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“You Know No Rules of Charity”: A Corpus Analysis of ‘Love’ in William Shakespeare’s *Richard III* Using Voyant Tools*

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[Abstract]

This essay conducts a corpus analysis of ‘love’ in Shakespeare’s *Richard III* using Voyant Tools, a free web-based application for analyzing digital texts. While Voyant Tools have been used in Shakespeare classes for educational purposes, it is hard to find any books or journal essays that incorporate the online program in Shakespeare drama research. It is hoped that the paper serves as an example that suggests academic potential of using digital tools in drama text analysis. Although *Richard III* is rarely discussed with reference to ‘love,’ the high frequency of the word in the text confirms its thematic importance in the play. My analysis of the corpus data makes the following discoveries. First, ‘love’ in *Richard III* has a broad spectrum of meaning ranging from erotic and familial love to loyalty and self-love. Second, the majority of references to ‘love’ come from or concern Richard and his chief assistant Buckingham, both of whom use the word for purposes of deception. Third, the type of love that is absent from all characters, including antagonist Richmond and those

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who display sincere love for their family or monarch, is ‘charity,’ the highest form of love modeled on God’s unconditional love for humanity. From these observations, it can be concluded that Shakespeare explores the broad spectrum of human love in order to satirize the absence of charity from the powerful figures that inhabit the world of *Richard III* as well as to expose the limitations and vulnerability of human love. If *Richard III* is a play of ‘love,’ as the corpus data suggests, it is not a critique of the title character but of the lack of charity in the world he was born into.

Key Words: *Richard III*, Voyant Tools, corpus, love, charity

I. Introduction: A ‘Love-struck’ Digital Reading of *Richard III*

John Lavagino’s essay “Shakespeare in the Digital Humanities” published in *Shakespeare and the Digital World: Redefining Scholarship and Practice* (2014) charts the history of ‘digital’ Shakespeare research and practice that began in the 20th-century (14). The beginning of modern ‘quantitative’ approach to Shakespeare can be traced to the publications of Marvin Spevack’s *A Complete and Systematic Concordance to the Works of Shakespeare* (1968-1970) and Trevor Howard-Hill’s *Oxford Shakespeare Concordances* (1969-1973). These multi-volume concordances sparked scholarly interest in and enabled quantitative and comparative analysis of Shakespeare text. It is in the same period that the first ‘digital’ analysis of Shakespeare plays was published: Dolores M. Burton’s *Shakespeare’s Grammatical Style: A Computer-Assisted Analysis of Richard II and Antony and Cleopatra* (1973). Since then, there have been a number of digital Shakespeare forums and archives

formed, including the online discussion list SHAKSPER (which began in 1990), MIT’s *The Complete Works of William Shakespeare* (<http://shakespeare.mit.edu>, established in 1993), and Asian Shakespeare Intercultural Archive (<http://a-s-i-a-web.org/index.php>, opened in 2015). Also, a wide range of digital tools have been employed in Shakespeare classrooms such as TouchCast, StoryMaps, and Voyant Tools, to name a few (Lota and DiRoberto 68). In contrast, digital research of Shakespeare’s dramatic text, aside from the analysis of writing style (the so called ‘stylometrics’) in relation to authorship disputes and the comparison of different editions, has been rather scarce and sparse in the form of journal essays and monographs. Some notable exceptions are outputs of Stanford Literary Lab (most notably now-retired Franco Moretti’s 2011 online ‘pamphlet’ where he provides a network model of *Hamlet*’s characters), Ulrich Busse’s *Linguistic Variation in the Shakespeare Corpus: Morpho-syntactic Variability of Second Person Pronouns* (published by John Benjamins Publishing Company in 2002), and Fabio Ciambella’s *Dance Lexicon in Shakespeare and His Contemporaries: A Corpus Based Approach* (published by Routledge in 2022). Still, one would have a hard time recalling a ‘digital study’ of Shakespeare drama published in major journals, particularly one that utilizes digital tools such as Voyant Tools, a free web-based application for analyzing digital texts developed by Stéfan Sinclair and Geoffrey Rockwell in 2016. In particular, digital analysis of *Richard III* is rare despite the play’s popularity on stage and in classrooms. Even though digital technology, at least in the present stage, cannot replace the traditional method of close reading, I hope that the below Voyant-based corpus analysis suggests some potential benefits of using a digital method, which has “become one inescapable element of Shakespeare studies” (Lavagino 22), for textual analysis.

While few would dispute the idea that ‘love’ is one of the most pronounced

themes of Shakespeare's plays, one objective way to substantiate this claim would be to draw on their corpus data. As the list of the most frequently used words in Fig. 1 shows, 'love' is indeed one of the central themes in Shakespeare plays. It could even be argued that 'love' is Shakespeare's most important or common theme since other words on the list ('shall,' 'lord,' 'king,' 'sir,' 'good,' 'come,' 'enter,' and 'let') do not seem to hold much thematic significance.

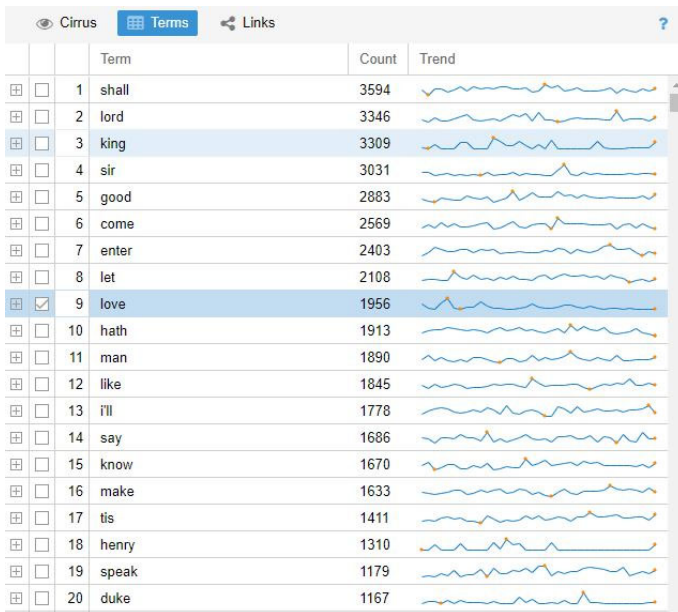


Fig. 1. Word count of 37 Shakespeare plays provided by Voyant Tools. 'Love' is ranked 9th in frequency with 1,956 occurrences in the 37 plays. Note that words on the 'stoplist' (mostly articles, pronouns, conjunctions, and prepositions) are automatically excluded from the list.

Then, what does 'love' mean to Shakespeare? Given that *Romeo and Juliet* and *A Midsummer Night's Dream* are not only Shakespeare's representative works on 'love' but have also significantly influenced or even shaped the notion of romantic love in

English literature and popular culture at large, heterosexual romance seems to be Shakespeare's dominant subject matter. Its examples abound, with *Love's Labour's Lost*, *Antony and Cleopatra*, *Twelfth Night*, *As You Like It*, *The Taming of the Shrew* and so on. However, the Shakespearean theme of love is not confined to heterosexual relationships since Shakespeare also explores love between parents and children (*King Lear*), friends (*The Merchant of Venice*), and politicians (*Julius Caesar*).

