

Study on Orientation Metaphors of Up in Shakespeare's Plays from a Cognitive Perspective

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Abstract: The large number of ups in Shakespeare's plays has not only conventional usage but also metaphorical usage, especially orientation metaphors. From the aspect of syntactic structure, V+up phrasal verbs combined with verbs are usually metaphorical usages. The types of these verbs include noun-transformed verbs, transitive verbs, and special usages. Based on the metaphorical usage of up, this paper explores the underlying cognitive mechanism behind it, and finds that verbs affect the mapping direction of up, which makes it highlight different metaphorical meanings, and energy transfer between verb phrases. Studying the cognitive mechanism of V+up orientation metaphor helps to further understand the emotions and thoughts of the characters in Shakespeare's plays.

Keywords: Orientation metaphors; Shakespeare's plays; Language expression.

1. Introduction

Regarding the study of the directional metaphor of up, Yu (1998:41) explored the usage of the directional metaphor of up in a qualitative research method, and scholars since Yu have all used quantitative research methods; Lan Chun (1994:7) pointed out in a comparative study of the directional metaphors of "up" and "down" in Chinese and up and down in English that "time", "social status", "quantity" and "state" are four metaphorical concepts used to construct four target domains; Xiao Jiayan (2008:105) used *Dream of the Red Chamber* as corpus and also found four constructed aspects; Tao Wenhao (2004:13) explored the directional metaphor of up from the perspective of image schema, and she proposed that the directional meaning of up has risen from limited space to infinite space, and the rising relationship can be static or dynamic. In summary, the previous research can be roughly divided into two aspects: the study of the directional concept metaphor of up and the comparative study of the directional metaphor of up in English and Chinese, which mainly involves the dynamics in image schema and orientation, the angle of direction change, etc.

Literature search shows that scholars mainly focus on the classification of the directional metaphor usage of up, and there are not many studies on V+up verb phrases. In previous studies, Miao Xingwei (2015:20) conducted a cognitive semantic study on V+up verb phrases. Based on the image schema and conceptual metaphor theory, he found that up includes both directional meaning and metaphorical meaning, and summarized the metaphorical concepts of the three component target domains of "position", "quantity" and "state". However, the three target domains summarized by Miao Xingwei are not enough to summarize all the phenomena of up directional metaphors in Shakespeare's plays, and it is impossible to use these three to fully explain them. More different target domains need to be obtained through research and analysis. Based on the above shortcomings, this paper intends to take Shakespeare's four major tragedies and four major comedies as the research objects, mainly exploring the directional metaphors of up and V+up verb phrases in Shakespeare's four major tragedies, as well as the cognitive mechanism of V+up directional

metaphors.

2. Corpus Statistics and Analysis of Up in Shakespeare's Plays

According to previous studies, Miao Xingwei, Lan Chun and Liu Xiaoyu have fully discussed the metaphor phenomenon of up and obtained research results. It is found that the summaries of these three people are representative and common. They all summarize the two target domains of quantity and status. In addition to these two target domains, Miao Xingwei also summarizes the target domain of up metaphor as follows: things completed, things appearing and high emotions; Lan Chun divides it into: state and time; Liu Xiaoyu divides it into: state, time, degree, scope and discourse content. From the previous classification of the metaphor usage of up, there are several important aspects: quantity, status, state, time, things completed, things appearing, degree, scope and high emotions. This article mainly discusses these aspects: quantity, state, things completed and things appearing, and classifies the metaphor usage of up in the Shakespeare plays studied from these four aspects.

2.1. Quantity

Up is used as a direct metaphor to indicate a rising state in direction, projecting the rising meaning in terms of direction to the rising meaning in terms of quantity. In the play, up is used in many places to indicate the rising number of people or objects. For example:

(1) SHYLOCK: I am debating of my present store,
And by the near guess of my memory
I cannot instantly raise up the gross. (*Venice*,1.3.50-52)⁹

Example (1) is Shylock's reply to Bassanio when Antonio asked him to borrow money. He said that he needed to estimate the cash on hand and that it might be impossible to collect 3,000 yuan at once. Shylock is a shrewd Jewish businessman who was discriminated against. He suffered financial and mental damage because of Antonio's integrity and disdain. Here, Shylock did not want to lend money to Antonio directly, and was full of dissatisfaction with him,

which reflects the contradiction between the class represented by Shylock and the emerging bourgeoisie represented by Antonio. Here, the verb raise is the central word, and up connects raise and the object gross, playing the role of connecting the meaning of increasing quantity, shifting from the change of position in the direction to the change of quantity.

