- Hamlet* nuqneH?
- ghertlhuD* cholljlaw"a'?
- Hamlet* Qu'vatlh! ghobe'. qalljta'be', joHwI'.
ta'be' SoH. loDnallI' loDnI'vaD be'nal.
SoSwI'Hey SoH je. va, Do'Ha'.
- ghertlhuD* baQa',
nIvuvmoH lobmoHwI' tugh 'e' vIpoQ.
- Hamlet* ylba'. Ha'. naDevvo' bIvIHchoHbe'.
'ej bItItheDbe', HotlhwI' vIchenmoHpa'.
HotlhwI'vetlhDaq tIqIIj Somraw DaleghlaH.
- ghertlhuD* QI'yaH! DaH nuq Data'qang? chochot'a'?
QaH! QaH! 'eH!
- polonyuS* ['emvo'] QI'yaH! QaH!
- Hamlet* ['etlhDaj leI] chay'? jach'a' 'er?
DaH Hegh ghaH! 'e' vISuDmeH DeQ vInobrup!
[HaSta bIngDaq DuQ Hamlet]
- polonyuS* ['emvo'] Hu'tegh! muHoHpu'!
[pum 'ej Hegh]
- ghertlhuD* QI'yaH! nuq Data'?
- Hamlet* Sovbe'. va, ta' ghaH'a'?
- [HaSta teq, 'ej POLONYUS tu']
- ghertlhuD* chav boH, chav ralqu' je Data'!
- Hamlet* chav ral.
'ej mIghmo' chavwIj, latlh HeS rurlaw' 'oH.
ta' HoHlu', 'ej loDnI'Daj naylu' je.
- ghertlhuD* ta' HoHlu'!
- Hamlet* mu'tIheghvetlh vIjatIhbejneS.
[POLONYUSvaD]
qoH puj, qoH boHqu', munbogh qoH, Qapla!
mochII' SoH 'e' vIHar qaleghchu'pa'.
SanIIj yllaj. De' pegh DaSovqangDI',
vaj chaq Do'Ha' DaH 'e' Datu'. ylmev.
ghopDu' DaqIptaHvIS tIQopmoHQo'.
ylba'. DaH tIqIIj'e' vIQopmoHnIS.
vIQopmoHbej, Somraw Hap ghajchugh 'oH,
'ej pay 'oH wej 'e' nISqu'chugh 'ej botchugh
motlhtaHghach webqu', tIqIIj letmoHpu'mo'.
ghertlhuD nuq jay' vIHeSpu'mo', mupummeH rIntaH
chuS jatIIj tIhIvqu' 'e' DangII?

Hamlet

Such an act
That blurs the grace and blush of modesty;
Calls virtue hypocrite; takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage-vows
As false as dicers' oaths: O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words: heaven's face doth glow;
Yea, this solidity and compound mass,
With tristful visage, as against the doom,
Is thought-sick at the act.

Gertrude

Ay me, what act,
That roars so loud, and thunders in the index?

Hamlet

Look here, upon this picture, and on this,—
The counterfeit presentment of two brothers.
See, what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man:
This was your husband.—Look you now, what follows:
Here is your husband, like a mildew'd ear,
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?
You cannot call it love; for at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgment: and what judgment
Would step from this to this? Sense, sure, you have,
Else could you not have motion: but sure that sense
Is apoplex'd; for madness would not err;
Nor sense to ecstasy was ne'er so thrall'd
But it reserv'd some quantity of choice,
To serve in such a difference. What devil was't
That thus hath cozen'd you at hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.
O shame! where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire: proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn,
And reason panders will.

Gertrude

O Hamlet, speak no more:
Thou turn'st mine eyes into my very soul;
And there I see such black and grained spots

Hamlet

ta' mIghqu'.

quvmoH 'ej tuHlaH batlhmaj 'e' ghltlhHa' 'oH.
 ngeb Hoch matlhwI' 'e' maq. va, bang Quch chunvo'
 Hommey ghegh teqDI', tam naDHa'ghach Degh.
 tlhogh 'IpmeY nepmoHmo', SuDwI' 'Ip rurchoH.
 baQa! paywI' tay porghqoqvo' qa'e'
 yaHmoHbej ta'vetlh. 'ej verengan ghltlh neH
 moj je lalDanmaj quv. chal wewmoH, tuHmo'.
 va, ta'vetlh qelDI', Haj je yuQmaj Sub.
 'IQmo' tlhoQ'a'vetlh mIn, San bIjHey pIHlaw'.

ghertlhuD

va, lIH'eghtaHvIS chuS 'ej buQlI' nuq?

Hamlet

naDev, 'eH, Deghvam, Deghvetlh je yllegh.
 DeghmeyDaq cha' loDnI'pu' HotlhmeH 'oghlu'.
 Huy'vamDaq ba' batlhna', 'eH, 'e' yllegh.
 qeylIS Quch. ghorqon jlb. ra'meH 'ej buQmeH
 veSmey joH'a' mIn. Qumbogh qa'a' 'uS,
 chal yuvbogh HuDDaq pawmeH moDta'DI'.
 chenchu'mo' ghaH, 'ej joDaj DuDlu'chu'mo',
 loDna' ghaH, qo'vaD 'e' lu'olmeH woQ
 lunoblaw' qa'pu'. loDnallI'e' ghaHpu'.
 tlha'wI' yIchoV. DaH loDnallI'e' ghaHtaH
 chovnatlhvetlh'e'. loDnI'Daj plvqu' ngejmeH,
 pomrop tI'r'etlh Da ghaH. mIn DaHutlh'a'?
 HuDHeyvam 'IH DalonDI', Debvetlh moHDaq
 bIrrchoH'a' 'ej pa' bISopqang'a'?
 yIja! mIn DaHutlh'a'? bImuSHa'a'?
 net HarQo'. qanDI' ghot, 'ej benIj SIchDI',
 jot 'ej HemHa'nIS reHpu'bogh 'Iw tuj,
 'ej noHDI' yab, yab lob. 'ach ghotvamvo'
 ghotvetlhDaq gho'ta'meH qatlh noHqang yab?
 bIQublaHba'. bIQublaHbe'taHchugh,
 bIvIHlaHbe' je. 'ach bIQubmeH laH
 roSHa'moHlu'law'. Qaghchugh je maw'wI',
 'ej vay' yab che'chugh je valHa'ghach jay',
 vaj plm ghotpu'vam tugh net ghovlaHba',
 wej lojchu'mo' wlvmeH Hoch jo. Dutojlaw'
 veqlarghHey jay', "leghe'wI' wlv" DaQujDI'.
 QIpqu'meH mISlaHbe' HotQo'bogh mIn,
 bejQo'bogh nltlh joq, cha' teSDu'e' joq
 boQQo'bogh mIn nltlhDu' je, wa' ghIch'e' joq
 boQQo'bogh Hoch, nochDu'Ilij 'ay'Hom rop joq.
 qatlh bIDoqQo', tuHwI'?
 lotlhtaHbogh ghe"or, chuQunbe' HomDu'
 DaIQmoHchugh, vaj meQlI'bogh QupwI'vaD
 weQ rurjaj batlh. 'ej qulDajDaq neH tetjaj.
 vaj petuHQo', lIraDDI' 'IwIlij tujqu';
 ngaghqangmeH meQtaHmo' je SISbogh chuchHey;
 ngaghwl'Du' toy'taH neH meqlaH—

ghertlhuD

'eH, Hamlet,

yljatlhI'be'. qa'wI' lutu'taH mInwIj
 DaraDmo'. tlherbogh ghltlhmeY qlj vllegh.

As will not leave their tinct.

Hamlet

Nay, but to live
In the rank sweat of an enseamed bed,
Stew'd in corruption, honeying and making love
Over the nasty sty,—

Gertrude

O, speak to me no more;
These words, like daggers, enter in mine ears;
No more, sweet Hamlet.

Hamlet

A murderer and a villain;
A slave that is not twentieth part the tithe
Of your precedent lord; a vice of kings;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole,
And put it in his pocket!

Gertrude

No more!

Hamlet

A king of shreds and patches,—

[*Enter Ghost*]

Save me, and hover o'er me with your wings,
You heavenly guards!—What would your gracious figure?

Gertrude

Alas, he's mad!

Hamlet

Do you not come your tardy son to chide,
That, laps'd in time and passion, lets go by
The important acting of your dread command? O, say!

Ghost

Do not forget: this visitation
Is but to whet thy almost blunted purpose.
But, look, amazement on thy mother sits:
O, step between her and her fighting soul,—
Conceit in weakest bodies strongest works,—
Speak to her, Hamlet.

Hamlet

How is it with you, lady?

Gertrude

Alas, how is't with you,
That you do bend your eye on vacancy,
And with the incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Starts up, and stands on end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

Hamlet

On him, on him! Look you, how pale he glares!
His form and cause conjoin'd, preaching to stones,
Would make them capable.—Do not look upon me;
Lest with this piteous action you convert
My stern effects: then what I have to do
Will want true colour; tears perchance for blood.

'ej bIH nguvHa'moHbe'lu'.

Hamlet

Qo'. QongDaq
ghIHqu' DIrHuH He'So'Daq yInlu' neH.
naDHa'ghach'a'Daq HaH'egh. targh puchpa'Daq
yachchuq 'ej chopchuq—

ghertlhuD

jIHvaD yljatlhQo'.
teSDu'wlj 'elDI' mu'vam, tajmey Da.
ylmev neH, Hamlet 'IH.

Hamlet

chotwI', mIghwI' je.
toy'wI'a' neH ghaH. wa'ben loDnallI' Dun
bID bID vatlhvI' ghaHbe' je. qoH voDleH ghaH.
chIch wo'vaD qumvaD je nIHwI'a' Da:
raS'a'vo' ta' mIv'a' wagh nIHpu'DI',
yopwaHDajDaq 'oH So'!

ghertlhuD

ylmev!

Hamlet

tera'

voDleHqoq Da neH—
['el lomqa']

HIboQII', 'ej jIH DungDaq tel tIpuvmoH,
chal'a' 'avwI'pu'! nuq DaneHneS, joH?

ghertlhuD

QI'yaH, DaH maw'.

Hamlet

moDHa'bogh puq DaqunmeH DaH bIchol,
qar'a'? 'eb, nongtaHghachwIj je vImImmo',
HajmoHbogh Qu'wlj pav Dara'pu'bogh
vllon neH. Ha', yIja'!

lomqa'

Qu' yIIIjQo'. DaH tlhoS jejHa'beH ngoQIIj.
vIjejqa'moHmeH neH qaSuch. yIqIm!
SoSII'Daq Danqu' yaytaHghach. yIHu'.
Suv'eghbogh qa'Daj 'It yImun. porgh pujDaq
HoSqu' qech Qobqu'. ghaHvaD, 'eH, yljatlh.

Hamlet

nuqneH, joHwI'?

ghertlhuD

baQa', nuqneH, Do'Ha'wI'?
logh chImDaq neH mInDu' DaQeqlaw'taH,
'ej pagh porgh ghajbogh muDvaD neH bljatlh!
mInDu'lljDaq jotHa'qu' bejbogh qa'II'.
'ej Qongbogh negh, pay' ghumDI', Dalaw' jIbIIj.
QottaHvIS, yInchoHlaw' porgh'ay'vetth buD:
yay'law' 'ej QamchoH 'oH. yIjot, puqwl' quv.
tujII' 'ej meQII' QeHIIj. DaH meQHa'meH
QeHIIjDaq tuvbohgh bIQHey yIghomHa'moH.
nuq'e' Dabej?

Hamlet

ghaH'e'! ghaH'e'! yIqIm neH. chIS 'ej qej.
muvchuqmo' porghDaj, Qu'Daj Hechbogh je,
vaj naghmey ra'DI' je, lujangqangbej.—
'eH, HIbejQo'. Qu' Sagh vIHechtaHbogh
DaqIIlaH, vupmoHmo' bIDameH mIw.
jIvupDI', loj jIvangnISmeH qab qu'.
'ej 'Iw vllchnISDI', mInbIQ vllchlaH.

Gertrude To whom do you speak this?
Hamlet Do you see nothing there?
Gertrude Nothing at all; yet all that is I see.
Hamlet Nor did you nothing hear?
Gertrude No, nothing but ourselves.
Hamlet Why, look you there! look, how it steals away!
 My father, in his habit as he lived!
 Look, where he goes, even now, out at the portal!
 [Exit Ghost]
Gertrude This the very coinage of your brain:
 This bodiless creation ecstasy
 Is very cunning in.
Hamlet Ecstasy!
 My pulse, as yours, doth temperately keep time,
 And makes as healthful music: it is not madness
 That I have utter'd; bring me to the test,
 And I the matter will re-word; which madness
 Would gambol from. Mother, for love of grace,
 Lay not that mattering unction to your soul,
 That not your trespass, but my madness speaks:
 It will but skin and film the ulcerous place,
 Whilst rank corruption, mining all within,
 Infects unseen. Confess yourself to heaven;
 Repent what's past; avoid what is to come;
 And do not spread the compost on the weeds,
 To make them ranker. Forgive me this my virtue;
 For in the fatness of these pursy times
 Virtue itself of vice must pardon beg,
 Yea, curb and woo for leave to do him good.

Gertrude O Hamlet, thou hast cleft my heart in twain.
Hamlet O, throw away the worser part of it,
 And live the purer with the other half.
 Good night: but go not to mine uncle's bed;
 Assume a virtue, if you have it not.
 That monster custom, who all sense doth eat,
 Of habits devil, is angel yet in this,—
 That to the use of actions fair and good
 He likewise gives a frock or livery
 That aptly is put on. Refrain to-night;
 And that shall lend a kind of easiness
 To the next abstinence: the next more easy;
 For use almost can change the stamp of nature,
 And either curb the devil, or throw him out
 With wondrous potency. Once more, good night:
 And when you are desirous to be bless'd,
 I'll blessing beg of you.—For this same lord,
 [Pointing to POLONIUS]
 I do repent: but Heaven hath pleased it so,
 To punish me with this, and this with me,

- ghertlhuD* 'IvvaD mu'vam Dajatlh?
- Hamlet* pagh Dalegh'a?
- ghertlhuD* paghna'. 'ej Hoch Doch tu'lu'bogh vllegh.
- Hamlet* pagh DaQoy'a' je?
- ghertlhuD* maH vIQoylaH neH.
- Hamlet* Ha', pa' yIqIm! Ha' So''eghtaHvIS mej!
ben yInDaj Sutmey tuQbogh tuQ vavwI!
yIqIm! DaH mej ghaH! DaH lojmltDaq mej!
[mej lomqa']
- ghertlhuD* wanI'vam 'oghbejpu' yabqechllj neH.
HoSDo'Hey chenmoHmeH reH po' ghot maw'.
- Hamlet* maw''a?
tlqllj rur tlqwIj, Se'Daj moDmoHbe'mo',
'ej plvmo' QoQDaj. maw'pu'be'neS mu'wlj.
HIingong! 'ej ghu' vIja'meH mu' vIjatlhqa',
mu'vetlh pabbe'nIStaHvIS je maw'wl'qoq.
SoS, quv ylquvmoH. SoHvaD jatlh ghot maw'DI',
'ej jatlhbe' wemllj, qa'II'Daq 'e' maqmeH
DunaDbogh Herghvetlh yIngoHQo'. Daq ragh
So' neH 'ej yoD 'oH, porghllj ngejtaHvIS
rolljDaq tlhlll'bogh quvHa'ghach yuD.
'ej wej 'oH leghlu'. chalvaD HeS tIDIS.
qaSpu'bogh ta' tIpay. qaSbeHbogh ta'
tljunchoH je. 'ej webqu'meH nov tl
bIHdaq chorDI yllanqa'Qo'. toH, SoS,
jIquvqanglaw' 'e' yIbljQo'. baQa!
bljQo'meH, HeSvaD tlhobnISlaw' je batlh,
reH pl'taHvIS tlhuHha'bogh bovvam! vannIS!
'ej HeS vor batlh, net chaw'meH naDnIS je!
- ghertlhuD* va, Hamlet, jIHvaD bIDDaq tlq Dachevta'.
- Hamlet* Ha', bIDDaj qab ylwoD. latlh bID Dapolmo',
blquvtaHmeH ylyIn. Qapla'. 'ach SoS,
vavloDnI'wI' QongDaqDaq yIjaHQo'.
wej ghobvam'e' Daghajchugh, vaj yISuq.
mIwmeymaj motlhmoHmeH veqlarghHey Da
tlgh buD, 'ej qay' 'e' tlhojbogh laHmaj Sopchu'
moH chu'. 'ach Qu'vamvaD QI'tu'ngan Da 'oH:
QaQbogh 'ej quvbogh chav DIta'II'meH
HIp mop joq nob je. tuQmeH ngeDqu' bIH.
DaHjaj ram yIngaghQo'. bIngaghqa'Qo'meH
latlh 'eblj ngeDmoH ghu'. tugh ngeD Hoch 'eb.
Duj'e' ben ghithbogh Sanmaj choHmoHlaH
ghu' motlh. vaj veqlargh'e' Do' SevlaH 'oH,
pagh, ghImmeH rIntaH, merqu' HoSDaj. toH,
Qapla'. DunaDchoH bortaSqa' DaneHDI',
chonaDqa' 'e' vItlhob. jaw HoHvam'e'—
[POLONYUS 'ang]
vIpay. 'ach SanvaD belmoHlaw' wanI'vam.
SanvaD vIbljlaw' 'ej mubljlav' lomvam.

That I must be their scourge and minister.
 I will bestow him, and will answer well
 The death I gave him. So, again, good night.—
 I must be cruel, only to be kind:
 Thus bad begins and worse remains behind.—
 One word more, good lady.

Gertrude

What shall I do?

Hamlet

Not this, by no means, that I bid you do:
 Let the bloat king tempt you again to bed;
 Pinch wanton on your cheek; call you his mouse;
 And let him, for a pair of reechy kisses,
 Or paddling in your neck with his damn'd fingers,
 Make you to ravel all this matter out,
 That I essentially am not in madness,
 But mad in craft. 'Twere good you let him know;
 For who that's but a queen, fair, sober, wise,
 Would from a paddock, from a bat, a gib,
 Such dear concernings hide? who would do so?
 No, in despite of sense and secrecy,
 Unpeg the basket on the house's top,
 Let the birds fly, and, like the famous ape,
 To try conclusions, in the basket creep,
 And break your own neck down.

Gertrude

Be thou assur'd, if words be made of breath
 And breath of life, I have no life to breathe
 What thou hast said to me.

Hamlet

I must to England; you know that?

Gertrude

Alack,

I had forgot: 'tis so concluded on.

Hamlet

There's letters seal'd: and my two schoolfellows,—
 Whom I will trust as I will adders fang'd,—
 They bear the mandate; they must sweep my way
 And marshal me to knavery. Let it work;
 For 'tis the sport to have the engineer
 Hoist with his own petard: and 't shall go hard
 But I will delve one yard below their mines,
 And blow them at the moon: O, 'tis most sweet,
 When in one line two crafts directly meet.—
 This man shall set me packing:
 I'll lug the guts into the neighbour room.—
 Mother, good night.—Indeed this counsellor
 Is now most still, most secret, and most grave,
 Who was in life a foolish prating knave.
 Come, sir, to draw toward an end with you.—
 Good night, mother.

[*Exeunt severally; HAMLET dragging in POLONIUS*]

ACT IV

SCENE I *A room in the castle.*

[*Enter KING CLAUDIUS, QUEEN GERTRUDE,
 ROSENCRANTZ, and GUILDENSTERN*]

vaj SanvaD 'oy'naQ 'oy'yaS je vIDa.
lomvam vIlan. 'ej ghaHvaD Hegh vInobmo',
jIbechnIS. pItlh. qaboQmeH neH qabuQ.
DaH qaSnIS Qugh, 'ach Do' latlh lotvaD SuQ.
'ach wa' latlh mu' vIja'neS.

ghertlhuD

chay' jIvangnIS?

Hamlet

not Qu' vIDelchoHbogh tIruhbej. 'eH:
QongDaqDajDaq Dutlhu'qa'moH ta' ror.
bIngaghqangmeH qevpoblj qIp. "ghghgh" jatlh.
'ej wuSllj chopmeH ghIHDI', monglljDaq
yachmeH ghaH, nItlhDaj webqu' lo'taHvIS,
ghaHvaD ghu' naQ DayajmoHlaH 'e' pon:
maw'be'taH mIwwlj, 'ach jImaw'law'meH
jI'ong. maj! ghaHvaD 'e' yISovchoHmoH.
chIch yIntaghvo', targhvo', ngIbna'vo' potlhvetlh
qelnISbogh peghba'Qo' ta'be'nal 'IH,
ta'be'nal quv, ta'be'nal valqu' je.
not peghba'. yab peghDuj je yIlobQo'.
qach DungDaq mo' yIpoSmoH. Haw'meH puvjaj
chalHa'DIbaHmey. 'ej qoH noy yIDa.
bIngongmeH, mo' yI'el. 'ej ghorjaj mongllj,
bIpuvchoH 'e' DanIDDI'.

ghertlhuD

tlhuHmeymo' chenmo' mu'maj, 'ej yInmo'
chenmo' je tlhuHmeymaj, vaj DIch yIghaj:
mu'llj choja'pu'bogh vIja'qa'meH
yInlaH pagh tlhuHwIj.

Hamlet

tera' vIghoSnIS. DaSov'a'?

ghertlhuD

va, QI'yaH,

vIlIjpu'. wuqlu'.

Hamlet

SoQtaH pum peghghItlh.
'ej ghItlh luqeng cha' DuSaQjupqoqwI'.
vIvoqchugh, vaj verengan'e' vIvoqrup.
Hewlj luHuvmoHII' 'ej tojbogh nabvaD
muDevII' chaH. toH ruchjaj. tlhaQbej ghu',
ngatpIn luSangchu'DI' jorwI'mey lanbogh.
'ej chIch jorwI'meyHeychaj bIngDaq 'och
vIchenmoHbe'chugh, 'ej, latlh ngat vIyongDI',
maSDaq chaH vIjorbe'chugh, vaj jItlhIb.
Do' vaj, wa' Qu'vaD muvchuqDI' 'och nIb.
mulengnISmoHlaw' ghotvam.
retlh pa'HomDaq chorDu' vIteq. Qapla', SoS.
DaH tam 'ej Sagh 'ej peghqanglaw' qeSla'.
'ach yIntaHvIS, jawbogh Qovpatlh Dogh Da.
Ha', jaw. Qu' ta'DI' Hegh 'e' tul Hoch tIhIngan.
Qapla', SoS.

[nIteb mej chaH, pa'Daq POLONYUS lom teqtaHvIS HAMLET]

LUT 'AY' LOS

LUT 'AY'HOM WA'. ta'qach'a' pa'.

['el TLHAW'DIYUS TA', GHERTLHU D TA'BE',
ROSENQATLH, GHILDESTEN je]

tlhaw'DIyuS vay' Qumbej tlhuthmeyllj Datlhovqu'bogH.
tImugh. vIyajnIS. nuqDaq ghaH puqll'e'?

ghertlhuD loQ maHvaD Daq yIjegH.
[mej ROSENQATLH GHILDESTEN je]

ghuy'cha', joHwI',
DaHjaj maQmIgh vIlegHpu'!

tlhaw'DIyuS toH, nuq, ghertlhuD?
nuq Hamlet Dotlh?

ghertlhuD va, SuS. bIQ'a' je Da,
chaHvo' HoSwI'na' ngu'meH ghoHchoHDI'.
maw'qu' ghaH. chut lobHa'taHvIS yab Sab,
HaStawIj bIngDaq vIHchoH vay' 'e' QoyDI',
pay' 'etlhDaj lel. pay' jachchoH "ghew! vIH ghew!"
'ej qechvam mulqu' najtaHvIS, qup QaQ'e'
wej leghbogH HoH.

tlhaw'DIyuS HeS'a'! 'ej jIHvaD qaS je,
jISaHchugh neH. DaH Hoch nubuQtaH tIhabDaj.
SoH, jIH je, Hoch je buQll' ghaH. baQa'
chay' 'Iwvam chav vIQIj? tugh jIH vIpumlu'.
QupwI'vetlh maw' vISeHmeH 'ej vIvuSmeH,
Hochvo' vIweghll'meH leSSov vIghajnIS.
'ach vIparHa'qu'mo', vIvorchu'meH
mIw vIyajQo'. rop web SIQwI' vIDapu'.
Sovbe'meH latlh, chlch ropvaD yInwIj 'Iw
vIje' je, reH vIpeghmo'. DaqDaj ngu'!

ghertlhuD lom HoHbogH rIntaH lellI'. tlhllHey ramDaq
la'tInum rur ghaH, 'ang'eghchu'mo' batlhDaj,
maw'taHvIS je ghaH. paymo' SaQtaH ghaH.

tlhaw'DIyuS va, ghertlhuD, Ha'. mamej.
HuD HotchoHDI' pemHov, nom naDevvo'
vIngeHnIS. 'ej HeSchavvam mIgh vIngoy'mo',
vIQIjDI', Huy' rur woQwIj; po'qu'nIS.
'eH, ghILDeSten!

['elqa' ROSENQATLH GHILDESTEN je]

juppu', boQwI' tImuvmoH.
polonyuS HoHpu' Hamlet maw'taHvIS.
'ej SoSDaj pa'vo' lomDaj jotlhpu' ghaH.
Ha', ghaH yInej. peghar. 'ej chlrgHHomDaq
lomvetlh yIqeng. Satlhob: SIbI' pemoD.

[mej ROSENQATLH GHILDESTEN je]

ghertlhuD, HIltla'. juppu'ma' val wISuch.
qaSbeHbogH ngoQwIj, qaSpu'bogH Qugh ghoQ je
Sov chaH, tugh 'e' vIchaw'laH. roD tar vo'
pum'a', pum tlhuplu'DI' je, yuQ bIngvo'
'oH QeqDI' je. 'ej qarmo' baHtaHvIS,
tlhevjaQ rur: ghuSDI', vaQ. DaH pongwIj'e'

And hit the woundless air.—O, come away!
My soul is full of discord and dismay.

[*Exeunt*]

SCENE II *Another room in the castle.*

[*Enter HAMLET*]

Hamlet Safely stowed.

*Rosencrantz
& Guildenstern* [*Within*] Hamlet! Lord Hamlet!

Hamlet What noise? who calls on Hamlet?
O, here they come.

[*Enter ROSENCRANTZ and GUILDENSTERN*]

Rosencrantz What have you done, my lord, with the dead body?

Hamlet Compounded it with dust, whereto 'tis kin.

Rosencrantz Tell us where 'tis, that we may take it thence,
And bear it to the chapel.

Hamlet Do not believe it.

Rosencrantz Believe what?

Hamlet That I can keep your counsel, and not mine own.
Besides, to be demanded of a sponge!—what
replication should be made by the son of a king?

Rosencrantz Take you me for a sponge, my lord?

Hamlet Ay, sir; that soaks up the king's countenance, his
rewards, his authorities. But such officers do the
king best service in the end: he keeps them, like
an ape, in the corner of his jaw first mouthed, to
be last swallowed: when he needs what you have
gleaned, it is but squeezing you, and, sponge, you
shall be dry again.

Rosencrantz I understand you not, my lord.

Hamlet I am glad of it: a knavish speech sleeps in a
foolish ear.

Rosencrantz My lord, you must tell us where the body is, and go
with us to the king.

Hamlet The body is with the king, but the king is not with
the body. The king is a thing,—

Guildenstern A thing, my lord!

Hamlet Of nothing: bring me to him. Hide fox, and all after.

[*Exeunt*]

SCENE III *Another room in the castle.*

[*Enter KING CLAUDIUS, attended*]

Claudius I have sent to seek him, and to find the body.

Do' chuHlaHbe'jaj pum, 'ej muD neH mupjaj,
'oH rIQmoHbe'ba'mo'. Ha', bang. ylylt.
jotHa'qu' qa'wI' Doy'. lotmo' jI'It.

[mej]

LUT 'AY'HOM CHA'. ta'qach'a' latlh pa'.

['el HAMLET]

Hamlet

vIpegh, vIpol.

roSenQatlh
ghIlDeSten je

['emvo'] Hamlet! Hamlet joH!

Hamlet

'eH jay'! chuSlu'! Hamlet jach 'Iv? toH, mughoSII'.

['el ROSENQATLH, GHILDESTEN je]

roSenQatlh

lom'e', joHwI', nuqDaq Datlhappu'neS?

Hamlet

lam mojqa', vIchenHa'moHmo'; no' DornIS.

roSenQatlh

wItlhapmeH 'ej batlh chIrghHomDaq wllupmeH,
DaqDaj yIDIS.

Hamlet

'e' yIHarQo'.

roSenQatlh

nuq HarQo'?

Hamlet

Satey' jItey"eghlaHbe'taHvIS, Qo'. 'ach wem je ghu'vam:
yu'DI' HerghwI', chay' jangnIS ta'puqloD'e'?

roSenQatlh

choqelDI' HerghwI'e' Datu'a', joHwI'?

Hamlet

HISlaH, qaH, ta' DIb, HoS, woQ je Qay 'oH'e'.
'a reH ta' lutoy'chu' yaSpu'vam'e'. nuj HeHDAq
chaH pol, Sopbogh mughato' rurtaHvIS:
DaH vup, 'a nem ghup. De' DaQay 'e'
poQDI', Du'uy neH 'ej, HerghwI', bIQaDqa'.

roSenQatlh

qayajbe', joHwI'.

Hamlet

vaj jIQuch: qoH qoghDaq Qong QIch 'ong.

roSenQatlh

lom Daq ghopeghHa' 'ej ta'Daq ghotlhej.

Hamlet

ta' tlhej lom 'a lom tlhejta'be'. ta' qa' 'oH—

ghIlDeSten

ta', joHwI'?

Hamlet

'oH Doch'e'. 'oHDAq HIqem. Dejpu'bogh Hov rur qabllj!

[mej]

LUT 'AY'HOM WEJ. ta'qach'a' latlh pa'.

['el TLHAW'DIYUS TA', toy'wI'pu'Daj je]

tlhaw'DiyuS

ghaH, lom je Samta'meH, toy'wI' vIngeHta'.

How dangerous is it that this man goes loose!
 Yet must not we put the strong law on him:
 He's lov'd of the distracted multitude,
 Who like not in their judgment, but their eyes;
 And where tis so, the offender's scourge is weigh'd,
 But never the offence. To bear all smooth and even,
 This sudden sending him away must seem
 Deliberate pause: diseases desperate grown
 By desperate appliance are reliev'd,
 Or not at all.