In spite of this extended meaning of ‘love,’ it might sound strange that *Richard III*, as I will try to demonstrate below, is a play about ‘love’ or even that it is in fact one of Shakespeare’s plays that are most concerned with the universal theme. The below table shows the absolute and relative frequencies of ‘love’ in Shakespeare’s 37 plays. Since the single keyword ‘love’ does not return the word’s inflected forms, the following multiple keywords, separated by a slash, were used for a refined search: ‘love/loves/loved/lover/lovers/love's/loving/loveth.’

Rank	Title	Count	Relative Freq.	Rank	Title	Count	Relative Freq.
1	<i>Two Gentlemen of Verona</i>	201	10,898	20	<i>Julius Caesar</i>	53	2,520
2	<i>Romeo and Juliet</i>	175	6,694	21	<i>King John</i>	49	2,231
3	<i>As You Like It</i>	162	7,027	22	<i>Henry V</i>	48	1,723
4	<i>A Midsummer Night's Dream</i>	157	9,058	23	<i>Cymbeline</i>	47	1,609
5	<i>Love's Labour Lost</i>	149	6,435	24	<i>Timon of Athens</i>	45	2,269
6	<i>Much Ado about Nothing</i>	122	5,370	25	<i>Henry VIII</i>	44	1,676
7	<i>Othello</i>	110	3,920	26	<i>Richard II</i>	42	1,741
8	<i>Twelfth Night</i>	93	4,312	27	<i>Titus Andronicus</i>	39	1,781
9	<i>Troilus and Cressida</i>	92	3,310	28	<i>Winter's Tale</i>	39	1,491
10	<i>Richard III</i>	87	2,732	29	<i>Pericles</i>	36	1,816
11	<i>All's Well That Ends Well</i>	86	3,496	30	<i>Henry IV 1</i>	35	1,326

12	<i>Hamlet</i>	86	2,655	31	<i>Measure for Measure</i>	33	1,416
13	<i>Merchant of Venice</i>	75	3,347	32	<i>Henry VI 1</i>	32	1,374
14	<i>Taming of the Shrew</i>	73	3,272	33	<i>Henry VI 2</i>	30	1,104
15	<i>King Lear</i>	66	2,358	34	<i>Henry IV 2</i>	29	1,027
16	<i>Merry Wives of Windsor</i>	58	2,417	35	<i>Macbeth</i>	25	1,358
17	<i>Antony and Cleopatra</i>	57	2,089	36	<i>Tempest</i>	21	1,194
18	<i>Coriolanus</i>	55	1,865	37	<i>Comedy of Errors</i>	20	1,224
19	<i>Henry VI 3</i>	54	2,054				

Table 1. Voyant Tools Terms search result of ‘love/loves/loved/lover/lovers/love’s/loving/loveth.’ Adjectives ‘lovely’ and ‘lovelier’ were not included for they generally mean “(more) beautiful” or “(more) pleasant” rather than the personal emotion of love. Also, their occurrences are rare and do not significantly affect the outcome. The ‘Relative Frequency’ represents the relative importance of the words in terms of each play’s total number of words: according to the website, it is “calculated by dividing the raw frequency by the total number of terms in the corpus and multiplying by 1 million.”

The high frequency of ‘love’ in *Romeo and Juliet* and comedies is foreseeable, but the word does not particularly sit well with the general impression of *Richard III*, a (semi-)historical tragedy featuring a notorious Machiavellian villain. It seems incomprehensible that there are more occurrences of ‘love’ in *Richard III* than in *All’s Well That Ends Well*, *The Merchant of Venice*, *Taming of the Shrew*, *Antony and Cleopatra*, and *King Lear*, all of which would be more generally associated with ‘love’ than *Richard III*. Also, the frequency of ‘love’ in *Richard III* (87 times!) is exceptional compared to that of other history plays that ranges from 29 to 54. In terms of ‘relative frequency,’ *Richard III*’s rank drops a little and takes the 13th place—a still high ranking, however—mainly because it is one of the longest plays of Shakespeare, only second to *Hamlet*. The high relative frequency also validates the marked importance of ‘love’ in the play, which is apparently more about hatred than love and rarely discussed in terms of the latter topic, and warrants further

investigation.

The internal word frequency data of *Richard III* reaffirms the importance of ‘love’ in the play. The table below shows a filtered list of the 10 most frequently used words.

No.	Term	Count
1	God	92
2	death	71
3	love	64
4	day	57
5	soul	46
6	time	44
7	son	43
8	mother	42
9	brother	42
10	blood	40

Table 2. The most frequent thematic words in *Richard III* according to Voyant Tools. Names, titles, and words such as ‘good,’ ‘shall,’ ‘enter,’ ‘come,’ ‘hath’ and so on were excluded despite their high counts, since they are not thematically significant.²⁾

For those who have knowledge of the play, the high frequency of most words above would be predictable. The play is generally thought to be about divine justice, which would explain the high frequency of ‘God.’ A. L. French is one of the scholars who noted “the extraordinary number of references to God,” whose name is “taken in vain so consistently” in the play (33). In fact, *Richard III* is the play that shows the highest frequency of ‘God’ and ‘soul’ of all Shakespeare plays, by both absolute and relative measures. The frequent invocation of ‘God’ is a general tendency of history plays, which suggests a

close relationship between religion and politics, while the frequent references to ‘soul,’ generally meaning ‘spirit,’ ‘heart,’ ‘conscience,’ or ‘inner being,’ contribute to the theme of duplicity. The high counts of ‘death’ and ‘blood’ are self-explanatory, while ‘day’ and ‘time’ are perhaps too ordinary to be interesting and do not seem to tell much about the play in themselves. The frequency of ‘son,’ ‘mother,’ and ‘brother’ highlights the presence of many blood relationships in *Richard III*, which is a ‘family drama’ in the literal sense.

Then, how about ‘love’? Does the high count suggest that *Richard III* is a play about ‘love’ in the same way as it explores divine justice, murder, and family? What does ‘love’ mean, and who uses it and in what context? And how could we understand “the strange mating of love and death” (Allan Bloom 14), which seems to better epitomize the romantic tragedy of *Romeo and Juliet*? In order to answer these questions, I examine specific instances of ‘love’ in *Richard III* using Voyant Tools and make the following observations.³⁾ First, the corpus analysis will reveal the semantic flexibility of ‘love’ that ranges from erotic and familial love to loyalty and self-love. Second, despite the broad meaning of ‘love,’ it is consistently observed that the majority of references to ‘love’ come from or concern the title character and his chief assistant Buckingham, both of whom use the rhetoric of love for manipulative purposes. In this respect, Richard can be understood as a cultic leader who wreaks havoc on the English kingdom in the (false) name of ‘love.’ Third, although cases of sincere love can be found, none of the characters display or practice ‘charity,’ the highest form of love modeled on God’s unconditional love for humanity. From these observations, it can be concluded that Shakespeare explores the broad spectrum of human love in order to satirize the absence of charity from the powerful figures that inhabit the

world of *Richard III* as well as to expose the limitations and vulnerability of human love.

