Yearning and Vanishing: *Henry V* to *Hamlet* (I)
A Study of Breach in *Henry V*

憧憬と消滅 —— 歴史劇『ヘンリー五世』から悲劇『ハムレット』へ（その 1）
『ヘンリー五世』における breach の研究

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概要

本論文は、歴史劇『ヘンリー五世』における語彙の出現頻度の統計的逸脱に着目し、劇作家 William Shakespeare の思想的・文学的意図を客観的に抽出する新たな分析手法を提示するものである。従来の計量文献学が高頻度語中心の分析に偏る傾向を持つのに対し、本研究は中間頻度語の異常な集中 (Poisson 分布からの逸脱) に注目することで、特定語彙に込められた意図的配置の可能性を探る。

対象は Shakespeare 全 37 作品 (約 90 万語) であり、統計的に均質な母集団を前提として、特定語彙の出現頻度の偏りを評価した。その結果、『ヘンリー五世』において特に顕著な語として “breach”、“nation”、“native”、“Scotland” 等が抽出された。

中でも “breach” は劇全体を貫く中核語彙であり、当初は戦場における物理的「突破口」を意味するが、物語の進行とともに、軍内部の不和、国家間の対立、さらには王と兵士の間の信頼の断絶といった多層的な意味へと拡張する。この語の変容は、劇の構造そのものと連動し、物理的次元から心理的・倫理的次元へと深化していく過程を示している。

特に第三幕では、“breach” が繰り返し発話される一方で、兵士たちは必ずしも統一された意思を持たず、命令は各々の立場で解釈され形骸化する。この状況自体が「真の breach」として機能し、軍の内在的崩壊を示唆する。また “nation” はこの局面において集中して出現し、異なる民族的背景を持つ兵士たちの葛藤や不協和を浮き彫りにし、“breach” の意味をさらに多層化する役割を担う。

さらに “native” は、正統性や本質性を示す語として機能し、王権の正当性や人間存在の根源的性質に関わる問題を提示する。これらの語彙は相互作用しながら劇の意味空間を拡張し、語彙同士の関係性そのものが劇の推進力となる構造が明らかとなった。

最終的に “breach” は “before-breach” という概念に至り、単なる物理的破綻ではなく、神の法や倫理に対する違反として再定義される。この転換により、王の決断と神意との一致が確立され、物語は倫理的次元において統合される。そして、これらの葛藤と断絶を乗り越えた結実として、有名な「St Crispin’s Day Speech」において王と兵士の精神的統合が達成される。

本研究は、このような語彙の動態的変容と相互作用を通じて、William Shakespeare の劇作品に内在する構造的原理を、計量的手法と文学的解釈の統合によって明らかにする新たな視座を提示するものである。特に本論文においては、『ヘンリー五世』において抽出された frequency-anomaly vocabulary、すなわち “breach”、“nation”、“native” といった語彙群が、単独で意味を担うのではなく、相互作用 (interaction) および相互連

関 (correlation) を通じて、劇全体の意味構造を駆動している点が明確に観察された。

第一に重要なのは、これら語彙群の中核に位置する“breach”が、劇構造の骨格 (structural backbone) として機能している点である。“breach”は当初､戦場における物理的な「突破口」という限定的意味を持つが、劇の進行に伴い、軍内部の不統一、国家的・民族的分断、さらには王と兵士の間の信頼の断絶へと意味領域を拡張していく。この拡張は孤立した語義変化ではなく、“nation”や“native”といった周辺語彙との相互作用によって促進される。すなわち、“nation”は多様な出自・帰属意識の衝突を可視化し、“native”は正統性・本質性という概念を導入することで、“breach”に内在する意味の層を多層化し、劇空間に強い緊張と内圧を生じさせる役割を果たしている。

第二に、本研究の重要な成果として、“breach”が劇全体を通じた総合作用の中で意味を蓄積し、最終的に質的転換 (semantic transformation) を遂げる過程が明確に示された点が挙げられる。すなわち、“breach”は単なる物理的・社会的断絶の記述語から出発し、最終的には“before-breach”という形で、神的秩序および倫理的法則に対する違反という高度に抽象化された概念へと到達する｡この意味変容の軌跡は､『タイタス・アンドロニカス』における“survive”の語義変容と構造的に対応しており、Shakespeare における語彙運用の創造原理、すなわち語彙が劇の進行と相互作用しながら意味を深化・昇華させるプロセスの存在を強く示唆する。

以上の観察から導かれるのは、Shakespeare 劇においては、語彙は単なる表現の手段ではなく、劇構造そのものを形成し推進する能動的要素であるという認識である。語彙は登場人物・状況・概念との相互作用を通じて意味を吸収し、拡張し、再編成される。この過程は、あたかも生態系における相互依存関係のように、劇と語彙が相互に影響を与え合いながら発展する「語彙と劇の共生 (Vocabulary Drama Symbiosis)」と捉えることができる。