[Enter ROSENCRANTZ]

How now! what hath befall'n?

Rosencrantz Where the dead body is bestow'd, my lord,
 We cannot get from him.

Claudius But where is he?

Rosencrantz Without, my lord; guarded, to know your pleasure.

Claudius Bring him before us.

Rosencrantz Ho, Guildenstern! bring in my lord.

[Enter HAMLET and GUILDENSTERN]

Claudius Now, Hamlet, where's Polonius?

Hamlet At supper.

Claudius At supper! where?

Hamlet Not where he eats, but where he is eaten: a certain
 convocation of politic worms are e'en at him. Your
 worm is your only emperor for diet: we fat all
 creatures else to fat us, and we fat ourselves for
 maggots: your fat king and your lean beggar is but
 variable service,—two dishes, but to one table:
 that's the end.

Claudius Alas, alas!

Hamlet A man may fish with the worm that hath eat of a
 king, and eat of the fish that hath fed of that worm.

Claudius What dost you mean by this?

Hamlet Nothing but to show you how a king may go a
 progress through the guts of a beggar.

Claudius Where is Polonius?

Hamlet In heaven; send hither to see: if your messenger
 find him not there, seek him i' the other place
 yourself. But, indeed, if you find him not within
 this month, you shall nose him as you go up the
 stairs into the lobby.

Claudius Go seek him there.

[To some Attendants]

Hamlet He will stay till ye come.

Qu'vatlh! reH Qobqu', ghotvam weghlu'pa'.
 'ach ghaHvaD chut HoS Hoch vll'o'laHbe'.
 ghaH luparHa'taH Dachba'bogh ghom'a',
 wlvbe'mo' yojchaj. wlvlaH mInchaj neH.
 'ej wlvDI' chaH, HeSwI'e' bljlu'chugh,
 vaj blj lunoH, 'ej HeSDaj lunoHQo'.
 pay' ghaH vlgHImnIS. 'a vlgHImtaHvIS,
 wo'Daq jIrojmeH 'ej jImaylaw'meH,
 vlgelchu' jImoDHa'taHvIS—net HarnIS.
 ghurqu'DI' rop, 'ej SuQDI', vorlu'meH
 SuQnIS je Hergh. SuQbe'chugh, vaj not vor.

[*'el ROSENQATLH*]

nuqneH. qaS nuq?

roSenQatlh joH, lomvetlh So'meH DaqDaj
 wISovlaHbe', wej DISmo'.

tlhaw'DIyuS nuqDaq ghaH?

roSenQatlh HurDaq ghaH, joH. ghaH 'avlu'. chay' jura'neS?

tlhaw'DIyuS 'eH, jIHdaq ghaH ylgem.

roSenQatlh SuH, ghILDeSten! naDev joH quv ylgem.

[*'el HAMLET GHILDESTEN je tlhejwI'pu' je*]

tlhaw'DIyuS SuH Hamlet, nuqDaq ghaHtaH polonyuS'e'.

Hamlet 'uQDaq.

tlhaw'DIyuS 'uQDaq? nuqDaq?

Hamlet pa' Sopbe' ghaH 'a ghaH Soplu'. ghaH DantaH
 wutlhwo' ngIvboGH ghewQaS'e'. wo' pIvDaq
 ghatlhlaH ghew ruv neH. mapI'meH Hoch Ha'DIbaH
 wlpI'moHtaH maH, 'ej maHmo' pI'taH ghewmey.
 Soj Sar bIH ta' pI'e', qoH lang'e' je—
 cha' nay' chaH, qaStaHvIS wa' 'uQ neH.
 ghu' Qav 'oH.

tlhaw'DIyuS va, va.

Hamlet chaq ta' Soppu'bogh ghew'e' lo' wamwI'. chaq ghew Soppu'bogh
 to'baj'e' jon wamwI' 'ej Sop ghaH.

tlhaw'DIyuS nuq choyajmoHmeH bIHech.

Hamlet paghHey, 'a petaQ burghDaq Duvll'meH ta' mIw'e' qa'ang
 neH.

tlhaw'DIyuS nuqDaq ghaHtaH polonyuS'e'?

Hamlet QI'tu'Daq. pa' SammeH vay' yIngeH.
 pa' Sambe'chugh nejwI' vaj latlhDaq
 DaSammeH yIngeH'egh SoH. 'ach qaStaHvIS
 jarvam DaSambe'chugh, thonIj mupbej ghaH,
 'ochDaq blyItDI' 'ej vaSHom Da'eIDl'.

tlhaw'DIyuS pa' yInejll'.

[*toy'wI'pu' puSvaD*]

Hamlet Supawpa' mejbe'.

[Exeunt Attendants]

Claudius Hamlet, this deed, for thine especial safety,—
Which we do tender, as we dearly grieve
For that which thou hast done,—must send thee hence
With fiery quickness: therefore prepare thyself;
The bark is ready, and the wind at help,
The associates tend, and every thing is bent
For England.

Hamlet For England!

Claudius Ay, Hamlet.

Hamlet Good.

Claudius So is it, if thou knew'st our purposes.

Hamlet I see a cherub that sees them.—But, come; for
England!—Farewell, dear mother.

Claudius Thy loving father, Hamlet.

Hamlet My mother: father and mother is man and wife; man
and wife is one flesh; and so, my mother.—Come, for England!

[Exit]

Claudius Follow him at foot; tempt him with speed aboard;
Delay it not I'll have him hence to-night:
Away! for every thing is seal'd and done
That else leans on the affair: pray you, make haste.

[Exeunt ROSENCRANTZ and GUILDENSTERN]

And, England, if my love thou hold'st at aught—
As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us—thou mayst not coldly set
Our sovereign process; which imports at full,
By letters conjuring to that effect,
The present death of Hamlet. Do it, England;
For like the hectic in my blood he rages,
And thou must cure me: till I know 'tis done,
Howe'er my haps, my joys were ne'er begun.

[Exit]

SCENE IV *A plain in Denmark.*

[Enter FORTINBRAS, a Captain, and Soldiers, marching]

Fortinbras Go, captain, from me greet the Danish king:
Tell him that, by his licence, Fortinbras
Craves the conveyance of a promis'd march
Over his kingdom. You know the rendezvous.
If that his majesty would aught with us,
We shall express our duty in his eye,
And let him know so.

Captain I will do't, my lord.

[mej toy'wI'pu']

tlhaw'DIyuS 'eH, Hamlet: Qob DaSIQchoHbe'taHmeH—
'ej DaSIQbe'taH 'e' vIQorghqangbej,
HeSchavlljmo' jI'IQqu'taHvIS je—
DaH naDevvo' Dunge'nISmoHbej HeSIlj.
'ej tugh bItlhedtaHvIS, qul Do DaleHnIS.
vaj DaH ylghuHchoH. jaHbeH DujHomllj.
ma'beH plvghor. nlloSII' je tlhejwI'II'.
tera'Daq ghuS.

Hamlet tera'Daq?

tlhaw'DIyuS HIja'.

Hamlet maj!

tlhaw'DIyuS toH, "maj" bljatlhqangbej, nabwIj DaSovchugh.

Hamlet lubejbogh lInDab naw'wI' vlbej. 'a Ha', tera'Daq. qamej, SoSoy.

tlhaw'DIyuS 'a DuparHa'qu'bogh vavII' jIH, Hamlet.

Hamlet SoSwI'! loDnal be'nal je chaH vav'e' SoS'e' je; tay' loDnal
be'nal je porgh; vaj SoSwI''e' SoH. Ha' tera'Daq.

[mej]

tlhaw'DIyuS yItlha' yISum. nom tljmeH ghaH yIraD.
Qu' yImImQo'. DaHjaj ram mejnIS ghaH.
Ha'. Qu' vI'olmeH Hoch nav 'ut vIqonta',
'ej wuvbogh Hoch vIql'ta'. SuH, pemoD.

[mej ROSENQATLH GHILDESTEN je]

tera', parHa'ghachwIj Davuvqangchugh—
DavuvmeH meq Dunobbejta' HoS'a'wIj.
wej, Qo'noSngan 'etlhmo', DoqHa', qoj Hab
porghghItlhllj roQqu', 'ej van'a'wIj DIllI'
Hajll'ghachllj vIleHbogh—ta'ghItlh'e'
vaj DavuvHa'laHbe' je. ra'chu' ghItlh,
'ej Qu'vam lutlhochHa' latlh ghItlh: DalaDDI',
tugh HeghnIS Hamlet. 'eH, yIchav, tera'.
tujrop Da, 'IwwIj weHmo'. 'ej chovornIS.
chavvam vISovpa', Do'taHvIS je ghu',
'ej cheptaHvIS je Dotlh, reH jIHvaD ru'.

[mej]

LUT 'AY'HOM LOS. Qo'noS Hatlh.

['el VORTIBRAS, HoD, negh je, ylttaHvIS]

vortIbraS 'eH, HoD. DaH jIHvaD Qo'noS ta' yIrl'.
yIja': "Dachaw'mo', wo'llj Sep lujuS
vortIbraS negh. DaDormoHmeH blIay'pu'.
DaDormoH DaH 'e' poQ." qep Daq DaSov.
QumqangDI' ta', vaj QummeH Qu' luchavnIS
mInDaj vlbejDI'. ghaHvaD 'e' yISovmoH.

HoD

lu', joH.

- Fortinbras* Go softly on.
[*Exeunt FORTINBRAS and Soldiers*]
[*Enter HAMLET, ROSENCRANTZ, GUILDENSTERN, and others*]
- Hamlet* Good sir, whose powers are these?
- Captain* They are of Norway, sir.
- Hamlet* How purpos'd, sir, I pray you?
- Captain* Against some part of Poland.
- Hamlet* Who commands them, sir?
- Captain* The nephews to old Norway, Fortinbras.
- Hamlet* Goes it against the main of Poland, sir,
Or for some frontier?
- Captain* Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate should it be sold in fee.
- Hamlet* Why, then the Polack never will defend it.
- Captain* Yes, it is already garrison'd.
- Hamlet* Two thousand souls and twenty thousand ducats
Will not debate the question of this straw:
This is the imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies.—I humbly thank you, sir.
- Captain* God be wi' you, sir.
[*Exit*]
- Rosencrantz* Wilt please you go, my lord?
- Hamlet* I'll be with you straight. Go a little before.
[*Exeunt all except HAMLET*]
How all occasions do inform against me.
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? a beast, no more.
Sure he that made us with such large discourse,
Looking before and after, gave us not
That capability and god-like reason
To fust in us unus'd. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on the event,—
A thought which, quarter'd, hath but one part wisdom
And ever three parts coward,—I do not know

- vortIbraS* 'eH, QIt peyIt.
 [mej VORTIBRAS negh je]
 ['el HAMLET, ROSENQATLH, GHILDESTEN, latlh je]
- Hamlet* ylja', qaH QaQ.
 nuqvo' chol neghvam?
- HoD* DuraSvo', qaH quv.
- Hamlet* chay' Hech?
- HoD* qInSaya Sep luHIvtrup, qaH.
- Hamlet* Dev 'Iv?
- HoD* DuraS pIn qan loDnI'puqloD:
 vortIbraS.
- Hamlet* Sepchaj botlh luHIvqang'a'?
 veH neH luHIvqang'a'?
- HoD* jIvIt 'ej jImIyQo', qaH, ghu' qaja'DI'.
 yav 'ay'Hom ram wIDoQmeH, pa' maghoS.
 'ej maHvaD pongDaj neH 'oH joDaj'e'.
 yavvetlh vIwIjchoHmeH vIDillaHchugh,
 vagh DeQmey neH vInobnISchugh je jay',
 vaj vIwIjQo'. 'ej Sepvetlhvo' vagh'e'
 not Suq qInSaya, DuraS joq, qaH quv—
 bIH 'oStaHvIS, tlhongchu'chugh je verengan.
- Hamlet* vaj Hubrupbe' qInSaya negh.
- HoD* qarbe'.
 'oHDAQ Surchem lucherta'.
- Hamlet* mavjopHey Sengqoqvam luwuqlaHbe'law'
 cha'SanID qa'pu', cha'netlh DeQmey je.
 rojmo' mIpmo' je ghur ropHuHvam Hal.
 'aDDu'Daq lIchtaH taS, 'a Hur wIbejDI',
 ghot Hegh pagh meq wIlegh.—qatlho'neS, qaH.
- HoD* DuQanjaj qeylIS.
 [mej HoD]
- roSenQatlh* joH, bIghoSrup'a'?
- Hamlet* SIBI' Satlhej. DaH loQ HInungchoH neH.
 [mej ROSENQATLH GHILDESTEN je]
 mupumli' Hoch wanI'. bortaSwIj buD'e'
 lurIHqang. QongmeH neH 'ej SopmeH poH
 'oHchugh ghot Qu'a'e', malja'e' je,
 vaj quvlaH'a' ghot? vaj targhna' neH ghaH!
 bov 'em, bov tlhopHey je DIleghlaHmeH,
 SIjbogh yablaH wIghaj, machenpu'DI'.
 nonmeH neH yabmaj, bIH DIlo'taHQo'mo',
 meqlaHvetlh, qa'a' yab je wIghajbe'.
 targh vIDa'a' neH, reH jIlIjnISmo'?
 pagh, chaq rejmorgh vIDameH Qu'wIj San
 vIqelchu'a' 'ej QIt vIHonqang'a'?
 'ej cha'logh qelbogh yabvam wavlu'chugh,

Why yet I live to say, 'This thing's to do;
 Sith I have cause, and will, and strength, and means
 To do't. Examples, gross as earth, exhort me:
 Witness this army, of such mass and charge,
 Led by a delicate and tender prince;
 Whose spirit, with divine ambition puff'd,
 Makes mouths at the invisible event;
 Exposing what is mortal and unsure
 To all that fortune, death, and danger dare,
 Even for an egg-shell. Rightly to be great
 Is not to stir without great argument,
 But greatly to find quarrel in a straw
 When honour's at the stake. How stand I then,
 That have a father kill'd, a mother stain'd,
 Excitements of my reason and my blood,
 And let all sleep? while, to my shame, I see
 The imminent death of twenty thousand men,
 That, for a fantasy and trick of fame,
 Go to their graves like beds; fight for a plot
 Whereon the numbers cannot try the cause,
 Which is not tomb enough and continent
 To hide the slain?—O, from this time forth,
 My thoughts be bloody, or be nothing worth!

[Exit]

SCENE V *Elsinore. A room in the castle.*

[Enter QUEEN GERTRUDE, HORATIO, and a Gentleman]

Gertrude I will not speak with her.

Gentleman She is importunate; indeed distract:
 Her mood will needs be pitied.

Gertrude What would she have?

Gentleman She speaks much of her father; says she hears
 There's tricks i' the world; and hems, and beats her heart;
 Spurns enviously at straws; speaks things in doubt,
 That carry but half sense: her speech is nothing,
 Yet the unshaped use of it doth move
 The hearers to collection; they aim at it,
 And botch the words up fit to their own thoughts;
 Which, as her winks, and nods, and gestures yield them,
 Indeed would make one think there might be thought,
 Though nothing sure, yet much unhappily.

Horatio 'Twere good she were spoken with; for she may strew
 Dangerous conjectures in ill-breeding minds.

Gertrude Let her come in.

[Exit HORATIO]

To my sick soul, as sin's true nature is,
 Each toy seems prologue to some great amiss:

vaj val wa' 'ay'Daj neH, 'ej vangvlp wej.
 "wej ta' vlchav," wej vlmaqHa'meH meq
 vlSovlaHbe'. vlchavmeH neHtaHghach,
 meqna' je, HoS je, 'eb je vlHutlhbe'.
 'ej mutungHa' yuQ rurmeH 'ughbogh mo'mey.
 ylqlm: qevbogh 'ej waghqu'bogh mangghomvam
 Dev vajvetlh nong. 'ej qa'Daj ghoDpu'mo'
 num'eghmeH Duj, wanl'meyvaD wej leghbogh
 qabDaj 'ang ghaH. jubbe'bogh HapDaj ru'
 yoDHa'taHmo' ghaH, tugh 'oH muplaH rIntaH
 Hoch lotmey baHlaHbogh San, Hegh je, Qob je.
 nuqvaD qaS Hochvam? va, choljaHHomvaD jay'!
 quvqangchugh vay', vaj qaSpa' Qay'meH meq,
 reH DeghqangQo'; 'ach batlhDaj buQlu'chugh,
 vaj ghormo' je Hlvje' neH SolrupnIS.
 vaj qatlh jlloStaH neH? vav chotlu', QI'yaH!
 SoS webmoHlu'. 'ej 'lwwlj yabwlj je
 tungHa'bej ghu'. 'ach Qong Hoch 'e' vlchaw'.
 'ej tugh Hegh cha'maHSaDvam 'e' vlleghDI',
 jltuHnIS. noyqangmo' 'ej najmo' neH,
 DaH molchaj 'el, QonqDaqchaj 'ellaw'taHvIS.
 yotlhHomvaD Qoj, 'ej ghu' luwuqmeH negh,
 yapbe'law' yotlhvetlh logh, 'ej lommey So'meH,
 molghom ngaSwl' je mojmeH je yapbe'law'.
 Hu'tegh, DaH 'Iw lubuSjaj qechmeywlj.
 pagh, ramjaj. Qu'wlj qu'e' not vlllj!

[mej]

LUT 'AY'HOM VAGH. *Qo'noS ta'qach'a' pa'.*

[*'el GHERTLHU D TA'BE', HOREY'SO, 'utlh je*]

ghertlhuD

Qo'. ghaHvaD jljalhQo'.

'utlh

tlhobqu' ghaH. mISchoH je. 'ej yabDaj Dotlh
 vuplu'bejneS.

ghertlhuD

jIHvo' nuq'e' neH ghaH?

'utlh

reH vavDaj buS ghaH, jatlhtaHvIS. reH jatlh
 "qo'vamDaq tojlu' 'e' vltu'." "toH" jatlh.
 'ej tlqDaj qlptaH. pe'vll Quj jeSQo'.
 jatlhDI', QumHa'bogh mu'meyDaj ngoQna'
 wlwuqchu'be'. Dap jatlh. 'ach tlholmo' Dapvetlh,
 vaj yajchoHrup 'ljwl'pu', chaHvaD motlhDI'.
 SoQDaj luQeq, 'ej qechmeychaj Qochbe'meH,
 mu'Daj ngongHa'. 'ej mu'Daj qattaHmo'
 nach, mln je, porgh je mlwDaj, vaj vay'e'
 luQubmoHlaH. Dlch lughajbe'bej QubDI',
 'ach plch lughaj, 'ej plchvaD Soy' 'ej QIHlaH.

Horey'So

ghaHvaD jatlhnISlu'. QuSmey Sepbogh yabvaD
 loyHa'moHlaH. loyHa'DI', maHvaD QoblaH.

ghertlhuD

'el chaw'.

[*mej HOREY'SO*]

va reH yemwl'vaD qaStaH. qa'wl' 'oy'vaD
 lot Doj lununglaw' Hoch ghu' ram. 'ej joy' qaD.

So full of artless jealousy is guilt,
It spills itself in fearing to be spilt.

[*Re-enter HORATIO, with OPHELIA*]

Ophelia Where is the beauteous majesty of Denmark?

Gertrude How now, Ophelia!

Ophelia [*Sings*]

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

Gertrude Alas, sweet lady, what imports this song?

Ophelia Say you? nay, pray you, mark.

[*Sings*]

He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

Gertrude Nay, but, Ophelia,—

Ophelia Pray you, mark.

[*Sings*]

White his shroud as the mountain snow,—

[*Enter KING CLAUDIUS*]

Gertrude Alas, look here, my lord.

Ophelia [*Sings*]

Larded with sweet flowers;
Which bewept to the grave did go
With true-love showers.

Claudius How do you, pretty lady?

Ophelia Well, God 'ild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

Claudius Conceit upon her father.

Ophelia Pray you, let's have no words of this; but when they ask you what it means, say you this:

[*Sings*]

To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.
Then up he rose, and donn'd his clothes,
And dupp'd the chamber-door;
Let in the maid, that out a maid
Never departed more.

DIvDI' ghot, pIHqu' ghaH. HeS ghItlhDaq Hotlh'egh.
'ej Qotlh 'e' pIHtaHmo' ghot DIv, tugh Qotlh'egh.

[*'elqa' HOREY'SO. ghaH tlha' 'OVELYA*]

'ovelya

SuH, nuqDaq 'IHbogh rIntaH Qo'noS be"a'?

ghertlhuD

nuqneH, 'ovelya.

'ovelya

[*bom*]

leS chay' bangna' vIngu'?

chay' latlh vIDoH?

lengmIv, baSDaS je tuQ.

jeqqIj tIq woH.

ghertlhuD

QI'yaH, be' quv, nuq HechlI' bom Daja'bogh?

'ovelya

nuqjatlh? Qo', Qo', yIqImneS.

[*bom*]

Heghpu' 'ej lojpu', joH.

Heghpu' 'ej loj.

DaH porghDajvo' Haw' qa'.

yo' qIjDaq Qoj.

ghuy'cha'!

ghertlhuD

'a SuH, 'ovelya—

'ovelya

Qo'. yIqIm.

[*bom*]

lomSut chIS law', peDwl' chIS puS.

[*'el TLHAW'DIYUS TA'*]

ghertlhuD

QI'yaH, naDev yIbej.

'ovelya

[*bom*]

luDech Suvwl'na' Degh.

'a molDaj retlhDaq jach pagh wuS,

ghaH mupDI' rIntaH Hegh.

tlhaw'DIyuS

nuqneH, be' 'IH.

'ovelya

toH, Duvanaj qeylIS. pIpyuS moj yonmang puqbe' net ja'.

DaHhaj Dotlhmaj DISov 'a leS Dotlhmaj DISovbe'. Dunumjaj qeylIS.

tlhaw'DIyuS

vav buSba'.

'ovelya

qechvam qelqa'lu'neSQo'jaj; 'a "nuq Hech", ghelDI', yIja' neH:

[*bom*]

DaHhaj 'oH bangjaj'e'. nuqneH!

SuH, 'eqDI' po, qaghoS.

'ej batlh tugh mamuSHa'chuqmeH

QorwaghDaq jIloS.

vaj Hu'DI' loD, lojmltDaq joD.

vay' tuQpa', poSmoHpu'.

'el be'. bel be'. 'ej be'batlh woD.

tugh be' lon loD net tu'.

Claudius

Pretty Ophelia!

Ophelia

Indeed, la, without an oath, I'll make an end on't:

[Sings]

By Gis and by Saint Charity,
 Alack, and fie for shame!
 Young men will do't, if they come to't;
 By cock, they are to blame.
 Quoth she, before you tumbled me,
 You promised me to wed.
 So would I ha' done, by yonder sun,
 An thou hadst not come to my bed.

Claudius

How long hath she been thus?

Ophelia

I hope all will be well. We must be patient: but I
 cannot choose but weep, to think they should lay him
 i' the cold ground. My brother shall know of it:
 and so I thank you for your good counsel.—Come, my
 coach!—Good night, ladies; good night, sweet ladies;
 good night, good night.

[Exit]

Claudius

Follow her close; give her good watch,
 I pray you.

[Exit HORATIO]

O, this is the poison of deep grief; it springs
 All from her father's death. O Gertrude, Gertrude,
 When sorrows come, they come not single spies
 But in battalions. First, her father slain:
 Next, your son gone; and he most violent author
 Of his own just remove: the people muddied,
 Thick and unwholesome in their thoughts and whispers,
 For good Polonius' death; and we have done but greenly
 In hugger-mugger to inter him: poor Ophelia
 Divided from herself and her fair judgment,
 Without the which we are pictures, or mere beasts:
 Last, and as much containing as all these,
 Her brother is in secret come from France;
 Feeds on his wonder, keeps himself in clouds,
 And wants not buzzers to infect his ear
 With pestilent speeches of his father's death;
 Wherein necessity, of matter beggar'd,
 Will nothing stick our person to arraign
 In ear and ear. O my dear Gertrude, this,
 Like to a murdering-piece, in many places
 Gives me superfluous death.

[A noise within]

Gertrude

Alack, what noise is this?

Claudius

Where are my Switzers? Let them guard the door.

[Enter another Gentleman]

tlhaw'DIyuS 'ovelya 'IH!
'ovelya Su', qatlchqangbe', 'a latlh Hlvje'Daq blQ blr yIqang. vIrlInmoHbej.
 [bom]

ghay'cha' chomaghpu'. qatlh choHup?
 ghay'cha' yltuH! yISaH!
 ngaghmeH loD Qup, plj tojqu'rup.
 'ej plch lughajbej chaH.
 jatlh be': qanay not 'e' DanIS;
 chongaghpa' 'e' Da'ol.
 qar, 'a jIDIS: jllay'taHvIS,
 qangaghmeH wej chochol.

tlhaw'DIyuS ghorgh qaSchoH Dotlhvam?
'ovelya QapmeH ghu' QaQ jltul. matuvnIS.
 'ach wutlh blrDaq lulan 'e' vIqelDI' jISaQ,
 'ej jaS jlvanglaHbe'. SovchoHbej loDnl'wl'.
 vaj Satlho', batlh tuqeSpu'mo'.
 Ha' tlhejwl'wl'. revan, be'pu',
 revan, be'oypu', revan, revan.

[mej]

tlhaw'DIyuS yItlha' peSum! yI'avchu' 'e' Satlhob.

[mej HOREY'SO]

'IQchu'ghach tar wISIQ. va, vavDaj HeghDaq
 Hal ghaj ghu' naQ. 'ej QI'yaH! ghertlhuD, ghertlhuD,
 nucholDI' lot, nlteb ghoqwl' DaQo' blH.
 nawloghDaq ghomlaw' jay'! wa': vavDaj HoHlu'.
 cha': tlheD puqll'. ruvna'vaD ghaH vIghlm,
 pe'vll 'e' raDmoH ghaH. wej: jorru'p wo'.
 jeDlaw' 'ej roplaw' QubtaHvIS 'ej joSDI',
 Heghpu' polonyuS QaQqu' 'e' lubuSmo'.
 'ej ghaH wlmolDI', mabachHa'bejpu',
 Qu'vetlh wIpeghmo' 'ej wlmoDmoHmo'.
 Do'Ha' je: yabDajvo' 'ovelya wavlu'.
 meqlaHDajvo' ghaH wav je. yaHDI' laHvetlh,
 Ha'DIbaH neH, Dep Hotlhlu'bogh ghap maH.
 ghu' Qav'e' ram law'be' latlh ram puSbe':
 romuluSvo' chegh loDnl'Daj, pegh'eghtaHvIS.
 ghaH je' yay'll'ghach. 'engmey SepDaq pol'egh.
 'ej vavDaj qan Hegh Delbogh SoQmeyqoq
 luja'll' teSDaj ngejbogh petaQ'e'.
 ngoDna' ghajbe'mo' chaH, vaj 'utDI' ghu',
 qoghmeyDaq jIH mupummeH Hoch lu'oghqang,
 'ej Ha'quj nge'vlpQo'. baQa', bang, ghertlhuD,
 DIHom ghorwl' rur ghu'vam. 'ay'wlj law'Daq
 mumup; Hegh law' vIHeghnIS.

['emDaq chuSlu']

ghertlhuD va! chuS nuq?

tlhaw'DIyuS nuqDaq 'avwl'pu'wl'? lojmlt lu'avnIS.

['el latlh 'utlh]

What is the matter?

Gentleman

Save yourself, my lord:

The ocean, overpeering of his list,
Eats not the flats with more impetuous haste
Than young Laertes, in a riotous head,
O'erbears your officers. The rabble call him lord;
And, as the world were now but to begin,
Antiquity forgot, custom not known,
The ratifiers and props of every word,
They cry 'Choose we: Laertes shall be king:'
Caps, hands, and tongues applaud it to the clouds:
'Laertes shall be king, Laertes king!'

Gertrude

How cheerfully on the false trail they cry!
O, this is counter, you false Danish dogs!

Claudius

The doors are broke.

[Noise within]

[Enter LAERTES, armed; Danes following]

Laertes

Where is this king?—Sirs, stand you all without.

Danes

No, let's come in.

Laertes

I pray you, give me leave.

Danes

We will, we will.

[They retire without the door]

Laertes

I thank you:—keep the door.—O thou vile king,
Give me my father!

Gertrude

Calmly, good Laertes.

Laertes

That drop of blood that's calm proclaims me bastard;
Cries cuckold to my father; brands the harlot
Even here, between the chaste unsmirched brow
Of my true mother.

Claudius

What is the cause, Laertes,
That thy rebellion looks so giant-like?—
Let him go, Gertrude; do not fear our person:
There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.—Tell me, Laertes,
Why thou art thus incensed.—Let him go, Gertrude:—
Speak, man.

Laertes

Where is my father?

Claudius

Dead.

Gertrude

But not by him.

Claudius

Let him demand his fill.

Laertes

How came he dead? I'll not be juggled with:
To hell, allegiance! vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation:—To this point I stand,—
That both the worlds I give to negligence,

qaS nuq?

'utlh

yItoD'egh, joH. veHHeHDaj juSDI'
vupQo' bIQ'a', 'ej puHmey SoDmeH moDbej.
yaSpu'll' SoDqu' je layerteS Qup,
Daw'meH DuHIvDI'! jachtaHvIS chaH "joH",
lupong ghom'a'. 'ej chaHvaD chu'law' 'u':
bov tIQ lulljlaw'. tIghmey luSovbe'law'.
Hoch mu' 'ol bIH 'ej tob; 'a DaH bIH juS.
'ej jach: "mawIvnIS maH. ta' moj layerteS."
'ej 'engmey SovmoH mlvmey, ghop je, jat je.
"ta' moj layerteS, polonyuS puqloD."

ghertlhuD

jachll' chaH, Quchmo', HeS larghHa'taHvIS!
va, SuwamHa'bej, maghbogh Qo'noS targhmej!

tlhaw'DIyuS

lojmlt lughormoHlu'.

['emvo' chuSlu']

['el LAYERTES, nuH qengtaHvIS. lutlha' Qo'noSngan]

layerteS

'eH, nuqDaq ta'qoqveth?—HurDaq peratlh, qaH.

Qo'noSnganpu'

Qo', joH. ma'el.

layerteS

'eb neH Hlchaw', juppu'.

Qo'noSnganpu'

luq, luq.