II. The Broad Semantic Spectrum of Love in *Richard III*

The two main interrelated challenges in analyzing 'love' in *Richard III* are the deficiency of scholarly discourse on the abstract concept and its broad semantic spectrum in Shakespeare plays. David Schalkwyk explains the problem of 'love' in Shakespeare scholarship as follows:

It is important to see why in recent years we have tended to shun "love" in favour of "desire" or "eros." Apart from the critical softness of the concept, love has been tainted by its association with the uncritical sentiments of popular culture and, more specifically, by its idealist employment by Shakespearean critics writing before the 1980s: as a way of rising above the trammelling conditions of social, political, and economic relations. (*Shakespeare, Love and Service* 6-7)

As Schalkwyk points out above, 'love' is rarely discussed as a critical concept due to its pervasiveness and idealization in everyday language and popular culture. Admittedly, there are notable theorists of 'love' in philosophy and psychology such as Plato, Aristotle, Friedrich Nietzsche, and the American psychologist Robert J. Sternberg who proposed the "love triangle" of intimacy, passion, and commitment (119). However, it is still difficult to find a literary theory of love that is readily applicable to Shakespeare due mainly to the broad scope of love in his works.

The scarcity of theoretical discourse, at least in part, derives from the word's abstract and universal nature. For instance, the Oxford English Dictionary (OED) defines 'love' in several different ways: 1) "That disposition or state of feeling with regard to a person which (arising from recognition of attractive qualities, from instincts of natural relationship, or from sympathy) manifests itself in solicitude for the welfare of the object, and usually also in delight in his or her presence and desire for his or her approval; warm affection, attachment"; 2) "In religious use, applied in an eminent sense to the paternal benevolence and affection of God towards His children, to the affectionate devotion due to God from His creatures, and to the affection of one created being to another so far as it is prompted by the sense of their common relationship to God"; 3) "strong predilection, liking or fondness *for*, or devotion *to* (something)"; 4) "That feeling of attachment which is based upon difference of sex; the affection which subsists between lover and sweetheart and is the normal basis of marriage"; 5) "The personification of sexual affection [...] [e.g. Eros, Amor, Cupid, Venus]"; 6) The animal instinct between the sexes, and its gratification," and so on (52-53).

In a similar vein, the Canadian psychologist John Alan Lee divides love into six different types: *eros* (sexual passion), *storge* (long-term companionship), *agape* (altruistic love), *pragma* (practical love), *mania* (obsessive love), and *ludus* (playful love, 174-75). Today's popular discourse of love is loosely based on Plato, Aristotle, and Lee and adds *philia* (deep friendship) and *philautia* (love of the self) to the list (Gulla). While these definitions and terms are useful in discussing different types of love, the word's complexity frustrates any attempt to pin it down, since narrowing it down to a single definition would mean sacrificing the others. As Gene Outka observes, "With a word as common as 'love,' it is unrealistic to suppose that all of the characteristic meanings could be absorbed into some single point of identity, if

only because it is extremely unlikely that there is one homogeneous field to which the word always applies” (258).

Recent studies of love in Shakespeare such as Allan Bloom's *Shakespeare in Love and Friendship* (2000), Marcus Nordlund's *Shakespeare and the Nature of Love: Literature, Culture, Evolution* (2007), and Schalkwyk's *Shakespeare, Love and Service* (2008) and *Shakespeare, Love and Language* (2018) speak to the broad spectrum of love as they investigate various types of love in different social contexts drawing on multiple theories—it should be noted here that none of these studies discuss *Richard III*. Citing classic philosophers such as Plato, Aristotle, and Rousseau, Bloom's discussion revolves around the contrast between friendship and love—“Friendship is a consequence of deliberate choice, whereas love is a kind of possession that requires so much faith, accompanied by a spectacular apprehension of the beautiful” (13)—with reference to *Romeo and Juliet*, *Anthony and Cleopatra*, *Measure for Measure*, *Troilus and Cressida*, and *The Winter's Tale*. As an interdisciplinary study, Nordlund analyzes love represented in Shakespeare's sonnets, *Titus Andronicus*, *Coriolanus*, *King Lear*, *Troilus and Cressida*, *All's Well that Ends Well*, *Othello*, and *The Winter's Tale* in terms of Sternberg's love triangle, Darwinism, materialism, and evolutionary psychology. Lastly, Schalkwyk explores how love is intertwined with the notion of ‘service’ in a dozen Shakespeare plays—again, except *Richard III*—to show that “love is indeed connected to social concerns” (*Shakespeare, Love and Service* 7). Schalkwyk then moves on to focus on erotic love and desire in ten plays through the diverse philosophical lens of Plato, Montaigne, Jacques Lacan, Derrida and others in *Shakespeare, Love and Language* (2018), where he justifies the broad theoretical scope with the repeated claim that “there is no single theory or view of love in [Shakespeare's] plays and poems” (11).

As a matter of fact, it would be impossible to concisely capture the meaning of

‘love’ in Shakespeare since “in Shakespeare’s time the word ‘love’ was more semantically flexible than it is today, covering a wide range of phenomena from friendship to even nonemotive phenomena” (Nordlund 26). Shakespeare himself explores a wide range of love in his plays, including love between friends, family members, a man and a woman, parents and children, a king and his subject(s) and so on. *Richard III* is no exception in this regard. Thus, rather than starting from a narrow definition, I will adopt an inductive method and look at specific instances with the aid of Voyant Tools with a view to achieving a comprehensive understanding of ‘love’ in the play. Although love is a complex emotion that can involve extra-linguistic dimensions and expressions, the current study, as a corpus analysis, limits its scope to explicit utterances of ‘love’ (and its inflected forms) in the play.

The Voyant corpus tools are particularly useful in drawing a general outline of ‘love’ in *Richard III*. The table below shows the frequency of ‘love/loves/loved/lover/lovers/love's/loving/loveth’ for each character.⁴⁾ One obvious advantage of this data organization is that we can quickly find out who says it the most and focus on a few characters with the highest counts.

Rank	Character	Count	%
1	Richard	35	40.23
2	Buckingham	12	13.79
3	Elizabeth	10	11.49
4	Clarence	5	5.75
4	Edward	5	5.75
5	Hastings	4	4.60
6	Duchess	3	3.45
6	Richmond	3	3.45
7	Rivers	2	3.00
7	Stanley	2	3.00
8	Anne	1	1.15
8	Boy (Clarence’s son)	1	1.15
8	Catesby	1	1.15
8	Dorset	1	1.15
8	First Murderer	1	1.15
8	Prince Edward	1	1.15
Total	16	87	100%

Table 3. Occurrences of ‘love/loves/loved/lover/lovers/love’s/loving/loveth’ by character.