(2) HAMLET: I loved Ophelia-forty thousand brothers
Could not with all their quantity of love
Make up my sum. (*Hamlet*,5.1.260-262)⁹

Example (2) is a sentence that Hamlet said to Laertes after jumping into Ophelia's tomb. He was in great sorrow, expressing Hamlet's deep love and belief for Ophelia. He believed that his love for Ophelia was not only great but also far beyond that of others. The phrasal verb here means "to surpass" or "exceed". Compared with the metaphorical meaning of "increase in quantity" projected on the quantity by the prototype concept of up, it means that the quantity is concentrated and far exceeds the meaning, which contains implicit meaning and reflects the transformation process from quantitative change to qualitative change.

2.2. State

There are a lot of metaphors of "up" in Shakespeare's plays that indicate changes in status. In addition to the state of existence, the state also includes the mental state, the state of thought, and the state of action. The archetypal meaning of "up" is projected onto the target domains of existence, spirit, thought, and action to produce changes in different aspects of the state, similar to the radiation principle of light, which embodies the characteristic of radiation meaning extending from the same point to different directions. Similar to the four states mentioned above, the mental state and the state of thought can be classified into one domain, the state of existence can be classified into one domain, and the state of action can be classified into the third domain. Therefore, the three subdomains of the state domain are: psychological and emotional state, physical state, and event state. For example:

(3) HORATIO: O, yes, my lord; he wore his beaver up.
(*Hamlet*,1.2.228)

Example (3) is Horatio describing the appearance of the ghost he saw to Hamlet. Hamlet asks him if he saw the ghost's face, and Horatio says that its visor was lifted up. Horatio is eager for Hamlet to see the ghost with his own eyes, because he believes that the ghost is here to help Hamlet, so his description of the ghost is particularly detailed and full. The use of the verb worn here gives the beaver a change in physical state, and the core word up reflects that this state belongs to "lifting up". In addition to the meaning of "upward" which expresses the direct metaphorical meaning, there are also changes in other directions of state, such as:

(4) HAMLET: To cast thee up again. (*Hamlet*,1.4.51)

Example (4) is what Hamlet said after seeing the ghost. He was not sure whether the ghost was good or bad, and what its origin was, so he shouted at it. The core word up here indicates the concept of direction "outward", which is a state of event "into existence and view is up". From this we can see that the metaphorical direction of up reflects: outward is up,

and the "outward" in this internal and external direction is "up" in the sense of direction.

2.3. Things Done

In daily life, completing something means reaching a certain quantity or even a qualitative change. For example, when building blocks, the blocks get higher and higher, and when the target height is reached, the building is completed. Then, when we chase something, if we catch the target object in our hands or in our hearts, it is completed, for example:

(5) PLAYER: About her lank and all-o'erteemed loins,
A blanket in the alarm of fear caught up.
(*Hamlet*,2.2.447-448)

Example (5) is a line from a song about the masked queen sung by Ling Jia. He sang that the queen was running barefoot in the flames with tears on her face. She had no clothes to cover her body, only a felt towel she grabbed in panic. This is a deliberate arrangement by Hamlet, who hopes that this play can be performed in front of the new king and queen, and take the opportunity to express his own thoughts and guesses. Hamlet already knows the murderer of his father, so he needs this indirect way to test the reaction of the new king and queen. Here, up indicates a completed state, indicating that the target object has been obtained. Therefore, it can be seen that up is the completed form of the directional concept metaphor, indicating the state after accumulation in a certain direction, and is an upgrade of the accumulation of quantity.

(5) LAERTES: O heat, dry up my brains! tears seven times salt. (*Hamlet*,4.5.153)

Example (5) is what Laertes said when he asked the king to avenge his father. The king detained his sister Ophelia. The revenge for his father's murder and the fact that his sister was in danger of death made Laertes feel extremely painful. He shouted, "Red hot flames, dry up my brain!" Here, dry up means that the burning has come to an end. It is not just the process of burning but the end of this state. Therefore, this process has been completed. Up is mapped to the result domain of the completion of the matter.