[lojmlt HurDaq tlheD chaH]

layerteS

Satlho'. lojmlt yI'av.—'eH, ta'qoq mlghqu',
vavwI' Hlnob.

ghertlhuD

yIjot, layerteS QaQ.

layerteS

va, jotchugh 'Iwwlj 'ay'Hom neH, vaj maq 'oH:
"ben blboghHa'. vavwI'e' toj SoSI'."
tlhIvbe'bejbogh SoSwI' Quch chunqu'Daq
ngaghHa'wI' DeghHey nan 'oH.

tlhaw'DIyuS

qatlh, layerteS,
tengchaH rur Daw'llj, Dojqu'mo'? 'eH, ghertlhuD,
ghaH yInISQo', 'ej jIHvaD yIyepQo'.
ta' yoDbej San. 'ej yoDDI' San, bejHa' neH
'urmang, 'ej Qu' vID Hechbogh chavlaHbe' 'oH.
yIja', layerteS, qatlh bIQeHqu'taH?
ghertlhuD, ghaH yInISQo'. yIjatlhchoH, qaH.

layerteS

nuqDaq vavwI'e'?

tlhaw'DIyuS

Heghpu'.

ghertlhuD

'ach HoHbe' ghaH.

tlhaw'DIyuS

ghelli' 'e' yInISQo'.

layerteS

qatlh Heghpu'? Hu'tegh, jIH vItojlu'Qo!
matlhaj veqlargh neH! 'Ipmey ngaSjaj ghe"or!
ghob, chut je ghupjaj rIntaH wa' luSpet jay!
yo' qIj Hoch blj vISIQrup. pavmo' Qu'wIj,
ghe"or, QI'tu' je vISaHha'. bIQ'a'Daq

Let come what comes; only I'll be reveng'd
Most throughly for my father.

Claudius Who shall stay you?

Laertes My will, not all the world:
And for my means, I'll husband them so well,
They shall go far with little.

Claudius Good Laertes,
If you desire to know the certainty
Of your dear father's death, is't writ in your revenge
That, sweepstake, you will draw both friend and foe,
Winner and loser?

Laertes None but his enemies.

Claudius Will you know them, then?

Laertes To his good friends thus wide I'll ope my arms;
And like the kind life-rendering pelican,
Repast them with my blood.

Claudius Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death,
And am most sensible in grief for it,
It shall as level to your judgment pierce
As day does to your eye.

Danes [Within] Let her come in.

Laertes How now! what noise is that?
[Re-enter OPHELIA frantically dressed, with straws and flowers]
O heat, dry up my brains! tears seven times salt,
Burn out the sense and virtue of mine eye!—
By heaven, thy madness shall be paid by weight,
Till our scale turn the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!—
O heavens! is't possible a young maid's wits
Should be as moral as an old man's life?
Nature is fine in love; and where 'tis fine
It sends some precious instance of itself
After the thing it loves.

Ophelia [Sings]
They bore him barefaced on the bier;
Hey non nonny, nonny, hey nonny;
And in his grave rain'd many a tear:—
Fare you well, my dove!

Laertes Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

Ophelia [Sings]
You must sing a-down a-down,
An you call him a-down-a.

'oHtaH 'etlh'e'. 'ach DaH vavwI' Heghmo'
bortaS vISuqbej.

tlhaw'DIyuS toH, Dubotrup 'Iv?

layerteS mubotlaH neHtaHghachwIj. botlaHbe'
qo' naQ latlh HoS jay'.
'ej SupmewwIj vIvu'chu'mo', vaj Qapqu',
puStaHvIS je bIH.

tlhaw'DIyuS SuH, layerteS QaQ,
vavII' Hegh vIt DaSov DaneHqu'chugh,
vaj jupDaj, jaghDaj je DayotlhnlS'a'?
pe'vII DabI'chu'a'? 'ej bech ngup, Hom je,
DaH SoHvaD 'e' poQ'a' bortaS?

layerteS ghobe',
bech jaghDaj neH.

tlhaw'DIyuS 'ej jupDaj Daghov'a'?

layerteS HIja'. juppu'DajvaD DeSDu' vIpoSmoH.
'ej qeyllS SoS vIDarup. chaH vIje'meH,
'IwwIj vInobrup je.

tlhaw'DIyuS toH, DaH vajna' SoH.
puq quv DaDabej. HeghtaHvIS vavII',
jIchun. 'ej Heghmo' ghaH jIQoSqu'bej.
yojlljDaq baHDI' vItmeyvam, vaj mInvaD
jajlo' luDalaw'.

Qo'noSnganpu' ['etDaq] 'el chaw'. yIbotQo'.

layerteS chay'? chuStaH nuq?
['el 'OVELYA. Sut taQ, tI beQ QaD, tIpuqmey je tuQ]
Ha' QeDjaj yabwIj! Ha'. mInbIQ na', Sochlogh
mInDu'wIj HoS, noch laHmey je yImeQjaj!
bImaw'taH tugh net DI. 'ej Dillu' rIntaH,
Huch nobbogh 'ughDI' law' SoH 'ughDI' puS.
Qu'vatlh! SuH wo'maj naDmoHbogh Degh'e!
be' 'IH! be'nI'wI' matlh! 'ovelya quv!
ghuy'cha! DuH'a' wani'? DuQaw'pu'a'?
Heghpu'DI' loD qan yIn, SIbI' Hegh'a' je
be'Hom Qup yab? muSHa'taHvIS nong puq.
'ej nongDI', Dol muSHa'bogh tlhejtaHmeH,
wa' 'ay'Daj waghqu' ngeH.

'ovelya [bom]
molghomDaq porghDaj tlhol luqeng;
QI'yaH QI'yaH QI'yaH.
'ej molDaq SaQlu'mo', chen ngeng.
bIplvjaj, Qa'oy.

layerteS wej Sabchugh yabllj, 'ej bortaS chora'chugh,
bIponmeH SoH po' law', yab plv po' puS.

'ovelya [bom]
"baQa' baQa'" yIbom.
'ej "yIra' ghuy'cha'" yIbom SoH.

O, how the wheel becomes it! It is the false steward, that stole his master's daughter.

Laertes This nothing's more than matter.

Ophelia There's rosemary, that's for remembrance; pray, love, remember: and there is pansies, that's for thoughts.

Laertes A document in madness,—thoughts and remembrance fitted.

Ophelia There's fennel for you, and columbines:—there's rue for you; and here's some for me:—we may call it herb-grace o' Sundays:—O you must wear your rue with a difference.—There's a daisy:—I would give you some violets, but they withered all when my father died:—they say he made a good end,—

[Sings]

For bonny sweet Robin is all my joy.

Laertes Thought and affliction, passion, hell itself,
She turns to favour and to prettiness.

Ophelia [Sings]

And will he not come again?
And will he not come again?
No, no, he is dead,
Go to thy death-bed,
He never will come again.

His beard was as white as snow,
All flaxen was his poll:
He is gone, he is gone,
And we cast away moan:
God ha' mercy on his soul!

And of all Christian souls, I pray God.—God be wi' ye.

[Exit]

Laertes Do you see this, O God?

Claudius Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will
And they shall hear and judge 'twixt you and me:
If by direct or by collateral hand
They find us touch'd, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

Laertes Let this be so;
His means of death, his obscure burial—
No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation—
Cry to be heard, as 'twere from heaven to earth,
That I must call't in question.

toH, QoQ 'IHmoHchu' je QuQ.
HoD puqbe' tlhu'moH qalmoHbogh lagh'e'.

layerteS yajmoHmo' DapHeyvam, SoQ'a' 'utbe'moH.

'ovelya Dargh qanob. DIch 'oS. DIch yIghajneS, bang. Dom qanob je.
yoj 'oS.

layerteS maw'taHvIS ghaH maghojqulaH. tlhejchuqchu' 'IQmoHbogh
qechDaj, qawmoHbogh qechDaj je.

'ovelya SoHvaD noSvagh, ngat je vInob. 'Iw qanob,
'ej 'IwHom jInob'egh je. chaq QI'lop vaj nIn wIpong.
'Iwllj DatuQtaHvIS DapImnISmoH. Qab vInob.
toplIn qanobqangpu' je 'ach ngoS 'oH HeghDI' vavwI'.
batlh rInta' ghaH net jatlh—

[bom]

muQuchqu'moHmo' qoreQ 'IH,—

layerteS 'It ghaH 'ej roptaH. bech, 'ej ghe"or SIQ.
'a ghaHvaD bel, 'IHwI' je mojlaw' Hochvetlh.

'ovelya [bom]

naDev not cholqa"a'?
naDev not cholqa"a'?
ghobe'. Hu' Hegh.
SIbI' yIjegh.
naDev not cholqa'ba'.

peDwI' rur rolDaj chIS.
ram qIj rur patlhDaj ngup.
DaH yaH. DaH yaH.
maSaQnISaH.
QI'tu' Da'eljaj, qup!

'ej Hoch SuvwI' Hugh vIjachmoHDI', qeyllS vItlhob. qeyllS
boghomjaj.

[mej]

layerteS QI'yaH! Daleghpu"a'?

tlhaw'DIyuS bI'IQtaHvIS, layerteS, DaH qatlhej.
'ej DIbvam HIbotQo'. 'a loQ yIDoH neH.
juppu'II'vo' vay' val DawIvpu'DI',
tugh ghu'maj lut luQoylaH 'ej lunoHlaH.
'ej DuQmoHmo' pagh DuQmo', ghIHtaH ghopwIj,
chaq 'e' lutu'chugh, yonchu'meH bortaSIj,
vaj wo'wIj, ta'mIv'a' je, yInwIj je,
Hoch je vIghajpu'bogh qanobrupneS.
'a ghIH 'e' lutu'be'chugh, vaj yIlloS,
'ej DaH bItultaH jIHvaD 'e' yIchav.
'ej yonmeH rIntaH qa'II', batlh jIyeqrup.

layerteS qaSjaj. 'a morphmeH chalDaq yuQDaq je
jach HeghDaj meq, 'ej jachqu' nolDaj moD—
HomDu'Daj DungDaq Dach nagh, 'etlh je, ghItlh je;
Dach je noltay, 'ej Dach SuvwI'na' van—
'ej Hochvam QIjlu' 'e' vIpoQ.

Claudius

So you shall;
And where the offence is let the great axe fall.
I pray you, go with me.

[*Exeunt*]

SCENE VI *Another room in the castle.*

[*Enter HORATIO and a Servant*]

Horatio

What are they that would speak with me?

Servant

Sailors, sir: they say they have letters for you.

Horatio

Let them come in.—

[*Exit Servant*]

I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

[*Enter Sailors*]

First Sailor

God bless you, sir.

Horatio

Let him bless thee too.

First Sailor

He shall, sir, an't please him. There's a letter for you, sir; it comes from the ambassador that was bound for England; if your name be Horatio, as I am let to know it is.

Horatio

[*Reads*] 'Horatio, when thou shalt have overlooked this, give these fellows some means to the king: they have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour; and in the grapple I boarded them: on the instant they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy: but they knew what they did; I am to do a good turn for them. Let the king have the letters I have sent; and repair thou to me with as much haste as thou wouldst fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.

'He that thou knowest thine, HAMLET.'

Come, I will make you way for these your letters;
And do't the speedier, that you may direct me
To him from whom you brought them.

[*Exeunt*]

SCENE VII *Another room in the castle.*

[*Enter KING CLAUDIUS and LAERTES*]

Claudius

Now must your conscience my acquaintance seal,

tlhaw'DIyuS

bllugh.

'ej HeSta'bogH petaQDaq pumjaj ghlt.
Hltlhej; qatlhob.
[mej chaH]

LUT 'AY'HOM JAV. ta'qach'a' latlh pa'.

['el HOREY'SO, toy'wI' je]

Horey'So

toH, jIHvaD jatlhqang 'Iv?

toy'wI'

yo' negh, jawwI'.
jatlh chaH: "jabbl'IDmey DIghajlI'."

Horey'So

'el chaw'.

[mej toy'wI']

Horey'So

yuQDaq 'Ivvo' van ghltlh vISuq, labbe'chugh
Hamlet joH'e'? 'oH labba'pu' pagh latlh.
['el mangpu']

mang

DuHoSmoHjaj qeyllS qa'.

Horey'So

DuHoSmoHjaj je ghaH.

mang

muHoSmoHbej, qaH, taHvIS neH wo'. Darl'lu'—lab tera'Daq
Hechpu'bogH Duy'a'—SoH Dungu'chugh Horey'So pong'e',
qapongmeH vISovmoHlu'bogH.

Horey'So

[jabbl'ID laD] Horey'So, QInvam Dayajta'DI',
ta' luSammeH ghotpu'vam He yIngeDmoH.
ghaHvaD jabbl'ID ghajlI' chaH. loghDaq qaSpu'DI'
cha' jajHom nutilha'choH nuH vIDqu' lo'bogH HeS
mech Duj'e'. maHaw'meH yapbe'mo' chuyDaHmaj pe'vll
mavaQchoH. HotDI' HlchDalmaj nIteb vltlj.
Dujmaj cholHa'choHDI' Dujchaj, vaj qama'chaj
vImoj jIH neH. gharqoqvaD vangtaHvIS
lotlhwI' yuDHa' Da chaH, 'a gharwI' 'ong Da je
SutlhtaHvIS: vaj chaHvaD DIb vInobnIS.
ta'vaD jabbl'ID vllabpu'bogH yIngeH,
'ej jIHdaQ blchlj'eghmeH yo' qlj la'Duj pIvlob'e'
ylchu'. teSDu'llj DuQbej mu'mey vIja'rupbogH,
'a De'wlj nIch baHmeH 'umchu'be' moy'bl'vam.
QIvwIjDaq nIqem ghotpu'vam QaQ.
tera'Daq He polba' roSenQatlh ghllDeSten je.
chaH qelbogH De' law'e' qaja'nIS. pltlh.
jupna'll DaghovbogH, Hamlet.

Ha', jup. jabbl'IDljvaD He vI'ang.
'ej nom yIHev. jabbl'IDvam labwI'vo'
De'vam Daqengmo', Do' tugh ghaH choSammoH.

[mej chaH]

LUT 'AY'HOM SOCH. ta'qach'a' latlh pa'.

['el TLHAW'DIYUS TA', LAYERTES je]

tlhaw'DIyuS

jIchunqu' DaH 'e' 'olbej ghoblIj pov;

'ej jup vIDamo', tIqIjDaq cholannIS—
qen yInwIj wampu' je vavI' HoHwI',
DaH 'e' DaQoymo', valbejtaHvIS teSIj.

layerteS

net QochlaHbe'. 'ach jIHvaD ghu' yIQIj:
chavvam DabIjmeH qatlh blvangpu'be'?
HeS webqu' bIH, 'ej Hegh 'oH bIjchaj'e'.
bInurmeH 'ej blche'meH 'ej blvalmeH
bInoDqangqu'bej.

tlhaw'DIyuS

toH, cha' meqmeY potlhmo'.
chaq SoHvaD pujqu'law', 'ach jIHvaD HoS bIH.
yInmeH, Hamlet mInDu' neH wuvlaw' SoSDaj,
'ej jIHvaD—batlh, QIH ghap 'oH ghu'vam'e';
ram wIv—toH yInvaD, qa'wI'vaD je 'ut ghaH.
bavtaHvIS, ghoDajvo' Haw'be'ba' yuQ;
ghaHvo' jIHaw'laHbe' je jIH. meq cha'DIch:
meqba'Daq peghlu'be'bogh vIngeHbe'nIS,
ghaH luparHa'qu'ba'taHmo' ghom'a' Qut.
parHa'ghachchajDaq ngoSmo' Duy'meyDaj,
Hap choHmoHwI' luDa. qammIr lurIHDI',
chenchoH batlhDeghHey. vaj ghaH puSDI' pu'wIj,
ghom'a' ghoghHoS luSpetDaq pujqu' tIH.
'ej pu'HIchwIjDaq chegh tIH, Iujmo' vI'wIj.

layerteS

vaj jIHvaD loj vav quv. 'Itqu' be'nI'wI'
net ral. 'ej qun potlhwI' DI'naDqa'DI' je,
vaj bov Hoch potlhHey qaDlaHchu' be'nI'wI',
po'bejmo' ghaH. 'a tugh bortaS vIchav.

tlhaw'DIyuS

bortaS DanabI' meH bIQongHa'Qo'.
pujmo' 'ej buDmo' HapwIj, vaj jItIvlaH,
rolwIjvaD Qomlu'DI'—'e' yIHarQo'.
toH, tugh De' chu' DaQoy. vavI' vIvuvpu';
jIvuv'egh je. Do' ghu'vammo' qaponbej:—

['el QumwI']
nuqneH. De' nuq?

QumwI'

Hamlet jabbi'ID, joH.
SuH, SoHvaD ghItlhvam, 'ej ta'be'vaD ghItlhvetlh.

tlhaw'DIyuS

chay'? Hamletvo'! qem 'Iv?

QumwI'

yo'mang, net jatlhneS. chaH vIlegghpu'be'.
bIH HevDI', bIH munobpu' tIhaw'DIyo.

tlhaw'DIyuS

yI'Ij, layerteS.—DoH.

[mej QumwI']
[laD]

SuH, patlh woQ je, wo'IIjDaq nuHmey vIHutlhthaHvIS

your kingdom. To-morrow shall I beg leave to see
your kingly eyes: when I shall, first asking your
pardon thereunto, recount the occasion of my sudden
and more strange return.

'HAMLET.'

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?

Laertes Know you the hand?

Claudius 'Tis Hamlet's character.—'Naked!—
And in a postscript here, he says 'alone.'
Can you advise me?

Laertes I am lost in it, my lord. But let him come;
It warms the very sickness in my heart,
That I shall live, and tell him to his teeth,
'Thus didest thou.'

Claudius If it be so, Laertes,—
As how should it be so? how otherwise?—
Will you be rul'd by me?

Laertes Ay, my lord;
So you will not o'errule me to a peace.

Claudius To thine own peace. If he be now return'd,—
As checking at his voyage, and that he means
No more to undertake it,—I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall:
And for his death no wind of blame shall breathe;
But even his mother shall uncharge the practise,
And call it accident.

Laertes My lord, I will be ruled;
The rather, if you could devise it so
That I might be the organ.

Claudius It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein they say, you shine: your sum of parts
Did not together pluck such envy from him
As did that one; and that, in my regard,
Of the unworthiest siege.

Laertes What part is that, my lord?

Claudius A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness.—Two months since,
Here was a gentleman of Normandy,—
I've seen myself, and serv'd against, the French,
And they can well on horseback: but this gallant
Had witchcraft in't; he grew unto his seat;
And to such wondrous doing brought his horse,
As he had been incorps'd and demi-natur'd

jlleng. wa'leS chuQunqablIj tlhopDaq jISaHmeH
qatlhob, 'ej qatlhljpu'DI', pay' jIcheghmeH wanI' taQ'e'
DuHmoHta'bogh San Do' qaQIj.

HAMLET

nuq Hech ghaH ghItlhDI'? cheghpu'a' Hoch latlh?
chaq mutoj'a' neH? chaq qaSbe'a' Hochvam?

layerteS

ghItlhmIwvetlh Daghov'a'?

tlhaw'DIyuS

nav ghItlhbej Hamlet.

"nuHmey vIHutlh." ghItlhbIngDaq chel: "jImob."
jIHvaD DaQIjlaH'a'?

layerteS

mumISmoHbejneS, joH. 'a choljaj neH.
pay' tIqwlj ropHey vor wanI'vam Do':
jIHeghpa' Ho'Du'DajvaD pum vImaq:
"HeSvetlh Dachavta'."

tlhaw'DIyuS

teHchugh ghu', layerteS—

toH teHlaH'a'? 'a ngeblaHbe'ba' je—
vaj chlch cholobqang'a'?

layerteS

HIja', joH quv,

ghaHvaD jIrojmeH chora'be'chugh neH.

tlhaw'DIyuS

Qo'. SoHvaD rojbej yab, bortaS Dachavmo'.
cheghpu'chugh—lengDaj Qu'vo' Haw'law'mo',
'ej DaH 'oH Hechli'Qo'—vaj San mIqta'Daq
vIghuSmoHli'bogh, tugh ghaH'e' vIqIch.
mIqta'mo' pumnISbej. jaS wIvlaHbe' ghaH.
'ej HeghDaj plch lutlhutlhlaHbe' vay' ghogh.
'a nabmaj 'ongqu' pIHlaHbe' je SoSDaj,
'ej "bong qaS" jatlhqang.

layerteS

luq, joHwI'. qalobrup.

qalobrupqu' je, nab chavwI' vIDameH
Da'oghlaHneSchugh.

tlhaw'DIyuS

jIHvaD li'bej. maj.

bllengtaHvIS, nIbuStaH naD joSwI'—
'ej Qoy je Hamlet—Dojqu'mo' wa' laHliIj.
qu' 'oH net jatlh. 'oH, tIqDajvaD qay' law',
Hoch laHmeyllj qay' puS. 'a vuD vI'angnIS:
ramba' neH laHvetlh ghIgh.

layerteS

yIngu', joH quv.

tlhaw'DIyuS

SuvwI' Qup mIvDaq naDbogh DeghHom neH 'oH.
'ach 'ut je 'oH. mop paH je ghajnIS qup,
'ej chep 'ej Sagh ghaH 'e' lu'ang, 'ej 'um.
'ach reHmeH Sutmey tISqu' ghaj vaj Qup,
net pIH, 'ej 'um je bIH. DaH rIn cha' jar,
nuSuchpu'DI' wa' rIymuS yaS. jItu'pu',
'ej romuluS vIQojpu': lIghchu' chaH.
'a lIghDI', qa'pu' SeHlaw' yaSvam yoH.
porgh'ay'Daj mojlav' yaS. lupDujHom'e'
SeHchu'mo', jo'vetlh vIDqu' QuQHey mojpui'.
laH'e' vIpIHbogh juSmo' rIntaH ghaH,

With the brave beast: so far he topp'd my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.

Laertes A Norman was't?

Claudius A Norman.

Laertes Upon my life, Lamond.

Claudius The very same.

Laertes I know him well: he is the brooch, indeed,
And gem of all the nation.

Claudius He made confession of you;
And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especially,
That he cried out, 'twould be a sight indeed
If one could match you: the scrimers of their nation,
He swore, had had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy,
That he could nothing do but wish and beg
Your sudden coming o'er, to play with him.
Now, out of this,—

Laertes What out of this, my lord?

Claudius Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?

Laertes Why ask you this?

Claudius Not that I think you did not love your father;
But that I know love is begun by time;
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still;
For goodness, growing to a plurisy,
Dies in his own too much: that we would do
We should do when we would; for this 'would' changes,
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this 'should' is like a spendthrift sigh
That hurts by easing. But to the quick o' the ulcer:—
Hamlet comes back: what would you undertake
To show yourself your father's son in deed
More than in words?

Laertes To cut his throat i' the church.

Claudius No place, indeed, should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber.
Hamlet return'd shall know you are come home:
We'll put on those shall praise your excellence,
And set a double varnish on the fame

vaj way' 'ej jop ghaH 'e' vIDelchu'meH
Human vImojchugh je, vaj lujbej Qu'wIj.

layerteS

toH, rlymuSngan ghaH'a'?

tlhaw'DIyuS

rlymuSngan'e'.

layerteS

baQa'! lamoD ghaH.

tlhaw'DIyuS

ghaHbej.

layerteS

ghaH vISovchu'.

wo' Degh joqwl' je ghaH.

tlhaw'DIyuS

toH, maHvaD laHIIj chID ghaH.
bIHuB'eghmeH blpo'qu' 'ej blqeqchu',
'e' naDDI', 'ej 'etlhvI'llij naDqu'DI',
tugh jach: "chaq rapchugh vI'Daj, vay' vI' je,
vaj Dunbej 'etlhchaj Quj. DaHay'moHchugh,
vaj HlvmeH chaH, pagh HubmeH chaH, pagh tu'meH,
Soy' wo'Daj Hoch yanwl', ghaH qellu'DI'."
'ej naDDaj QoyDI' Hamlet, tarHey tlhutlhlaw',
qeHqu'mo' ghaH. 'ej SoHvaD vI'Daj tobmeH,
SIBI' bIchegh 'e' loS 'ej neHqu' ghaH.
toH. ghu'vammo'—

layerteS

ghu'vammo' qaSneS nuq?

tlhaw'DIyuS

layerteS, vavli'e' DamuSHa'a'?
pagh, lotHey Hotlhlu'bogH neH DaDa'a'?
SaHba' qab QeHqu'. 'ach SaH'a' tIqna'?

layerteS

Ha'! nuq DaghojmeH mu'tlheghvam Dajatlh?

tlhaw'DIyuS

vavli' DamuSHa'be', 'e' vIghojbe'meH;
muSHa'ghach taghtaH poH—'ach 'e' vISov.
'ej qulDaj, HatDaj je qIl rIntaH poH—
tobtaHmo' ghu'mey, vaj reH 'e' vItu'.
muSHa'ghach qulDaq wa' weQ tlheghHom tu'lu'.
meQtaH, pagh, meQpu' tlhegh. vaj qul HoSHa'moH.
'ej tIqDaj QaQqu' leHlaH pagh QaQwl'.
lach'eghDI' tIqvam—SoD'eghmo', tugh Hegh.
wIneHDI', mojnIS Qu' wIneHtaHbogH:
roD choHtaHmo' "wIneH"vetlh. mogh 'ej mIm 'oH,
law'mo' 'ej law'moHmo' jat, ghop je, ghu' je.
vaj tlhuHmey buDqu' DanISchoH "wlchavnIS":
leSmoHDI', QIH 'oH. 'ach Daq potlh vIDuQ:
DaH cheghII' Hamlet. vaj, vavli' puqna' SoH,
batlh 'e' DatobmeH, SoQmey yIllo'Qo'.
'ach ta' yIllo'. vaj ta'na'llij yIwIv.

layerteS

chIrghDaq HughDaj vIpe'qang.

tlhaw'DIyuS

toH, blIugh.

chotwl' Qanbe'nIS qechmey. bortaS'e'
vuSbe'nIS Hoch. 'ach pa'llijDaq yIratlhthaH,
layerteS QaQ. blcheghpu', 'e' Sov Hamlet,
cheghDI' je ghaH. blpo'qu' 'e' vInaDmoH.
batlh'e' Dunobbogh romuluSnganII'

The Frenchman gave you; bring you, in fine, together
 And wager on your heads: he, being remiss,
 Most generous, and free from all contriving,
 Will not peruse the foils; so that, with ease,
 Or with a little shuffling, you may choose
 A sword unbated, and, in a pass of practise
 Requite him for your father.

Laertes

I will do't:

And, for that purpose, I'll anoint my sword.
 I bought an unction of a mountebank,
 So mortal that but dip a knife in it,
 Where it draws blood no cataplasm so rare,
 Collected from all simples that have virtue
 Under the moon, can save the thing from death
 That is but scratch'd withal: I'll touch my point
 With this contagion, that, if I gall him slightly,
 It may be death.

Claudius

Let's further think of this;

Weigh what convenience both of time and means
 May fit us to our shape: if this should fail,
 And that our drift look through our bad performance,
 'Twere better not assay'd: therefore this project
 Should have a back or second, that might hold
 If this should blast in proof. Soft! let me see:—
 We'll make a solemn wager on your cunnings:
 I ha't,
 When in your motion you are hot and dry,—
 As make your bouts more violent to that end,—
 And that he calls for drink I'll have prepar'd him
 A chalice for the nonce; whereon but sipping
 If he by chance escape your venom'd stuck,
 Our purpose may hold there.

[*Enter QUEEN GERTRUDE*]

How now, sweet queen!

Gertrude

One woe doth tread upon another's heel,
 So fast they follow:—your sister's drown'd, Laertes.

Laertes

Drown'd! O, where?

Gertrude

There is a willow grows aslant a brook,
 That shows his hoar leaves in the glassy stream;
 There with fantastic garlands did she come
 Of crow-flowers, nettles, daisies, and long purples,
 That liberal shepherds give a grosser name,
 But our cold maids do dead men's fingers call them.
 There, on the pendent boughs her coronet weeds
 Clambering to hang, an envious sliver broke;
 When down her weedy trophies and herself
 Fell in the weeping brook. Her clothes spread wide;
 And, mermaid-like, awhile they bore her up:
 Which time she chanted snatches of old tunes;
 As one incapable of her own distress,
 Or like a creature native and indu'd
 Unto that element: but long it could not be

lubochqa'moH. tugh SoH ghaH je SaghommoH.
 'ovmeH SuHay'DI', yaylljvaD jISuD.
 pIHQo'mo', 'Ilmo', 'ej tojQo'mo' ghaH,
 Qui'etlhmeY nuDchu'be'. vaj bIH DatammeH
 loQ ghaH Datojpu'DI', pagh 'eqDI' wlvllj,
 'etlh jej DawIvlaH. 'ej SuQuijlaw'taHvIS,
 vavll'vaD ghaH DanoD.

layerteS

maj, Qu' vIta'rup.

'ej Qu'vaD 'etlh vIngoH je. Qelqoqvo'
 wa' tar vIje'pu'. HeghmoHqu'bej 'oH.
 vaj tajwljDaq vlllchDI', 'ej jaghwI'vo'
 'IwHom vlllelDI' 'aw'mo' tajwlj neH,
 Heghbe'meH ghaH yapbe' Hoch HerghmeY qubqu'—
 maSwovDaq Hoch tIvo' DIboSlaHbogh
 chenchugh je Hergh. HoHtaSvamDaq 'etlhHeHwIj
 vInguvmoH. vaj vIqotlhmeH neH vIDuQDI',
 Hegh rIntaH.

tlhaw'DIyuS

maj. vaj nab wIQubchu'II'.

nabvaD mavangll', 'e' lungeDmoHlaHmeH
 poH, 'eb je, bIH DIchovnIS. Iujchugh Qu',
 'ej nabmaj tu'choHlu'chugh mata'Ha'mo',
 vaj qaqbej wInIDbe'chugh. vaj nab chach,
 nab cha' joq tu'nISlu'. 'ej jorchugh wa'DIch
 wIDajtaHvIS, vaj ratlhlaH latlh. jIQubnIS.
 SuHay'DI', yaylljvaD jISuD. 'ej SeQnIS.
 tu'!
 SuSuvtaHvIS SutujchoH 'ej SuQaDchoH.
 'ej qaSmeH ghu'vam, ralqu'nISaH 'etlhllj.
 toH, tlhutlhmeH tlhobDI', may'qoqraj vlllopmeH
 HIvje'a' Dun vlll'moH. tlhutlhchoHDI' neH,
 bong tarlljvo' DaDuQbogh narghpu'chugh,
 vaj tarwljmo' Qap ngoQ.