Here, Richard and Buckingham are shown to be the two most ardent speakers of love, which would lead to the assumption that it is corrupted, that is, insincere and empty given the two characters’ amoral—to say the least—and thespian disposition. While the two characters take up about 54 % of all instances, roughly the other half comes from other characters. Still, most of their ‘love’ references are concerned with Richard. For example, almost all references of Elizabeth, except one (“Yet, Derby, notwithstanding she’s your wife / And *loves not* me,” I.iii), are provoked by Richard. Clarence’s 5/5 instances (“I am his brother, and I *love* him well”), all in I.iv, and 3/4 of Hastings (“I know he *loves* me well,” III.iv) concern Richard as well, thereby

reaffirming his position as the ‘center of love’ in the play.

Richard’s first two references to love occur in the famous opening monologue, where he uses it in the sense of *eros* and/or *ludus* (“since I cannot prove a *lover* [...] I am determined to prove a villain”). He uses ‘love’ in this sense for about half (19 times) of all occurrences, most notably in II.i and IV.iv, where he woos Anne and Elizabeth of York, respectively. When he says to Anne that he “for thy love, did kill thy love [Prince Edward],” the absurd pairing of love and homicide even gives the impression of *mania*. In the opening monologue, he attributes his villainy to his own assumption of erotic impossibility due to his ugly appearance. However, it turns out that unfulfilled sexual desire is not his sole motive since he continues to “prove a villain” even after successfully getting Anne’s heart in II.i.

Richard’s other references to ‘love’ concern his brother Clarence (“Simple, plain Clarence! I do *love* thee so, / That I will shortly send thy soul to heaven,” I.i), Queen Elizabeth and her family (“That I, forsooth, am stern, and *love* them not?” I.iii), Buckingham (“Your *love* deserves my thanks,” III.vii), Hastings (“So dear I *loved* the man, that I must weep,” III.v), Tyrrel (“And I will *love* thee, and prefer thee too,” IV.ii), and general people (“I hate it, and desire all good men’s *love*,” II.i). Putting the irony of these expressions aside, one might use *philia* (also known as ‘friendship’ or ‘platonic love’) or *pragma* (long-lasting, mature love) to describe these relationships. Since Clarence and Elizabeth are his brother and sister-in-law, respectively, *storge* (commonly understood as familial love) would also be relevant. The ‘love’ between Richard and his subjects is particularly tricky from the modern perspective since there is no specific term for such hierarchical or conditional relationships in contemporary English. Schalkwyk proposes “service” to describe this kind of “combination of reciprocity and subordination in love,” which “reminds us of the historical and social networks in which affect is shaped and has to find

expression" (*Shakespeare, Love and Service* 7). Still, 'love' and 'service' cannot be equated. In these instances, 'love' encompasses a wide range of relationships and affects including familial bond, favor, loyalty, political support or alliance, and personal affection. While the precise meaning of 'love' in the play is elusive, the common denominator of all these instances is that 'love' is used as the antonym of 'hate,' which, along with 'kill,' is in fact one of the words that are most collocated with 'love' throughout the play.

III. A Cult of Love and Love Bombing

Almost all of Richard's utterances of 'love' are empty, pretentious, or ironic, except one surprising exception of his appeal to *philautia* (self-love) in V.iii: "Richard *loves* Richard"; "I *love* myself." His declaration of self-love shows that 'love' does not mean nothing to him even though he insincerely uses it to other people for selfish purposes throughout the play. The same duplicity is observed in Buckingham's references although he never speaks of 'love' in the sense of *eros* or *storge* in the play. Almost all of his invocations of 'love' are political and pretentious with the connotation of 'service' mentioned above, as he uses it when he swears love to Elizabeth and her family in front of King Edward IV ("Whenever Buckingham doth turn his hate / On you or yours, but with all duteous *love* / Doth cherish you and yours, God punish me / With hate in those where I expect most *love!*" II.i), to describe the relationship between Richard and Hastings ("you and he are near in *love*," III.iv), and, most notably, to express support for Richard's kingship before the London citizens ("This general applause and *loving* shout / Argues your wisdoms and your *love* to Richard"; "By heaven, I come in perfect *love* to him"; "Refuse not,

mighty lord, this proffer'd *love*," III.vii). Perhaps the same thing can be said of his expression of loyalty to Richard ("my *loving* lord," IV.ii), although he might be sincere at the moment. Semantically narrower than Richard's, Buckingham's 'love' is also hollow for he uses it to deceive and manipulate other people.

Sly and charismatic, Richard can be seen as a cultic leader with Buckingham as his right-hand man. The American psychologist Margaret Thaler Singer, a leading expert on modern cults, defines cult as "a group that forms around a person who claims he or she has a special mission or knowledge, which will be shared with those who turn over most of their decision making to that self-appointed leader" (xxiv). Likewise, Richard promotes himself as the rightful King of England who would save England from corruption and chaos. According to Singer, while cults vary in size and mission, their common denominator is the centrality of leader.

In my study of cults, I find that the personality, preferences, and desires of the leader are central in the evolution of any of these groups. Cults are truly personality *cults*. Because cult structure is basically authoritarian, the *personality* of the leader is all important. Cults come to reflect the ideas, style, and whims of the leader and become extensions of the leader. Legend has it that all cult leaders are charismatic. In reality, charisma is less important than skills of persuasion and the ability to manipulate others. In order to start a group, a leader has to have ways of convincing others to follow him or her, and such leaders tend not to relinquish their control. (xxiv; emphasis in original)

Undeniably, Richard is a charismatic leader, as proved by the unwavering loyalty of Buckingham (until IV.ii), Catesby, Lovel, and Ratcliffe. At the same time, he displays great skills of persuasion throughout the play, especially during his 'staged' encounters with Clarence and Anne. According to Leon Harold Craig, Shakespeare

endowed Richard with "great wit," "spirit," "boldness," and "a keen eye for the weaknesses of others," but the most notable aspect of the character is his lack of "natural affection," which makes him "the clearer thinker for it" (220). Richard does display a sharp and cold wit unclouded by any emotion to an extraordinary degree throughout the play and it is probably the superhuman stolidness and cruelty that attract his minions—as well as audiences—to him. The traits that differentiate cult leaders from leaders of non-cult, altruistic organizations are that cult leaders are "self-appointed," "tend to be determined and domineering," and "center veneration on themselves" rather than "on God, abstract principles, or the group's purpose" (Singer 8). Likewise, Richard crowns himself over his elder brothers and their sons and seeks absolute power over his subjects without any guilt or qualm—at least until the ghosts' curses in his dream—while showing contempt for moral values and religious customs.

Singer notes that cults recruit new members through brainwashing or thought-reform processes that usually involve "love bombing," a term coined by the Unification Church of the United States founded by the Korean Rev. Sun Myung Moon but popularized by Singer (Griffiths). Singer defines "love bombing" as "feigning friendship and interest in the recruit" or "the offer of instant companionship" that involves "flattery, verbal seduction, affectionate but usually nonsexual touching, and lots of attention to their every remark" (114). This description resonates with Richard and Buckingham's main strategy that they employ as they try to gain control over everyone else. While "love bombing" is generally "a coordinated effort" of long-term members "under the direction of leadership" (Singer 114), Richard is capable of often carrying it out by himself. One good example is Richard's fake affection shown to Clarence's son (Boy) whose naivety renders him vulnerable to such a theatrical display.