本研究は、この「共生構造」を、頻度逸脱という客観的指標に基づいて可視化し得ることを示した点において、文学研究に新たな方法論的基盤を提供するものである。すなわち、計量的分析によって抽出された語彙間ネットワークと、その文学的意味作用を統合的に解釈することにより、従来の主観的読解では捉えきれなかった作者の深層的意図や構造的設計に迫ることが可能となる。本手法は、Shakespeare 作品に限らず、他の文学･哲学テキストへの応用可能性も有しており、テキストの深層構造に潜む思想の統計的抽出という、新たな研究領域の展開に寄与するものである。

1. Objective of the Study

Through a large-scale textual analysis of Shakespeare's thirty-seven works, the author of this study has sought to establish a method capable of rationally and systematically extracting traces of innovative literary techniques, and possibly even the concealed imprints of the author's own thoughts and emotions embedded within the texts. From the standpoint of constructing an objective analytical methodology, the present research focuses on word frequency within the texts and, more importantly, on anomalous fluctuations in that frequency. By leveraging computational processing power to detect patterns in word usage that appear to have been deliberately arranged by the author, this study proceeds under the hypothesis that such patterns may allow us to approach the author's under-

lying intentions and their latent indications.

To ground the analysis in objective data, it is natural to base the investigation on lexical frequency within the text. Conventional statistical studies of vocabulary, however, have primarily focused on the distribution of *high-frequency words*, treating lexical items statistically by assigning analytical weight to those words that appear most frequently within the corpus. In effect, such approaches prioritize the aggregate frequency of commonly occurring vocabulary within the dataset. Yet, from the perspective of deeper contextual analysis grounded in the thematic and conceptual structure of each work, this approach significantly reduces analytical resolution. While it may be argued that mathematical analysis should also aim to achieve a deeper understanding of the relationship between vocabulary and literary themes, existing methodologies are not sufficiently aligned with the objective of penetrating the core of an author's intellectual intentions or the structural essence of a work.

In response to this limitation, the present study introduces a new perspective and methodological framework: rather than focusing on the entire population, it narrows attention to specific subsets and examines deviations in frequency. When a given word appears in a particular work or scene at a frequency exceeding the statistically expected average for a certain playwright, it is reasonable to infer that the word may have been intentionally placed to serve a specific function within that work, passage, or literary context.

2. Perspective of the Present Study

As discussed in the previous paper,[1] the outline of the method is briefly summarized here. This study focuses not on highly frequent words nor on rare words, but rather on words of *intermediate frequency.* It is hypothesized that such words may represent loci where Shakespeare deliberately embedded elements reflecting the core of his own thought or emotional orientation. This perspective has not been sufficiently explored in conventional quantitative literary studies. Furthermore, by mathematically detecting deviations in distribution, it becomes possible to objectively infer aspects of the writer's creative intention. This approach constitutes an attempt to extend literary studies into a discipline capable of statistically retrieving the ideas embedded within the deep structure of texts. Moreover, the method is applicable to other philosophical and literary corpora and may open new pathways in intellectual history.

The present analysis is based on the thirty-seven works of Shakespeare as presented in the Folger edition (approximately 900,000 words in total). Comprehensive tabulations of total word counts, distinct vocabulary, and frequency distributions were compiled (See Table N2: The Thirty-Seven Plays of Shakespeare and Their Indexing in This Study in the Note 2.).[2] An average work consists of approximately 24,000 words, within which roughly 3,500 distinct lexical items appear when duplicates are excluded. Since each work is a theatrical script intended for performance, the variation in total word count across the thirty-seven works is relatively small. Accordingly, the corpus may be regarded as a statistically homogeneous population. Given this homogeneity, if a particular word appears with exceptional frequency in a specific work, and the degree of deviation is sufficiently large, it is reasonable to consider that such a pattern is not merely accidental but rather the result of authorial intention. When a word occurs far more frequently than expected based on its average usage, it suggests that the play-

wright may have assigned a particular significance to that word in constructing the work. Importantly, such deviations can be detected objectively. Thus, what may initially appear as a large "statistical fluctuation" —an objective fact—can be interpreted, in the context of a specific work, as a potential manifestation of underlying intellectual or literary intention. This study seeks to locate the possible presence of such concealed intentions with a higher degree of confidence by adopting this interpretive framework.

Since each lexical item exhibits a distinct pattern of occurrence, it is necessary to define baseline expectations individually for each word. Accordingly, the average frequency across the thirty-seven works is taken as a reference point, and deviations from this baseline are evaluated probabilistically. To quantify the frequency with which a given word appears in Shakespeare's works, this study employs the Poisson distribution, a probabilistic model for discrete events. The fundamental assumption is that occurrences arise independently within a given interval or process, allowing for the calculation of their probability.