[*'el GHERTLHU D TA 'BE'*]

nuqneH, ta'be'?

ghertlhuD

va, wa' lot ngIb gho' latlh lot bem. baQa!
 moDqu'II' lot. layerteS, Hegh be'nI'II'.

layerteS

Hegh'a'? nuqDaq?

ghertlhuD

bIQtlqHom DungDaq banglojwI'Sor tu'lu'.
 pa' baSHey bIQDaq tIHomDaj qIj 'ang 'oH.
 pa' Sor tItlheghmeY taQqu' chenmoH ghaH.
 Qa'tIvo', DuStIvo', naHjejmeyvo',
 nI'wI'mey Doqvo' je bIH chenmoHtaH.
 nI'wI' lupongmeH Doch wIjwI'pu' mu',
 ngllmo' chaH jatlhDI'. pongmeH chuQunbe'pu',
 "lomnItlh" jatlh chaH. pa' Dung SorDeSmeyDaq
 mIvHey tItlheghDaj HuSmoHmeH ghaH toSDI',
 ghor DeSHom mIgh. 'ej SaQtaHbogh bIQHalDaq
 pum tImey popDaj, ghaH je. beQchoH SutDaj.
 'ej qaStaHvIS poH ngaj, DungDaq lupep.
 vaj wIch ngengqa' rur. bom ngo' DI'mey bomtaH,
 'ej SengDaj yaylaHbe'law'; qoj, bIQyInvaD
 ghaH 'ummoHlaw'pu' DujDaj, porghDaj je.

Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

Laertes Alas, then, she is drown'd?

Gertrude Drown'd, drown'd.

Laertes Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears: but yet
It is our trick; nature her custom holds,
Let shame say what it will: when these are gone,
The woman will be out.—Adieu, my lord:
I have a speech of fire, that fain would blaze,
But that this folly douts it.

[*Exit*]

Claudius Let's follow, Gertrude:
How much I had to do to calm his rage!
Now fear I this will give it start again;
Therefore let's follow.

[*Exeunt*]

ACT V
SCENE I *A churchyard.*

[*Enter two Clowns, with spades, &c*]

First Clown Is she to be buried in Christian burial that
wilfully seeks her own salvation?

Second Clown I tell thee she is; and therefore make her grave
straight: the crowner hath sat on her, and finds it
Christian burial.

First Clown How can that be, unless she drowned herself in her
own defence?

Second Clown Why, 'tis found so.

First Clown It must be 'se offendendo;' it cannot be else. For
here lies the point: if I drown myself wittingly,
it argues an act: and an act hath three branches; it
is, to act, to do, to perform: argal, she drowned
herself wittingly.

Second Clown Nay, but hear you, goodman delver,—

First Clown Give me leave. Here lies the water; good: here
stands the man; good; if the man go to this water
and drown himself, it is, will he, nill he, he
goes,—mark you that: but if the water come to him
and drown him, he drowns not himself: argal, he
that is not guilty of his own death shortens not his own life.

Second Clown But is this law?

First Clown Ay, marry, is't; crowner's quest law.

Second Clown Will you ha' the truth on't? If this had not been
a gentlewoman she should have been buried out o'
Christian burial.

'ach tugh qaSHa'. 'ugh SutDaj, tlhuHqu'pu'mo'.
'ej belDaj bommeyvo' bIQlammey HeghDaq
Qugh ghot luyaHmoH.

layerteS QI'yaH! vaj Hegh'a'?

ghertlhuD Hegh ghaH. Hegh rIntaH.

layerteS SoHvaD law'qu'pu' bIQ, 'ovelya quv.
jISaQ vaj 'e' vIbot. 'a ghotvaD motlh 'oH.
tIghDaj leH tIqwlj Duj. vaj DaH jISaQnIS,
'ej ram tuHwI' pum. yaHpu'DI' mInbIQvetlh,
yaHbej je pujbogh tIqwlj. joH, Qapla'.
qul SoQ vIghaj. 'ej meQqang 'oH. 'ach QI'yaH!
SoQvetlh luSoD mInDu' Dogh.

[mej ghaH]

tlhaw'DIyuS Ha', wItlha'nIS.
QeHqu' ghaH 'e' vIqIlmeH, Qatlhpu' Qu'wlj!
QeHqa' 'e' taghlaH ghu'vam chu'. Do'Ha'.
vaj ghertlhuD, ghaH wItlha'.

[mej chaH]

LUT 'AY' VAGH
LUT 'AY'HOM WA'. *molghom.*

['el cha' HaghmoHwI'; molmeH luch luqeng]

molwI' quv'a' nol mIw, yo' qIj 'elmeH qIghqoq nejpu'chugh je.

latlh HISlaH, qaja'. vaj yImolchu'. Matlh ghu' qelpu' 'ej nol
quv ra' Heghutlh'a'.

molwI' nuqmo' NuH, HuM'eghmeH SoN'eghMe'chugh.

latlh toH, NuHmoHlu'Mej.

molwI' *In Self Offense* qaSMejpu'. jaS qaSlaHMe'pu'.
toH qar meqvam'e': chIch taghNu'wlj vISoNchugh,
vaj mIw vIta'. wej Qu' ghaj mIw—Hechghach,
vangghach, chavghach je ghaj.
tlherevore chIch SoN'eghpu'.

latlh 'a ghoMe', HInISMe', molneSwI'.

molwI' MIjatlh 'e' yImev. naNev MIQ tu'lu', maj.
naNev ghot tu'lu', maj. SoN'eghmeH MIQvam lo'chugh,
pollaH pagh polHa'laH, loj—'e' yItu'.
'ach chIch ghaH SoNchugh MIQ'e' vaj SoN'eghqu'Me'.
tlherevore yInpoH rInmoHMe' HoH'eghMe'wI'.

latlh 'ach 'e' ra''a' ruv?

molwI' HISlaH, vIt. ruvvam'e' Matlh wuq Heghutlh'a'.

latlh vItna' NanuSHa'qang'a'? yaS ghaHMe'chugh vaj nolNaj
quvMe'nISmoHlu'.

First Clown Why, there thou say'st: and the more pity that great folk should have countenance in this world to drown or hang themselves more than their even Christian.—Come, my spade. There is no ancient gentleman but gardeners, ditchers, and grave-makers: they hold up Adam's profession.

Second Clown Was he a gentleman?

First Clown He was the first that ever bore arms.

Second Clown Why, he had none.

First Clown What, art a heathen? How dost thou understand the Scripture? The Scripture says 'Adam digged:' could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself—

Second Clown Go to.

First Clown What is he that builds stronger than either the mason, the shipwright, or the carpenter?

Second Clown The gallows-maker; for that frame outlives a thousand tenants.

First Clown I like thy wit well, in good faith: the gallows does well; but how does it well? it does well to those that do ill: now thou dost ill to say the gallows is built stronger than the church: argal, the gallows may do well to thee. To't again, come.

Second Clown 'Who builds stronger than a mason, a shipwright, or a carpenter?'

First Clown Ay, tell me that, and unyoke.

Second Clown Marry, now I can tell.

First Clown To't.

Second Clown Mass, I cannot tell.

[*Enter HAMLET and HORATIO, at a distance*]

First Clown Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating; and when you are asked this question next, say a grave-maker; the houses that he makes last till doomsday. Go, get thee to Yaughan; fetch me a stoup of liquor.

[*Exit Second Clown*]

[*He digs and sings*]

In youth, when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for, ah, my behove,
O, methought, there was nothing meet.

Hamlet Has this fellow no feeling of his business, that he sings at grave-making?

- molwI'* toH, MIvItMa'. 'ej SoN'eghchu'meH pagh
voQ'eghchu'meH NIM ghajMogh yaS muM law',
NIM ghajMogh latlhpu' tlhIvHa' muM puS.
Ha' molluchwIj. ben negh chaH pochwI',
lamwI', molwI' je neH. Qu' naMpu'Mogh qeng lutaH.
- latlh* muvmoH'a' qeng.
- molwI'* wo'mangghom'a' wa'NIch muvmoH 'ej qeqmoHqu'. SevNI' jagh,
Haw' 'ej ghatlhqa' yo' tuH.
- latlh* 'a SevvaN tuHMe'Ma'.
- molwI'* nuqjatlh? vajMatlh NanuS'a'? chay' vajMatlhHeyllj
NapaM. vajMatlh paMlu'meH, 'ut tuH'e', Sevmo' jagh.
tlhoMMogh mu'tlhegh cha'NIch qaQoymoH 'ej
qoghlIjNaq Nap rarchugh, vaj Hov ghajMe' ram.
- latlh* vIwovrupmoH.
- molwI'* 'Iv lo'laH law', latlhvam lo'laH puS: jonwI', QumpIn,
chamwI' joq?
- latlh* yIH je'wI''e'. yIH roghvaH vu' 'e' lo'laH ghaH'e'.
- molwI'* MI'ong 'e' vInuSHa', majQa'. yIH je'wI''e'
vInuSHa'. 'a nuqmo' vInuSHa'. yIH ghung je'.
Nol Naje'laHMe'chugh, nol Natu'. 'a Soj
NamechmeH yIH Nalo'laHMe'. *tlherevore*
yIH roghvaH tInmo' MIMechjaj. yIjangqa', Ha'.
- latlh* 'Iv lo'laH law', latlhvam lo'laH puS: jonwI', QumpIn,
chamwI' joq?
- molwI'* HISlaH, HIjangpu' 'ej yIvergh.
- latlh* Hu'tegh, NaH jIjanglaH.
- molwI'* Ha'.
- latlh* MaQa', jIjanglaHMe'.
- [*'el HAMLET HOREY'So je, HoptaHvIS*]
- molwI'* yaMllj yIngepMe', qoq MuN NaraNmeH je
MuQ HIch net lo'laHMe'mo'. tlhoMMogh
tlheghvam NatlhoMlu'meH NaQoyqa'moHlu'NI'
"molwI''e'" yIjatlh. San puyjaq SIQ juH
chenmoHMogh. ruch, yavnganNaq yIjaH.
jIHvaN ghargh 'Iw puMmeH yIra'.
- [*mej latlh*]
- [*mol HaghmoHwI' 'ej bom*]
- jIQuptaHvIS muSoN
Meln', vay' vImuSHa'NI'.
jIchepmeH—Ha'—poH—Hu'tegh—vItoN,
'e' poQlaw' pagh, ghoM ra'NI'.
- Hamlet* malja' Qu' ta'taHvIS QorghHa'qu'law'a' ghotvam'e', bommo'
moltaHvIS.

Horatio Custom hath made it in him a property of easiness.

Hamlet 'Tis e'en so: the hand of little employment hath the daintier sense.

First Clown [*Sings*]

But age, with his stealing steps,
Hath claw'd me in his clutch,
And hath shipped me intil the land,
As if I had never been such.

[*Throws up a skull*]

Hamlet That skull had a tongue in it, and could sing once: how the knave jowls it to the ground, as if it were Cain's jaw-bone, that did the first murder! This might be the pate of a politician, which this ass now o'er-reaches; one that would circumvent God, might it not?

Horatio It might, my lord.

Hamlet Or of a courtier; which could say 'Good morrow, sweet lord! How dost thou, good lord?' This might be my lord such-a-one, that praised my lord such-a-one's horse, when he meant to beg it,—might it not?

Horatio Ay, my lord.

Hamlet Why, e'en so: and now my Lady Worm's; chapless, and knocked about the mazzard with a sexton's spade: here's fine revolution, an we had the trick to see't. Did these bones cost no more the breeding, but to play at loggats with 'em? mine ache to think on't.

First Clown [*Sings*]

A pick-axe, and a spade, a spade,
For and a shrouding sheet:
O, a pit of clay for to be made
For such a guest is meet.

[*Throws up another skull*]

Hamlet There's another: why may not that be the skull of a lawyer? Where be his quiddits now, his quillets, his cases, his tenures, and his tricks? why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries: is this the fine of his fines, and the recovery of his recoveries, to have his fine pate full of fine dirt? will his vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will hardly lie in this box; and must the inheritor himself have no more, ha?

Horatio Not a jot more, my lord.

- Horey'So* Qorghchu'meH ghopDaj ruQHa'moHlaH roD molbogh DujDaj'e'.
Hamlet qarbej. Qu' Qorghqu'nIS laH buD'e' tambogh Duj.
- molwI'* [bom]
 'ach ro'NajNaq mujonpu'
 Mov qu'. mujonNI' MIvlaw'.
 yav MIrqu'Naq mulonpu',
 'ej Men jIQup 'e' jlvlaw'.
 [nach Hom woD]
- Hamlet* jat ngaSpu' Homvetlh, 'ej ben bomlaH. va
 Dochqu' petaQ, Doch pummoHDI', molorHey
 plgh pumlaw'taHvIS. yabvaH'e' ghajpu'bogh
 HeSwI'a' chaq DaH Sev je Qovpatlhvam.
 chaq yejquv junqang qar'a' HeSwI'a'vetlh.
- Horey'So* chaq HIja', joHwI'.
Hamlet chaq 'oH ghajpu' bochmoHwI': jatlhlaHpu', "qavan, joH webHa'.
 plvtaHghachli' 'oH nuq'e', joH quv?" chaq joHwI' pong vay'
 ghaH, 'ej joHDaj pong vay' Qogh'e' naDqu', Qochbogh vuD
 QubtaHvIS je, chaq qar'a'?
- Horey'So* HISlaH, joHwI'.
Hamlet toH qarba'! 'a DaH Su', ghaH ylvqang ghew yo' 'aj, Dej woS,
 'ej lamDaq nachmey plgh DuD molwI' luch. naDev jaS Qeq
 San pu' net tu', bortaS QaQqu' jabtaHbogh San nuH'e'
 DItu'laHchugh. DaH HomDu' QujmeH neH, ben
 'ItlhHa'choHpu'a' biH? vIqeltaHvIS 'oy'qu' HomDu'wIj'e'.
- molwI'* [bom]
 wa' lamnge'wI', wa' naghghorwI',
 lomSut je MIH jan'e'.
 'ej lamNaq NIS vlchenmoHNI',
 vaj yonnIS mol ngan'e'.
 [latlh nach Hom woD]
- Hamlet* toH latlh. chaq bo'DIj meqwI' nach Hom 'oH qar'a'?
 DaHjaj nuqDaq biH pojogh 'ej ponbogh mu'Daj'e',
 yojDaj'e', chaw'Daj'e', meqDaj'e' je. DaH plpDegh
 qIptaH lamluch qatlh 'e' SIQ ghaH, qIpmeH meq mub
 QIjbe'taHvIS vIDwI'. va, qaStaHvIS ylnbovDaj chaq
 malja' gharwI'a' ghaH, ngIpHa'moHbogh 'ej
 nojHa'moHbogh woQ, vu'meH, qummeH, 'ej
 loHmeH chaw' je ghajtaHvIS. naDev ngIpmoHbogh 'ej
 nojmoHbogh woQ nej, lamDaq nujvo' nIj 'e' najmo'.
 HuqtaHghach vu' 'e' chaw'lu'meH 'um ghaH DaH 'e'
 lu'olQo'a' 'ummoHwI'Daj'e', 'ummoHbogh cha'rlp'e'
 je, jochlaHbe'mo' chopDI' pe'vII Sutlhbogh 'ej
 tlhongbogh mu'meyDaj. yoS malja' ta ngaSlaHbe'mo'
 'Ibvam, vaj je'wI' QavvaD chuvbe'nIS yoSDaj naQ,
 Ha' qar'a'?
- Horey'So* yoSDaq chuvbe' je wa' naghHom, joHwI'.

- Hamlet* Is not parchment made of sheepskins?
- Horatio* Ay, my lord, and of calf-skins too.
- Hamlet* They are sheep and calves which seek out assurance in that. I will speak to this fellow. Whose grave's this, sirrah?
- First Clown* Mine, sir.
- [Sings]
- O, a pit of clay for to be made
For such a guest is meet.
- Hamlet* I think it be thine, indeed; for thou liest in't.
- First Clown* You lie out on't, sir, and therefore it is not yours: for my part, I do not lie in't, and yet it is mine.
- Hamlet* 'Thou dost lie in't, to be in't and say it is thine: 'tis for the dead, not for the quick; therefore thou liest.
- First Clown* 'Tis a quick lie, sir; 'twill away gain, from me to you.
- Hamlet* What man dost thou dig it for?
- First Clown* For no man, sir.
- Hamlet* What woman, then?
- First Clown* For none, neither.
- Hamlet* Who is to be buried in't?
- First Clown* One that was a woman, sir; but, rest her soul, she's dead.
- Hamlet* How absolute the knave is! we must speak by the card, or equivocation will undo us. By the Lord, Horatio, these three years I have taken a note of it; the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he gaffs his kibe.—How long hast thou been a grave-maker?
- First Clown* Of all the days i' the year, I came to't that day that our last king Hamlet overcame Fortinbras.
- Hamlet* How long is that since?
- First Clown* Cannot you tell that? every fool can tell that: it was the very day that young Hamlet was born,—he that is mad, and sent into England.
- Hamlet* Ay, marry, why was he sent into England?
- First Clown* Why, because he was mad: he shall recover his wits there; or, if he do not, it's no great matter there.
- Hamlet* Why?
- First Clown* 'Twill not be seen in him there; there the men are as mad as he.
- Hamlet* How came he mad?
- First Clown* Very strangely, they say.
- Hamlet* How strangely?

- Hamlet* malja' Huqlu'meH tera'ngan De'wI' luIo'lu' qar'a'?
- Horey'So* HISIaH, joHwI', verengan De'wI' je.
- Hamlet* tera'nganbatlh verenganbatlh je ghaj De'wI' luvoqbogh nuv'e'. ghotvamvaD jljalh—
molvam ghaj 'Iv, qaHHom?
- molwI'* vlghaj, qaH.
[bom]
- 'ej lamNaq NIS vlchenmoHNI',
vaj yonnIS mol ngan'e'.
- Hamlet* Daghajbej, SoHvaD lullghHom 'oHmo'.
- molwI'* ghoMe', NIS 'oH neH. lullghlaHMe' Hom. vlghaj 'ach 'oHNaq jIMa'Me'.
- Hamlet* chonISbej, Duma' 'e' DaDISQo'mo'. pa' bIQamlaHbe'. vaj blpum.
- molwI'* QamMe' pumllj. chojun 'a MIchunMe'.
- Hamlet* loD Damolll'bogh yIngu'.
- molwI'* loNvaN vImolMe'.
- Hamlet* toH, be' yIngu'.
- molwI'* Me'vaN vImolMe' je.
- Hamlet* pa' 'Iv Damol?
- molwI'* Me' ghaHpu', qaH. 'a qeyllIS ghomjaj, Heghmo'.
- Hamlet* reH mu' Donqu' Qovpatlh, yajtaHvIS. machuHnISchu',
QIch wIwobtaHvIS. jaS Deghmeymaj Qotlh
DuDchuqlaw'taHbogh rI'Se' ngoqmaj. qeng HoS,
Horey'So, qaStaHvIS wej benvam vItu'taH: 'Itlhqu'mo'
nugh, chuQun quvDaq Sumqu'mo' tlha'bogh
rewbe' Qut, movDaq yaDbutlh ngoH.—
ghorgh molwI' Damoj?
- molwI'* NIS jajmey Hochvo', vlmoj vortIMraS jeyNI' che'pu'Mogh
ta' Hamletma'.
- Hamlet* ghorgh qaS wanI'vetlh?
- molwI'* 'e' NajanglaHMe'a'? 'e' janglaH qoH Hoch. quq wanI'vetlh
wanI'vam je: Mogh Hamlet Qup—NaHjaj
maw'moHlu'pu'Mogh 'ej tera'Naq ngeHlu'pu'Mogh.
- Hamlet* HISIaH, vIt, qatlh tera'Daq ghaH ngeHlu'?
- molwI'* maw'mo'. pa' mISNaj SuqHa'qa'. SuqHa'Me'chugh
pa' ram ghu'.
- Hamlet* qatlh?
- molwI'* pa' ghaHNaq mIS lutu'Me'. Sung mIS law' ghaH mIS puS.
- Hamlet* maw'moH nuq?
- molwI'* Hujqu' maw'meH mo' net joS.
- Hamlet* chay' Huj?

- First Clown* Faith, e'en with losing his wits.
- Hamlet* Upon what ground?
- First Clown* Why, here in Denmark: I have been sexton here, man and boy, thirty years.
- Hamlet* How long will a man lie i' the earth ere he rot?
- First Clown* Faith, if he be not rotten before he die—as we have many pocky corpses now-a-days, that will scarce hold the laying—he will last you some eight year or nine year: a tanner will last you nine year.
- Hamlet* Why he more than another?
- First Clown* Why, sir, his hide is so tanned with his trade, that he will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a skull now; this skull has lain in the earth three and twenty years.
- Hamlet* Whose was it?
- First Clown* A whoreson mad fellow's it was: whose do you think it was?
- Hamlet* Nay, I know not.
- First Clown* A pestilence on him for a mad rogue! a' poured a flagon of Rhenish on my head once. This same skull, sir, was Yorick's skull, the king's jester.
- Hamlet* This?
- First Clown* E'en that.
- Hamlet* Let me see.—
[Takes the skull]
- Alas, poor Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy: he hath borne me on his back a thousand times, and now, how abhorred in my imagination it is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? quite chap-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come; make her laugh at that. Prithee, Horatio, tell me one thing.
- Horatio* What's that, my lord?
- Hamlet* Dost thou think Alexander looked o' this fashion i' the earth?
- Horatio* E'en so.
- Hamlet* And smelt so? pah!
[Puts down the skull]

- molwI'* Su', yaHlaw' yaM.
- Hamlet* meq nuq?
- molwI'* Su', naNev Qo'noSNaq molghomvam Meq jIH neH. wejmaH NIS mol vIQan, jIqanNI' 'ej jIQupNI'.
- Hamlet* qaStaHvIS DIS 'ar wutlhDaq QottaH lom, nonpa'?
- molwI'* Heghpa' nonMe'chugh—toH, law'qu' roplom'e' NItlhapnISMogh, 'ej tlhoS NIQotmoHNI', Nej—wej non, qaSpa' chorgh Hut ghap NIS. qaSpa' Hutna' wej non SurghwI'.
- Hamlet* qatlh poHDaj nI' law', latlh poH nI' puS?
- molwI'* toH, malja' Qu'Najmo' letchu'mo' NlrNaj, HurNajNaq MIQ pol, qaStaHvIS wa'maHcha' pemmey wa'maHcha' rammey je. reH Quch HaM lom nonmoHqu' MIQ. toH nach Hom 'oH: wutlhNaq 'oHtaH Homvam, qaStaHvIS cha'maH wej NIS.
- Hamlet* ghajpu' 'Iv?
- molwI'* ghajpu' Quch HaM ghot Nogh. ghajpu' 'Iv 'e' ylloy.
- Hamlet* Qo', 'e' vISovbe'.
- molwI'* naSjaj yIntagh Nogh ylvqangMogh ghewmey. ben Hlvje'a' teMHa'meH nachwIjNaq puMtaHMogh gharghHIq chagh. nach Homvam'e' ghajpu' yorlq, ta' HaghmoHwI'.
- Hamlet* Dochvam'e'?
- molwI'* Nochvetlh'e'.
- Hamlet* HItu'moH.
- [nach Hom tlhap]
- va Do'Ha' yorlq. yIntaHvIS vISov, Horey'So. HaghmoH not 'e' mevqang. tlvmoH reH 'e' tob. wa'SanIDlogh DubDaj vIlIgh 'ej DaH qech qIch najbogh yabwIj. vIqawDI' poqwIj laQ. naDev HuS woS'e' plj vlchopbogh—"plj"vetlh vItoghlaHbe'. DaH nuqDaq bIH jIpHommeyllj tlhaQ'e'? Qujllj'e', QoQllj'e', pay' Hoch meb HaghmoHtaHbogh lutllj tlhaQ'e' je DaH tlvlaH 'Iv? bIHagh DaH 'e' vaq qar'a' paghna'? Dej'a' woS? DaH be'oywI' quv pa'Daq yljaH 'ej ylja', bI'IH'eghmoHmeH wa'SaD Haq DaSIQchugh je, rurchuq qabDu'maj 'e' DabotlaHbe'. HaghmeH ylja'. vay' yISovmoH, Horey'So.
- Horey'So* nuq DaSovrup, joHwI'?
- Hamlet* wutlhDaq plghvam rur qeyllS plgh 'e' DaHar'a'?
- Horey'So* rurbej.
- Hamlet* plwvam rur'a' je plwDaj. QI'yaH.
- [nach Hom roQ]

Horatio E'en so, my lord.

Hamlet To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till he find it stopping a bung-hole?

Horatio 'Twere to consider too curiously to consider so.

Hamlet No, faith, not a jot; but to follow him thither with modesty enough, and likelihood to lead it: as thus; Alexander died, Alexander was buried, Alexander returneth into dust; the dust is earth; of earth we make loam; and why of that loam whereto he was converted might they not stop a beer-barrel?

Imperious Caesar, dead and turn'd to clay,

Might stop a hole to keep the wind away:

O, that that earth, which kept the world in awe

Should patch a wall to expel the winter flaw!

But soft! but soft! aside: here comes the king.

[Enter Priest, &c. in procession; the Corpse of OPHELIA, LAERTES and Mourners following; KING CLAUDIUS, QUEEN GERTRUDE, their trains, &c]

The queen, the courtiers: who is that they follow?

And with such maimed rites? This doth betoken

The corse they follow did with desperate hand

Fordo its own life: 'twas of some estate.

Couch we awhile, and mark.

[Retiring with HORATIO]

Laertes What ceremony else?

Hamlet That is Laertes,
A very noble youth: mark.

Laertes What ceremony else?

First Priest Her obsequies have been as far enlarg'd
As we have warrantise: her death was doubtful;
And, but that great command o'ersways the order,
She should in ground unsanctified have lodged
Till the last trumpet; for charitable prayers,
Shards, flints, and pebbles should be thrown on her,
Yet here she is allow'd her virgin rites,
Her maiden strewments, and the bringing home
Of bell and burial.

Laertes Must there no more be done?

First Priest No more be done:
We should profane the service of the dead
To sing a requiem, and such rest to her
As to peace-parted souls.

Laertes Lay her i' the earth,—
And from her fair and unpolluted flesh
May violets spring!—I tell thee, churlish priest,
A ministering angel shall my sister be
When thou liest howling.

- Horey'So* HIja', He'So'bej.
- Hamlet* lo'mey ramqu' wIcheghlaH, Horey'So. HIq HIvje'a'
SoQmoHchu'bogH lamHom'e' qellu'DI', qeylIS lom Dunvo'
'oH ghochlaH qar'a' 'oghbogh yoj?
- Horey'So* Dalach 'e' vItu', ghu'vetlh vIqelDI'.
- Hamlet* ghobe', vIt, vIlachbe'chu'. 'a ghaH ghochmeH, San
DuH lachbe'taHvIS 'ej yojmey qItqu' neH buStaHvIS,
vaj qaS: Hegh qeylIS, wutlh ghoS qeylIS, tlholqa' qeylIS
Hap, lam 'oH Hap tlhol'e', SoQmeH HIvje'a' lam lo'lu',
'ej HIq polmeH qegh, lam'e' (bong mojp'u'bogH qeylIS)
ghoDmoHlu', chaq qar'a'.
lom mojDI' qeylIS, lam moj je voDleH.
SuS waQmeH, pa'Dop DISHom ghodlaH neH.
nunuQ bov bIr 'e' botmeH vaj nuboQ
'e' laj ben qo'maj HajmoHbogH lamtlhoQ.
'a tam! 'eH, tam! yInech. DaH cholli' ta'.
[*'el lalDanyaSpu' latlh je, 'ej Sagh yIttaHvIS.*
tlha' 'OVELYA lom, LAYERTES, nolwI'pu' je. tlha'TLHAW'DIYUS TA',
GHERTLHU'D TA'BE', toy'wI'pu' je]
ta'be! toy'wI'pu' je! 'ach 'Iv lutlha'?
'ej tayDaj nupqu'lu'. vaj pIHmoH ghu'vam:
quvHa'law' lomvetlh ghop lutlha'll'bogH,
yInDaj polHa'mo', Heghvetlh raDpa' batlh.
'ej chuQunghotHey ghaHpu'. loQ maba'.
naDev maqImli'.
[*'emDaq ghoS HAMLET HOREY'SO je]*
- layerteS* tay veb yIngu'.
- Hamlet* layerteS ghaH. loD quvqu'.
yIqIm.
- layerteS* DaH tlha' tay nuq?
- lalDanyaS* nolDaj wInI'moHmeH, chaw'maj wIpabta'.
wa'DIch nub HeghDaj'e'. 'ej lalDantIgh ngepbe'chugh
nura'pu'bogH DunwI', vaj yav quvHa'Daq
QotnISbej porgh, ghIpDIjpa' ghe''orpln.
ghaHDaq vanbommey DIjachbe'nISpu'.
'ej naghmey, DI je, veQ je jaDnISlu'.
'a ghaHvaD nuH luqenglu' DaH net chaw';
'ej ghItlh wllanpu'; 'ej tlhogh Qav wIqaSmoH;
'ej jaq chuS'ugh, noltay je.
- layerteS* chay'? Hat'a' latlh?
- lalDanyaS* Hatjaj jay! lommey tay wIwebmoHbej,
wa'DIch mInDu'DajDaq majachchugh, 'ej yo' qIjDaq
pe'vIl Heghbogh vajpu'e' tlha'chugh ghaH.
- layerteS* yavDaq yllan. 'ej 'IHbogH porghDaj chunvo'
bogHjaj DuStImey! yaSgoq qej, qajatlh:
yo' qIjDaq boQbogH qa'a' moj be'nI'wI',
Dujoy'taHvIS veqlargh.

Hamlet

What, the fair Ophelia!

Gertrude

Sweets to the sweet: farewell!

[Scattering flowers]

I hop'd thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have deck'd, sweet maid,
And not have strew'd thy grave.

Laertes

O, treble woe

Fall ten times treble on that cursed head
Whose wicked deed thy most ingenious sense
Depriv'd thee of!—Hold off the earth awhile,
Till I have caught her once more in mine arms:

[Leaps into the grave]

Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made,
To o'ertop old Pelion, or the skyish head
Of blue Olympus.