[...] for my good uncle Gloucester
Told me, the king, provoked by the queen,
Devised impeachments to imprison him:
And when my uncle told me so, he wept,
And hugg'd me in his arm, and kindly kiss'd my cheek;
Bade me rely on him as on my father,
And he would *love* me dearly as his child. (II.ii)

According to Singer, it is not only “weird people” that join cults but anyone can be recruited especially when they “fall into vulnerable states,” that is, when they are “lonely, sad, and feeling needy” (xxv). It is these hard times when “love bombing” works best, and this explains Richard’s successful wooing of Anne in I.ii as well as the above case of the Boy who just lost his father. Later in IV.i, Anne explains why she succumbed to Richard’s proposal saying, “my woman’s heart / Grossly grew captive to his honey words.” Despite the apparent theatricality of his declaration of love, Richard’s empty words moved her heart not only because of his histrionic skills but also because she was a widow dealing with the loss of her father-in-law and husband on top of his father Warwick’s death a couple of years earlier. This conjunction of “love bombing” and vulnerability produces more victims to Richard’s cult of love: Clarence, Rivers, Grey, Vaughan, Hastings, Prince Edward, and Duke of York. The common pattern here is to make them believe that he ‘loves’ them and then control their thoughts and actions to suit his needs; when they become useless or get in his way, they are eliminated. Singer points out that cults flourish in periods “marked by unusual social or political turbulence or breakdowns in the structure and rules of the prevailing society” (29). The Wars of the Roses, which caused the characters’ personal losses and instabilities, provide the large historical context in which Richard’s cult of love can thrive.

Nevertheless, there are characters that do not succumb to Richard’s love spell and survive to the end: Queen Elizabeth, Queen Margaret, Duchess of York, Stanley (Earl of Derby), and the London citizens. Despite their vulnerable states, they resist Richard’s charm since they have the perspicacity to see through him or, like Margaret, already have too much hate for him to be deceived. Elizabeth is not only the character who is most love-bombed by Richard (10 times in IV.iv) but also the third most frequent users of ‘love’ in the play as shown in Table 2 above. She uses ‘love’ once in the sense of emotional bond between a mother and her children (“Hath he [Richard] set bounds betwixt their [the princes’] *love* and me?” IV.i), but the majority of her references have a negative connotation or are ironic. When Richard declares his love for Elizabeth’s daughter, she cynically responds, “That thou dost *love* my daughter from thy soul: / So from thy soul’s *love* didst thou *love* her brothers; / And from my heart’s *love* I do thank thee for it,” IV.iv). Apart from Richard and Buckingham, Elizabeth is the only character who uses ‘love’ in such an ironic way. Her uses of love demonstrate her critical consciousness of Richard’s love bombing and she makes a notable contrast with Anne in I.ii. Although Shakespeare’s characterization of Elizabeth might have been inspired by the “Tudor myth” since she is the great grandmother of Queen Elizabeth I (Tillyard 321), what sets Elizabeth apart from Anne is her being a bereaved mother. Shakespeare makes this contrast clear by omitting the historical fact that Anne had a son with Richard from the play, as if she was never a mother. It is her loss of three children (Grey, Edward, and York) and concern for her daughter (Elizabeth of York) that made Elizabeth more defensive against Richard’s proposal. It is her maternal love that saves Dorset’s life as well.

It may not be a coincidence that Margaret, Duchess, and Stanley are also parents who have (almost) lost their children by Richard, while Clarence, Anne, and Hastings

do not experience it, at least not while they are alive. Margaret saw Richard kill her son Edward at Tewkesbury with her own eyes and Duchess is aware of Richard's assassination of Clarence. Richard does not even bother to love bomb these two grief-stricken mothers at all, probably because he doesn't have to as the women do not pose a direct threat to his path to the crown. Still, that he did not even try to stop their curses and admonishments with love bombing suggests his awareness of its futility. Stanley is another character who is not love-bombed by Richard and his minions. In addition to being Richmond's stepfather, Stanley is too clever to be deceived. So, instead of love bombing, Richard takes his son George hostage and threatens him (IV.iv). This strategy turns out to be a mistake as Stanley becomes more resolved to aid Richmond after Richard provokes his parental instinct.

In *Tyrant: Shakespeare and Politics* (2018), Stephen Greenblatt points out that *Richard III* is "among the few plays in Shakespeare to depict a mother-child relationship" (62). Greenblatt maintains that the psychopathology of Richard derives from "a mother's failure or inability to love her child" based on his intertextual reading of Richard's monologue in *Henry VI* Part 3 (62).⁵ Indeed, mother's love is one of the major differences that sets Richmond apart from Richard. While Duchess calls her son many names including "false glass," "cockatrice," and "toad," never expressing any form of affection but curses, Richmond's "loving mother [...] prays continually" for her son's good (V.iii). Although parental love is not the most dominant type of love directly expressed in the play, Shakespeare assigns a special meaning to it by portraying different types of parent-child relationships. Even though a parent's love might not be able to stop an already-grown monster like Richard, it could be an antidote to his poison of false love.

It is interesting that the citizens appear as the people most disillusioned with politics and resistant to Richard's cult of love. Noting "the lexical prevalence of

citizens" in *Richard III* (93), Ann Kaegi observes that the London citizens "play a tangible part in the unfolding political drama" (98). For example, the Third Citizen's remark, "O, full of danger is the Duke of Gloucester!" (II.iii), evinces the people's awareness of Richard's destructive ambition. In particular, Buckingham's unsuccessful rally involving the citizens suggests the importance of civil support in securing power.

BUCKINGHAM. And when mine oratory grew to an end

I bid them that did *love* their country's good

Cry 'God save Richard, England's royal king!'

GLOUCESTER. Ah! and did they so?

BUCKINGHAM. No, so God help me, they spake not a word;

But, like dumb statues or breathing stones,

Gazed each on other, and look'd deadly pale. (III.vii)

Although the citizens do not have the courage to confront Richard, they are wise enough to see through Richard's usurping scheme and resist through silence. It is probably their long suffering from the political strife that gives them a critical perspective.

In contrast to Richard's highly theatricalized display of love and holiness before the citizens in the above scene, Stanley and Richmond do not indulge in the rhetoric of love at all. Stanley himself uses 'love' only twice to express his affection and support for Richmond: "the leisure and the fearful time / Cuts off the ceremonious vows of *love*"; "God give us leisure for these rites of *love*!" (V.iii). It is also notable that Richmond's few expressions of 'love' are also formal, restrained, and dry. For instance, Richmond only uses the word twice when he addresses his followers ("Fellows in arms, and my most *loving* friends," V.ii / "*loving* countrymen," V.iii)

and once to ask Stanley about his mother (“Tell me, how fares our *loving* mother?,” V.iii). In contrast to Richard’s excessive wooing, Richmond does not even show any romantic feelings for his wife, Elizabeth of York, and the marriage just seems to be part of his political duty. The lack or minimalist simplicity of Stanley’s and Richmond’s utterances of love makes a stark contrast with Richard’s “ceremonious vows of love.” As far as love is concerned, Richard is the empty wagon that makes the most noise.