The probability based on the Poisson distribution is given as follows:

$$P(m;\lambda) = \frac{\lambda^m e^{-\lambda}}{m!}$$

Here, λ represents the average number of occurrences of a given phenomenon within a defined interval or process, as calculated from the overall dataset. By contrast, m denotes the number of times the phenomenon actually occurs within a specific interval. In the context of this study, λ corresponds to the average frequency of a given lexical item across the entire corpus(i.e., the aggregate of the thirty-seven plays), while m represents the number of times that word appears within a particular work. If the probability $P(m;\lambda)$ assumes an extremely small value, this indicates that such an occurrence is statistically unlikely. By establishing the standard level of lexical usage for a given writer and extracting deviations from it, one may identify significant fluctuations. While such fluctuations inevitably exist, particular attention is paid to those that are especially pronounced. These extreme deviations are interpreted as possible sites where the writer "deliberately inscribed intention or desire." The method thus attempts to identify such loci of intentional expression. A more detailed explanation of the methodology is provided in the previous paper and in the Note 3 of the present study.[3]

3. Analyses and Discussions

In the present paper, we analyze lexical items that exhibit distinctive characteristics in *Henry V*.

King Henry is initially perceived as an unreliable young king of England; however, he is ultimately drawn into war against France. Amid anguish and hesitation, through his concern for the soldiers, his dialogues with them, and his own internal struggles and suffering, the narrative progresses toward an extreme state of war marked by harshness and confinement. At the end of this process, the sentiments of King Henry and those of his soldiers converge, culminating in the celebrated *St Crispin's Day Speech* delivered on the eve of the Battle of Agincourt. In a situation where victory seemed impossible, the unification of spirit between King Henry and his soldiers en-

ables them to overcome an overwhelmingly larger enemy force and achieve a decisive victory. The play thus presents a heroic narrative framed by adversity.

In *Henry V*, the most frequently occurring distinctive vocabulary that significantly deviates from those predicted by the Poisson distribution and is therefore considered to appear with marked specificity consists of the following forty-six words:[4] abate, also, armor, arrant, balls, bar, behold, blind, bourbon, breach, bridge, brittany, calais, camp, cap, ceremony, claim, comment, dukedoms, dukes, fathers, few, fields, full, gallant, hundred, imperial, lousy, ma, mines, monmouth, nation, native, nick, numbers, offer, oui, pless, pour, quit, river, scald, teach, treason, valor, wear. These lexical items appear at frequencies so high that they are difficult to account for by statistical deviation alone. In other words, their frequency reaches a level that is highly unlikely to have arisen by chance. This strongly suggests that they constitute a group of words deliberately deployed by the playwright with specific intent.

＜Figure 1: Histogram of lexical items considered to occur with distinctively high frequency in *Henry V*(46 words)＞ presents, for each of these forty-six words, a small histogram showing their distribution across the thirty-seven plays. The vertical axis of each histogram represents the number of occurrences of the given word within the corpus, while the horizontal axis represents the thirty-seven plays. The numbering on the horizontal axis corresponds to the play indices (See Table N2: The Thirty-Seven Plays of Shakespeare and Their Indexing in This Study in the Note 2.). The eighteenth play corresponds to *Henry V*. As expected from the selection process, it can be confirmed that, in every one of these forty-six histograms, the highest frequency occurs in the eighteenth play, *Henry V*.