Hamlet

[Advancing] What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane.

[Leaps into the grave]

Laertes

The devil take thy soul!

[Grappling with him]

Hamlet

Thou pray'st not well.
I prithee, take thy fingers from my throat;
For, though I am not splenitive and rash,
Yet have I something in me dangerous,
Which let thy wiseness fear: hold off thy hand.

Claudius

Pluck them asunder.

Gertrude

Hamlet, Hamlet!

All

Gentlemen,—

Horatio

Good my lord, be quiet.

[The Attendants part them, and they come out of the grave]

Hamlet

Why, I will fight with him upon this theme
Until my eyelids will no longer wag.

Gertrude

O my son, what theme?

Hamlet

I loved Ophelia; forty thousand brothers
Could not, with all their quantity of love,
Make up my sum.—What wilt thou do for her?

Claudius

O, he is mad, Laertes.

Gertrude

For love of God, forbear him.

Hamlet

'Swounds, show me what thou'lt do:

Hamlet

'ovelya! chay'!

ghertlhuD

'IHwI'na'vaD 'IHwI'Hommey. Qapla'!

[vanmeH tlmeY ghomHa'moH]

HamletwI' be'nal SoHchoH reH vIneH.
be' 'IH, bInayDI', tlhogh QongDaqrajDaq
tlmeY vlchaghrupmoH. 'a nolDaq chagh
not 'e' vIpIH.

layerteS

baQa'! SuH, wejlogh qIch,
wa'maHlogh wejlogh nachvetlh webDaq pumjaj
qIch, yabllj valqu' nge'mo' chavDaj mIghqu'!
loQ lam yImIm. DeSDu'wIjDaq vIvanqa'.

[mol bIngDaq Sup]

SIbI' yInwI'Daq lomDaq je yav lam
yIghommoH. Daqvam beQDaq chenjaJ HuD.
peDSoS HuD ngo'qu', qa'HuD'a' chalnach je
juSjaJ 'oH jay'!

Hamlet

[tlhopDaq yIt] Ha', 'IQtaHghach lach 'Iv?
lengtaHbogh yuQmey yay'moH 'Iv SoQ 'It?
'ej 'Iv ghogh QoymeH yev bIH, QIDmo' merDI'?
Qo'noSngan Hamlet jIH.

[mol bIngDaq Sup]

layerteS

Dughupjaj ghe''or!

[Sol chaH]

Hamlet

QaQbe'law' mu' Dajatlhbogh.
'eH, HughwIjvo' nItlhDu' tItEq; qatlhob.
jIvIDqang 'ej jImoDqang 'e' vISeH.
'ach jIHDaq QoblaH vay'. vaj Hojjaj yojllj.
'eH, ghop yIyaHmoH.

tlhaw'DIyuS

Ha' tIchev.

ghertlhuD

SuH, Hamlet!

Hamlet!

Hoch

joHpu'!

Horey'So

joHwI' QaQ, SuH, yIjot.

[chaH chev tlhejwI'pu', 'ej molvo' DoH chaH]

Hamlet

baQa'! vItobmeH pe'vIl ghaH vISuvrup,
jIlegmeH vIHlaHtaHvIS mInyoDDu'wIj!

ghertlhuD

va, puqoy! nuq DatobmeH?

Hamlet

'ovelya vImuSHa'. mujuSlaHbe'
loSnetlh'loDnI' muSHa'ghachHom tlhoQ naQ.
'ej not mururchoH. ghaHvaD nuq Data'rup?

tlhaw'DIyuS

va, maw'ba' ghaH, layerteS.

ghertlhuD

QI'yaH! 'eH, yISolQo'!

Hamlet

Hu'tegh! 'eH, chav Data'rupbogh HI'ang.

SaQ'a'? Suv'a'? SopQo'a'? SIj'egh'a'?
 rughtaS tlhuth'a'? wa' mughato' Sop'a'?
 vIta'rup je. naDev blvIngrup'a' neH?
 choqaDqang'a' neH, molDajDaq DaSupmo'?
 blyIntaHvIS DatlhejchoHmeH ylmollu';
 qatlhejbej. HuDmey DabuS'a' bljaw'DI'?
 maHDaq wa''uy' qell'qam jaDlu'jaj.
 'ej woDDI' rIntaH, Hovmey qulDaq Dung
 meQmoHjaj maH Dung HuD. 'ej qellu'DI',
 'er ghIch neH rurjaj SISSoS'a'. ghuy'cha!
 mu' Doj Dalo'chugh, vaj jImIy je jIH.

ghertlhuD

maw'ba'. 'ej yabDaj DantaHvIS QeHmISvam,
 reH ngaj neH poH. tugh Qa'be' tuvqu' rurchoH,
 bogh Qa'puqmeyDaj SuD 'e' tu'DI' 'oH—
 tugh ba'choH ghaH, 'ej 'av'egh tamtaHvIS.

Hamlet

ylja', qaH. qatlh bIDoch? reH qaparHa'pu'.
 'a ram. batlh mIwmaj raDchugh je veqlargh,
 vaj jaS jach Qogh, 'ej jajDaj tlvnIS targh!

[*mej*]

tlhaw'DIyuS

qatlhob, Horey'So QaQ. 'eH, ghaH yltlha'.

[*mej HOREY'SO*]

[*LAYERTEsVaD jatlh*]

bItul 'e' HoSmoHjaj wa'Hu' ram SoQmaj.
 SIbl' ghu' naQ wltl'. 'eH, ghertlhuD QaQ,
 puqll'vaD mang tl'avmoH. molvamDaq
 nI'qu'jaj lom wIqawtaHmeH Hegh vanmaj.
 tugh qaS rep jot. 'a qaSpa', tuljaj Sanmaj.

[*mej chaH*]

LUT 'AY'HOM CHA'. *ta'qach'a' vaS*.

[*'el HAMLET HOREY'SO je*]

Hamlet

pItlh, qaH. DaH latlh ylbej. wanI'vetlh He
 Daqawchu' SoH, qar'a'?

Horey'So

vIqawbej, joH.

Hamlet

tlqwIjDaq Suvlaw' vay'. jIQong 'e' bot 'oH.
 jIH bltlaw' law', qammlr qama' blt puS.
 ghu' vIqelQo'DI'—toH, rut II' qelQo'ghach.
 vInaDbej, maHvaD QaplaHchu'mo' 'oH,
 lujtaHvIS nabmaj 'ong. vaj ghojlu'jaj:
 nemmaj raQbogh San'e' reH tu'lu'bej,
 bIH wIteyHa'taHvIS je.

Horey'So

DIch 'oH, joH.

Hamlet

raQpo'pa'vo' jIHu'. ngengpaH vltuQDI',
 jIqat'eghpu' neH. 'ej pa' Hurghqu'taHvIS,

Grop'd I to find out them: had my desire;
 Finger'd their packet; and, in fine, withdrew
 To mine own room again: making so bold,
 My fears forgetting manners, to unseal
 Their grand commission; where I found, Horatio,
 O royal knavery! an exact command,—
 Larded with many several sorts of reasons,
 Importing Denmark's health and England's too,
 With, ho! such bugs and goblins in my life,—
 That, on the supervise, no leisure bated,
 No, not to stay the grinding of the axe,
 My head should be struck off.

Horatio Is't possible?

Hamlet Here's the commission: read it at more leisure.
 But wilt thou hear me how I did proceed?

Horatio I beseech you.

Hamlet Being thus be-netted round with villanies,—
 Ere I could make a prologue to my brains,
 They had begun the play,—I sat me down;
 Devis'd a new commission; wrote it fair:
 I once did hold it, as our statist do,
 A baseness to write fair, and labour'd much
 How to forget that learning; but, sir, now
 It did me yeoman's service. Wilt thou know
 The effect of what I wrote?

Horatio Ay, good my lord.

Hamlet An earnest conjuration from the king,—
 As England was his faithful tributary;
 As love between them like the palm might flourish;
 As peace should stiff her wheaten garland wear
 And stand a comma 'tween their amities;
 And many such-like 'As'es of great charge,—
 That, on the view and knowing of these contents,
 Without debatement further, more or less,
 He should the bearers put to sudden death,
 Not shriving-time allow'd.

Horatio How was this seal'd?

Hamlet Why, even in that was heaven ordinant.
 I had my father's signet in my purse,
 Which was the model of that Danish seal:
 Folded the writ up in form of the other;
 Subscrib'd it; gave't the impression; plac'd it safely,
 The changeling never known. Now, the next day
 Was our sea-fight; and what to this was sequent
 Thou know'st already.

Horatio So Guildenstern and Rosencrantz go to't.

Hamlet Why, man, they did make love to this employment;
 They are not near my conscience; their defeat
 Does by their own insinuation grow:

chaH'e' vISammeH Dat nejHa'll' ghopwlj.
 Qap Qu'wlj. ta'nobchaj vlnIH. 'ej rlnDI',
 pa'wlj vlghoSqa'. pa'Daq jaqmo' Dujwlj,
 DochHa'meH mlw vlllj, 'ej ghltlhchaj Dun
 vlpoSmoHmeH jlngllchoH. 'ej Horey'So,
 ghltlhDaq voDleH 'urmang vltu'. pa' ra'chu'—
 nav 'IHmoHtaHvIS Sarbogh meqmey law';
 'ej chepnIS Qo'noS wo' tera' DIvI' je,
 lubuSqu'nISbogh chaH; 'ej ratlhchugh yInwlj,
 vaj qaS maQmIghmey Dojq', 'e' luDelDI'—
 ra': ghltlhvetlh bejlu'DI', mImbe'nIS lenHom.
 Qo', nom QIghpej rIHbe'nISlu' je jay'.
 DaH Hamlet nach ylchev.

Horey'So

chay'! DuHneS'a'?

Hamlet

SuH, ra'bogh ghltlh yltlhap. tugh 'oH yllaDchu'.
 'a ruchmeH mlw vl'oghpu'bogh yIQoy.

Horey'So

lu', joH.

Hamlet

jonmeH muDech mIghwl' mIqta'Hey 'ong.
 vaj yabwljvaD vllIHpa', lut luDachoH.
 jlba'. 'ej ra'bogh ta'ghltlh chu' vl'ogh.
 vlghltlhll'meH, plqaDmey 'IH vlllo'—
 wa'ben, che'wl'pu' vuD vlghajtaH je:
 plqaD 'IH SovDI' vay', naDHa'nISlu',
 toy'wl'a' Qu' neH 'oHmo'. chlch vllljqang.
 'a qaH, jIHvaD ne' matlh Qu' chavmoH laHvetlh.
 jabbl'IDwlj QIn pegh DaSovqang'a'?

Horey'So

Hlja', joHwl'.

Hamlet

tera' ra' ta', 'ej bergh:

"Sumatlhll'meH, rojmab boDIItaHvIS;
 'ej 'Iwmaj rurmej boqmaj, HoSqu'mo';
 'ej lettaHmeH nur Ha'quj tuQbogh roj;
 'ej not jup maHbogh nuQmeH tu'HomI'raH"—
 'ej DujDaj chIDmeH latlh "meH" law'qu' pongDI':
 "QInvam DabejDI' 'ej DaSovpu'DI',
 ylghoHchoHQo', 'ej Qu' ylchovchoHQo'.
 'a ghltlh qengwl'pu'e' Sibl' yImuH;
 'ej, HeSchaj DISmeH chaH, pagh poH ylchaw'."

Horey'So

chay' navvaD woQ Da'ol?

Hamlet

toH, SeHll' Sanwlj.

Sengvam qay'Ha'moH je 'oH. tepwljDaq
 vavwl' woQDegh vlghaj. Qo'noS Degh'e'
 Do' rurchu' 'oH, wej choHmoHpu'mo' ta'.
 vaj SoQmeH navwlj, latlh nav mlw vlllo'.
 vlqI'. Degh ghltlh vl'uy. DaqDaq vllan.
 'ej not choH 'ong luSov. toH, qaSDI' wa'leS,
 vID logh leng may'maj. tlha'pu'bogh wanl'e',
 SoHvaD vISovmoHpu'.

Horey'So

vaj rIntaH ghllDeSten; Hegh roSenQatlh je.

Hamlet

va, ghIghchaj ra'meH ta', lubochqangmoH.
 tlqwlj'vo' Hop chaH. QIHchaj naQ luDuHmoH,
 Haqrupmo'. 'etlh QeH jlrmoHDI' 'ej DIjDI'

'Tis dangerous when the baser nature comes
Between the pass and fell incensed points
Of mighty opposites.

Horatio

Why, what a king is this!

Hamlet

Does it not, think'st thee, stand me now upon,—
He that hath kill'd my king and whor'd my mother;
Popp'd in between the election and my hopes;
Thrown out his angle for my proper life,
And with such cozenage,—is't not perfect conscience
To quit him with this arm? and is't not to be damn'd,
To let this canker of our nature come
In further evil?

Horatio

It must be shortly known to him from England
What is the issue of the business there.

Hamlet

It will be short: the interim is mine;
And a man's life's no more than to say 'One.'
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For by the image of my cause I see
The portraiture of his: I'll court his favours;
But, sure, the bravery of his grief did put me
Into a towering passion.

Horatio

Peace! who comes here?

[*Enter OSRIC*]

Osric

Your lordship is right welcome back to Denmark.

Hamlet

I humbly thank you, sir.—Dost know this water-fly?

Horatio

No, my good lord.

Hamlet

Thy state is the more gracious; for 'tis a vice to
know him. He hath much land, and fertile: let a
beast be lord of beasts, and his crib shall stand at
the king's mess: 'tis a chough; but, as I say,
spacious in the possession of dirt.

Osric

Sweet lord, if your lordship were at leisure, I
should impart a thing to you from his majesty.

Hamlet

I will receive it, sir, with all diligence of
spirit. Put your bonnet to his right use; 'tis for the head.

Osric

I thank your lordship, 'tis very hot.

Hamlet

No, believe me, 'tis very cold; the wind is
northerly.

Osric

It is indifferent cold, my lord, indeed.

Hamlet

Methinks it is very sultry and hot for my
complexion.

Osric

Exceedingly, my lord; it is very sultry,—as
'twere,—I cannot tell how.—But, my lord, his
majesty bade me signify to you that he has laid a
great wager on your head. Sir, this is the matter,—

Hamlet

I beseech you, remember—

cha' ghol Doj, botlhDaq gho'qangchugh Qovpatlh,
vaj ghaHvaD Qob.

Horey'So

baQa', quvHa'bej ta'vam!

Hamlet

DaH ngaQ lojmIt. Qoch'a'? ta'wl' quv HoHpu'.
SoSwl' ngaghHa'pu'. patlh vItulpu'bogh
nISpu', ta' chu' luwIvrupDI' yejquv.
'ej yInwlj baqrup, qabDaj 'angtaHQo'vIS,
muvoqqangmoHmo'. vaj tIq Say' vIghajbej,
chIch popDaj nobpu'DI', qar'a', 'etlh ro'vam.
'ej ghurmeH mIghbogh laHDaj, qo'maj ropvetlh
vISangchu'Qo'chugh, vaj jIwem, qar'a'.

Horey'So

'a tugh tera'vo' ghaHvaD pawnIS De'.
'ej Qu'Daj lujmoHbogh meq'e' tugh Sov.

Hamlet

vaj "tugh" SeH ghaH. 'ach "wej" vISeHII' jIH.
'ej "baH" neH jachmeH yapqu' wa' ghot yIn.
'a maqochwI', layerteSvaD jIberghmo',
jIQoSqu'. Qu'wlj nach vIbejchu'DI',
tugh Qu'Daj mIv vIlegghchoHlaHlaw' je.
jup ghaH vIneHqu'bej. 'a mIymo', 'ItDI',
ghurqu' je nongtaHghachwIj.

Horey'So

SuH. chol 'Iv?

['el 'oSRIQ toy'wI]

'oSRIQ

Qo'noSDaq SoHqa'taHneSghach wIlopjaj.

Hamlet

qatlho'neS, qaH. [HOREY'SovaD] pIpyuSvam Daghov'a'?

Horey'So

ghobe', joHwI' QaQ.

Hamlet

ghu'IIj chep law', ghu'wlj chep puS; qay'mo' ghu' ghaH
ghovlu'DI'. yoSmey tIn ghaj; lIng je bIH. Ha'DIbaHmey ghom
vu'wI'a' Dachugh je wa' Ha'DIbaH'e' neH, vaj voDleH Sojpa'Daq
yaH ghaj 'oH, tugh net chaw'. Qa' ghaH, 'ach lam tIq ghaj 'e'
vIDellaH.

'oSRIQ

joH wIbHa', leSpoH DaghajneSchugh SoH quv, ta'vo' wa' Doch
SoHDAQ jIja'nIS, HIchaw'jaj.

Hamlet

vIHev, qaH, buSchu'rupvIS qa'wlj. mIvIIj yIlo'chu'; nachDaq
'oH DaqDaj'e'.

'oSRIQ

joH quv, qatlho'; tujqu'.

Hamlet

ghobe', bIrrqu' 'e' yIHar. chuch Sepvo' joqmoH SuS.

'oSRIQ

loQ bIrlaw'bej, joHwI'.

Hamlet

'ach vuD vIwuqmeH berghqu' 'ej tuj muDDotlhvam.

'oSRIQ

HIja'bej, joHwI'. berghqu'law'—qaSmeH 'e' mIw
vISovchu'laHbe' jIH 'ach. joHwI', mutlhob ta' batlh, SoHneS
vItlhojmoHnIS: tonSaw'IIjmo' mIymeH SuDpu' ta'. qaH,
fact of the matter 'oHna' De'vam'e'—

Hamlet

yIqaw, qatlhob.

[HAMLET moves him to put on his hat]

Osric Nay, in good faith; for mine ease, in good faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing: indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

Hamlet Sir, his definement suffers no perdition in you;—though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more.

Osric Your lordship speaks most infallibly of him.

Hamlet The concernancy, sir? why do we wrap the gentleman in our more rawer breath?

Osric Sir?

Horatio Is't not possible to understand in another tongue? You will do't, sir, really.

Hamlet What imports the nomination of this gentleman?

Osric Of Laertes?

Horatio His purse is empty already; all's golden words are spent.

Hamlet Of him, sir.

Osric I know you are not ignorant—

Hamlet I would you did, sir; yet, in faith, if you did, it would not much approve me.—Well, sir.

Osric You are not ignorant of what excellence Laertes is,—

Hamlet I dare not confess that, lest I should compare with him in excellence; but to know a man well were to know himself.

Osric I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he's unfellowed.

Hamlet What's his weapon?

Osric Rapier and dagger.

Hamlet That's two of his weapons: but, well.

Osric The king, sir, hath wagered with him six Barbary horses: against the which he has imponed, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so: three of the carriages, in faith, are very dear to fancy, very

[mIv tuQqa'meH ra' HAMLET]

'oSrIq Qo', joHwI'; pIvbejwIjvaD. qaH, Hu' puS naDev ta'juHDaq ghaHqa' layerteS'e'—HIHar, Suvchu'wI' pupqu' ghaH, DotlhmeY quv Sar ngaS, jup'a' Da 'ej po' qI'p'egh nachDu'chaj tIhIngan SuvwI' je ghaH. HIja', nong ghaHneSvaD *critique*'a'wIj qamuchmeH, SuvwI' mem, HIDjolevDaq joq wa'DIch ghaHchu'; toH, batlhDotlhmeY law' ghajwI'meyvaD tIqDaj 'angqu' ghaH.

Hamlet Delqu'ghachDaj mu'mey DapujmoHHa'be' SoH, 'ach batlhDotlhDaj Hochna' wIbuv 'e' wanI'qoq ta'meHchu' yapbejbe' bong vIt junlaw'wI' naDmey qu'e', yabmIw DIngtaHmoHmo' DotlhDu'HeyDaj. tIchHa'taHghachQIchwIj DaDI' teHna'e', ghaH vIqelchu'bej: qa'DajDaq quvmey law' lubuvlu'laH; povmo' qoj le'mo' DujDaj'e', naDDaj vItlu'taHvIS neH, vaj quvna'qu' wojDaj lutranSml'laH nom qabDaj gheghvo' qetqa'bogh 'otlh neH'e'. 'ej QIb neH'e' QeqHa' 'otlhblIQtlqvamDaq lIghwI', rurnIDwI' ghap.

'oSrIq bIQaghHa'bejqu' SoHneS, ghaH DaDelchu'meH.

Hamlet Hechghach'e', qaH? SuvwI'vam quvwojvItHey HoSghaj law'bogh, ghaH wIDechmeH mu'peQchemmaj'e' HoSghaj puSbogh, nuqmo' wIlo'taH?

'oSrIq nuqjatlh?

Horey'So Hol pIm Dayaj'eghmoHmeH bIQapbej'a'? yInID neH.

Hamlet SuvwI'vam'e' DaqelmeH Qu' DughajmoH meq nuq?

'oSrIq layerteS'e'?

Horey'So HuchDaj natlh rIntaH. QIchDaj DIImeH Hoch mu'DeQmeyDaj lo'pu'.

Hamlet ghaH'e', qaH.

'oSrIq bIghuHmeH DuSovmoHba' ngoD—

Hamlet paghna' ngoD vISovba', qaH. 'ach wejpuH, 'e' Dajatlhpuchugh, choDelmeH, vaj choquvmoHHa'ba'. taH, qaH.

'oSrIq bIghuHmeH ngoD DaSov: pov layerteS—

Hamlet 'ach povba'mo' layerteS, 'utbe' ghuH, ghaH vI'ovQo'mo'. 'a gholHey pov ghovchugh, ghov'egh je povwI'.

'oSrIq pov ghaH nuH ruQtaHvIS 'e' vIHechpu'. 'ach batlhDaj quvmoHbogh law'wI' qellu'DI', ghaH rurlu'chu'be'.

Hamlet nuHDaj nuq?

'oSrIq qutluch yan je.

Hamlet vaj cha' nuH ruQ—'a ram.

'oSrIq qaH, ghaHvaD jav toQDuj SuD ta', 'ej ta'vaD jav romuluSngan may'morgh veSjo' je DoQHa'qang ghaH, 'e' vIqawlaw'. bIH tlhej je luchchajvam: pu'DaH, begH, latlh je. 'ej *I'll be damned*, luHo'lu'meH 'umbej je wej Qanghachpat'e';

responsive to the hilts, most delicate carriages,
and of very liberal conceit.

Hamlet What call you the carriages?

Horatio I knew you must be edified by the margent ere you had done.

Osric The carriages, sir, are the hangers.

Hamlet The phrase would be more german to the matter, if we could carry cannon by our sides: I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish: Why is this 'imponed,' as you call it?

Osric The king, sir, hath laid, that in a dozen passes between you and him, he shall not exceed you three hits: he hath laid on twelve for nine; and it would come to immediate trial, if your lordship would vouchsafe the answer.

Hamlet How if I answer 'no'?

Osric I mean, my lord, the opposition of your person in trial.

Hamlet Sir, I will walk here in the hall: if it please his majesty, 'tis the breathing time of day with me: let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him an I can; if not, I will gain nothing but my shame and the odd hits.

Osric Shall I re-deliver you e'en so?

Hamlet To this effect, sir; after what flourish your nature will.

Osric I commend my duty to your lordship.

Hamlet Yours, yours.

[Exit OSRIC]

He does well to commend it himself; there are no tongues else for's turn.

Horatio This lapwing runs away with the shell on his head.

Hamlet He did comply with his dug, before he sucked it. Thus has he,—and many more of the same bevy, that I know the dressy age dotes on,—only got the tune of the time, and outward habit of encounter; a kind of yesty collection, which carries them through and through the most fond and winnowed opinions; and do but blow them to their trial, the bubbles are out.

[Enter a Lord]

Lord My lord, his majesty commended him to you by young Osric, who brings back to him that you attend him in the hall: he sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

Hamlet I am constant to my purpose; they follow the king's pleasure: if his fitness speaks, mine is ready; now

nom beq toy'beH Qanghachpat ll'qu',
'ej mlqta' 'IHchu' blH.

Hamlet nuq DapongmeH Qanghachpat Dajatlh?

Horey'So mu' notlh DayajmeH 'ut blngghltlh. 'e' vISovchoH rInpa'
SoQDaj.

'oSrlq begH 'oH Qanghachpat'e'.

Hamlet chaq SoQvaD qar mu', yoDSut tuQlu'chugh je.
'ach qarbe'mo' ghu'vam, begH 'oH. 'a taH! SuDmeH,
jav toQDuj 'ov jav romuluSngan may'morgh,
luchhaj, wej Qanghachpat 'IHchu' je. tlhIngan jo
'ov romuluSngan jo 'e' luSuD. qatlh Hochvam
luDoQHa'qang—mu'llj vllo'meH jlvaq.

'oSrlq wa'maHcha'logh SuQujchuqlI'taHvIS SoH ghaH je, wejlogh
SoH Duqlppu'chugh ghaH, vaj SoHDAQ *infliction*mey chelbe'
ghaH, SuDmeH 'e' loy ta'. wa'maHcha'logh QujmeH ghaH Doq
law', Hutlogh SuDmeH ta' Doq puS, 'ej Slbl' tob qoj Daj wanI',
jangllj maghajmeH 'e' chochaw'chu'bejneSchugh.

Hamlet 'ej chay' qaS, "Qo'" vljangchugh?

'oSrlq joHwI', SuDwI'vaD tob qoj Daj wanI', "lu'" Dajangba'DI' 'e'
vlHechpu'.

Hamlet qaH, naDev vaSDaq jlyltchu'taH. berghbe'jaj ta' quv; DaH qaS
qeqpoHwIj. toy'beHDI' nuH, SuvrupDI' SuvwI', 'ej reH may'
tungbe'chugh ta', vaj ghaHvaD jIQap, laH vlghajchugh;
vlghajbe'chugh vaj jISaHbe', 'ach jItuHchoHmeH 'ej loQ
jlrlQmeH jIQap neH.

'oSrlq De'lljvam vlQaynIS'a'?

Hamlet loQ yIQay, qaH—'IHmoHlaw'pu'DI' mu'tayllj.

'oSrlq reH jlvmum jltoy' je, joHwI' quv vlHeQmeH.

Hamlet lu', lu'.

[mej 'oSrlq]

vummeH HeQDI', po' ghaH. jaS ghaHvaD HeQ pagh.

Horey'So Haw' mughato' moH, nachDaq Soy'taHvIS pel'aQ.

Hamlet SoS je'wI'Du' vanchu' ghaH, choppa'.
vaj reH mu' Hach lIS neH ghaH, Sarvetlh latlhpu''e'
je QatmoHtaHbogh bov qal. nughDaq
QoD'eghtaHvIS, potlhpu' vuDmey tlhopDaq
mu'tlheghmeyDaj bagh, 'ej SlghmeH luHlaH;
'a chlch tlheghmeyDaj lupochHa'lu'DI' HuSHA'.

['el yaS]

yaS joHwI', vaSDaq ta' loStaH Hamlet, ja' 'oSrlq
Qup'e' batlh ngeHpu'bogh ta'. DaH layerteS
DaQuijqang pagh Quj DamImqang 'e'
SovchoHmeH ngeHqa'neS ta'.

Hamlet choHbe' mlw vlHechbogh; ta' wlv lob. mughomrupDI',
jeywIj ra' jeyDaj, qaSDI' tupvam tupvetlh joq, laH

or whensoever, provided I be so able as now.

Lord The king and queen and all are coming down.

Hamlet In happy time.

Lord The queen desires you to use some gentle entertainment to Laertes before you fall to play.

Hamlet She well instructs me.

[Exit Lord]

Horatio You will lose this wager, my lord.

Hamlet I do not think so; since he went into France I have been in continual practise: I shall win at the odds. But thou wouldst not think how ill all's here about my heart: but it is no matter.

Horatio Nay, good my lord,—

Hamlet It is but foolery; but it is such a kind of gain-giving as would perhaps trouble a woman.

Horatio If your mind dislike any thing, obey it: I will forestall their repair hither, and say you are not fit.

Hamlet Not a whit, we defy augury: there's a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come, the readiness is all: since no man has aught of what he leaves, what is't to leave betimes?

[Enter KING CLAUDIUS, QUEEN GERTRUDE, LAERTES, Lords, OSRIC, and Attendants with foils, &c]

Claudius Come, Hamlet, come, and take this hand from me.

[KING CLAUDIUS puts LAERTES' hand into HAMLET's]

Hamlet Give me your pardon, sir: I've done you wrong: But pardon't as you are a gentleman. This presence knows, and you must needs have heard, How I am punish'd with sore distraction. What I have done, That might your nature, honour, and exception Roughly awake, I here proclaim was madness. Was't Hamlet wrong'd Laertes? Never Hamlet: If Hamlet from himself be ta'en away, And when he's not himself does wrong Laertes, Then Hamlet does it not, Hamlet denies it. Who does it, then? His madness: if't be so, Hamlet is of the faction that is wrong'd; His madness is poor Hamlet's enemy. Sir, in this audience, Let my disclaiming from a purpos'd evil Free me so far in your most generous thoughts That I have shot mine arrow o'er the house And hurt my brother.

vIghajtaHvIS neH.

yaS tugh paw ta' ta'be' Hoch je.

Hamlet Do', maj.

yaS batlh layerteS Davanchu', Qui botaghpa', neH ta'be'.

Hamlet maHvaD 'oDchu' ghaH.

[*mej yaS*]

Horey'So Quijvam Daluj, joHwI'.

Hamlet 'e' vItem. romuluSDaq tlheDpu'DI' reH jIqeqtaH;
muQaHmo' Quij pab wuqpu'bogh jIQap. jotHa'qu'
tlqwlj ghu' 'e' DajuvlaHbe', 'ach ram.

Horey'So ghobe', joHwI' QaQ—

Hamlet Doghlu', 'ach chaq qoH ghIjlaH Qobqoqvam'e'.

Horey'So Duj yIvoqtaH. naDev paw 'e' vImev 'ej chaHvaD
ropqoqlIj vIQIj.

Hamlet va Qo' jay', maQmIgh vISaHQo'. leHII' San,
pumDI' je Qa'. DaH qaSchugh, leS qaSbe';
leS qaSbe'chugh, DaH qaS; DaH qaSbe'chugh,
leS qaS. reH Suvrup SuvwI'. leSmey'e' lonlu'bogh
Sovmo' pagh nuv, qatlh ramHa' lonlu'meH wani'?
taHQo'.

