



THE POLITIC WRITE IN FOUR CENTURIES: since Machiavelli (1961), Shakespeare (1600), Hobbes (1965) until Rousseau (2001).

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ABSTRACT: The presentation of Renaissance European politic: theoretical (Florentine Machiavelli: *Il Principe*) and practical (Stratfordian Shakespeare: *Hamlet* piece), is visible to the reader in these works. Considering this politic produced by this English playwright in the practical and expository mode, the bias of his literary critics who defend and question such actions of this character King Claudius is framed. There are two philosophies that only addition for this idea here write about this character administration, they are Hobbes (1965) and Rousseau (2001). This production will contribute for other idea about this King in *Hamlet* (1600) piece produced by William Shakespeare.

Keywords: Shakespearian hamletian theatre. Administrative exposition of Elizabethan government. Politic of Machiavelli. Discussion after Shakespeare: Hobbes and Rousseau. Politic of character King Claudius by Shakespeare.

RESUMO: A apresentação da política europeia renascentista: teórica (Florentine Maquiavel: *Il Principe*) e prática (Stratfordian Shakespeare: *Hamlet*), é visível ao leitor nestas obras. Considerando esta política produzida por este dramaturgo inglês de forma prática e expositiva, enquadra-se o viés de seus críticos literários que defendem e questionam tais ações deste personagem, o Rei Cláudio. Há duas filosofias que apenas complementam esta ideia aqui escrita sobre a administração deste personagem: Hobbes (1965) e Rousseau (2001). Esta produção contribuirá para outras ideias sobre este Rei na peça *Hamlet* (1600), produzida por William Shakespeare.

Palavras-chave: Teatro hamletiano shakespeariano. Exposição administrativa do governo elisabetano. Política de Machiavelli. Discussão pós-Shakespeare: Hobbes e Rousseau. Política da personagem Rei Claudius por Shakespeare.

INTRODUCTION

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With your teatral experience in Elizabethan government, possibly, William Shakespeare had obtained politic knowledge through of conversation with integrants elizabethan administration politic, and through the conversation with Elizabethan parliamentarians about of visit Niccolò Machiavelli in England through the real administration by Henry VIII – father of queen of actuality of The Bard. Between this possible conversation Shakespeare with the parliamentaris too about the writeen/works this theoric of Il Principe had produced. The Bard had not have limited only this work teoric and in 1600 year – your modern reader realized the politic produce in Hamlet (1600) piece –, produced the pratic politic camp in your Globe Theatre due to be in world teater, and in expositive polític since Elizabeth I.

To identify after this shakespeareian produce teatral and some points about the Natural State fall, and start of plurality in politic administration origin social contract encened in this piece, the semellance with the work after Shakespeare: of Thomas Hobbes (1965) in Leviathan, and Jean-Jacques Rousseau (2001) in O Contrato Social have capacity. The fall of practice administrative politic of cultural costume of Natural State, and the start Social Contract – Rousseau (2001) – in political administration, it are occurrences identified by your reader in politic this character. With these notes, arise the indagation about the fundamentation this critic Hamlet (1600) piece, write and produced by William Shakespeare, obtains the origin of discussion about the politic most plural and the exposition politic practice since the Elizabethan govern? The relevance this surch was reside in possibility of, through critics camps of literature, history, phylosofy and politic, to do news



interpretations and contributions for the administrative political interpretation present in this piece of Shakespeare and too produced inside of exposition modality of government since Elizabeth I for the modern real.