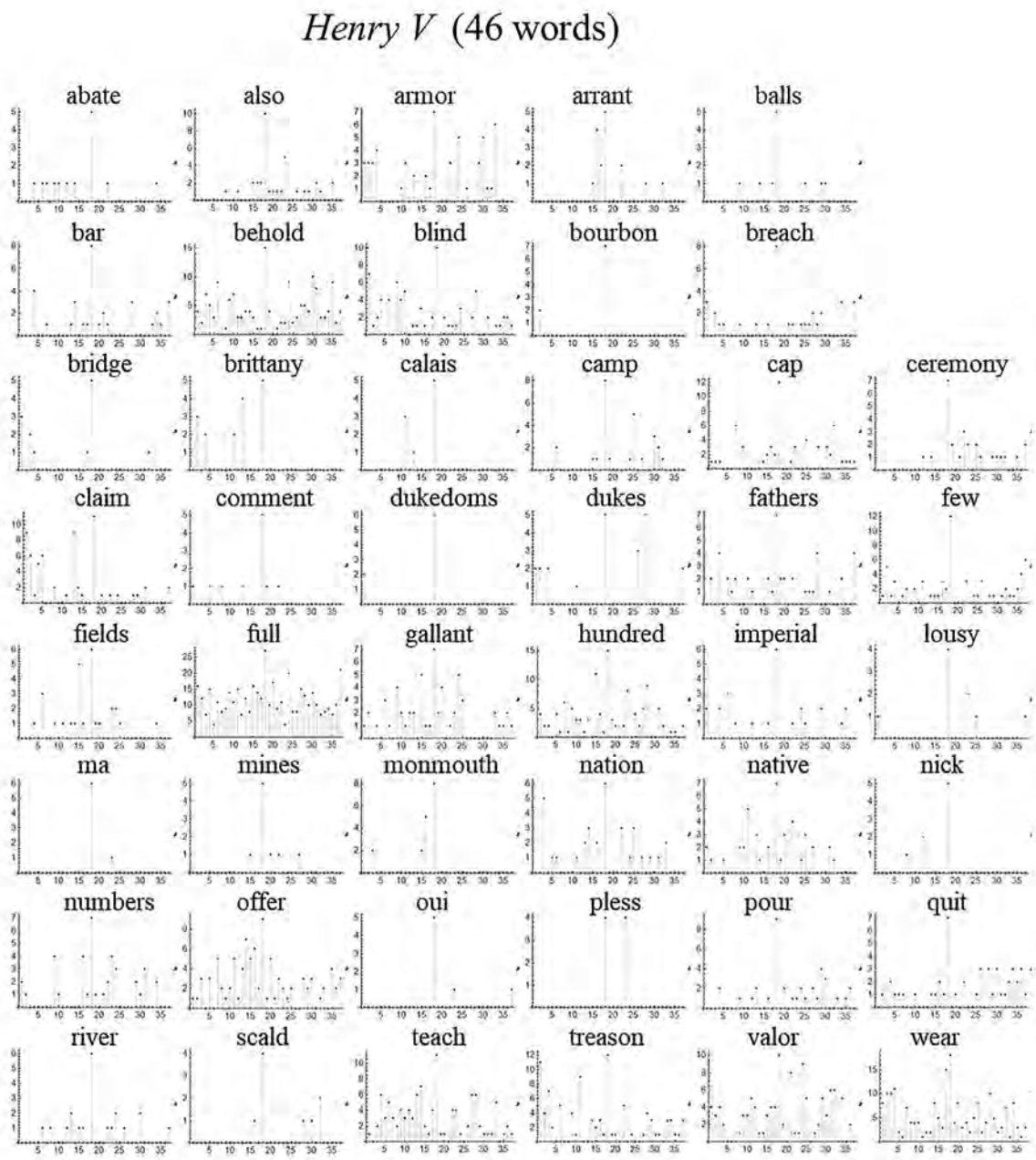


Figure 1. Histogram of lexical items considered to occur with distinctively high frequency in *Henry V* (46 words)

By subjecting this lexically selected set—identified through screening based on the Poisson distribution—to further examination from a literary perspective, it becomes possible to approach more closely the meanings embedded by the author in each lexical choice. This, in turn, opens the possibility of accessing both the thematic structure of the play and the latent intentions embedded within it.

From among the selected vocabulary, we now examine specific words that appear to be deeply connected to the thematic core of *Henry V*.

3.1 Occurrence of "*few*" in *Henry* V

In a previous paper, we analyzed the word "*few*" in *Henry V*; a brief summary is provided here. The word "*few*" appears sixty-nine times across the database of Shakespeare's thirty-seven plays. As shown in the upper panel of ＜Figure 2: Histogram of the Occurrence of "*few*" in Shakespeare's thirty-seven plays (together with "*numbers*" and "*hundred*")＞, its presence in *Henry V* is particularly prominent, occurring fourteen times. Notably, in the *St Crispin's Day Speech,* it is repeated three times and functions as a symbolic lexical item that transforms disadvantage into victory. Prior to this speech, the soldiers are confined within a heavy and oppressive atmosphere, marked by stagnation and war-weariness. However, through King Henry's dramatic oration, the soldiers are electrified, their blood stirred, and their status as a small number becomes a powerful driving force, propelling the drama toward its climax. In a situation of complete adversity—surrounded on all sides and facing numerous hardships—the famous, once-in-a-lifetime speech of King Henry transforms every negative condition into a positive one, generating a profound spiritual bond. There is no longer any separation ("*breach*") between the king and his soldiers; united in spirit, they engage in a bold and courageous battle, ultimately leading to a dramatic reversal and victory. This state of unity between the king and his subjects itself represents both the honor of the nation and the highest possible form of the state. Through the process of semantic deepening of "*few*" within the play, it can be confirmed that the emotions and strong resolve of the soldiers and the young king converge, and that the entire structure of the play is designed so that this intensity reaches its peak.