IV. Sincere Love and Charity

As discussed so far, the majority of references to ‘love’ in *Richard III* come from or concern the title character. While it would be impossible to pin down the meaning of ‘love’ in the play due to its broad spectrum, the intended purpose and effect of Richard’s “love bombing” is clear. His ‘love’ extravaganza shows how ‘love’ can mean opposite or no feelings and be used as a dangerous ploy to manipulate and even eliminate other people, which explains its high collocation with ‘hate’ and ‘kill’ in the play.

	Collocated Word	Count (15 words)	Example
1	soul	14	“By heaven, my <i>soul</i> is purged from grudging hate, / And with my hand I seal my true heart’s <i>love</i> .” (Rivers, II.i)
2	hate	13	“Whenever Buckingham doth turn his <i>hate</i> / Upon your Grace, but with all duteous <i>love</i> / Doth cherish you and yours, God punish me / With <i>hate</i> in those where I expect most <i>love</i> .” (Buckingham II.i)
3	mother	9	“Hath he set bounds between their <i>love</i> and me? / I am their <i>mother</i> ; who shall bar me from them?” (Elizabeth, IV.i)
4	God	9	“ <i>God</i> give us leisure for these rites of <i>love</i> !” (Stanley, V.iii)
5	kill	8	“This hand, which for thy <i>love</i> did <i>kill</i> thy <i>love</i> , / Shall for thy <i>love</i> <i>kill</i> a far truer <i>love</i> .” (Richard, I.ii)
6	daughter	8	“That thou dost <i>love</i> my <i>daughter</i> from thy soul. / So from thy soul’s <i>love</i> didst thou <i>love</i> her <i>brothers</i> , / And from my heart’s <i>love</i> I do thank thee for it.” (Elizabeth, IV.iv)
7	brother	8	
8	friends	7	““Thanks, gentle citizens and <i>friends</i> ,’ quoth I; / ‘This general applause and cheerful shout / Argues your wisdoms and your <i>love</i> to Richard.” (Buckingham, III.vii)

Table 4. A selective list of words collocated with ‘love/loves/loved/lover/lovers/love’s/loving/loveth’ (except character names) within 15 words before/after

The collocations of ‘love’ with ‘hate’ and ‘kill’ illuminate on the meaning of love in the play by way of contrast (i.e. what love isn’t and what it doesn’t or shouldn’t do). Its collocations with ‘mother,’ ‘daughter,’ ‘brother,’ and ‘friends’ suggest the common objects of love, while ‘soul’ and ‘God,’ more often than not, ironically speak to the superficiality of the speakers’ expressions of love.⁶⁾

Nevertheless, not all expressions of ‘love’ are false in the play. Examples of sincere ‘love’ include Elizabeth’s maternal love, Hasting’s unwavering loyalty to late Edward IV (“He for his father’s sake so *loves* the prince,” III.i) and Anne’s love for her nieces (“Their aunt I am in law, in *love* their mother,” IVi.). Although there

would be no objective way to confirm the sincerity of these expressions, the text at least does not provide any counter-evidence for us to conclude otherwise. Hasting's loyalty is particularly touching since he dies trying to defend the royal lineage of his late king ("I'll have this crown of mine cut from my shoulders / Before I'll see the crown so foul misplaced," III.ii). On the one hand, these cases of 'true' love suggest that the world of *Richard III* is not completely loveless. On the other hand, Richard's murder of people like Anne and Hastings shows its apparent limit; as an emotion, human love is powerless against deception and political and physical force. Love in *Richard III* is not a transcendental power that overcomes the mundane, harsh reality. Furthermore, human love is not completely devoid of self-interest since the characters' love, even when it appears sincere, derives from their family bond or political gain; for instance, would Elizabeth love the princes the same if she wasn't their mother, or would Hastings serve Edward IV in the same way without his royal authority to reward his service?

Of the several types of love introduced earlier, *agape* is the only type that is missing in the play. *Agape* is a Greek term meaning altruistic and unconditional love and often translated as 'charity,' as exemplified by the KJV translation of 1 Corinthians 13, originally written in Greek by Apostle Paul. It is significant that 'charity' is the only type of love that Richard is unable to display, even in the theatrical sense, although he, ironically, is the one who provides its definition when he woos Anne: "Lady, you know no rules of charity, / Which renders good for bad, blessings for curses" (I.ii). For instance, he cannot hide his hatred toward Margaret and Elizabeth and expresses outrage and orders an immediate execution of Hastings in III.iv. The reason is simple: he has never seen or experienced it himself.

The word 'charity' is used 7 times—which might not be a coincidence—throughout the play: twice by Richard and Margaret, once by Buckingham, Edward

IV, and Duchess, respectively. Similarly to 'love,' 'charity' is mentioned so as to draw attention to its absence, as illustrated by Margaret's outrage against the family of York below.

BUCKINGHAM. Have done! for shame, if not for *charity*.

QUEEN MARGARET. Urge neither *charity* nor shame to me:

Uncharitably with me have you dealt,

And shamefully by you my hopes are butcher'd.

My *charity* is outrage, life my shame

And in that shame still live my sorrow's rage. (I.iii)

Although 'charity' is generally considered to be a type of 'love,' Shakespeare highlights its distinctive nature by using the word that specifically denotes altruistic love. Another example comes from Duchess, who differentiates the two when she says the blessing to Richard: "God bless thee; and put meekness in thy mind, / *Love, charity, obedience, and true duty!*" (II.ii). If 'love' is a natural human emotion, 'charity' refers to the higher form of unconditional love. The eminent Swiss Reformed theologian Karl Barth, who sees equal regard and self-sacrifice as the two essential features of agape, defines it as follows:

[A]gape means self-giving: not the losing of oneself in the other, which would bring us back into the sphere of *eros*; but identification with his interests in utter independence of the question of his attractiveness, of what he has to offer, of the reciprocity of the relationship, or repayment in the form of a similar self-giving. In *agape*-love a man gives himself to another with no expectation of a return, in a pure venture, even at the risk of ingratitude, of his refusal to make a response of love, which would be a denial of his humanity. (745)

Even the sincere love that some characters have shown has natural causes, whereas charity “loves the unlovable” (Lewis 181). King Edward’s single reference to ‘charity’ deserves attention as it occurs in the scene that displays the highest relative frequency of ‘love’ in the play: “Gloucester, we have done deeds of *charity*, / Made peace of enmity, fair love of hate, / Between these swelling wrong-incensed peers” (II.i).