ORIGIN OF THEORY POLITICAL SINCE 1532 AND EXPOSITORY POLITICAL PRACTICE IN THEATER SINCE 1600: of Machiavelli theory political until Shakespeare practice exposition political since Elizabeth I govern

With the largest critic directed in Hamlet (1600) piece of canonic playwright Shakespeare and this largest critic addressing too the King Claudius character, stay in read complex, positive and comprehension the Shakespearian literary critic difficult about the political administration acted for this character, the political administrator paper this character between of your literary, political, philosophical critic too. After the costumes change for to administer hamletian Denmark real power – Medieval political costumes (in Saxo Grammaticus (1200/2022) write) for the renaissance political acted (in Shakespeare theatrical produce) –, is considerable to apply the political paper modified in King Claudius character. The reader comprehension of realizations this character for to administer the power of crown and considering the adopted administrative methodologies in political exposition form produced by The Bard in this character, is that if substantiate to presentation, following the tactics of Machiavelli (1961) work, of machiavellian chapters: Chapter one. “Di quante ragioni sieno e’ principati, e in che modo si acquistino: Sono questi domini così acquistati, o consueti a vivere sotto un principe [...]; et acquistonsi, o con le armi d’altri o con le proprie,



o per fortuna o per virtù. (Machiavelli, 1961, p. 03)”; Chapter five. In che modo si debbino governar le città o principati li quali, innanzi fussino occupati, si vivevano con le lorco legge:

Quando quelli stati che s’acquistano, come è detto, sono consueti a vivere con le loro legge et in libertà, a volerli tenere, ci sono ter modi: el primo, ruinarle; l’altro, andarvi ad abitare personalmente; el terzo, lasciarle vivere con le sua legge, traendone una pensione e creandovi drento uno stato di pochi che te le conservino amiche. (Machiavelli, p. 16, 1961).

Chapter eight. Di quelli che per scelleratezze sono venuti al principato:

Onde è da notare che, nel pigliare uno stato, debbe l’occupatore di discorrere tutte quelle offese che Ik è necessario fare; e tutte farle a un tratto, per non le avere a rinnevare ogni dí, e potere, non le innovando, assicurare li uomini e guadagnarseli con beneficiarli. (Machiavelli, p. 32, 1961).

Chapter ten. In che modo si debbino misurare le forze di tutti i principati:

Una principe, adunque, che abbi una città forte e non si facci odiare, non può essere assaltato; e, se pure fussi chi lo assaltassi, se ne partirà con vergogna; perché le cosa del mondo sono sí varie, che elli è quasi impossibile che uno potessi con li eserciti uno anno ozioso a campeggiarlo. (Machiavelli, p. 39, 1961).

Chapter nineteen. In che modo si abbia a fuggire lo essere sprezzato e odiato:

Et uno de’ più potenti rimedi che abbi uno principe contro alle coniure, è non essere odiato dallo universale: perché sempre chi congiura crede con la morte del principe soddisfare al populo; ma, quando creda offenderlo, non piglia animo a prendere simile partito, perché le difficoltà che sono dalla parte de’ congiuranti sono infinite. (Machiavelli, p. 68, 1961).



Chapter twenty-two. De' secretarii ch'e' principi hanno appresso di loro:

E la prima coniettura che si fa del cervello s' uno signore, è vedere li uomini che lui há s'intorno; e quando sono sufficienti e fedeli, sempre si può reputarlo savio, perché há saputo conoscerli sufficienti e mantenerli fideli. (Machiavelli, p. 86, 1961).

for to justify, in teoric process, this Shakespeare teatral produce. In politic criation of more plurality by Shakespeare in Hamlet (1600) piece and expoding the government since reality this teatral autor, origined bring some approaches write following Shakespearian literary critic about this character that too justify the idea of politic exposition. With highlight, inside of total of many Shakespearian Hamletian critics, start in idea worked for George Wilson Knight (1970) when write that "Claudius, as he appears in the play, is not a criminal. He is strange as it may seem a good and gentle king, enmeshed by the chain of causality linking him with his crime". (Kinght, p. 35, 1970). Giving continuied the afirmations this Shakespearian critic, make important to detach that,

We must think less in terms of causality and more in terms of imaginative impact. Now Claudius is not drawn as wholly evil far from it. We see the government of Denmark working smoothly. Claudius shows every sign of being an excellent diplomatist and king. (Knight, p. 33, 1970).