2.4. Things appear

The appearance of things refers to the fact that they do not present a preliminary fixed form before the action occurs. After the action occurs, there will be a corresponding reference object. For example, after the crowd is "summoned", it will show explicit properties in its state, for example:

(7) LEAR:On those contents
They summon'd up their meiny, straight took horse.
(*Lear*,2.2.225-226)⁹

In example (7), summon up here means to call together, referring to King Lear calling the people to seize the enemy's horses, changing from a dynamic call to a static gathering state. Up is not only extended to a metaphorical usage of increasing quantity, but also makes the state of things change significantly, similar to the transformation of kinetic energy to thermal energy in the law of conservation of energy, which reflects the transformation from quantity to state.

The above are the four main categories of up metaphor

usage in Shakespeare's four major tragedies and four major comedies, namely quantity, state, completion of things and appearance of things. This article presents the main examples through collection, sorting and analysis, which is helpful for better discussion and learning. It is not difficult to find that the metaphorical usage of up not only reflects the characteristics of diversity, but also reflects special usage, which will be explained in detail below.

3. Metaphorical Use of the V+up Verb Phrases

The study of the metaphorical use of the V+up verb phrase needs to consider the special contribution of up to the overall meaning. Cognitive linguistics has a lot of research results on this, such as Talmy, Langacker and Lakoff's in-depth study of prepositions or particles, acknowledging that each preposition or particle has multiple independent meanings and that its non-literal meaning is expanded through metaphor (He Xuede, Huang Tao 2005:22-27). The semantics of the verb phrase with up is closely related to up, and is expanded from the prototype directional meaning of up, which is upward movement or position (Long Shaoyun 2008:79-83). The rise of position is increase; the increase of quantity is gathering; the change of degree is the improvement of quality; the accumulation of scattered parts is manufacturing; the density increases due to gathering and then causes crushing; the situation approaches the end as the development progresses; the completion of certain things such as shoelaces is tying; tying means filling the gaps and forming obstacles; scattered things gradually approach until they are completely in contact, and this state means being prepared to do things; things or people gradually move to the destination and gradually approach, and this state means giving; the process of completing the use of certain specific things is to divide the original whole thing into many fragments (Qin Feng, Xu Yan 2007:89-94).

It is very important to consider not only the special contribution of up to the overall verb phrase in meaning, but also the theoretical realization of metaphorical use of up. It is very important to explore how up completes metaphorical projection. According to Johnson (1987): "Image schema is a dynamic structure that is constantly reproduced in perceptual interaction and sensory motor activities. Such a structure gives our experience coherence and structure." According to Langacker's (1987) cognitive grammar theory, image schemas are mainly represented by projectiles, landmarks, and paths, which express a dynamic or static asymmetric relationship between projectiles and landmarks. The projectile is the subject in this asymmetric relationship, and its position is to be determined; the landmark is a reference object that provides a reference for the position of the projectile; the path that the projectile passes is the path.

In addition to the metaphorical meanings derived from the above prototype schema of up, the metaphorical meanings derived from the following marginal schemas appear in Shakespeare's plays. This paper divides these metaphors that appear in Shakespeare's plays into three categories: nouns as verbs + up, transitive verbs + up, and special usages.

3.1. Noun as verb + up

In the Shakespeare corpus examined, there are 3 cases of nouns being used as verbs + up. Although some nouns have verb forms and meanings corresponding to the noun meanings,

they are presented in different forms when paired with up, for example:

(8) HORATIO: Shark'd up a list of lawless resolute, for food and diet to some enterprise. (*Hamlet*,1.1.97)

Example (8) is Horatio's description of the son of Fortinbras, whom Hamlet defeated, when he mentioned the ghost to Marcellus and Bernardo. In this sentence, shark itself as a noun means shark, and its corresponding verb meaning is to defraud or cheat. After being combined with up to form a verb phrase, the meaning changes. It is no longer the original meaning of defrauding or cheating, but the meaning of summoning, indicating the appearance of things. The new form of noun as verb + up expresses the conventional metaphorical meaning of "things appearing". Up can indicate the position of a projectile relative to a signpost. The projectile is located above the signpost, which implies the visibility and aggregation of the projectile. This directional relationship is projected into the state domain, and is extended to indicate a state of "increase", "gathering" and "summoning". Another example:

(9) OTHELLO: To get his place, and to plume up my will In double knavery. (*Othello*,1.3.392)⁵

In example (9), plume as a noun means feather, and as a verb it also means to decorate with feathers or to make something feather-like. In this sentence in Shakespeare's play, plume + up means "realization", indicating "the completion of something". Another example:

(10) MACBETH: Scarf up the tender eye of pitiful Day. (*Macbeth*,3.2.46)⁶

In example (10), scarf originally refers to the noun scarf, and its extended meaning is to cover with a scarf. The verb phrase formed by scarf + up shows a state in which scarf is the central word leading to the main meaning.

In addition to the metaphorical use of nouns as verbs, there are some verbs that have transitive rules themselves, but in Shakespeare's plays, a new extended use of transitive verbs + up is presented, projecting the directional relationship to other domains, and also forming different directional metaphorical uses.

3.2. Transitive verb + up

In the Shakespeare corpus we examined, there are a total of 6 examples that reflect the new usage of transitive verbs + up. Transitive verbs can be directly added with objects, but in the following sentences, up is added after the verb to form a new verb phrase, forming a directional metaphor usage projected onto the target domain, expressing different metaphorical meanings.

(11) HAMLET: When I to sulphurous and tormenting flames Must render up myself. (*Hamlet*,1.5.3)

Example (11) is a sentence from the ghost to Hamlet, expressing that he must leave. It said eagerly that it must return to the sulphurous fire to suffer. Although Hamlet was

reluctant to leave, time was running out. Here, render was originally a transitive verb, meaning to hand over or give, but after adding up, it means to return to a certain place. The verb phrase composed of render + up is expressed by render to express the central meaning, and up acts on render to form a directional metaphor to express the meaning of "things appearing". Here it means to hand oneself over to a certain place, so it is understood as returning to a certain place. The self is regarded as an object, that is, a projectile in the image schema. Up means that the projectile moves in a certain direction until it reaches the signpost. This directional relationship is projected into the state domain, and is extended to mean a state of "reaching" or "approaching".

(12) HAMLET: I could a tale unfold whose lightest word
Would harrow up thy soul.
(*Hamlet*,1.5.16)

Example (12) is the secret that the ghost told Hamlet before he left. He claimed that every word he said could make Hamlet's soul fly away. The most important words he said were the ghost of Hamlet's father and the whole conspiracy to kill his father, which played an indispensable role in the development of the whole plot. The transitive verb harrow here originally means torture and distress. Here, the verb phrase formed by adding up means to make someone's soul fly away. Up is a directional metaphor that means "rising" in degree. It aggravates the original degree of torture, distress, etc. to the degree of soul-fearing, reflecting the deep degree of distress.

(13) OTHELLO: Devour up my discourse.
(*Othello*,1.3.151)

In example (13), the devour + up verb phrase no longer means devour alone, which means to eat voraciously, but to listen to every word. Thoughts or words are regarded as objects to be eaten, and the action of eating is metaphorically regarded as absorption and understanding. Therefore, up is used metaphorically here, and up means that the content of the words is "up" in understanding.

(14) OTHELLO: She that so young could give out such a seeming
To seel her father's eyes up.
(*Othello*,3.3.213)

In example (14), the transitive verb seel means to close one's eyes, and seel + up means to cover one's eyes. Up embodies the metaphorical usage of "things are done" and strengthens the effect of the completion of the action.

(15) LYSANDER: And for her sake do I rear up her boy.
(*A Midsummer Night's Dream*,2.1.136)

In example (15), the transitive verb rear means to raise, and intransitive usage means to stand on the hind legs, but here rear + up means to raise. It can be seen that up makes rear retain the meaning of a transitive verb and shows the metaphorical usage of "something is done".

(16) MACBETH: If the assassination Could trammel up the
consequence, and catch.
(*Macbeth*,1.7.34)

In example (16), the transitive verb trammel originally means to restrict or restrain, and the verb phrase formed with up means to seize. Up changes the state of trammel. The original meaning of restriction is to prevent a certain result from happening, but now it means to obtain a certain result by some means. Up shows the metaphorical usage of "things are done" and changes the process in the completed state.