From this perspective, as shown in Figure 2, it is evident that the numerically related words "*number*" and "*hundred*" also occur most frequently in *Henry V*. This strongly suggests that quantitative relations—specifically, the contrast between fewness and multitude—are deeply connected to the thematic structure of the play and to the actions and thought processes of its protagonist.

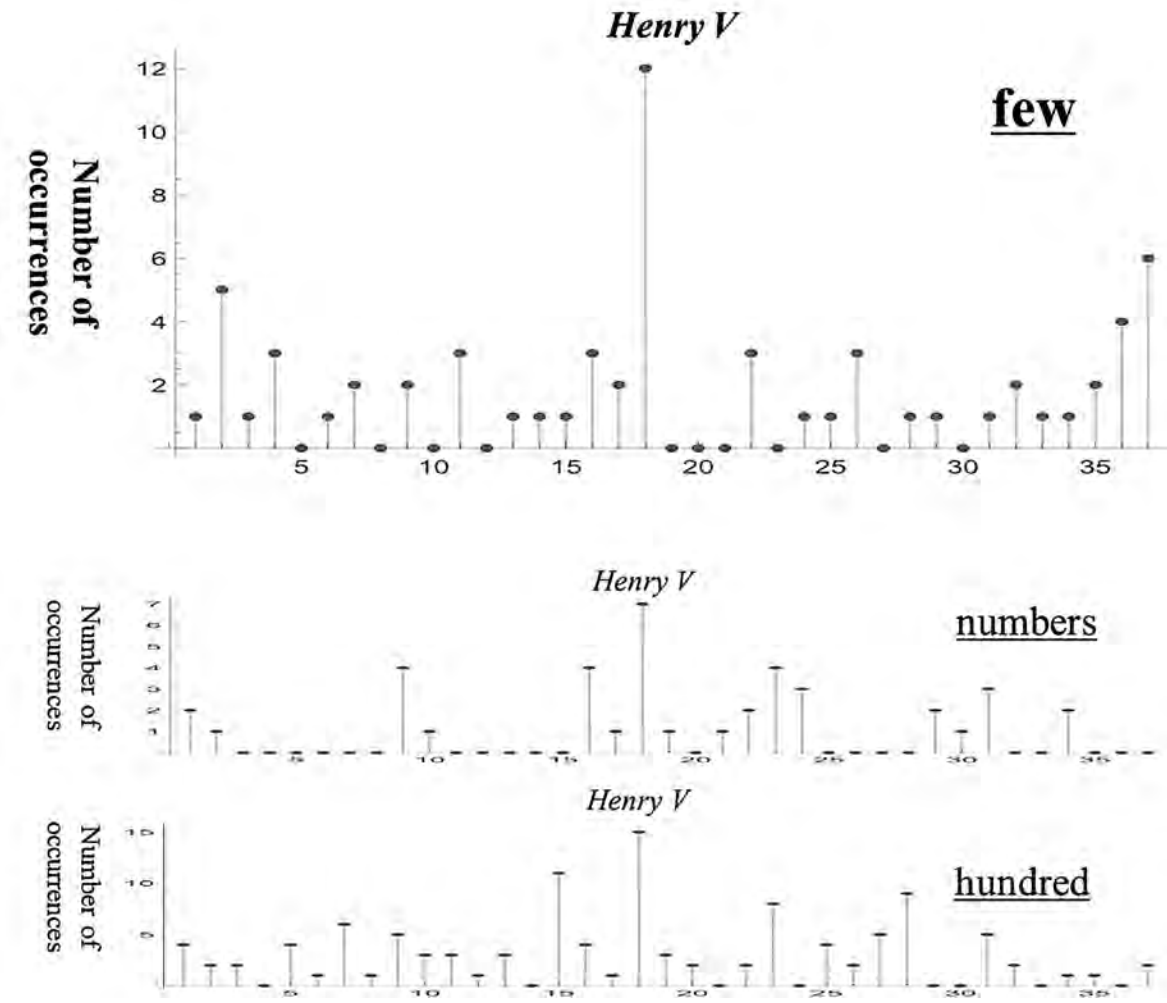


Figure 2. Histogram of the occurrence of "*few*" in Shakespeare's thirty-seven plays (together with "*numbers*" and "*hundred*")

3.2 "*breach*" in *Henry* V

Let us now turn to the word "*breach*". As shown in <Figure 3: Histogram of the occurrence of "*breach*" in Shakespeare's thirty-seven plays>, the word appears eight times in *Henry V*. This frequency overwhelmingly exceeds its occurrence in other plays, indicating that it appears with marked prominence in *Henry V*. For reference, the word "*breach*" appears a total of thirty-four times across all thirty-seven plays. Thus, approximately one quarter of its total occurrences are concentrated in *Henry V*.

