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! ah 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! –
A little month, or ere those shoes were old

The first difficulty in understanding this soliloquy comes in the first line. Hamlet says “too, too solid flesh,” and wishes that it could melt. To translate, this statement is a wish that he could somehow melt away and that his flesh is “too solid.” However, in another copy of the play, the word “solid” is “sullied,” a word which means “made dirty.” If we interpret the play using that translation, Hamlet's thoughts in this scene show that he is contemplating how contaminated human beings are. The level of disgust he feels for his mother's behavior, for her new marriage and her lustful relationship with her new husband, gives him the idea that the human race is dirty. The rest of the speech bears out this translation, to an extent.

In the second line, he wishes that the “Everlasting” (God) had not given a prohibition against suicide. In other words, Hamlet wishes that he could “melt” or just disappear. In the line “stale, flat, and unprofitable,” he explains that there is nothing in life that is appealing to him. He makes a great metaphor about the world—a garden that is not verdant or fecund, but is overgrown with weeds. Nothing will grow there.

Then we get into the crux of Hamlet's problem: his mother. When he says “That it should come to this,” we should ask ourselves what “it” is. I think that “it” is the family, the love between his parents, the life that he expected he would have. All of these things have come to “this” which can be interpreted as a weak re-creation of his once happy family. “It” could also be the life of his father and the expectations that he had of how he had treated his queen.

He compares his uncle to his father as “hyperion” to a “satyr,” a sun god to a goat-man. (Wow, Hamlet, tell us what you really think...)

He also laments for us how long it has taken his mother to get over his father, not long at all, less than two months. He describes the relationship between his mother and father; his father was loving, so much so that he wished to control the weather so that she wouldn't be uncomfortable. And she was equally loving to him, hanging on him as if the more she was around him, the more she wanted to be around him.

The line about women and frailty is one of the most famous lines in Hamlet, and it does indicate that he thinks very little of her, as a woman, who should have been more faithful to her husband’s memory. The question of whether or not Hamlet is misogynistic comes up at this point in the play, though I think he is not angry with all women so much as he is angry with this one woman.
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 my 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.

His mother had cried tears so much that she might have been Niobe (a mythological reference; Niobe was a mother of fourteen children, all of whom were killed because she had bragged about them. Niobe was turned into a stone that constantly weeps—carved into a rock face—and was the symbol for constant mourning in Greek mythology). However, that mourning seems to have ended quickly because Gertrude has now moved on, less than two months after his father's death. Hamlet compares her to a “beast,” noting that a beast, even without the ability to think and reason, would have been sad longer than Gertrude was. Hamlet calls her tears “unrighteous.” This could mean that her tears are lies or that she is wicked for her incestuous marriage to his uncle.

He points out that his uncle is no more like his father than he is to Hercules—a little piece of characterization here. Hamlet doesn’t think much of himself; he certainly does not think that he comes close to being anything like Hercules, and that makes him that much more appealing, don’t you think?

We also see, in these lines, Hamlet’s concern about his mother’s physical relationship with her new husband. He thinks that their marriage is “incestuous,” and he refers to her marriage bed. He calls her speed to marriage “wicked,” again referring to her sinful actions.

In the last two lines of this soliloquy, Hamlet first makes a prediction and then makes a resolution. The prediction is that the marriage between his mother and his uncle cannot come to any good. It is an inherently evil union, and in some way, it is going to bring misery down upon them.

His resolution is that he is going to hold his tongue. He isn’t going to ruin his mother’s joy in her marriage, at least at this point. Keep in mind that he does not yet know about the Ghost in this soliloquy. He does not know that his uncle is a murderer. He only knows that his mother is happy, though she shouldn’t be, and that he is so melancholy that he might not be the one who is qualified to judge the behavior of others.