3.3. Special usage

In Shakespeare's plays, there are some phrasal verbs containing up that cannot be explained by using nouns as verbs + up or transitive verbs + up to form phrasal verbs, such as: up instead of in front of, out, and down. The author attempts to explain it from the following aspects: highlighting principle, energy transfer, and behavior chain. In the study, it was found that directional metaphor has a clear direction and is projected toward a specific direction, so the projectile-landmark is used to explain its directional relationship; in the projection process, some specific features of the source domain appear in the target domain to form highlighting, especially in special usage, so the highlighting principle is used to explain the particularity in special usage; after highlighting different focuses, energy transfer is formed, such as a force acting on another entity, which is also more obvious in special usage, so energy transfer is used to further explain special usage.

The three usages introduced in this paragraph are nouns as verbs + up, transitive verbs + up, and special usage, all of which well present other classifications of up metaphor usage, and more comprehensively reflect the up metaphor usage in Shakespeare's four tragedies and four comedies. The following describes the cognitive mechanism of the V+up directional metaphor, and the theoretical part is completed in order to better understand its usage.

4. The Cognitive Mechanism of V+ up Orientation Metaphor

4.1. Projectile-Landmark

Langacker (1987) originally believed that "projectile-landmark" roughly corresponds to "figure-ground". Later, he advocated that the projectile corresponds to the main figure, and the landmark corresponds to the secondary figure. The former represents the prominent part of the relationship structure, and the latter represents the secondary prominent part of the relationship structure. The most common usage of up is to indicate the upward contact between the projectile and the landmark, which can also be in the air. The landmark has a potential upward pull on the projectile, so the landmark can be regarded as the physical basis of the projectile. In metaphorical usage, the landmark represents the basis, premise, and basis of an explicit or implicit action.

This is Lan Chun's (1994) summary of the directional metaphors of "up" and "down". I changed "Chinese up" to "up":

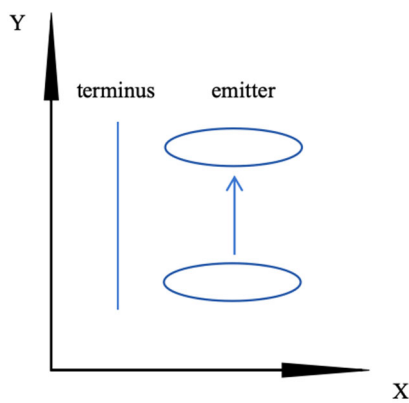


Figure 1. Dynamic up

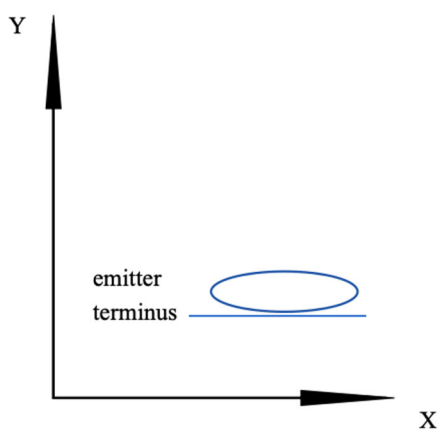


Figure 2. Static contact up

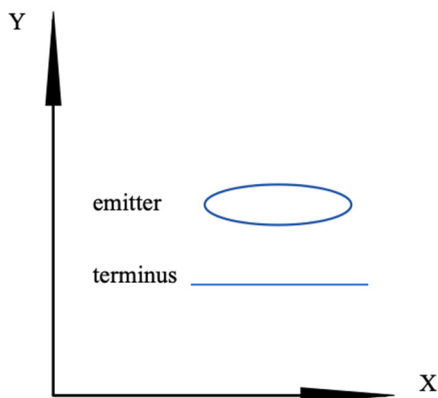


Figure 3. Dynamic contact up

For example, the up in Example (17) is the dynamic up summarized by Lan Chun. Raising a child is a dynamic process rather than a static one.

(17) LYSANDER: And for her sake do I rear up her boy.
(*A Midsummer Night's Dream*,2.1.136)

Langacker (1987) proposed the hypothesis that using projectiles can actively build a bridge between the familiar source domain and the abstract target domain to enable us to better understand the unfamiliar target domain.