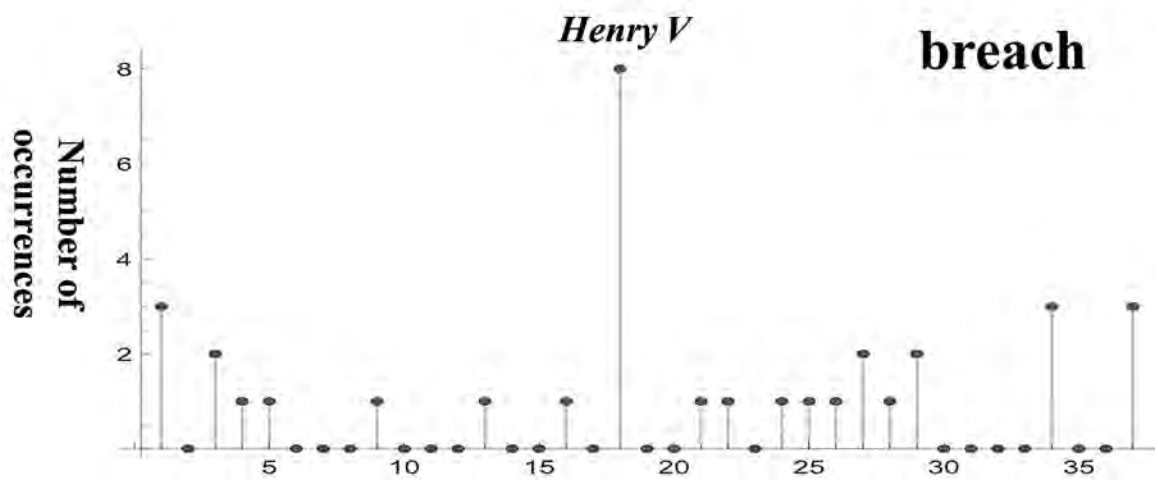


Figure 3. Histogram of the occurrence of "*breach*" in Shakespeare's thirty-seven plays

Let us now examine the positional distribution of these occurrences within *Henry V*. This is shown in <Figure 4: Positional distribution of "*breach*" in *Henry V*>. Although "*breach*" appears eight times in total, when viewed in terms of distributional pattern within the play, these occurrences can be interpreted as forming three distinct clusters.

- In Act I, near the beginning of the play, there is a single occurrence [Region(i)].
- In Act III, approximately at the center of the play, six occurrences appear in a relatively concentrated cluster [Region(ii)].
- Finally, in Act IV, there is a single occurrence [Region(iii)].

Beyond this point—covering approximately 40% of the remaining play—the word "*breach*" does not appear at all.