[*'el TLHAW'DIYUS TA', GHERTLHU'D TA'BE', LAYERTES, jawpu',
'OSRIQ, toy'wI'pu' je, 'etlhmeY latlh je qengtaHvIS*]

tlhaw'DIyUS Ha', Hamlet. Ha'. jIHvo' ghop'e' yItlhap.

[*HAMLET ghopDaq LAYERTES ghop lan TLHAW'DIYUS TA'*]

Hamlet bortaS yIqIlneS, qaH. qaQIH jIH rIntaH.
'ach QIH yIlIjneS, ghIt DarurruPmo'.
ghu'vam luSov yejquv. DaQoylaw'pu' je:
muSengtaH maw'taHghachwIj. pe'vII qa'II',
batlhIIj, pe'vII bortaSIj je lurIHbogh
Hoch'e' vIta'bogh qaSmoH maw'taHghachwIj.
DaH 'e' vImaq.
layerteS QIHlaHpu'a' Hamlet? not.
Hamletvo' yaHchugh Hamlet, 'ej layerteS
QIHchugh ghaH, Hamletna' ghaHbe'taHvIS,
vaj QIH ruchbe'pu' Hamlet. tembej Hamlet.
toH ruch 'Iv? maw'taHghach. 'ej teHchugh ngoDvam,
vaj noDqangwI'pu' ghomDaq jeS je Hamlet.
Hamlet Do'Ha'vaD jagh Da maw'taHghachDaj.
qaH, SaHtaHvIS yejquv,
chIch chavvam mIgh vIruChpu' 'e' vItemmo',
pung 'angbogh yabIIjvaD jIChunqu'jaj.
vaj juHDaj DungDaq pu' baHHa'chugh vay',
'ej bong loDnI'Daj rIQmoHchugh ghaH, vaj
ghaH DIvjaJ law', jIH DIvjaJ puS.

Laertes

I am satisfied in nature,
Whose motive, in this case, should stir me most
To my revenge: but in my terms of honour
I stand aloof; and will no reconciliation
Till by some elder masters of known honour
I have a voice and precedent of peace
To keep my name ungor'd. But till that time
I do receive your offer'd love like love,
And will not wrong it.

Hamlet

I embrace it freely;
And will this brother's wager frankly play.—
Give us the foils; Come on.

Laertes

Come, one for me.

Hamlet

I'll be your foil, Laertes; in mine ignorance
Your skill shall, like a star i' the darkest night,
Stick fiery off indeed.

Laertes

You mock me, sir.

Hamlet

No, by this hand.

Claudius

Give them the foils, young Osric. Cousin Hamlet,
You know the wager?

Hamlet

Very well, my lord
Your grace hath laid the odds o' the weaker side.

Claudius

I do not fear it; I have seen you both:
But since he is better'd, we have therefore odds.

Laertes

This is too heavy, let me see another.

Hamlet

This likes me well. These foils have all a length?

[They prepare to play]

Osric

Ay, my good lord.

Claudius

Set me the stoops of wine upon that table,—
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire;
The king shall drink to Hamlet's better breath;
And in the cup an union shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth,
'Now the king drinks to Hamlet.'—Come, begin:—
And you, the judges, bear a wary eye.

Hamlet

Come on, sir.

Laertes

Come, my lord.

[They play]

Hamlet

One.

layerteS

yon tIqwlj.

'ej jIHvaD ghu'vammo' bortaS tungHa'nISqu'
 tIq mo'. 'ach batlhwIj Dotlh vIqelnISmo',
 SoHvo' jIHopnIS. boqmaj vItaghQo' je—
 lambe'meH pongwlj batlh, vuDchaj, rojmab
 nubwl'na' je lunobpa' batlh DIch qup.
 'ach qaSpa' poHvetlh, batlh muSHA'ghach 'oSmeH,
 muSHA'ghachllj vIlaj, 'ej vInoDQo'.

Hamlet

vIneHqu': neHtaHghachllj'e' vInaD.
 'ej jIyuDHa', loDnl' HuchQujvam'e'
 wlruchtaHvIS. Ha', maHvaD 'etlh tInob.
 Ha', 'etlhmeY.

layerteS

'etlh vItobnIS. wa' HInob.

Hamlet

chojeymeH, 'etlhlIj jey qa'ang, layerteS.
 jItlhIbmo', ghI'boj Sech rur Hay'meH laHllj:
 povmo' tugh bochbej 'oH.

layerteS

chovaqlaw', qaH.

Hamlet

ghobe', qaH. ghop vI'IpmoH.

tlhaw'DIyuS

'eH, oSrIq, chaHvaD 'etlhHommey tInob.
 Hamlet qorDu'ghot, SoHvaD jo vISuDpu'.
 jo DaSov'a'?

Hamlet

HIja', vISovchu'neS.
 Iujwl' DaboQmeH jo DaSuDlaw'neS.

tlhaw'DIyuS

jIQoch. laHraj vIbejpu', qen SuSuvDI'.
 'a Dub'egh ghaH. vaj SoHvaD Quj vImaSmoH.

layerteS

Qo'. 'ughqu' 'etlhvam. jIHvaD latlh yI'ang.

Hamlet

mubelmoH 'etlhvam. tIqtaHvIS rap'a' bIH?

[QujmeH qeq chaH]

'oSrIq

HIja', joH QaQ.

tlhaw'DIyuS

raSvetlhDaq HIq Hlvje' tlan. peqIm:
 Qapla' wa', cha' ghap Suqchugh Hamlet, qIpDI';
 pagh wejDIch Suqchugh, jeyDaj cha'DIch noDDI'—
 bachjaj Hoch may'morghmey. 'ej Hamlet vanmeH,
 HIqvam tlhutlh ta'. Hlvje'Daq qut vIchaghmoH.
 tlho'qut tIn law'qu', Hoch qut'e' ben ngaSbogh
 loS Qo'noS ta'pu' Qav mIv'a' tIn puS.
 Hlvje' tInob. chuS'ughvaD jachjaj DIr.
 bachwl'vaD jachjaj je chuS'ugh. 'ej chalvaD
 jachjaj je pu'beH. yuQvaD jachjaj chal:
 "DaH Hamlet vanmeH tlhutlhll' ta'." peruch.
 Ha'. 'ej noHwl'pu', Hojll'jaj mInDu'raj.

Hamlet

Ha', qaH.

layerteS

Ha', joH.

[Quj chaH]

Hamlet

Qap!

- Laertes No.
- Hamlet Judgment.
- Osric A hit, a very palpable hit.
- Laertes Well;—again.
- Claudius Stay, give me drink.—Hamlet, this pearl is thine;
Here's to thy health.—
[*Trumpets sound, and cannon shot off within*]
Give him the cup.
- Hamlet I'll play this bout first;—set it by awhile. Come.—
[*They play*]
Another hit; what say you?
- Laertes A touch, a touch, I do confess.
- Claudius Our son shall win.
- Gertrude He's fat, and scant of breath.—
Here, Hamlet, take my napkin, rub thy brows;
The queen carouses to thy fortune, Hamlet.
- Hamlet Good madam!
- Claudius Gertrude, do not drink.
- Gertrude I will, my lord; I pray you, pardon me.
- Claudius [*Aside*] It is the poison'd cup; it is too late.
- Hamlet I dare not drink yet, madam; by and by.
- Gertrude Come, let me wipe thy face.
- Laertes My lord, I'll hit him now.
- Claudius I do not think't.
- Laertes [*Aside*] And yet 'tis almost 'gainst my conscience.
- Hamlet Come, for the third, Laertes: you but dally;
I pray you, pass with your best violence:
I am afeard you make a wanton of me.
- Laertes Say you so? come on.
[*They play*]
- Osric Nothing, neither way.
- Laertes Have at you now!
[*LAERTES wounds HAMLET; then in scuffling, they
change rapiers, and HAMLET wounds LAERTES*]
- Claudius Part them; they are incensed.
- Hamlet Nay, come, again.
[*QUEEN GERTRUDE falls*]
- Osric Look to the queen there, ho!

<i>layerteS</i>	Qo'!
<i>Hamlet</i>	noH!
<i>'oSrlq</i>	maj. ghaH mupta'. ghaH mupbejta'.
<i>layerteS</i>	toH. SuH, maHay'qa' jay'.
<i>tlhaw'DIyuS</i>	wej. Hlq Hlnob. SuH, Hamlet, qutllj 'oH. Qapla' ylghaj. [chuS chuS'ugh. 'emDaq bachlu'] ghaHvaD Hlvje' ylnob.
<i>Hamlet</i>	Qo', joH. 'ay' cha' vlrInmoHqang, jltlhutlhpa'. ylroQ. Ha'. [Qujqqa' chaH] Qap! qamupqa'. nuq DaHar?
<i>layerteS</i>	choqlp. choqlp. jlchID.
<i>tlhaw'DIyuS</i>	tugh Qap puqma'.
<i>ghertlhuD</i>	va, ror 'ej tlhovchoH ghaH. Hamlet, Sut 'ay' yltlhap. SuH, Huy' yIQaDmoH. blDo'meH tlhutlhll' je ta'be'nal, Hamlet.
<i>Hamlet</i>	majQa', joH.
<i>tlhaw'DIyuS</i>	ghertlhuD, yltlhutlhQo'.
<i>ghertlhuD</i>	jltlhutlh, joHwl'. Do' jIHvaD yInoDQo'.
<i>tlhaw'DIyuS</i>	[pegh'egh] tarwlj Hlvje' 'oH. QI'yaH. paSbej Hoch.
<i>Hamlet</i>	jltlhutlhmeH jIngllQo', joH. tugh vltlhutlh.
<i>ghertlhuD</i>	qabllj vIQaDmoH; Ha'.
<i>layerteS</i>	joH, tugh vIqlpbej rIntaH.
<i>tlhaw'DIyuS</i>	'e' vIHon.
<i>layerteS</i>	[pegh'egh] 'a ghobwlj SujchoHlaw' wanl' wInabbogh.
<i>Hamlet</i>	layerteS, Ha'! may' wej wlruchrup jay'! blHoblaw' neH. blHlvtaHvIS ylralthoH. maHay'taHvIS, puq tlhlb jIH 'e' DaHarlaw'.
<i>layerteS</i>	qar'a'? Ha'. [Quj chaH]
<i>'oSrlq</i>	Qapbe' cha' ghol.
<i>layerteS</i>	DaH ruv vISuq! [HAMLET rIQmoH LAYERTES. SoltaHvIS, 'etlh mech chaH. LAYERTES rIQmoH HAMLET]
<i>tlhaw'DIyuS</i>	tlwav! tlwav! DaH QeHchoH.
<i>Hamlet</i>	Qo'! Hlvqa'! [pum GHERTLHUD TA'BE']
<i>'oSrlq</i>	mev! 'eH, pa' ta'be' yIQorgh!

- Horatio* They bleed on both sides.—How is it, my lord?
- Osric* How is't, Laertes?
- Laertes* Why, as a woodcock to mine own springe, Osric;
I am justly kill'd with mine own treachery.
- Hamlet* How does the queen?
- Claudius* She swoonds to see them bleed.
- Gertrude* No, no, the drink, the drink,—O my dear Hamlet,—
The drink, the drink!—I am poison'd.
[*Dies*]
- Hamlet* O villany!—Ho! let the door be lock'd:
Treachery! Seek it out.
[*LAERTES falls*]
- Laertes* It is here, Hamlet: Hamlet, thou art slain;
No medicine in the world can do thee good;
In thee there is not half an hour of life;
The treacherous instrument is in thy hand,
Unbated and envenom'd: the foul practise
Hath turn'd itself on me; lo, here I lie,
Never to rise again: thy mother's poison'd:
I can no more:—the king, the king's to blame.
- Hamlet* The point envenom'd too!—
Then, venom, to thy work.
[*Stabs KING CLAUDIUS*]
- All* Treason! treason!
- Claudius* O, yet defend me, friends; I am but hurt.
- Hamlet* Here, thou incestuous, murderous, damned Dane,
Drink off this potion.—Is thy union here?
Follow my mother.
[*KING CLAUDIUS dies*]
- Laertes* He is justly served;
It is a poison temper'd by himself.—
Exchange forgiveness with me, noble Hamlet:
Mine and my father's death come not upon thee,
Nor thine on me.
[*Dies*]
- Hamlet* Heaven make thee free of it! I follow thee.—
I am dead, Horatio.—Wretched queen, adieu!—
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time,—as this fell sergeant, death,
Is strict in his arrest,—O, I could tell you—,
But let it be.—Horatio, I am dead;
Thou livest; report me and my cause aright
To the unsatisfied.
- Horatio* Never believe it:
I am more an antique Roman than a Dane,—

- Horey'So* cha' DopmeyDaq chagh 'Iw. Dotlh nuq, joH QaQ?
- 'oSrlq* Dotlh nuq, layerteS?
- layerteS* qoHQa' vIDa, 'ej bong jIjon'eghpu'.
muHoH 'urmangwlj may.
- Hamlet* ta'be' Dotlh nuq?
- tlhaw'DIyuS* vulchoHba', rIQmo' chaH.
- ghertlhuD* Qo'. Qo'. HIq! HIq! va, Hamlet, tIqwlj puq!
HIq! HIq! muHoHpu' tar!
- [Hegh]
- Hamlet* Qu'vatlh! HeS mIghqu'! 'eH, lojmlt yIngaQmoH!
'urmang! 'eH, 'oH yISam! [pum layerteS]
- [pum LAYERTEs]
- layerteS* naDev 'oH, Hamlet. Hamlet quv, DaHoHlu'.
DaH SoHvaD lo'laH 'u'vam naQ pagh Hergh.
blyInmeH SoHvaD ratlh rep bIDHom neH.
bong ghoplljDaq 'urmang chavwl' Daghaj.
jej 'etlh, 'ej tarDaq ngoHlu'. chegh nab mIgh,
'ej DaH mumuppu' 'oH. naDev jIQot,
'ej not jIHu'qa'bej. tar tlhutlh SoSI'.
pagh latlh vIja'laH. plch ghaj ta'. ghaj ta'.
- Hamlet* 'etlhDaq tar lanlu' jay'!
vaj tar, DaH rInjaj Qu'llj.
- [TLHAW'DIYUS TA' DuQ]
- 'oSrlq, jawpu' je* 'urmang! 'urmang!
- tlhaw'DIyuS* HIHub, juppu'wl'. DaH jIrIQchoH neH.
- Hamlet* 'eH, wembogh, chotbogh Qo'noS pln quvHa'.
tarvam yItlhutlhchu'. tlho'qoq DaSam'a'?
SoSwI' yItlha'.
- [Hegh TLHAW'DIYUS TA']
- layerteS* majQa'. ruv Suqpu' ghaH.
tar nobta' ghaH. 'a DaH manoDchuqQo'jaj,
Hamlet. vavwl' HoH, HoHwlj je Hoch plch
vIqll. 'ej HoHllj plch yIqllneS je.
- [Hegh]
- Hamlet* DuchunmoHjaj yo' qIj! SIbI' qatlha'.
Horey'So, tugh jIHegh. ta'be' Do'Ha',
Qapla'. SuH, lotvam bejvIpbogh ghot'e',
SuH, lut DawI'pu' tam, 'Ijwl'pu' joq:
ratlhchugh neH poH—va, moDlaw' qoptaHvIS
Sogh bergh, Heghqa'—vaj tugh Saja'laHbej—
'a ram. jIHegh, Horey'So. wej bIHegh.
jIHvaD yIja', 'ej batlhwIj Honchugh vay',
vaj chaHvaD 'oH yItI'.
- Horey'So* Qo', vIta'Qo'.
tlhIngan jIHQo'. romuluSngan vIDarup.

Here's yet some liquor left.

Hamlet

As thou'rt a man,
Give me the cup; let go; by heaven, I'll have't.—
O good Horatio, what a wounded name,
Things standing thus unknown, shall live behind me!
If thou didst ever hold me in thy heart
Absent thee from felicity awhile,
And in this harsh world draw thy breath in pain,
To tell my story.—

[March afar off, and shot within]

What warlike noise is this?

Osric

Young Fortinbras, with conquest come from Poland,
To the ambassadors of England gives
This warlike volley.

Hamlet

O, I die, Horatio;
The potent poison quite o'er-crows my spirit:
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 occurrents, more and less,
Which have solicited.—The rest is silence.

[Dies]

Horatio

Now cracks a noble heart.—Good night, sweet prince;
And flights of angels sing thee to thy rest!
Why does the drum come hither?

[March within]

[Enter FORTINBRAS, the English Ambassadors, and others]

Fortinbras

Where is this sight?

Horatio

What is it ye would see?
If aught of woe or wonder, cease your search.

Fortinbras

This quarry cries on havoc.—O proud death,
What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?

First Ambassador

The sight is dismal;
And our affairs from England come too late:
The ears are senseless that should give us hearing,
To tell him his commandment is fulfill'd,
That Rosencrantz and Guildenstern are dead:
Where should we have our thanks?

Horatio

Not from his mouth,
Had it the ability of life to thank you:
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arriv'd give order that these bodies
High on a stage be placed to the view;

wej lojlaw' HIqvam.

Hamlet

Qu'vatlh, batlh Daghajchugh,
Hlvje' HInob. ghop teq! baQa' vljonbej.
Horey'So, ngoDmey teH luSovlu'be'chugh,
tugh rIQbej pongwlj batlh, jIHeghDI' rIntaH.
'eH, qaStaHvIS wa' tupHom, choparHa'chugh,
vaj loQ neH Do'taHghachvetlhvo' yIDach,
'ej 'u'vam webDaq lutwlj naQ Daja'meH,
'oy'll'jaj tlhuHllj, jup.

[Daq HopDaq chuS yltmeH QoQ, 'et 'emDaq baHlu']

qatlh chuS veS QoQ?

'oSrlq

qInSayavo' chegh charghbogh vortIbraS.
tera'Duy vanmeH baH.

Hamlet

jIHegh, Horey'So.
'ej qa'wl' DungDaq mlytaH tarvetlh HoS.
tera'vo' De' vIQoylaHbe' jlyahmo'.
'a cho'meH vortIbraS luwlv yejquv,
'e' pIH leSSovwlj. 'ej jIHeghtaHvIS,
cho'meH vIwlvmeH jIH jljeS. vaj ghaHvaD
Hoch ngoD, Hoch ngoDHom je Daja'pu'DI',
'ej Hu' jIH mutungHa'—DaH tamchoH Hoch.

[Hegh]

Horey'So

DaH ghor tlq quv. Qapla', joH quv. Qapla'.
blleSmeH DaH DuDorjaj yo' qlj Dujmey!
SuH, qatlh naDev chol 'In?

['emDaq chuS yltwl' QoQ]

['el VORTIBRAS, tera' Duypu', latlh je]

vortIbraS

lotna' vlligh jay'!

Horey'So

nuq Dalegh DaneH?
'ItmeH pagh yay'meH vay' Daleghqangchugh,
blnej vaj 'e' ylmev.

vortIbraS

qaSpu' HoH'a',
'e' maq lomghomvam! va, bIHemba', Hegh!
molvenglljDaq yupma' Dageqlaw'll'mo',
joHpu'vam law' DamupmeH quq 'Iw lotllj!

Duy wa'DIch

qaSbej Qugh'a'. DaHjaj naDev mapaSlaw',
tera'vo' De' wlqengDI'. De' wlja'DI',
luQoynIS teS. 'a DaH pagh De' lutu' bIH.
vaj Qu'e' ra'ta'boggh voDleH wIchavmoH,
'ej Heghpu' roSenQatlh; Hegh ghllDeSten je,
'e' QoylaHbe'. 'Ivvo' Qu' tlho' wISuq?

Horey'So

not nujDajvo' boSuqbej, 'e' yISov,
lltlho'meH ghaH wej yaHpu'chugh je yInDaj.
Hegh not 'e' ra'. 'a DaH naDev Supawmo',
rInDI' 'Iw may'vam qu'—tera'vo' tlhIH,
qInSaya noHmeyvo' SoH—DaH yIra':
lubejlu'meH muchDaqmey jenDaq lomvam
lulanlu'nIS. wej Sovboggh qo' nganpu'vaD

wanI'meyvam meqna' vIDellaHchu'.
 HeS'a', wem'a' je, 'Iw je ta'mey ral;
 Qagh yoj je, HoH lunablu'be'bogh je;
 Hegh'e' je raDpu'bogh Duj 'ong, meq ngeb je;
 'ej, qaSmo' Hoch, 'oghwI'pu'chajvaD Qaw'bogh
 Qu''e' ta'Ha'lu'bogh je, Hoch boQoylaH.
 'ej Hoch vIjQIjlaHchu'.

vortIbraS

SibI' DIQoy.

'ej 'IjmeH Hoch chuQun potlhwI' yIra'.
 jIDo'choH batlh DaH 'e' vIlajqang jIH
 jI'IQtaHvIS je. wo'vam Dun vIche'meH
 DIb lulljbe'lu'bogh vIghajtaH jIH.
 'ej wo' vIDoQmeH DaH mura'law' 'ebwIj.

Horey'So

tugh ghu'vam De' vIja' je. De'vetIh'e'
 jatIhmo' nuj potlh, vaj nujmey law'qu' jIjmoH.
 'ach DaH wanI'mey naQ vIDelchoHchu',
 qu'taHvIS ghot yabDu'. vaj tugh qaSbe'jaj
 latlh lot. DaH yapbej QuSmey, Qaghmey je.

vortIbraS

'eH, muchDaq'a'Daq Hamlet quv luqeng
 loS HoD. vaj batlh SuvwI''a'vaD peDa.
 Hamlet joH toblu'chugh, vaj ta'na' mojlaw'.
 'ej yo' qIj 'elmeH, ghaHvaD HoSchoHqu'
 mang QoQ, veS tay je.
 lommey tIwoH. vIq DaqDaq motlh 'Iwngengvam.
 'a QI'yaH, naDev joch 'ej taQqu' Sengvam.
 Ha'. baHmeH negh yIra'.

[chuS lom vanbogh yItwI' QoQ'e'. mej chaH,
 lommey qengtaHvIS. qaSpu'DI', vanmeH baHlu']

APPENDICES

Appendix I: Endnotes

Act I Scene I

Long live the king: *lit.* May the Empire endure! — the traditional Klingon expression of loyalty.

Not a mouse stirring: *lit.* not even a bug moved.

the Dane: *lit.* the master of Kronos. *Khamlet* is set in a time when the emperor's control over all regions in the empire was not yet consolidated. For that reason, the emperor is still regarded in the play primarily as ruler of Kronos, the Klingon Home World, and only nominally as ruler of the Klingon Empire; many of the outlying reaches of the empire were still under the control of the various Houses (such as the House of Duras and the House of Kinshaya), which retained a great deal of autonomy.

has this thing appeared again tonight? *lit.* did the apparent energy-being appear again tonight? At various points in this scene, a distinction is made between spirits or souls (*qa'*), which belong to the supernatural, and energy beings (*HoSDo'*), who would be a 'rational' explanation for the phenomena the watch are witnessing. Similarly, the pronoun used to refer to the spirit changes (as it does in the Terran version) from "they" (*biH*) to "he" (*ghaH*), as the watch come to identify it with the King. Note that *HoSDo'* is always in the plural; Klingons (and most other humanoids) find it difficult to tell whether there are one or more energy beings in a room at any one time.

your ears, / that are so fortified against our story: *lit.* you seem to have prepared a force field for your ears, to stop our story from entering.

How now, Horatio! *lit.* What do you want, Horatio! "What do you want" is the traditional Klingon for "hello;" it is a short leap from there to a sarcastic "what's up?" or "what's the matter?"

when he the ambitious Norway combated: *lit.* when he duelled with the most insubordinate head of [the House of] Duras. The emperor's control over the empire was still lax enough, and his status as "first among equals" with the heads of the Houses was still low enough, that heads such as Vortibrash Senior could challenge him to a duel, and representatives of the House of Kinshaya could demand a succession ritual (*ja'chuq*) before the emperor's death, to unseat him.

sledded Polacks: *lit.* the Kinshaya in their armoured vehicles.

twice before: *lit.* now, three times (counting all appearances)

brazen cannon: *lit.* battle arrays.

whose sore task / does not divide the Sunday from the week: *lit.* their task is so urgent, that any break seems illegal for them.

all those his lands, / which he stood seiz'd of: as in the Terran version, there is a distinction between territory personally belonging to the head of a House or an emperor (the lands *Khamlet Senior* and *Vortibrash Senior* were prepared to gamble), and the territory belonging to the House itself, or the empire. These territories would not be affected by the wager.

of unimproved mettle hot and full: *lit.* because he is filled and heated up with an ensign's bravery, yet to be trained by time. It is unlikely that Vortibrash Junior actually was an ensign; Shex'pir is merely saying he has the bravado characteristic of brash young junior officers.

to some enterprise / that hath a stomach in't: *lit.* the youngster made their bile fierce (**HuH qu'moH**) for a gory quest [quest of bile (**HuH Qu'**)].

In the most high and palmy state of Rome, / a little ere the mightiest Julius fell: *lit.* In ancient times, in the honorable, prosperous empire of Romulus, a little before the truly great Yulyush fell. Yulyush is the legendary Romulan leader Yulyush Kayshar — held in high esteem by the Klingons for initiating the Klingon-Romulan detente. Another of Shex'pir's tragedies commemorates this leader.

Cock crows: *lit.* the dawn-voiced Kra. (A Klingon animal.)

'gainst that season comes, / wherein our Saviour's birth is celebrated: *lit.* when the season of Military Day [**QI'lop**, the main Klingon holiday] is coming, when we prepare to honor the soldiers of the Black Fleet [in which Klingon warriors are believed to fight on after death.]

Do you consent we shall acquaint him with it: *lit.* We will let him know of it. Any disagreement? (Or: Disagreed?) — and not, as in Federation Standard, "Agreed?" Klingon has 'disagree' as the basic verb (**Qoch**), and 'agree' as the derived verb (**Qochbe'**). There are, of course, clear implications to be drawn from this about the interaction between Klingon language and culture.

Act I Scene II

dropping eye. Some Terran commentators have taken the references to tears (**nIjDI'** "leaked," **mInbIQ** "eye-water," **blQtlq'a'** "great river," **blQH'al** "fountain") as proving the Terran origin of the play (as is well known, Klingons do not have tear-ducts). However, there is an extensive history in Klingon theatre of references to tears. It is now believed this was a dramatic convention, originating from attempts by playwrights in some of the gorier schools of theatre to shock their audiences, by attributing this non-Klingon characteristic to their heroes. By Shex'pir's time, this had become a mere dramatic commonplace. The practice has proved so pervasive, it has worked its way into Klingon mythology (thus, Kahless is said to have filled the ocean with his tears when his brother cast his father's sword into the sea.)

impotent and bedrid: it is highly unlikely that the head of a Klingon House would endure such a state for long before suiciding in disgrace. Klaw'diyush is probably doing nothing more than scoring points against his political opponent.

out of his subject: any armies raised by a House, without the emperor's consent, and only from within the House's territory, would be interpreted as seditious.

to France: *lit.* to Romulus. Relations between the Klingons and the Romulans were still cordial at the time the play is set in.

my cousin Hamlet, and my son. / A little more than kin, and less than kind: *lit.* Khamlet: my honored clansman (**qorDu"a'ghot** = extended-family member), and my son. / It's a tiny family (**qorDu'Hom**) [The family has shrunk after the death of the King, and Khamlet does not consider Klaw'diyush worthy of filling his shoes — or

the numbers in the imperial family], and it seems the son is being scavenged at (*qorlu'*; Khamlet puns on the similarity between the words for 'family' and 'scavenge').

How is it that the clouds still hang on you? / Not so, my lord. I am too much in the sun: *lit.* Why have you preserved (*choq*) your black clothes for such a long time? / Not so, my lord. The son (*puqloD*) is not an elder (*quploD*). So I don't seem able to succeed (*cho'*) to any position at all. [Khamlet sarcastically attributes his failure to succeed to the throne to being under-age. Pretending to mishear Klaw'diyush as saying "why have you succeeded to black clothes," he answers "it seems I can't succeed to any rank at all."]

nighted colour: *lit.* your clothing, which seems made of a black hole.

'tis unmanly grief: *lit.* A warrior refuses to act like such a fool.

Wittenberg: *lit.* Vulcan. What a Klingon prince (and his loyal friend) should be doing going to university in Vulcan is never made clear, particularly as the characters still maintain the Klingons' enduring contempt for the Vulcans. There are, however, precedents for such exchanges, especially during the Klingon-Romulan detente. One would expect that a Vulcan-educated Klingon would make for broad comedy rather than tragedy. In fact (and all the major Klingon commentators are in agreement on this), it makes the tragedy even more poignant than the Terran version: while he retains a sense of Klingon honor, Khamlet is culturally dispossessed, given to rationalizing and talk instead of action — unlike Layertesh and Vortibrash, who he holds in such esteem throughout the play. His development through the play is seen as a voyage back to his true Klingon roots, until, at the conclusion of the play, he dies in honor.

or that the Everlasting had not fixed / His canon 'gainst self-slaughter: *lit.* If only the customs of warriors' honor, which refuse to allow a yet-to-be-dishonored warrior to kill himself, would allow it!

Hyperion to a Satyr: *lit.* If one considers the new king, he is no more than a tribble, and the king of yesteryear was the sun.

like Niobe, all tears: *lit.* Acting like a fountain, in that she was always crying.

Than I to Hercules: *lit.* then I resemble Kahless the Unforgettable too.

Elsinore: *lit.* Klin (the imperial district of Kronos).

Would I had met my dearest foe in heaven: *lit.* If I saw Fek'lhr while I was in Paradise.

If it assume my noble father's person: *lit.* If it has my noble father's eyes.

though all the earth o'erwhelm them: *lit.* Even if the galactic rim conceals them, for us not to find them.

Act I Scene III

as the winds give benefit: *lit.* whenever the Romulan Neutral Zone allows it (outbreaks of fighting over the Neutral Zone were notorious for interfering with communications, even during the Klingon-Romulan detente).

for he himself is subject to his birth: *lit.* even he, who makes others serve, must [himself] serve his great rank.

puff'd and reckless libertine: *lit.* a proud man, a great gambler, and a vessel out of control (Klingon proverbial expression for a undisciplined person.)

The wind sits in the shoulder of your sail: *lit.* your engines are being energized.

unsifted in such perilous circumstance: *lit.* you have not navigated many ships (Klingon proverbial expression for inexperience.)