4.2. Prominence Principle

The above projectile-landmark clearly shows the direction of the up directional metaphor. In Shakespeare's plays, there are some verb phrases containing up that cannot be explained

by noun as verb + up, transitive verb + up to form phrasal verbs. The author tries to explain it from the following aspects: prominence principle, energy transfer, and behavior chain.

The prominence principle is an important principle in the term "understanding" proposed by Langacker. According to Langacker's point of view, understanding refers to the ability to understand the same scene from different perspectives, highlight different focuses, and in different ways. In cognitive linguistics, prominence refers to the selection and arrangement of information conveyed by language. The following verb phrases containing up in Shakespeare's plays can be explained by this principle:

(18) OTHELLO: Then put up your pipes in your bag, for I'll away.
(*Othello*,3.3.19)

In example (18), up is combined with put your pipes in your bag to highlight the act of hiding the object. The verb reflects the deliberateness of highlighting, which means that in the process of constructing metaphors, metaphors are used to map the psychological cognition of the target domain and highlight a certain feature or characteristic. In this case, the action of hiding the pipes is highlighted.

(19) OTHELLO: And didst contract and purse thy brow together
As if thou then hadst shut up in thy brain. (*Othello*,3.3.117)

In example (19), up is in the verb phrase shut in. Unlike shut in alone, when the cognitive subject observes the same situation or event from different perspectives, different cognitive processes and results will occur, and different language expressions will appear, which will highlight different aspects of the same situation. Here, up makes shut in highlight the aspect that is deeply locked in the mind (He Yan 2014:142-144), reflecting the state of upward closure.

4.3. Energy transfer, behavior chain

Miao Xingwei (2015:24-25) proposed that the verb phrase structure composed of an action verb plus the particle up is essentially a causative structure, which means that a force acts on an entity, causing it to change its position, quantity and state.

These changes are mapped from the directional domain to the social domain and psychological domain through metaphor. This causative structure can be found in the "energy transfer" theory first proposed by Langacker and later further explained in the "behavior chain". For example:

(20) Midsummer: And ere I take this charm from off her sight
I'll make her render up her page to me.
(*A Midsummer Night's Dream*,1.1.185)

The following energy chain describes the energy transfer between she and me. The arrow indicates the direction of the transfer, and the two spheres represent the two parties of the energy transfer. She is the energy source, transferring energy to the child, causing the child to move, and then transferring the energy to me through the child's displacement.



Figure 4. Energy transfer in the chain of behavior

She renders up her page to me.

The above explains the cognitive mechanism of the V+up directional metaphor through projectile-landmark, prominence principle, energy transfer and behavior chain. There are three sources of such energy transfer (Miao Xingwei 2009:46-47): the internal characteristics of the subject that are different from other entities (internal force), the energy transferred by the initiator of the action (external force), and the energy from nature (natural force). In this sentence, she is the initiator of the internal force, using external force to transfer energy to me, so the verb phrase render up is the carrier of external force and internal force, realizing the transfer of energy.

5. Conclusion

Shakespeare's four major comedies and four major tragedies are the most brilliant strokes in Shakespeare's creative career and the entire history of literature. The four major tragedies express the tragic conflict between humanistic ideals and the evil forces of real society and the collapse of ideals. The four major comedies express the beauty of life and love in Shakespeare's heart, and reflect his yearning for the beautiful realm of good over evil. Tragedy is full of war and struggle, and comedy is full of loss and recovery and good wishes. These rich emotions are perfectly presented through carefully arranged words. These words can not only resonate emotionally, but also reflect theoretical research value in use. Emotions are full of direction, and direction is constructed by the metaphorical use of words such as up. Through the analysis of the directional metaphor of up in Shakespeare's plays, the examples cited in this paper show that the directional metaphorical meaning has an interactive relationship with words, verb phrases, and their collocation. On the one hand, verbs will affect the mapping direction of up, making it highlight different metaphorical meanings. On the other hand, the energy transfer between verb phrases also reflects the research on energy transfer by Langacker and others and the later research on behavior chains. The different

collocations of the up verb phrases that appear repeatedly in the text reveal the connections between different conceptual metaphor systems.

Notes

Notes on Shakespeare's version: The data used in this article are all from the Arden Shakespeare version of Hamlet, The Merchant of Venice, King Lear, Othello, Macbeth, and A Midsummer Night's Dream (China Renmin University Press, 2008); up in each example is underlined.

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