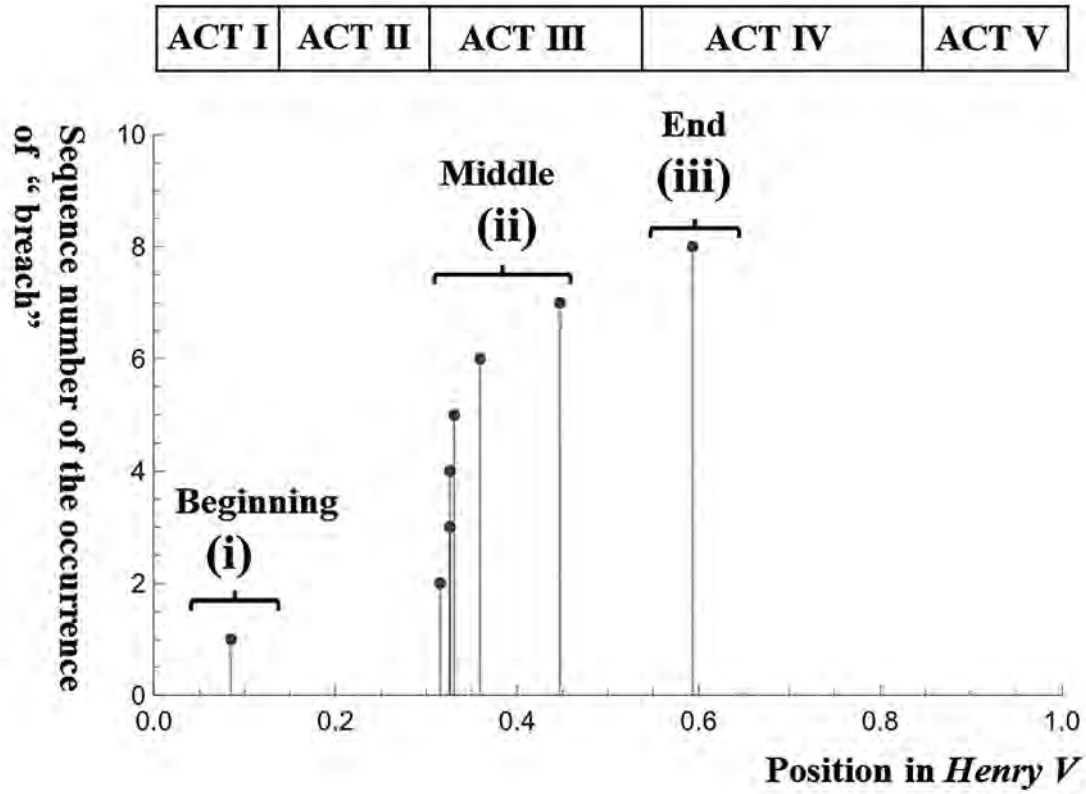


Figure 4. Positional distribution of "*breach*" in *Henry V*

To deepen the analysis, we now examine the specific lines in which "*breach*" appears.

3.3 Coupling of "*breach*" and "*Scotland*" in Region (i)

The first occurrence of "*breach*" appears in Act I, in the early part of the play, and is spoken by King Henry:

KING HENRY
We must not only arm t'invade the French,
But lay down our proportions to defend
Against the Scot, who will make road upon us
With all advantages.

KING HENRY
We do not mean the coursing snatchers only,
But fear the main intendment of the Scot,

Who hath been still a giddy neighbor to us.
For you shall read that my great-grandfather
Never went with his forces into France
But that the Scot on his unfurnished kingdom
Came pouring like the tide into a breach
With ample and brim fullness of his force,
Galling the gleanèd land with hot assays,
Girding with grievous siege castles and towns,
That England, being empty of defense,
Hath shook and trembled at th'ill neighborhood. (1.2.142-45, 149-160, underline added)

King Henry declares that he fears the true intentions of Scotland. They have always been an unreliable and dangerous neighbor to England. Whenever his great-grandfather advanced into France, the Scots would seize the opportunity presented by England's weakened defenses and pour into the kingdom like a tide rushing into a "*breach*", advancing in overwhelming force. Here, King Henry speaks with particular emphasis on the word "*breach*", in conjunction with "*Scot*" (= *Scotland*). It is therefore instructive to examine "*Scotland*" simultaneously. <Figure 5: Correlation between "*breach*" and "*Scotland*" in *Henry V*> illustrates the positional relationship between the word "*breach*" and related lexical items associated with Scotland("*Scot*", "*Scots*", "*Scotland*"). Around the location of the first occurrence of "*breach*", it can be observed that words related to "*Scotland*" appear in concentrated fashion, approximately six times.