How addition, there is too the critic work of Andrew Cecil Bradley (1991) that, thus how the anteriority critic, adopt other character how analytic center, but, posting the importance of paper this King character inside tragic dram write by Shakespeare. Second this conception



of Bradley (1991), the character King conquered this real power due to the your matrimonial intention sought, encened with success, with the queen Gertrude.

King Claudius rarely gets from the reader the attention he deserves. But he is very interesting, both psychological and dramatically. On the one hand, he is not without respectable qualities. As a king he is courteous and never undignified; he performs his ceremonial duties efficiently; and he takes good care of the national interests. He nowhere shows cowardice, and when Laertes and the mob force their way into the palace, he confronts a dangerous situation with coolness and address. His love for his ill-gotten wife seems to be quite genuine, and there is no ground for suspecting him of having used her as a mere means to the crown. His conscience, though ineffective, is far from being dead. In spite of its reproaches he plots new crimes to ensure the prize of the old one; but still it makes him unhappy (III.i.49f., III.iii.35f). Nor is he cruel or malevolent. (Bradley, p. 161, 1991).

In literary critic more centralized in administrative politic power this character, detach the critic work by Adelson Oliveira Mendes e Thiago Martins Prado (2019) which describe this real administration happened, in this Shakespearian produce, of form more plural.

O rei Claudius ouve também (II.ii. p. 682) o súdito Polônio na busca pela descoberta da suposta enfermidade do príncipe Hamlet [...] No início da peça, observa-se uma adição de guardas na vigilância do castelo em Elsinore (I.i. p. 670-671). A atribuição na diplomacia internacional, quando despacha (I.ii. p. 672) Cornnelius e Voltimand à Noruega e, logo após (II.ii. p. 682), toma-se nota no êxito desses embaixadores. Demonstra cortesia a Laertes liberando-o de volta à França (I.ii. p. 672). Destaca sua preocupação com a situação espiritual do príncipe Hamlet (I.ii. p. 673). As convocações de



Rosencrantz e Guildenstern para posição de espiões reais (II.ii. p. 681). (Mendes; Prado, p. 20-27, 2019).

Following the approach about this Shakespearian character yet detachable in literary camp, frame the Heliodore (1978) affirmation, in others words, for this Shakespearian literary critic the Hamlet (1600) piece write and produce too the politic theme. “Sucessão, usurpação e suas consequências”. (Heliodora, p. 94, 1978). This brasilian Shakespearian critic afirmation if too frame in this critic way here addressed: the politic in King Claudius character. With this investigation too: administrative politic exposition in Hamletian teatral produce by The Bard since Elizabeth I, is justified when this teatral work alloy too the politic tatics written, in theory process, for Machiavelli (1961). The knowledge of Shakespeare about Machiavelli if it happened through of experiences, of 1588 until 1598, through of conversation with the integrants of this last Tudor real administration. Therefore, the knowledge about this write of Florentin man passed too for this Stratfordian playwright with experience of London politic since 1588 until 1600 for the production of Hamlet (1600) piece. If the knowledge of this Machiavelli (1961) works arrived until Shakespeare through of conversation with Elizabethan parlamentars, is justified that this work had passed, first and write form, by England real authority – since 1558 until 1603.

[...] trata-se do florentino Niccolò Machiavelli, que chocou e continua a chocar, principalmente os que não o leem, por se recusar a aceitar as explicações ostensivas para ações políticas: sua originalidade e seu mérito residem em sua insistência em identificar as verdadeiras razões para a ação política, dissociando o objetivo político do moral ou do teológico. (Heliodora, p. 151, 1978).