	Scene	Count	Relative Freq.	Scene Summary
1	4-4	17	0.0035557	Richard tries to persuade Elizabeth to marry her daughter.
2	2-1	13	0.0107616	Edward tries to reconcile the courtiers.
3	3-7	9	0.0045068	Richard, with Buckingham’s aid, puts on a show for the London citizens to be crowned king.
4	1-2	7	0.0030932	Richard woos Anne.
5	5-3	7	0.0022082	Ghosts appear in Richard’s and Richmond’s dreams.
6	3-4	6	0.0060667	Richard, Hastings et al discuss the prince’s coronation.
7	1-4	6	0.0025253	Clarence is killed by murderers.
8	1-1	4	0.0030746	Richard gives the opening monologue and comforts Clarence.
9	2-2	4	0.0029828	Elizabeth and the Duchess lament Edward’s death.
10	1-3	4	0.0013072	Elizabeth and Richard argue at the palace.
11	4-1	3	0.003125	Elizabeth, Anne, and the Duchess are informed of Richard’s coronation.
12	4-2	2	0.0018051	Richard orders Tyrrel to murder the princes.
13	3-5	2	0.0022523	Richard and Buckingham explain the execution of Hastings to the Mayor and spread rumors about Edward IV.
14	3-1	2	0.0011481	Catesby reports Hasting’s loyalty to Richard.
15	5-2	1	0.0047619	Richmond leads his followers from Tamworth to Leicester.

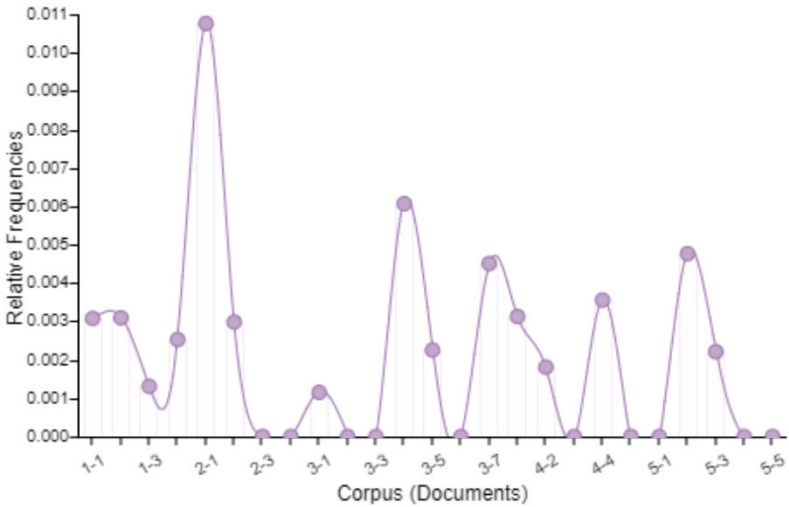


Table 5. Occurrences of ‘love/loves/loved/lover/lovers/love’s/loving/loveth’ by scene & the graphic representation of relative frequency.

As Table 5 and the graph above show, II.i displays the second highest absolute frequency and the highest relative frequency of ‘love.’ By the relative frequency alone, the scene should have the utmost importance concerning the theme of love. Here, King Edward IV makes his first and last appearance in the play to reconcile his family and subjects before his death.

KING EDWARD IV. Why, so: now have I done a good day's work:
 You peers, continue this united league:
 I every day expect an embassage
 From my Redeemer to redeem me hence;
 And now in peace my soul shall part to heaven,
 Since I have set my friends at peace on earth.
 Rivers and Hastings, take each other's hand;
 Dissemble not your hatred, swear your *love*.

RIVERS. By heaven, my heart is purged from grudging hate:

And with my hand I seal my true heart's *love*.

HASTINGS. So thrive I, as I truly swear the like! (II.i)

The scene, immediately following the murder of Clarence in I.iv, shows a rather farcical exchange of love and forgiveness between people who have so far been at enmity with each other. It is ironic that Edward, “a compulsive womanizer” who got so much blood on his hands (Norwich 325), is hosting it. Still, in contrast to Richard’s theatrical ploy, his brother Edward’s speech evinces a sincere desire to restore his courtiers’ relationships; it is not only the religious tone of the speech but also his awareness of imminent death that lends it credibility. In addition to a reference to ‘charity,’ Edward makes five references to ‘love,’ the highest count in the scene, which is in fact synonymous with ‘charity’ since he is asking them to swear self-denying and unconditional love on the spot.

However, what makes the whole exchange of ‘love’ superficial is the insincerity of the speakers except Edward himself. For instance, Hastings’ declaration of love eventually proves insincere when he shows no grief for the execution of Rivers, Grey, and Vaughan, saying, “Indeed, I am no mourner for that news, / Because they have been still mine enemies” in III.ii.⁷⁾ In contrast with Richard and Buckingham’s false ‘love,’ which had effects on some people, Edward’s sincere attempt at reconciling the courtiers is pathetic and ineffective. Nevertheless, Edward seems convinced—or chooses to believe against his better judgement due to his illness—that they are truly reconciled and passes away with his naïve belief in the courtiers’ goodwill: “Happy, indeed, as we have spent the day. / Brother, we done deeds of *charity*; / Made peace enmity, fair *love* of hate, / Between these swelling wrong-incensed peers.” The dramatic function of Edward’s abortive attempt at ‘charity’ is to illustrate the lack of this particular type of love at the most powerful

place of the kingdom.

This observation provides a clue to the puzzle of Richard's motivation. Calling Richard "an *artist in villainy*," Richard G. Moulton argues that "there is no suggestion of impelling motive or other explanation for the villainy of Richard" and that "to Richard villainy has become an end in itself" (171; emphasis in original). However, Richard's evil seems to derive from the lack of a specific type of 'love.' His declaration, "since I cannot prove a lover [...] I am determined to prove a villain" (I.i), in the opening monologue was not so much about *eros* or mother's love; it was the want of charity, the divine love that enables people to love others like him, such as "lepers, criminals, enemies, morons, the sulky, the superior and the sneering" (Lewis 177). His last monologue is a sincere expression of the lack.

What do I fear? myself? there's none else by:
Richard *loves* Richard; that is, I am I.
Is there a murderer here? No. Yes, I am:
Then fly. What, from myself? Great reason why:
Lest I revenge. What, myself upon myself?
Alack. I *love* myself. Wherefore? for any good
That I myself have done unto myself?
O, no! alas, I rather hate myself
For hateful deeds committed by myself!
I am a villain: yet I lie. I am not.
Fool, of thyself speak well: fool, do not flatter.
My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
Perjury, perjury, in the high'st degree
Murder, stem murder, in the direst degree;
All several sins, all used in each degree,

Throng to the bar, crying all, Guilty! guilty!
I shall despair. There is no creature *loves* me;
And if I die, no soul shall pity me:
Nay, wherefore should they, since that I myself
Find in myself no pity to myself? (V.iii)

Richard is aware that he cannot be loved by any natural, human love for there is no reason for him to be loved. While the sincerity of his self-love is questionable, it is significant that he uses the word “creature” when he says, “there is no creature *loves* me.” The specific exclusion of the Creator here suggests that what saddens him is not his doubt of God’s mercy but the absence of people to offer charity to him. For ‘natural’ human love, he seems to have had enough: his brother Clarence, wife Anne, cousins including the princes, and minions Buckingham, Catesby, Lovel, and Ratcliffe. However, their love was won by his conscious—mostly theatrical—efforts and political clout and he never seems to have known or experienced any unconditional love in his life. Even ‘natural’ love was hard to come by as he was considered to be a monster from his birth by his own mother and midwives. He had to earn what was naturally given to ‘normal’ people.