Think yourself a baby... you'll tender me a fool: *lit.* Believe that you are a baby, because you kept on listening to these speeches (**SoQ**) while he was sabotaging you (**Sorgh**). Close (**SoQ**) your ears (**qogh**) to his speeches. And if you don't close your ears (or: belt) (**qogh**) — I am certainly offending the word, as I keep violently maneuvering it — then, as soon as your belt (**qogh**) falls (**pum**) [namely, when you have sex with him], I will be accused (**pum**) of being a true fool.

in honorable fashion. / Ay, 'fashion' you may call it: *lit.* His manner (procedure) was honorable. / Come on! It is merely his procedure (**mIw**) for bragging (**mIy**).

set your entreatments at a higher rate / than a command to parle: *lit.* and be doubtful that he is requesting two lovers [the two of you] merely to have a conversation, when he says "Grrrr" [the Klingon signal of sexual availability].

breathing like sanctified and pious bawds, the better to beguile: *lit.* and, in order to succeed at tempting, they act like human emissaries: they use big speeches, and so-called honor.

Act I Scene IV

and the swaggering upspring reels: *lit.* In running a great curse-warfare [a favorite pastime in Klingon bars], that great 'warrior' and his partners are most brave.

the kettle-drum and trumpet thus bray out/ the triumph of his pledge: *lit.* the 'heavy-noise' and the 'skin-drum' (Klingon musical instruments) proclaim the great victory of his throat.

Rhenish: *lit.* Romulan ale.

east and west: *lit.* On the sides of both the Neutral Zone and the galactic rim.

pith and marrow: *lit.* middle of the bone, and ships' engines.

or fortune's star: *lit.* or else their Fate is fed up with them.

his virtues else, be they as pure as grace: *lit.* even if all their honor is impressive enough that they could behave like Kahless.

the dram of evil...: *lit.* for the matter of true honor to be disgraced, merely the dirt beneath one's fingernails is evil enough for a discommendation to...

I do not set my life at a pin's fee: *lit.* A paperclip is more important to me than my life is.

Nemean lion's nerve: *lit.* Fek'lhr's muscles.

Act I Scene V

and duller shouldst thou be... wouldst thou not stir in this: *lit.* And even if, in refusing to accomplish anything, you might act like a Vulcan plant when it came to fighting [in a Klingon's eyes, as inert as a warrior could possibly get], you would still be ready to do your duty.

swift as quicksilver: *lit.* like the admiral's Bird of Prey.

unhouselled, disappointed, unaneled... on my head: *lit.* No warrior stared at my eyes, or shouted beside my corpse. I was not prepared to enter the Black Fleet. My opportunities to repent were all gone. And, hell! While I still bore all my defects, he sent me off to be court-martialled by Fek'lhr.

Hillo, ho, ho, my lord! / Hillo, ho, ho, boy! Come, bird, come: *lit.* Come on! (Ha'! Ha'!) Come on, my lord! / Hahaha! A soldier must be laughing!

not I, my lord, by heaven. / Nor I, my lord: *lit.* The stars will speak before I do. / They will, lord. (Khorey'sho quotes one of the traditional Klingon secrecy proverbs.)

I will go pray: *lit.* I'm off to do calisthenics.

These are but wild and whirling words, my lord. / I am sorry they offend you, heartily: *lit.* These words are merely crazy (**maw'**) and weird, honored lord. / I am really sorry that they offended (**maw**) you, friend. Quite sorry.

Saint Patrick: *lit.* The chancellor of the Netherworld.

Hic et ubique: While Federation Standard is considered a language of learning by Klingons (with sometimes disastrous results, as with Oshrik), it is not associated with conjuring the dead, as Latin was in mediaeval Earth. Khamlet is probably being playfully disrespectful, using a non-Klingon language in the moment where it would be least appropriate (before the spirit of an ancestor.)

this is wondrous strange! / And therefore as a stranger give it welcome: *lit.* The situation is unlawful! (**Hat**) / So endure the temperature (**Hat**), and when it gets hot, don't build a fire by your own side (an old Klingon proverb, akin to the Terran "If you can't stand the heat, get out of the kitchen".)

so help you mercy: *lit.* so that you may enter the Black Fleet with honor.

so grace and mercy at your most need help you: *lit.* may you be lucky enough that someone cries out to the Black Fleet over your corpses.

and still your fingers on your lips, I pray: *lit.* And listen: no one can eavesdrop at any open door. (Another Klingon secrecy saying.)

Act II Scene I

Addicted so and so: *lit.* He kills these gagh (Klingon proverbial expression for counterproductive activities, gagh being serpent worms meant to be eaten alive.)

to youth and liberty: *lit.* to young men who have not yet fought (and whose maturity has thus not yet been established in battle.)

the taints of liberty: *lit.* the taints of a cadet who has yet to navigate a warrior's vessel (Klingon proverbial expression for inexperience.)

of general assault: *lit.* and he is willing to attack all things (**Doch Hoch**; a characteristically pedantic way of saying 'anything' (**Hoch**)).

as 'twere a thing a little soiled i' th' working: *lit.* one who would eat pipyus must break a few pipyus claws.

at tennis: *lit.* while competing at target practice.

your bait of falsehood takes this carp of truth: *lit.* your fake dumpling will obviously capture the Kra (Klingon animal) of truth.

and thus do we of wisdom and of reach / with windlasses and with assays of bias / by indirections find directions out: *lit.* And to sight (**puS**) targets (**DoS**) our phasers have to jump (**Sup**) and flood (**SoD**) the area. Because we are clever and perceptive enough, we claim our territory (**DoQ**) as soon as we maneuver our engines (**QoD**). (Anagram puns are not to all Klingons' liking, but they would certainly be pleasing to someone of Polonyush's temperament. As at least one Klingon commentator has noted, "Only Polonyush could come up with phasers jumping and flooding the area.").

It seems it is as proper to our age...: *lit.* When a person is old, they use a big scoop (Klingon proverbial expression for exaggerating) for their opinion; and while they are young, they carry a small scoop (Klingon proverbial expression for minimising) for their discipline.

Act II Scene II

brought up with him: *lit.* you have been together, while learning about honor [as all young Klingons must.]

to his youth and 'haviour: *lit.* because you are young and belligerent.

and here give up ourselves in the full bent: *lit.* and we are more willing to serve you, than is a phaser rifle about to fire.

Amen! *lit.* may fate allow it.

Give first admittance to th' ambassadors: *lit.* Let our ambassadors visit you, before I speak. The "our" illustrates how "instrumental" Polonyush is to the running of the state.

well, we shall sift him: *lit.* I'll even use a mind sifter.

the Polack: *lit.* The Kinshaya (a House which, unlike the Houses of Duras and Hamlet, was disgraced and weakened enough for its territory to be an open target — possibly as a result of their failed **ja'chuq** against Khamlet Senior, alluded to in I 1.)

since brevity is the soul of wit, / and tediousness the limbs and outward flourishes: *lit.* since sharpshooting in a speech acts as the soul's core to wisdom, and boring speeches act merely as the arms and saccharin of knowledge.

the cause of this effect... and the remainder thus: *lit.* And now we must discover what is starting to interfere (**nISchoH**) with his brain. Well, I should rather say "what is confusing (**mISmoH**) his brain." This interfering (**nISbogh**) confusion (**mIS**) must obviously have happened (**qaSnIS**), because something has 'adjusted' (**IIS**) [his brain].

have while she is mine: *lit.* I have (**ghaj**) her while I dominate (**ghatlh**) her — consistent with both Klingon notions of patriarchy, and the Klingon belief that domination is nine tenths of the law.

beautified. In the Terran, 'beautified' is merely affected; in the Klingon, **'IHchu'vaD** (perfectly beautiful) is also ungrammatical (the grammatical form is **'IHqu'vaD** "really beautiful"), prompting Polonyush's condemnation.

You are a fishmonger: *lit.* Do you recognize me, my lord? / Perfectly. Your species (**mut**) is Ferengi. / No, my lord. / Then I commend you for not being selfish (**mut**).

Let her not walk i' the sun: *lit.* [reading out of a book] "If a violent solar wind breeds baby worms in a targ's corpse, because high radiation can revive diminished life signs..." Do you have a daughter? / Yes, my lord. Keep her out of the raining region (**Sep**). Infant initiation calls for celebration, but because your daughter can breed (**Sep**), take my advice.

their faces are wrinkled: *lit.* the foreheads are smooth.

if, like a crab, you could go backwards: *lit.* you could join my young squadron, if you retreated like a cowardly cockroach.

As the indifferent children of the earth: *lit.* the satisfaction of bloodworms in the [blood-soaked] underground of yesterday's battle.

deal justly with me: *lit.* hurl the spear (Klingon slang for 'spell it out!')

What a piece of work is a man!: *lit.* A Klingon is an impressive specimen.

what lenten entertainment the players shall receive from you: *lit.* you'll meet the actors as if they were a bunch of human scientists.

when Roscius was an actor in Rome: *lit.* when the Romulans began occupying Remus...

O Jephtha, judge of Israel: *lit.* Now then, supreme court judge, old man Gowron! (A semi-legendary Klingon judge, and — at least so the official histories claim — distant ancestor of the current head of the Klingon High Council.)

It came to pass, as most like it was: *lit.* The water of the river grew red to him (Klingon proverbial expression for a momentous event.)

your voice...be not cracked within the ring: *lit.* your voice sings like a power generator; I should hope it hasn't been sabotaged!

We'll e'en to't: *lit.* We eat the fire skin (Klingon proverbial expression for hurrying.)

'twas caviare to the general: *lit.* [the citizens] are unwilling to eat todhaj legs on any occasion other than Military Day.

the rugged Pyrrhus... The Klingon original is old-fashioned, like its Terran counterpart, but is based on the old alliterative style. Here follows its literal translation:

Pay'rush of the black body hair seemed like a ball of antimatter...
 Pay'rush of the black body hair's vigilant arms
 seemed like midnight, for he intended to kill,
 while lying in his fate's hull, there to prepare to make war.
 The fanatic [Pay'rush] has now violently smeared the stabber's insignia
 onto his black, fierce body.
 The leader [Pay'rush] is all red, from his face to his feet.
 The blood of family and friends, pressed down
 and slowly dried by the bonfire of the buildings,
 has splattered all over him. So that bonfire seems to bring,
 to the one ready to kill their ruler [Piray'am], the perilous shadow
 of a criminal energy being. Bones and bile
 are mixed up under his boot spikes, as he burns and hates.
 His frenzied eyes are no different to a nova.
 Suddenly Pay'rush, the hungry one from the Netherworld,
 he who wishes to demolish, seeks out Piray'am,
 the old great elder, in order to retaliate.

Soon he finds him.
 That opponent [Piray'am] is clumsily striking at soldiers.
 Because his hard betlekh disobeys his hand, it seems to idle
 as soon as it falls. It seems insubordinate to its seizer's [Piray'am's]
 demanding.
 Piray'am and Pay'rush start duelling, so that the dictator [Pay'rush] may
 fight dirtily.
 Their battle is unfair. The dark one [Pay'rush] attacks.
 His sword misses because he is enraged. But as the excited wind
 of his vicious weapon stings him,
 the tired great grandsire faints. The city too,
 which can do no action, collapses, while a scavenging fire
 surrounds its top. It seems to recognize that he will dominate.
 As the city fell apart with great noise, it seemed to hypnotize
 the ears of the deceiver [Pay'rush]. So the great dagger of his fist,
 ready to accelerate onto the white head of the man of dignity,
 seemed to refuse to drop, once raised. The implacable one
 started to look like a dictator on a scanner. The immobile one was
 beginning not to enact
 his anger and his duty.
 But often, before the atmosphere becomes violent, the sky
 seems to stop its protests. The expanding winds seem to refuse to make
 any sound.
 The clouds seem heavy. The land, too, seems to be secretive,
 for fear of dying. But soon enough the atmosphere
 strikes its rays onto the countryside. It is not reported any differently
 than this.

After the one who charges [Pay'rush] had paused, too, wakening
 vengeance
 made him set to work again. While the engineers who built
 Kahless' charging shield of victory struck the metal,
 they were aggressive enough. But his [Pay'rush's] sword of blood was as
 belligerent as possible,
 when it fell onto Piray'am.
 All Fate ever wishes to do is sabotage! May the council of the great spirits
 round up its powers! May it render obsolete the rods
 and the steppers of its great wheel! May they shoot the wheel's middle
 out from the engine of Paradise! And when it is taken apart, may the
 Netherworld
 swallow that machinery up!

Will someone capable of rescue find the wife of vengeance,
 Khe'kuba of the great brows? Her boots absent,
 the eye-water confusing her capacity of sight
 seemed to threaten the shiny fires, flowing from her cheeks.
 She kept vigil everywhere. A belt of crystals
 had once appeared on her head. Today it is surrounded
 by a cheap cloth. She had also traded her gown.
 A mere piece of plastic had to accommodate her white belly,
 which had been stretched and worn out to give birth to many warriors
 of honor,
 when the abuse caused [her] alarm. This hostage [Khe'kuba] was to be
 pitied.
 If anyone caught a glimpse of that panicked one [Khe'kuba], he should
 be belligerent.
 "Distressing fate has devised treachery," is what
 that person of reason would have to proclaim, in venomous speech.
 If the council of the great spirits saw that woman —
 when she had verified that Pay'rush's sword was wrecking
 the bones of him that made her proud [Piray'am], so that the vulgar one
 [Pay'rush] could play games —
 then, as the alarm of her voice, building up, told truth,
 if the penalty of a mortal can make the great spirits take notice,
 even the great lord of war would be moved to action, and the burning
 great eye of heaven
 would have to become viscous.

with flaming top. The Klingon original (**DungDaj DechtaHvIS**) points to a
 Sakrejian origin to this poem.

you were better have a bad epitaph than their ill report: *lit.* an illegal Death
 Ritual is preferable to their discommendation. The remark is not so sarcastic in the
 Klingon as in the English, especially considering the Homeworld's contemporary
 outlook on the historical **SonchIy** (Leader's Death Rite).

tweaks me by the nose: *lit.* dammit, who shines my nose? An allusion to the
 old Klingon mocking threat, **ghlchwIj DabochmoHchugh, ghlchllj qanob**: If you
 shine *my* nose, I'll give you your nose.

like John-a-dreams: *lit.* I resemble nothing more than a dreaming Vulcan.
 (Possibly alluding to Khamlet's guilt over having stayed too long on Vulcan.)

pigeon-livered: *lit.* I must have the bile of a Betazoid.

Why, what an ass am I: *lit.* I would make the wind respect (me) (alluding to the saying “only a fool expects the wind to respect him”).

must like a whore... a scullion! *lit.* I act as a mere Terran, because I lighten my heart into words; and I act like a bartender, babbling out curses — a barmaid! Another disapproving reference to curse-warfare. Some Klingon commentators have suggested that, being out of touch with Klingon culture for so long, Khamlet may carry a distorted idealization of that culture: most Klingons do not regard Klingon bar-culture, including curse-warfare, as inconsistent with the demands of being a warrior.

before mine uncle: *lit.* while my fat uncle is watching.

Act III Scene I

most like a gentleman: *lit.* Actually, he really did act like an honorable warrior.

it doth much content me: *lit.* the plates are full (Klingon proverbial expression for good news.)

sugar o'er / the devil himself. *lit.* We even take evasive actions against Fek'lhr.

To be, or not to be... Klingon does not have an equivalent of the verb “to be.” (Although it seems personal pronouns are becoming grammaticalized into copulas, taking on verb suffixes, they cannot bear an existential meaning.) Therefore, the grammar of the Klingon original has been the subject of no little argument, with many scholars arguing for an archaic interpretation of **taH** (‘continue’ in contemporary High Klingon). The use of the third person as an impersonal is also highly deviant in Klingon literature. Apologists for the theory that Shex'pir originally wrote in Terran rather than Klingon have even gone so far as to claim that these four lines, or at least these three words (**taH pagh taHbe'**) were translated into Klingon by someone other than the person(s) who translated the remainder of the play. These wild theories need not detain us here. The literal translation of the ‘disputed’ passage is: “It [he?] either continues, or it [he?] doesn’t continue. Now, I must consider this sentence [question?]. Is he honorable, when he endures the torpedoes and phasers of aggressive Fate in the brain? Or, when he takes weapons to fight a seeming ocean of trouble, and ends them by fighting them? He sleeps. He dies — he merely dies...”

when givers prove unkind: *lit.* When the giver betrays the receiver. So, I break up the alliance (i.e., our relationship).

My lord?: The Klingon **nuqjatlhneS** is an uneasy — and ungrammatical — mix of politeness (the honorific —**neS** suffix) and the no-nonsense directness of ‘Clipped’ Klingon (**nuqjatlh**: ‘say what?’) It speaks volumes about Ovelya’s confusion at Khamlet’s behaviour.

your honesty should admit no discourse to your beauty. / Could beauty, my lord, have better commerce than with honesty? *lit.* Then your status of being beautiful must be silent (**tam**), for the sake of your woman-honor (**be'batlhvaD**). / My lord, can the status of being beautiful replace (**tam**) the tribute of woman-honor (**be'batlh van**)? What is happening here is obscure: it seems Khamlet has some traces of dialect Klingon, in which **D** and **n** sound alike (illustrated much more vividly by the clowns in the gravedigger scene). When he says to Ovelya “**be'batlhvaD**,” she

probably honestly hears him as saying “**be'batlh van**,” rather than trying to make a pun. Trying to make sense of Khamlet’s sentence, she concludes he said: “Your beauty should replace the tribute that is your woman-honor;” in the following lines, Khamlet exploits this misinterpretation, by saying that indeed, “the power of the beautiful can change honor from its prior status into a dishonored prostitute.”

nunnery: *lit.* squadron of the celibate. (The closest Klingon equivalent of a monastic order, these were bands of warriors — of either gender — who dedicated their lives to fighting, to the point of refusing to mate.)

O heavenly powers! *lit.* Power of Kahless.

the expectancy and rose of the fair state: *lit.* The fist and certain honor-to-be of the lucky empire.

suck’d the honey of his music vows: *lit.* I have eaten the chocolate of the music of his vows.

like sweet bells jangled: *lit.* like a bagpipe clumsily squeezed.

O woe is me, / to have seen what I have seen, see what I see! *lit.* Misfortune! He is surrendering to a sly disaster. (Klingons often think of illness as a cunning opponent, laying warriors low by trapping them, instead of confronting them with honor.) I have seen the entire genius (**wIgh naQ**) and I am now seeing an omen of evil (**maQmIgh**). Ovelya’s attempt at a pun in Polonyush fashion is rather odd here, and she doesn’t pull it off as successfully as her father.

to England: *lit.* To Earth. There is no documented instance where Terra paid tribute or ransom to the Klingon Empire; this is probably not a historical reference, although it has endeared the play to many young Klingons.

Act III Scene II

I had as lief the town crier spoke my lines: *lit.* I would prefer my words to be shot from a Federation battleship.

It out-herods Herod: *lit.* He [who does so] is more deserving to resemble Molor than Molor himself.

o’erstep not the modesty of nature: *lit.* in order to resemble the truthful universe, use your attitude control thrusters well.

neither having the accent of Christians...they imitated humanity so abominably: *lit.* they misresembled true Klingons while speaking, and they misresembled true Klingons, or true aliens, or true humanoids while moving; not to insult religion, but I would believe that their clumsy and noisy lives had been formed of dirt apparently misprocessed by incompetent partners of Black Fleet engineers, because [the actors] had so misresembled true people while acting.

if his occulted guilt / do not itself unkennel: *lit.* if his guilty instincts (**Duj**, which also means “vessel, vehicle, spaceship”), which he has kept cloaked, refuses to appear outside the starbase.

as foul / as Vulcan’s stithy: *lit.* as insubordinate as a Bajoran ensign.

of the chameleon's dish: *lit.* I'm like a bug, eating oaths dissolved in atmospheric gases. That couldn't replace a todhaj's meal.

It was a brute part of him to kill so capital a calf there: This is a reference to another of Shex'pir's plays, *yulyuS qaySar*. The pun is very intricate, *lit.* He [*yulyuS qaySar*] stood like a tree. In a district of conflict (*yol yoS*) a tree is a problem (*qay' Sor*).

here's metal more attractive: *lit.* I'm influenced by that very beautiful magnetism.

Do you think I meant country matters?: *lit.* Do you think I intend mating? / I think (**Qub**) nothing, sir. / That idea's good to lie on female legs. / What idea's that, sir? / You defend (**Hub**) nothing. The entire pun here is quite complex. Khamlet puns off Ovelya's line "**pagh vIQub**," ("I think nothing,") by facetiously misinterpreting it for "**pagh vIHub**," ("I defend nothing"). The Klingon word "**pagh**" means "nothing" or "zero," and in the native Klingon numeration system, the symbol for 0 (zero) is:



which would represent, for the sake of the pun, the sexual orifice to which Khamlet alludes. Thus: "I think (**Qub**) nothing," misheard as "I defend (**Hub**) nothing (zero/orifice)," i.e., I don't guard the orifice; I'm willing to mate.

let the devil wear black, for I'll have a suit of sables: *lit.* Fek'lhr deserts (**choS**) a happy fate. I'll take off my twilight (**choS**) clothes. Presumably, my mourning clothes of twilight color will be taken off, only to be replaced by those of night, darkening my mood.

he must build churches: *lit.* he must name planets.

the hobby-horse is forgot: *lit.* "Sherman steps on Koloth's name." A reference to a political scandal on Sherman's Planet, where the failed intelligence operation did more to bolster support and recognition for the planetary colonies than for the honor of Captain Koloth.

dumb show: A literal interpretation of the Klingon stage directions here would yield a description of the sadomasochistic interaction between the actors portraying the Emperor and Empress in the play, a not entirely uncommon theatrical technique in Shex'pir's time, often even exceeding the levels of violence that occur among Klingons under ordinary circumstances. It is thus literally: Enter acting Emperor and Empress. They act out their love for one another. They wound one another on the arms with their claws. She kneels to attack between his knees. He pulls her up and bites her neck. She picks him up and throws him to the ground. As soon as she sees that he went to sleep after having been pleased, she exits.

Be not you ashamed to show: *lit.* Will he explain what they were telling? / Yes, they had much to tell, while they were wounding one another. If you're willing to wound, then you'll learn. The one who explains (**QIj**) will recognize your body parts which wound (**QID**) and tell you [what they meant]. Here Ovelya and Khamlet refer to the play, discussed in the previous note. Although there seems to be a different connotation, the Federation translators' interpretation may not have been inappropriate, given the nature of Klingon romantic habits.

Wormwood! *lit.* An omen! (As the Player Queen's casual oath looks like a portent of Ghertlud's involvement in the death of Khamlet Senior.)

But what we do determine oft we break. *lit.* But to cancel our annoying plans, we often conduct diplomacy. (Given the traditional low regard for diplomacy amongst Klingons, this is tantamount to saying: "we equivocate.")

Grief joys, joy grieves, on slender accident. *lit.* The happy becomes depressed, and the depressed becomes happy, all because of nothing more than the dirt under their fingernails.

That even our loves should with our fortunes change; *lit.* our love must change, as soon as our long-lasting fate changes. (Their fate has been long-lasting in granting them their constant love.)

Nor earth to me give food, nor heaven light! / Sport and repose lock from me day and night! / To desperation turn my trust and hope! / An anchor's cheer in prison be my scope! *lit.* May I not obtain food from the earth! May my soul be dark! May my superior always take games and shore leave away from me! May I have only pet-food to look forward to in prison!

Let the galled jade wince; our withers are unwrung: *lit.* We law-abiders cannot be tortured by the mind sifter.

It would cost you a groaning to take off my edge: *lit.* you must give birth if you want to dull my knife. The word "knife" (**taj**), here used in dual metaphor, is presumably symbolic of wit and suggestive of the Klingon male anatomy.

Still better and worse / So you mis-take your husbands: *lit.* the conversation improves (**Dub**) and deteriorates (**Sab**). / A conversation volunteers (**Sap**) a strategy (**Dup**) to convince a woman to marry.

the croaking raven doth bellow for revenge: *lit.* when good revenge is served, the meal's very cold. A deliberate misquote of the famous Klingon proverb **bortaS bIr jablu'DI' reH QaQqu' nay'** ("When cold revenge is served, the meal's very good," i.e., "Revenge is a dish which is best served cold.").

mixture rank: *lit.* graveyard tea.

Gonzago's wife: *lit.* the queen. This absence of an explicit reference to the actor's character has all more impact against Klaw'diyush's conscience. His initial delay in reacting to the contents of the play is simply problematic.

For dost thou know... : *lit.* Brother, you should know this: they removed / Kahless from this empire on purpose. / The emperor was excellent; but he is now succeeded by, / and the empire now ruled by — a weakling. (The word which *would* have rhymed is **toDSaH** — a rather stronger version of "weakling").

your behavior hath struck her into amazement and admiration: *lit.* He makes me shocked (**yay'**) and amazed. / A mother does not have to be amazed at a son's victory (**yay**).

by these pickers and stealers: *lit.* by filling the bile of the enemy in my hands (from an old Klingon proverb). This foreshadowing, prompted by Roshenkh'ratz and Ghildeshten, illustrates that the bile will turn out to be their own, out of Khamlet's 'love' for them.

"while the grass grows": *lit.* "while the quadrotriticale is sufficient." The

whole proverb is **yaptaHvIS loSpev, ghung yIH** ("While the quadrotriticale is sufficient, the tribble is hungry.").

why do you go about to recover the wind of me: *lit.* while I'm evading (**jun**) things by myself, why do you want to capture (**jon**) me into interrogation?

though you can fret me, you cannot play upon me: *lit.* you have the control panel (**SeHlaw**) to influence my frequency, but I won't allow you to apparently control (**SeHlaw'**) me.

Nero: *lit.* Molor (the cruel tyrant overthrown by Kahless the Unforgettable.)

Act III Scene III

like a gulf: *lit.* like a black hole.

never alone / did the king sigh, but with a general groan: *lit.* So the king never gripes alone. When someone important gets depressed, / the army must soon start complaining too, and the rough warrior must surrender.

arras: *lit.* large visual display (monitor).

'tis not so above: *lit.* But it seems no one can compromise with Fek'lhr.

Now might I do it pat: *lit.* the hoop is moving (Klingon proverbial expression for having to act before it is too late.)

and so 'a goes to heaven: *lit.* Let him fight in the Black Fleet. As in the Terran version, Khamlet realizes that what he has just said, intended to mean "let him die," may actually come true literally, as Klaw'diyush escapes punishment in the Netherworld.

'A took my father grossly... 'tis heavy with him: *lit.* When he surprised my father to kill him, my father was fat, and unready to fight. He could not obtain the opportunity to regret the crimes he had sinned in. And no warrior shouted over his corpse. How the soldiers of the Black Fleet accepted him when he arrived — it seems only they would know. But considering the kind of ethics we believe in, and how we guess the Black Fleet to be, the situation would quake (be perilous) for him.

And how his audit stands who knows save heaven: *lit.* Only the Black Fleet troops know the status of his travel permit.

in his rage; *lit.* when he is compassionate (an emotion much less appropriate to a candidate for the Black Fleet than rage).

a-swearing: *lit.* while conducting diplomacy. Again, this is something the Black Fleet would be far likelier to frown upon, although there was some ambivalence about diplomats in Klingon culture, and Ovelya actually praises Khamlet as a diplomat in III 2; presumably, diplomacy is a plausible explanation for his studying on Vulcan. Several Klingon commentators have pointed out that the differences in ethics and morality between the more idealistic Khamlets (Junior and Senior), Vortibrash Senior, Layertesh, and Khorey'sho, on the one hand, and the more pragmatic and political Klaw'diyush, Polonyush, and Vortibrash Junior, on the other, clearly delineate changes in Klingon society.

Act III Scene IV

a glass / where you may see the inmost part of you: *lit.* In that scanner, you will be able to see the tendons (muscles) of your heart. (Ghertlud understandably takes this to be a threat against the integrity of her chest muscles.)

thou find'st to be too busy is some danger: *lit.* Now you find that knowing secret information can be unfortunate. (An old Klingon proverb.)

takes off the rose / From the fair forehead of an innocent love / And sets a blister there: *lit.* As it removes the rough bones from the innocent beautiful forehead of the beloved, the emblem of discommendation replaces them.

a rhapsody of words: *lit.* a Ferengi manuscript. (Ferengi literature is notorious for being of the same quality as their advertising.)

Hyperion's curls; the front of Jove himself: *lit.* The forehead of Kahless; the hair of Gorkon (not the Chancellor who initiated peace with the Federation, but one of his legendary forebearers.)

Here is your husband: *lit.* this specimen is now your husband.

nasty sty: *lit.* targs' toilet.

twentieth part the tithe: *lit.* half a half a percent (0.25%; the quantity in the Terran is 0.5%).

A king of shreds and patches: *lit.* he acts as nothing more than the "king" of Earth. (Klingons never made much sense of Terran representative democracy.)

I must be cruel, only to be kind: *lit.* I threaten (**buQ**) you, only to help (**boQ**) you.

pinch wanton... reechy kisses: *lit.* [Let him] strike your cheek to make you willing to mate. And, while he sloppily bites your lip...

whom I will trust as I will adders fang'd: *lit.* if I trust them, then I'll trust a Ferengi too.

to draw toward an end with you: *lit.* All Klingons hope to die on carrying out their duty (Modified Klingon proverb.)

Act IV Scene I

like some ore among a mineral of metals base: *lit.* he is like latinum amongst insignificant minerals.

with all our majesty and skill: *lit.* my authority must be as skillful as an eyebrow (old Klingon simile.)

As level as the cannon to his blank: *lit.* it is like a klevjax (spear thrown with a hook as an aid.)

Act IV Scene II

first mouthed, to be last swallowed: *lit.* now he sympathizes (**vup**), but later he will swallow (**ghup**).

the King is not with the body: A play on the verb form **tlhejta'be'** ("he has not accompanied [the corpse]."). Alternatively, **tlhej ta'be'** ("The Empress does accompanied it.").

to be demanded of a sponge: *lit.* when the pneumatic hypo interrogates, how must the imperial son reply?

The King is a thing...Of nothing. Bring me to him: *lit.* the Emperor's spirit is an inanimate object. Bring me to it. Khamlet's insult is based on the reference of the spirit (**qa'**) with the pronoun (**'oH**) "it;" **qa'** is normally referred to in Klingon by the sentient pronoun (**ghaH**) "he/she."