With the politic administrativy teoric: the teory of Il Principe, Shakespeare in teatral created, through politic administration practice encened in Hamletian teater and this teatral author with the experience Elizabethan politic administration, the exit of politic administration of Natural State through King Claudius character in Hamlet (1600) piece. In the start of this pice, The Bard written this character that have practiced the fratricid for to modify the politic administration of renaissance Danish royalty in exposition the Elizabeth I administration politic. After this practice experience lived by playwright Shakespeare while London citizen, the English phylosofic Hobbes in your work Leviathan (XVII century) - Shakespeare contemporary (maybe he had realised knowledge this Shakespearian teatral work) addressed, too in one teoric modality, the exit of England societ this Medievalist culture power: the Natural State. It has been occasioning that this the action fratrice made backed this state second this english philosopher and placed as the cause of naturalness.

And in many occasions they put for cause of Naturall events, their own Ignorance; but disgmsd in other words. As when they say, fortune is the cause of things contingent that is, of things whereof they know no cause. And as when they attribute many effects to that is, qualities not known to them and therefore also (as they thinker) to no man else. (Hobbes, p. 530, 1965).

Considerading the exit of Natural State, created in expositive politic practice staged by this Shakespeare teatral produce in King Claudius character and since the XVI century, is approached for your reader, the politic practice more backed the plurality in politic administration. Exposition plurality identified in all acts this piece.



THE POLITIC INFLUENCE OF RECENT PAST OF SHAKESPEARE (OF 1588 UNTIL 1598 IN LONDON) IN YOUR TEATRAL PRODUCTION OF HAMLET (1600) PIECE

How identified by reader this Shakespearian piece, in Ato I/Cena II and Ato II/Cena II, of Anna Amelia (2004) translation for portuguese language, there was one feitory, thru of internation relation of Denmark with the Norway, for to solution one teritorial aces attempt promoted by Norwegian leadership in Denmark. The politic exercise present in this Shakespearian expositivy teatral production due the vivenced reality by English governemnt in 1588 year with the Espanish kingdom – it is fact was the same year that Shakespeare, leaving of Stratford-on-Avon city, arrived in London. By the change of Renascense english real command: Mary Stuart by Elizabeth I in 1588 year – reality promoted between both that this playwright produced in different form in Hamlet (1600) piece, and, possibly, thenceforth and following popular taste the Cristan tradition – and too by one territorial debt of England with the Espanish promoted since before this real comandant (the last Tudor power) proper have been on occorring of many years before Elizabethan power, Shakespeare searched expose too in this tragic dram.

In this Hamlet (1600) piece, at to observe the planning relation of Danish kingdom with the Norwegian kingdom for to search initiate one stop in territorial invasion planning of Norway in Denmark. Your reader, in this King Claudius character, can observe one similiraty with the kingdom since last Tudor. In others words, in this the new possession of the English kingdom by Elizabeth I, the Spanish king Felip II (and ex husband of Mary



Stuart) evaluated that he (how the Spanish king) could appropriate the one Spanish propriety in England, and collect taxes, and, possibly, to start the catholicism in another evangelical kingdom.

In such piece, the Norwegian prince to presentation alone in Danish throne, – Ato V/Cena II of Amelia (2004) translation for portuguese language – where alert the question in reader: where are your parliamentars of Norweg? This reader will finish that the Danish King controled, with your Danish delegations, the parliamentars/ the king Norwegian army. In others words, the Norwegian delegation not presented adequately with the kingdom write by Shakespeare. Not perpassing the international politic interpretation in this Shakespearian work in Ato III/Cenas I and III and in Ato IV/Cena IV of Amelia (2004) portuguese language traduction, the reader to observe about the start finance contribution thru of tax payment, in money, requested by Danish kingdom: the King Claudius character to the English kingdom, and too one renaissance absolute novelty: solicition encened by parliamentars required by Hamletian Danish authority.