V. Conclusion

In *Richard III*, Shakespeare explores a wide range of ‘love.’ While most expressions of love, coming from the “consummate actor” Richard (Garber 133), are insincere, the ultimate issue that Shakespeare highlights is the lack of charity, which seems completely absent from the world of the play. It should be noted that Richard is not the only person that lacks the virtue in the play, as King Edward’s failed ritual of

charity demonstrates. Even his antagonist Richmond, whose “goodness is so general and unfeared” (Richardson 154), does not show any signs of possessing it, either. In his first oration to the army, he dubs Richard “this foul swine” and exhorts them “To reap the harvest of perpetual peace / By this one bloody trial of sharp war” (V.ii). His leadership is built on hate and violence and he even seems less charitable than the naive victims such as Clarence and Hastings. If “natural loves are summoned to become modes of Charity” as C.S. Lewis argues (184), even the small number of characters who display sincere love have a long way to go. In addition to Richard’s “peculiar charm” of [s]adomasochistic sexuality” and “endless gusto” (Harold Bloom 111), the other characters’ common lack of charity seems to have contributed to Richard’s popularity on stage. If there was anybody who had shown charity to him and others, Richard might not have “determined to prove a villain” and peace might have arrived sooner. If *Richard III* is a play of ‘love’ as the corpus data suggests, it is not a critique of the title character but of the lack of charity in the world he was born into.

Notes

- 1) The breakdown of 87 occurrences are as follows: ‘love’ 66 (including 2 ‘love’s’); ‘loves’ 9; ‘loving’ 9; ‘lover’ 1; ‘loved’ 1; ‘loveth’ 1.
- 2) The adjective ‘good’ is excluded since it is mostly used in greetings or terms of address, as in “good morrow” or “my good lord.” The noun ‘grace’ is excluded for the same reason.
- 3) One great advantage of using Voyant Tools in analyzing Shakespeare text is that it, in addition to being equipped with various useful and convenient tools for textual analysis, has a built-in corpus of all Shakespeare plays. Although it is not specified on the website, the digital text of *Richard III* seems to be based on the 1597 First Quarto (Q1), which has two less instances of ‘love’ than the 1623 First Folio (F1) text: cf. Buckingham’s line in II.i, “When I am cold in *zeal* to you or yours” (Q1) / “When I am cold in *love* to you or yours” (F1); Norfolk’s line in V.iii, “We must both give and take, my *gracious* lord” (Q1) / “We must both give and take, my *loving* lord” (F1). Keeping such textual differences in mind, I will use the Voyant Tools text only in this essay. Since the Voyant Tools text does not provide line numbers, I will only cite act and scene numbers in Roman numerals for quotations.

- 4) Voyant Tools does not provide this particular sorting tool as the task involves a complex process of reading and matching. While the built-in corpus tools make the review process easier than going through the whole text without their aid, the table itself is a result of the researcher's 'manual' labor during which I had to go through all marked instances one by one.
- 5) Why, love forswore me in my mother's womb: / And, for I should not deal in her soft laws, / She did corrupt frail nature with some bribe, / To shrink mine arm up like a wither'd shrub; / To make an envious mountain on my back, / Where sits deformity to mock my body; / To shape my legs of an unequal size; / To disproportion me in every part, / Like to a chaos, or an unlick'd bear-whelp / That carries no impression like the dam. / And am I then a man to be beloved? (III.ii)
- 6) Another useful way to use the 'Collocates' function is to view the collocation frequency between character names as an index of their relationships. With the 15-word context, the highest count of collocation occurs between Richard and Buckingham (89 times), the inverse (Buckingham-Richard) value being 86. This means, first, that the two interact most frequently in the play, and, second, that there are three more times that 'Richard' appears first than when Buckingham is referred to before Richard in the text. Next in frequency is Richard and Queen Elizabeth (72-72), followed by Richard and Anne (68-68). The highest collocation frequency that does not involve Richard occurs between Buckingham and Catesby (28-29).
- 7) In the real history, Hastings' death preceded their executions (Norwich 362-63). It seems that Shakespeare changed the chronological order to show the inefficacy of Edward's belated effort.

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국문초록

“그대는 자선의 원칙을 모르는구려”: 보이언트 도구를 활용한 셰익스피어 『리처드 3세』에 나타난 ‘사랑’의 코퍼스 분석

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본 논문은 셰익스피어 『리처드 3세』에 사용된 ‘사랑’이라는 단어의 빈도와 의미를 무료 인터넷 텍스트 분석 도구인 보이언트 도구를 통해 분석한다. 교육적 맥락에서 보이언트 도구와 같은 디지털 도구가 활용된 경우는 존재하나 체계적인 연구의 방법론으로 그것이 활용된 경우는 드물다. 본 연구를 통해 디지털 도구를 연구에 활용하는 하나의 긍정적 사례를 제시하고자 한다. 해당 역사극은 셰익스피어의 다른 희곡들에 비해 ‘사랑’이라는 주제와 연관지어 논의되는 경우가 거의 없으나 코퍼스 분석을 통해 입증된 이 단어의 높은 빈도는 극에서 ‘사랑’이라는 주제가 지닌 중요성을 확인시켜준다. 코퍼스 분석을 통해 도출된 주요 내용은 다음과 같다. 첫째, 『리처드 3세』에서 ‘사랑’은 성적 사랑과 가족 간의 사랑에서부터 충성심과 자기애에 이르기까지 매우 넓은 의미의 범위를 지니고 있다. 둘째, 작품 속 ‘사랑’ 언급의 대다수는 주인공 리처드와 그의 추종자 버킹햄이 그 주체이거나 그것과 직접적인 관련이 있는데 이 둘은 그 단어를 정치적 목적으로 다른 이들을 속이기 위해 사용한다. 셋째, 진정성 있는 사랑을 표현하는 이들을 포함하여 극의 모든 등장인물에게 부재한 사랑은 ‘자선’으로, 이것은 기독교의 신이 인간에게 보여준 무조건적 사랑에 기초한 개념이다. 이러한 관찰들을 통해 셰익스피어가 넓은 범위의 다양한 사랑의 종류를 재현함으로써 인간적 사랑의 한계를 지적하는 한편 『리처드 3세』에 등장하는 권력자들에게 자선의 가치가 부재함을 풍자하고자 하였음을 알 수 있다. 코퍼스 분석이 제안하는 것처럼 해당 극을

‘사랑’에 대한 희곡으로 본다면, 『리처드 3세』는 주인공 리처드라는 한 개인에 대한 비판이라기 보다는 그가 태어난 세상에 자선이 부재하였음을 꼬집는 풍자극이라 할 수 있을 것이다.

주제어: 『리처드 3세』, 보이언트 도구, 코퍼스, 사랑, 자선

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