Hide fox, and all after: *lit.* Your face looks like a collapsed star. A phrase used to initiate a game of Curse Warfare.

Act IV Scene III

diseases desperate grown... or not at all: *lit.* when the disease has grown significantly, and become toxic, then in order to cure it, the medicine must be toxic too. If it is not toxic, it will never cure it.

A certain convocation of politic worms are e'en at him: *lit.* bug troops which patrol the underground empire are occupying him.

Your worm is your only emperor for diet: *lit.* Only bug justice may dominate in a healthy empire.

Where is Polonius? / In heaven; send hither to see: if your messenger find him not there, seek him i' the other place yourself: *lit.* where is Polonyush? / In Paradise. Send something there to find him. If your probe doesn't find him there, then kill yourself (i.e., go to great lengths) to find him on your own. The phrase "**yIH'oH'egh**" ("kill yourself") is being used figuratively. But if taken literally, Khamlet implies that since Polonyush is not to be found in Paradise, the Emperor should stop at nothing, even suicide, to find him in the only other obvious place. In Klingon ideology, suicide, or self-condemnation is an act whose result is expulsion into the Netherworld, the polar opposite of Paradise.

you shall nose him: *lit.* he will certainly strike your nostrils.

the bark is ready and the wind at help: *lit.* your shuttlecraft is ready to go, and the warp drive ready to accommodate you.

I see a cherub that sees them: *lit.* I access them via supernatural espionage.

Act IV Scene IV

should it be sold in fee: *lit.* even if a Ferengi was bartering for it on their behalf.

Yes, it is already garrisoned: *lit.* Not so. They have prepared a force field on it.

this straw: *lit.* the “issue” of this seeming paper-clip.

Makes mouths at the invisible event: *lit.* He shows his face to events he has not yet seen. The phrase ‘I show my face’ is the Klingon ritual challenge to a duel.

Even for an egg-shell: *lit.* Hell, just for a damned ponytail-holder!

quarrel in a straw: *lit.* he must be ready to fight even just because a glass has broken.

Act IV Scene V

though nothing sure, yet much unhappily: *lit.* they have no certainty (**D**ich), but they do have blame (**p**Ich); and for that blame they act clumsily and, potentially, dangerously.

sandal shoon: *lit.* metal boots.

He is dead... : *lit.* He is dead and gone, sir [madam] / He is dead and gone. / The spirit now flees from his body. / He fights in the Black Fleet.

larded all with sweet flowers...: *lit.* he is surrounded by the insignia of a true warrior. / But no lip cried out next to his grave, / when Death irrevocably struck him.

God 'ild you: *lit.* may Kahless salute you.

They say the owl was a baker's daughter: *lit.* It is told that the daughter of the soldier of conflict became a pipius. An allusion to a story stemming from the era of the power struggle between Molor and Kahless.

God be at your table: *lit.* may Kahless promote you.

Tomorrow is Saint Valentine's day... : *lit.* Today is Lovers' Day. Hello! [What do you want?] / Listen: I'm coming to you while the morning is early. And I'm waiting by your window, / so that we may soon honorably love each other. / So the man got up, and stooped to the door. / He opened it before he put his clothes on. / The woman entered. The woman gained pleasure. And she threw away her maiden-honor. / It is known that the man soon abandoned the woman. / God damn! You betrayed me. Why do you punish me? / God damn! Have the decency [care enough] to be ashamed! / Young men are often prepared to deceive, in order to mate. / And they certainly have the blame. / The woman said: Before you mated with me, you verified to me / that you would never prevent me from marrying you. / True; but I confess: while I was promising you this, / you had not yet approached me to mate.

without an oath, I'll make an end on't: *lit.* I would not insult you, but pour the cold water into someone else's glass. Ovel'ya conflates two Klingon sayings, “pour the bloodwine into someone else's glass” (“tell someone who cares”), and “the glass contains water” (“you are utterly wrong”).

will nothing stick our person to arraign: *lit.* and they are not afraid to take away the sash (Klingon proverbial expression for wounding one's pride.)

Laertes shall be king, Laertes King! *lit.* Layertesh, son of Polonyush, will become the king.

so giant-like: *lit.* so much like a space station.

profoundest pit: *lit.* a black hole.

Let come what comes: *lit.* The sword is in the water (Klingon proverbial expression, equivalent to “there is no turning back now.”).

pelican: *lit.* Kahless’ mother — who, like the pelican of mediaeval Terran legend, is said to have fed her child with her own blood.

O rose of May: *lit.* O Emblem that brings praise to the empire!

It is the false steward, that stole his master’s daughter: *lit.* the corrupted ensign tempted the captain’s daughter. This is another allusion to a story which describes how corruption and dishonor destroyed Mogh’s army from within.

There is rosemary... And there is pansies: *lit.* I give you tea. It represents certainty. Please, have certainty, love. I also give you radan. It represents judgment... I give you deodorant, and gunpowder too. I give you blood, and I give myself some blood also. We could call it Warrior’s Fuel of Military Day... I give you theragen. I was also going to give you topaline, but it dissolved when my father died.

And of all Christian souls, I pray God. God be wi’ ye: *lit.* having all warriors’ throats shout, I ask of Kahless. May you encounter Kahless.

Act IV Scene VI

God bless you sir. / Let him bless thee too. / He shall, sir, an’t please him: *lit.* May Kahless strengthen you. / May he strengthen you too. / He certainly strengthens me, as long as the empire continues. One indication of the subtly colloquial style in which this soldier speaks is his use of the word “**taHvIS**” (“while it continues”). The standard would be “**taHtaHvIS**.” The colloquialism arises from the fact that the suffix **-vIS** (“while”) is always used with the suffix **-taH** (“continuously”). But here the verb itself, “**taH**” (“continue”) is identical to the mandatory **-taH** suffix, so the soldier hypercorrectly assumes that the verb “**taH**” can take its place.

pirate: *lit.* criminal merchant

Finding ourselves too slow of sail: *lit.* because our thrusters were insufficient to escape. The letter describes a battle in deep space. Terrorists and space pirates were indeed common around the Imperial–Federation Neutral Zone, and the passage through it was dangerous for unarmed vessels.

and in the grapple: *lit.* when the airlock connected

thieves of mercy: *lit.* honest rebels.

with as much speed as thou wouldest fly death: *lit.* engage the apparent warp drive of a Black Fleet command ship.

too light for the bore of the matter: *lit.* this slingshot is not enough to fire the ammunition of my information.

Act IV Scene VII

work like the spring that turneth wood to stone, convert his gyves to graces: *lit.* they behave as matter transtators [apparatus similar to Federation replicators]. As soon as they energize fetters, insignia of honor materialize.

so that my arrows... where I had aimed them: *lit.* So, as soon as my phaser had sighted him, its rays would have been too weak for the black hole of the noise [strength in voice] of the crowd. And they [the rays] would return to my phaser rifle, my marksmanship having failed.

Normandy: *lit.* Remus.

ride: the Klingon word **llgh** has been extended from its original meaning, and also refers to the acrobatic piloting so beloved of young Klingons like Layertesh — and, for that matter, of Romulans, probably under Klingon influence.

had witchcraft in't: *lit.* he seemed to control spirits.

He grew unto his seat: *lit.* He seemed to become the engine of that aggressive machinery [his fighter craft].

that I, in forgery of shapes and tricks, / come short of what he did: *lit.* So even if I turned into a human, in order to describe perfectly how he maneuvered and dodged, my task would fail.

But to the quick o' th' ulcer: *lit.* But let me stab the important part.

Act V Scene I

Is she to be buried in Christian burial that willfully seeks her own salvation: *lit.* is the funeral procedure to be honored if she searches for a shortcut into the Black Fleet?

The crowner: *lit.* the Presiding Death Officer (**Heghutlh'a'**) from a very peculiar dialect found mainly in the lower levels of the Klingon social strata. Such can be seen in their abbreviation of "**Hegh'utlh**" by "**Heghutlh**." The main characteristic of this dialect is hypernasalization, i.e., all **b** are spoken as **M** and all **D** as **N**. But the dialect also has many colloquialisms and localisms difficult to put into Terran terms.

se offendendo: *lit.* it certainly happened "In Self Offense," a slip for "In Self Defense," a legal term taken from Federation Standard, which has become the language of many upper level professions in Klingon society. Here the gravediggers have trouble with the language, since their families would not have been able to afford to send them to one of the exclusive Imperial military academies, where Federation Standard would be a requirement for cadets.

argal, she drowned herself wittingly: *lit.* "tlherevore," she flooded herself on purpose. The use of this corruption of "therefore" represents another instance of the gravediggers difficulty with Federation Standard.

will he, nill he: *lit.* Can either keep it or discard it—i.e. it does not matter.

Why, there thou say'st: *lit.* You sit in a chair—the Klingon proverbial

expression for “it is obvious,” to which the ‘dirter’ judiciously adds “obviously.”

They hold up Adam’s profession... Could he dig without arms? The pun here occurs later in the Klingon. Thus, *lit.* When the enemy contains (**Sev**) them, the Fleet’s maneuvers (**tuH**) escape and re-dominate. / But they aren’t ashamed (**tuH**) of their bandages (**Sev**).

ditchers: *lit.* “Dirters” (**lamwI**) which is a slang term for those whose job is equivalent to that of a ditchdigger.

If thou answerest me not to the purpose, confess thyself / Go to: *lit.* I’ll cause you to hear a second question, and if it connects to nonsense in your ears, then the night has no stars. / I am ready to light it up. This is a reference to the popular secrecy proverb “**Hov ghajbe'boqh ram rur peqh ghajbe'boqh jaj**” (“A day without secrets is like a night without stars.”).

What is he that builds stronger than either the mason, the shipwright, or the carpenter / The gallows-maker: *lit.* which of these is the most useful? the engineer, the communications officer, or the technician? / A tribble merchant. He is useful to regulate the tribble population... / He buys (**je'**) hungry tribbles. If you don’t feed (**je'**) an entity (**Nol**), you’ll observe a funeral (**nol**). You can’t trade (**mech**) tribbles for food. Therevore, you’ll suffer (**Mech**) from a large tribble population. These dialectal puns are derived from the standard “**Dol**” and “**nol**” (“entity” and “funeral,” respectively), as well as “**bech**” and “**mech**” (“trade” and “suffer,” respectively), sounding virtually identical in the dialect.

tell me that and unyoke: *lit.* finish telling me and dock.

Cudgel thy brains no more about it: *lit.* Don’t override your brain.

get thee to Yaughan. Fetch me a stoup of liquor: *lit.* Go to the ground inhabitant (**yavngan**). Tell him to boil some worm blood for me.

The hand of little employment hath the daintier sense: *lit.* To be very careful, his digging instincts take over control. / Absolutely correct. Clumsy ability substituted for instinct must be very careful.

How the knave jowls it to the ground, as if ’twere Cain’s jawbone, that did the first murder: *lit.* damn, the idiot is so rude (**Doch**), when he causes the thing (**Doch**) to fall (**pum**), as if he were accusing (**pum**) the ruins of Molor.

This might be the pate of a politician, which this ass now o’erreaches; one that would circumvent God, might it not?: *lit.* perhaps it is the brain-holster [slang for “skull”] of a mastermind criminal that the puny fool now holds prisoner. Such a criminal might have evaded the High Council, isn’t that so?

My Lady Worm’s: *lit.* the hungry admiral of the cootie fleet is ready to chew on him.

chapless: *lit.* the chin collapses.

Here’s fine revolution, if we had the trick to see’t: *lit.* here it is observed that the phasers of fate aim differently, if we could observe fate’s weapons which serve such good revenge. A reference to the proverb “Revenge is a dish which is best served cold.”

sconce: *lit.* spine-helm, slang for “head.”

Is this the fine of his fines...to have his fine pate full of fine dirt: *lit.* he searches (**nej**) for his authority to issue loans (**noj**), because he dreams (**naj**) that it leaked (**nIj**) from his mouth (**nuj**) into the dirt.

no more...than the length and width of a pair of indentures: *lit.* because he is harmless when his negotiating and bargaining words bite. It has been argued by some provincial Terran literary scholars whether “indentures” was intended as “contract” or “bridgework.” The Klingon version makes this clear. In Klingon business relations, the oral verification of the transactor is highly preferable over the standard business record, contrary to Terran preferences. This is why many dealings between Terrans and Klingons end in failure. Cf., next note.

Is not parchment made of sheepskins? / Ay, my lord, and calveskins too. / They are sheeps and calves that seek out assurance in that: *lit.* Business is transacted using Terran computers, right? / Yes, sir, and Ferengi computers too. / The people who trust a business record to pay for something have the honor of Terrans and Ferengi.

I think it be thine indeed, for thou liest in it: *lit.* Who owns this grave? / I do, sir. / You certainly do, because it is a little refuge (**lullghHom**) for you. / No, it's a hole (**NIS**). It can't give a ride (**lullgh**) to bones (**Hom**). I own it but I do not sit (**Ma'**) in it. / You interfere (**nIS**) with me, because you refuse to confess (**DIS**) that it accommodates (**ma'**) you. You can't stand there, so you'll fall (**pum**). / Your accusation (**pum**) doesn't stand. You evade (**jun**) me but you're not innocent (**chun**).

How absolute the knave is. We must speak by the card or equivocation will undo us: *lit.* the silly idiot's interpretations go so parallel to the word. We must aim perfectly in hurling our speech (alluding to the expression ‘to aim a spear’ meaning ‘to spell out’), otherwise our intermixing hailing frequency codes will disable our helms.

he galls his kibe: *lit.* he smears toenail dirt onto the ankle.

Upon what ground / Why, here in Denmark: *lit.* What is the reason (**meq**)? / I'm the only crew (**Meq**) in this graveyard here on Kronos.

will keep out water a great while: *lit.* for twelve days and twelve nights: a Klingon expression for a long time—though clearly not as long as the dirter should have invoked here.

whoreson fellow: *lit.* smooth forehead person. A term of abuse among Klingons, deriving from a popular insult employed often in the game of Curse Warfare, “**Hab SoSII' Quch**” (“Your mother has a smooth forehead.”).

A pestilence on him for a mad rogue: *lit.* may vicious bugs chew on him.

flagon of Rhenish: *lit.* pitcher of boiling worm wine.

those lips that I have kissed: *lit.* the chin which I have bitten.

let her paint an inch thick: *lit.* even if she underwent a thousand cosmetic surgeries.

Why may not the imagination trace the noble dust of Alexander till he find

it stopping a bung hole: *lit.* couldn't the dreaming mind track down a little dirt from Kahless's wonderful corpse to find it plugging up a vat of liquor?

Imperious Caesar, dead and turned to clay: *lit.* As soon as Kahless turned into a corpse (**lom**), the emperor also turned into dirt (**lam**).

The corse they follow did with desperate hand / for do it own life: *lit.* the hand of that corpse they follow seems to have been dishonored, because it cut off its own life, before a reason of honor made it necessary.

till the last trumpet: *lit.* before the Boss of the Netherworld (Fek'lhr) court-martialled her.

yet here she is allow'd her virgin rites: *lit.* but now it has been permitted that weapons are borne for her. (i.e., she has had an armed escort.)

to sing a requiem and such rest to her / as to peace-parted souls: *lit.* if we screamed over her eyes, and if she followed warriors who died violently, into the Black Fleet.

Pelion: *lit.* Snowmother, one of the tallest mountains on Kronos.

Olympus: *lit.* Great Spirit-Mountain, the tallest mountain on Kronos, and the focus of primitive Klingon spirit-worship.

Woo't drink up eisel? Eat a crocodile? *lit.* Will you drink an antimatter solution? Will you eat a mugato?

make Ossa like a wart: *lit.* Let the great Rainmother (another of Kronos' tallest mountains) resemble a mere Er's nose. (An Er is a Klingon animal.)

Act V Scene II

No, not to stay the grinding of the axe: *lit.* No. Let them not even quickly energize the agonizer.

like the palm: *lit.* So that our alliance may be as strong as blood, and so that the sash of dignity worn by peace may remain hard, and so that no trifle may ever annoy the friends that we have become.

and many such-like as's of great charge: *lit.* and, having named many other "in order to"'s (**-meH**; **meH** also means "ship bridge") to navigate his ship (metaphorically, his task).

stand me now upon: *lit.* The door is locked (cf. English "the die is cast").

Thrown out his angle for my proper life: *lit.* he was prepared to terminate my life while refusing to show his face. Allusion to the Klingon proverb "the Klingon who kills without showing his face has no honour."

It must be shortly known to him... / It will be short; the interim is mine: *lit.* He will soon know... / So, he has control of the "soon." But I have control of the "not yet" ("until then").

for by the image of my cause I see / the portraiture of his: *lit.* when I look

carefully at the head of my quest, / it seems I can make out the helmet of his quest, too.

Your lordship is right welcome back to Denmark: *lit.* May we celebrate your Honor's again-being on Kronos. The young servant Oshrik here is the archetype of comic relief. His language, in addition to being laced with Federation buzzwords and catchphrases, is highly marked with unnecessary nominalizations, nonstandardized compounding, and heavily diluted sentences. This form is especially characteristic of the language spoken among a group of young, eager, upwardly-mobile Klingons, and commonly heard, it is said, in the officer's mess hall of the Imperial Academy. The portrayal of Oshrik's speech parodies the heavy influence of Federation Standard throughout the Klingon political spectrum. Here, however, fondness for the Federation Standard style has turned even this cadet's **tlhIngan Hol** into a vague, wordy, opaque corruption.

great showing: *lit.* he skillfully butts heads with Klingon warriors.

to speak feelingly of him: *lit.* passionately, in order to present you my great "critique" of him. As mentioned above, the markedly corrupted style is drenched with Federation vocabulary. Such, for the most part, may be likened to the prolific borrowings into English from the Latin-based languages during the late Renaissance, except that they were not nearly as extensive.

his definement suffers no perdition in you: *lit.* you do not unweaken his thorough description's words, but it is not definitely sufficient that we categorize all his honor-statuses with the fierce commendments of an accidental truth-avoider. Khamlet's appropriately affected rebuttal of Oshrik's round-about flattery of Layertesh only vaguely reflects the traditional "mess hall" dialect, but nonetheless serves to convey the proper contempt for such euphemism.

his umbrage, nothing more: *lit.* while his commendment is merely truth-told, his greatly definite honorableness's light can be "transmitted" by only the photons which run back from his rough face. And the mere shadow can be mis-aimed at by a rider on this photon river, or a resemble-attempter. In continuing the mockery of the corrupted form, Khamlet's facetious use of the common Federation verb "transmitted" is intensified by its accentuation: "**tranSmi**'."

concernancy: "**Hechghach**" ("intendation"). The nominalization of "**Hech**" ("intend") is not only unnecessary, being better expressed as "**vIqelmeH chay' jIHech**," but it is also ungrammatical. Ordinarily **-ghach** ("-tion, -ness") should follow a verbal infix (e.g., "**HechtaHghach**").

rapier and dagger: *lit.* Kutluch and sword.

he has imposed...six French rapiers and poniards: *lit.* the emperor gambles six Birds of Prey, and for him [Layertesh] is willing to dis-acquire six Romulan battle arrays and war machinery.

Three of the carriages, in faith, are very dear to fancy: *lit.* and "I'll be damned," three [of the] protection-systems are definitely qualified to be admired. The high esteem Klingons hold for their native curses — in fact, to the point that they consider it a "fine art" — seems to be of no significance. Doubly absurd is the fact that this remark does not even conform to the Federation ethical standard for swearing.

that's the French bet against the Danish: *lit.* they take the chance that the

Romulan resources compete with those of the Klingons. Likening the bet to the frequent arms races between the two adjacent empires effectively displays the distaste for the overgrown showmanship that Klaw'diyush and Layertesh are putting up.

he hath laid on twelve for nine: *lit.* [Layertesh] is more red to play twelve times than the emperor is to gamble nine times. The wordplay here on **SuD** "gamble/green" with **Doq** "red" probably assumes "more red" > "bloodier" > "suffers more," viz. Layertesh suffers more by playing than Klaw'diyush does by gambling.

with a shell on his head: *lit.* the ugly mugato flees, with a forehead shield teetering on his head.

as you are a gentleman: *lit.* as you are prepared to resemble an ax blade (the proverbial Klingon embodiment of honesty.)

I'll be your foil, Laertes: *lit.* I will show you the itinerary (**jey**) of your sword, for you to defeat (**jey**) me, Layertesh. (Presumably, "I will show you where to move your sword, to defeat me, through my incompetence in fencing.")

you do but dally: *lit.* you seem to be yawning (presumably: at my incompetence.)

like a star i' the darkest night, strike fiery off indeed: *lit.* bright as the Torch of G'boj: it is so excellent, it will shine. The Klingon for 'shine' also has the connotations of flattery, to which Layertesh takes offence.

I am more an antique Roman than a Dane: *lit.* I refuse to be a Klingon. I am prepared to act like a Romulan (whose rules on suicide were laxer than those for Klingons.)

and flights of angels sing thee to thy rest: *lit.* and may ships of the Black Fleet escort you to rest.

Appendix II: Notes on the Scansion of *Khamlet*

The verse of *Khamlet* — like that of the Terran version — is written in iambic pentameter, although the Klingon metre allows more freedom in movement of stresses than does the Terran metre. The basic pattern is five iambic feet (weak-strong), with an optional verse-final unstressed syllable. Thus:

- / - / - / - / - /
bljatlh 'e' mev! peqIm! DaH cholqa' bIH!
 Peace, break thee off; look, where it comes again!

- / - / - / - / - / -
'elbe'meH lutmaj, teS Surchem DarIHlaw'.
 your ears / That are so fortified against our story

Strong syllables can be unstressed; in fact, it is very rare, in both English and Klingon pentameter, for all five strong syllables to be stressed. Thus:

- / - / - / - - - / -
vItlthejmoHpu'. vaj cholqa'chugh HoSDo'Hey,
 Therefore I have entreated him along... That if again this apparition come

And, as in the Terran verse, the initial foot can be reversed into a trochee (strong-weak). Thus:

/ - - / - - / - - - / -
taH pagh taHbe'. DaH mu'tlheghvam vIqelnIS.
 To be or not to be; that is the question.

Other feet in the verse can also be reversed; the most usual instance of this is for the two first feet to be reversed:

/ - / - - / - - - / -
ta' vIqelmeH jI'IQba' 'ej jIvalba',
 That we with wisest sorrow think on him

Furthermore, because of the monosyllabic nature of “**Quch**” Klingon, spondees (strong-strong feet) are more frequent in Klingon verse than in Terran:

- / - / - / - / / -
wa' porgh lujeSchu'll' qar'a' tlq, yab je.
 The head is not more native to the heart

Readers who wish to declaim *Khamlet* correctly should be aware that the notes on stress in Okrand (2292), while accurate, are not always explicit. Therefore, the following brief guide may be of some help:

Nouns are stressed on the final syllable of the stem: **ghóp** *hand*, **puyjáq** *nova*, **bortáS** *revenge*. Any suffixes added on to the stem are not stressed: **puyjáqvam** *this nova*, **bortáSmey** *revenge*s.

However, if any syllable in a noun, whether in the stem or in a suffix, ends in a glottal stop, it is stressed instead of the stem's final syllable. Thus: **bó'DIj** *court*, **ghopDú'** *hands*, **puyjaqvó'** *from the nova*. Adjacent syllables ending in glottal stops receive equal stress: **chú'wí'** *trigger*, although Klingon verse tends to stress the latter. Note that nouns derived from verbs are considered nouns: **vúm** *to work*, **vumwí'** *worker*, **vumtaHghách** *working*, **vumpú'ghach** *a bout of work*.

Verbs are likewise stressed on the final syllable of the stem: **Dál** *to be boring*, **ghIpDÍj** *to court-martial*. Unlike with nouns, if the first suffix after the verb ends in a glottal stop, the suffix is *not* stressed. Thus the verb *she has been an alien* is **nóvpu'**, while the noun *aliens* is **novpú'**. If the suffix ending in a glottal stop is *other* than the first, then both it and the final syllable of the verb are stressed: **mughIpDÍjchohDÍ'** *when she started court-martialling me*, **HóH'eghrupmó'** *because he was ready to suicide*.

Semantically important suffixes can end up stressed instead of the verb stem. In practice in Klingon metre (which systematises this tendency) negative and interrogative suffixes are *always* stressed: **jIDalbé'** *I am not boring*, **blmatlhHá'** *you are disloyal*, **luDelQó'** *they refuse to describe it*, **chol'á'** *is he coming?* Note that adjectival verbs are considered verbs: **'útlh mátlhqu'** *a truly loyal officer*. There are often cases where monosyllabic verbs and nouns are juxtaposed. In this text, adjectival verbs and subject nouns tend to be stressed more strongly, following an iambic pattern. Thus, **'utlh mátlh** *a loyal officer*, **matlh 'útlh** *the officer is loyal*.

Appendix III: Interplanetary Literature 759—The Klingon Bard

Starfleet Academy, Spring Semester, 2377

Even with the unprecedented degree of openness and exchange we currently enjoy with the Klingon Empire it is not difficult to find self-appointed authorities eager to deny what is as apparent as starlight or gravity, death or memory. They would have you believe that the phrase “Klingon literature” is an oxymoron of the highest order. Ignore these so-called authorities. *Hamlet* is a Klingon play, and this simple fact cannot be disputed. The sensibility, the conflict, the parallel complexities and simplicities, the very subject matter itself, all these scream out with the very nature of the Klingon heart and mind and soul.

If we are to believe the propaganda put forth by the Bureau of External Relations on Kronos, generations of Federation literary scholars from dozens of Terrestrial nations for centuries have generated libraries of criticism, commentary, and analysis on the plays of one William Shakespeare, a human. Innumerable companies of human actors have trod the boards and spoken the lines of these plays. Endless human school children have been required to memorize and present on command one or another soliloquy, like trained animals performing at an imperial festival.

You can disregard this viewpoint, but you do so at your own peril. Whether their claim is true or not, the Klingons certainly believe it. And it should be noted that the Federation’s own leaders have not tried very hard to dissuade them. Rather they have allowed the allegation to remain relatively unchallenged, even as they continue the practice of teaching Shakespeare’s life and work as part of Terran history. How then are you to juxtapose these conflicting points of view?

As students of this Academy, you must understand the magnitude of respect the Federation earns by its nonresponse. The Klingons have a word for it, **butlh**. We might translate this term as “guile,” or perhaps more connotatively and colloquially as “chutzpah” (cf. *A Compendium of Colorful Federation Expressions*, Seqram, 2312). The Klingons appreciate guile. They praise it and almost revere it. The Federation’s casual insistence that Shakespeare’s plays are the product of a pre-Atomic Age Terran is so brass, so bold, so immense, as to overwhelm most Klingons. That, gentlebeings, is guile.

And yet, understanding the Klingon appreciation for guile, the question you need to ask is, ironically, whether they protest too much. Could their accusation of Federation duplicity actually be a blustery façade masking their own false literary construct? That would be guile indeed. A defensive Federation citizen might well turn the accusation around and suggest that the entire notion of Shakespeare as a Klingon is preposterous, that it is a Klingon lie, not one of Federation origin. Both sides have compiled vast collections of evidence, but such evidence is meaningless when the basic charge concerns just such fraudulent documentation. Stalemate? Perhaps not.

Elaborate and careful research performed by leading experts in the field of xenopsychology here at Starfleet Academy, at the Center for Inter-Alliance Study on Khitomer, and at the Progressive Institute of Organia, have yielded vital insights into Klingon philosophy and political science. These scholars note that such a prolonged campaign of deception, of elaborate intellectual ruses and literary machinations as would be necessary for this “Shakespearean ruse” is simply not the Klingon way. Indeed, upon final reflection the idea seems laughable, utterly inconceivable. The sheer and overwhelming passivity of such galactic disinformation would seem more apt to push the Klingon Empire to collective suicide rather than sustain such an

effort. Irony again, when we consider the Klingon interpretation of *Hamlet* and the dire warning of the play's conclusion for their empire.

And now, a new question: should we consider the Klingon message of *Hamlet* as an instruction about our own Federation? What do we make of recent rumor and speculation concerning the existence of a clandestine agency operating within the heart of the Federation? If this "Section 31" exists, and is subject to no law and guided only by its own perception of what is right and good for the Federation, could centuries of Terran history be rewritten? Could the Federation's historical claim to Shakespeare be part of an elaborate ploy to confuse and deceive the Klingon people? Or more, is it an attempt to deny the natural majesty and complexity of Klingon culture, and to continue to ignorantly present a diverse alien empire as having a single face?

The malaise described by the Klingon *Hamlet* creates a grim and foreboding image, and one which we are not likely to solve any time soon. More than just dealing with a play of fiction, we find ourselves entrenched in meta-fiction. And the compelling question for us is not who is the author of the play, Klingon or human, but rather who is the author of the fiction surrounding the fiction and what is our role in it? To paraphrase Shakespeare, if all the galaxy's a stage, where is our entrance, and where, ultimately, our exit?

Appendix IV: Additional Vocabulary

The primary source for the Klingon in this work was of course Dr. Marc Okrand's *The Klingon Dictionary*. As more varied and detailed information regarding Klingon culture and linguistics came to light, Okrand released a second volume, *Klingon for the Galactic Traveler*. We have drawn on this latter book to produce this updated edition, as well as on other sources in which Okrand has published findings of his conversations and research with Maltz, his Klingon linguistic informant. Words taken from these additional sources are provided below as an aid to those Klingon scholars who might not otherwise be aware of their existence.

maQmIgh *dark omen, sign of evil coming* (n) [from *veS QonoS*, listed in *HolQeD*, Vol 1, No. 3]

naHjej *thistle* (n) [KGT p88]

nga'chuq *sex* (i.e., perform sex; always subject) [from *veS QonoS*, listed in *HolQeD*, Vol 1, No. 3. Note: it is unclear what part of speech this may be, though it is probably a verb and "always subject" probably refers to the concept that all involved parties collectively make the subject of this verb.]

ngIj *be rowdy, unruly* (n) [KGT p150]

qen *recently, a short time ago* (adv) [online newsgroup 2/3/99]

tatlh *return* (v), in the sense of returning a thing to its origin or source. [online newsgroup 7/19/99]

vIq *battle, combat* (abstract) (n) [KGT p47]

An ongoing list of canonical Klingon from secondary sources is maintained by Will Martin of the Klingon Language Institute, and is available at <http://www.kli.org/kli/newwords.html> on the KLI website.

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