After your experience lived in Castel where situated the Elizabeth I government while real playwright, and, in 1600 years already in your homeland Stratford-on-Avon, writed the Hamlet (1600) tragic dram. The King, wrotten in this piece by Shakespeare, searched to modify your administrative comand with foreign policy realizations (for add, in communicative maintenance about the administrative realization in Norway is good clear and observed by your reader in Ato II/Cena II) how much in acts of internal functions (the King was allways kept informed about the occurred in negotiations). The real power of The Bard reality, whom this playwright expose in this your teatral production, revolutionized the



politic administration of Tudor family even with the negative finance point showed your reader how identified in Tudor Enfland work of historian Bindoff:

As a princess, Elizabeth had begun, and as a Queen she remained, short of money. During her first twelve years on the throne, her annual income was only about £200,000, and out of this, she had to meet all the ordinary expenses of government. [...] But the country had had its fill of taxation, and Elizabeth kept her demands down rigorously, raising on the average little more than £50,000 a year in this war. [...] Elizabeth's sales averaged £20,000 a year, against James I's £35,000 and Charles I's £65,000; but neither James nor Charles knew the value of money, whereas Elizabeth did. (Bindoff, p. 198, 1950).

With this Shakespeare lived experience inside Elizabethan administrative kingdom while playwright, possible, inspire for Hamlet (1600) piece production already back in Stratford how above – this production (Hamletian piece) that modified the Medieval context write by Grammaticus (2022). This English renaissance playwright produced, in this piece, too the exposition side of religious camp in the face of the questionable battles, for the modern critic, between Catholicism and Protestantism in the XVI and XVII centuries. The politic interpretation notion that was originated in this production was front the comparison of kingdom both in Grammaticus (1200/2022) write how the this Shakespeare (1600/2004) teatral production. This Danish produced in your write more centralized in singular actions of real administrador, and the benefits was centralized in the picture biggest of politic lider: in character Vermund (king Hamlet in Shakespeare production). The English playwright Shakespeare produced the administrative politic context different this Grammaticus write. The Bard implemented one more plural context that, possibilite,



incentified the Hobbes (1965) and of Rousseau (2001) work second Mendes e Prado (2024). Too in Elizabeth I of government exposition. This Shakespearian production modiflicated the piece name write for to eternalize the name of your son Hamnet Shakespeare, and this point observed too by James Joyce apud Harold Bloom, putting how Hamlet).

A afirmação não é minha, mas de James Joyce, o primeiro a identificar Hamlet, o Príncipe da Dinamarca, com Hamnet, o único filho que Shakespeare teve, e que morreu aos onze anos de idade, em 1596, quatro ou cinco anos antes do surgimento da versão final de A Tragédia de Hamlet, Príncipe da Dinamarca, na qual o pai de Hamnet Shakespeare fazia o papel do fantasma do pai de Hamlet. (Bloom, p. 481-482, 2001).

Heliodora (2005) highlight the your big objective vision about this piece of Shakespeare. She write that when achieve, from of your vision of renaissance playwright, the work of Plutarco (detach for example in your work Como Tirar Proveito de seus Inimigos (1997)) and the Machiavelli work (detach your work Il Principe (1961)) and are read in this Shakespearian context came many visions in context interpretative. Such politic vision of The Bard about the Machiavelli (1961) works second Mendes (2024), possibilitie, too created when your father: John Shakespeare for Heliodora (2005) assumed one power in municipal politic of Stratford state: Alderman power. Heliodora (1978) write too how the powers notion in municipal administration of Stratford city assumed by Shakespeare father sucess arrived and that the end arrived after Mary Stuart to assume the English throne. These approaches of literary critics above mentioned: Harold Bloom (2001) and Heliodora (1978-2005) show that the politic way, with all the historic herance, trend the to facility how to



difficulty the social convivence and until the family. Historic heritage mentioned by Shakespeare in this production and about this how too written by Heliodora (2005).

CONCLUSION

Shakespeare, thru this your canonic production – Hamlet (1600) piece – and backed the politic practice and expository since Elizabethan Tudor government, gived start for these phylosofies approachs above mentioned. With the approachs of politic too centralizeds by these phylosofics works, the reader will understand that with this teatral piece origened the phylosofics discussions. In others words, the work of first phylosofy with quite century after this Shakespearian production and the second phylosofy with almost two centuries front of The Bard, possibility, they understood this teatral production for your creations.

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