Speeches are an important dramatic convention for advancing the plot and creating tension. Most importantly, however, speeches allow the audience to gain insights into the characters’ inner thoughts and feelings. In William Shakespeare’s tragedy, Hamlet, an eponymous play centered on the dramatic question of whether or not Hamlet will exact revenge against his uncle and step-father, Claudius, Shakespeare makes use of long dramatic speeches to reveal Hamlet’s tortured inner conflicts and to advance a series of philosophical meditations on the nature of human suffering. Similar in theme, yet distinctly modern, Tom Stoppard’s 1967 tragicomedy, Rosencrantz and Guildenstern Are Dead, follows the existential condition and determinist conundrums of two minor characters from Shakespeare’s Hamlet. Through his use of monologues, Stoppard, like Shakespeare, explores themes of anguish, suffering, and hopelessness. Stoppard, however, takes greater liberty with a post-modern comedic approach to creativity, which both recognizes the importance of Shakespeare’s work and further advances the discussion about the nature of the human condition.