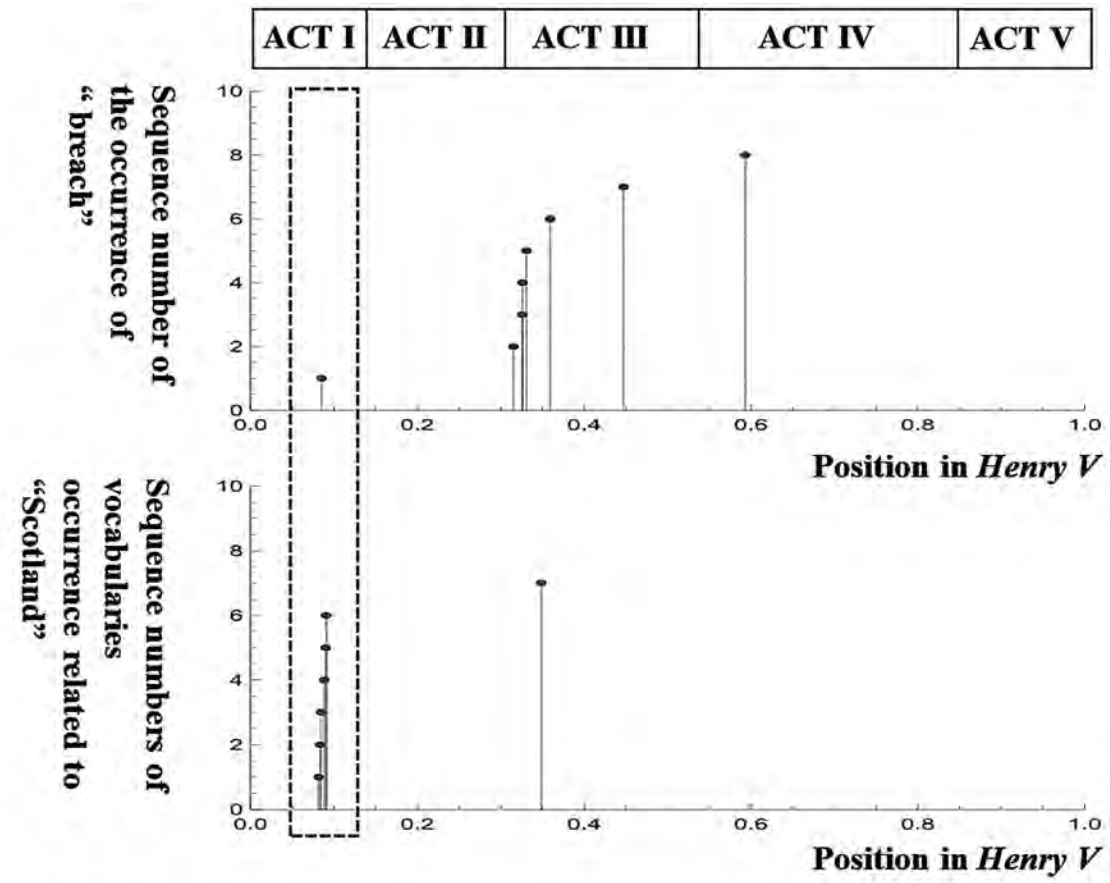


Figure 5. Correlation of the positional distribution of "*breach*" and "*Scotland*" in *Henry V*

What, then, is the context in which "*Scotland*" is discussed? Let us turn to the relevant lines:

BISHOP OF CANTERBURY

She hath been then more feared than harmed, my liege,
For hear her but exampled by herself:
When all her chivalry hath been in France
And she a mourning widow of her nobles,
She hath herself not only well defended
But taken and impounded as a stray
The King of Scots, whom she did send to France
To fill King Edward's fame with prisoner kings
And make her chronicle as rich with praise

As is the ooze and bottom of the sea
With sunken wrack and sumless treasuries.

BISHOP OF ELY

But there's a saying very old and true:
"If that you will France win,
Then with Scotland first begin."
For once the eagle England being in prey,
To her unguarded nest the weasel Scot
Comes sneaking and so sucks her princely eggs,
Playing the mouse in absence of the cat,
To 'tame and havoc more than she can eat. (1.2.161-180, underline added)

These passages express latent concern regarding Scotland and make explicit the adversarial relationship. Although the central conflict of the play is the decisive confrontation with France, it is striking that, at the very opening of *Henry V*, the primary and repeatedly articulated concern of King Henry and his close advisors is the threat posed by Scotland. From the perspective of dramatic structure, it is particularly noteworthy that the emergence of "*breach*" is causally linked to this concern with Scotland. In other words, the initial appearance of "*breach*" is triggered by—and intertwined with—considerations of Scotland.

When we consider the historical context in which *Henry V* was written, namely the instability of the late Elizabethan period, this prominence of Scotland at the opening of the play may appear entirely natural. England at the time faced sustained pressures from continental European powers, and anxieties regarding national security were acute. The aging Queen Elizabeth I and those closest to her were confronted with the urgent political challenge of stabilizing relations with Scotland. Any miscalculation could have had profound consequences for the survival and future of the kingdom, making this period one of exceptional gravity in English history. For the populace as well, the uncertainties of the age intensified awareness of the direction in which England might proceed.

To reiterate, the word "*breach*" makes its first appearance in Act I, spoken by the protagonist. Thereafter, it does not disappear; rather, it continues to operate within the play, transforming its location, form, and meaning as the drama unfolds. If we were to describe, in an objective and unprejudiced manner, what Shakespeare accomplishes here, it might be expressed as follows: The word "*breach*", which enters the stage as an expression of King Henry's internal concern regarding Scotland, persists throughout the play. As will be examined in subsequent sections, particularly in Act III, it is spoken repeatedly by various characters, each inflecting it with distinct emotional and conceptual resonances. In doing so, it accumulates intensity—becoming a form of psychological heat and pressure within the minds of the characters—and ultimately functions as a major driving force of the dramatic structure.

From this perspective, the initial "*breach*" may be understood as a catalytic trigger that sets the entire drama of

Henry V into motion. It appears at the very beginning of the play, in what may be interpreted as a foundational explanatory phase directed toward the audience. The fact that "*breach*" emerges intertwined with the vocabulary of "*Scotland*" suggests that this configuration is shaped by a deliberate and purposeful design on the part of Shakespeare.

3.4 "*breach*" in Region (ii)

We now turn to the subsequent occurrences of "*breach*". These appear beginning in Act III, corresponding to the Middle Region (ii) in <Figure 4: Positional distribution of "*breach*" in *Henry V*>. Act III is the battlefield proper, and here "*breach*" is uttered by multiple characters. The first occurrence in this region, as in its initial appearance, is spoken by the protagonist, King Henry:

KING HENRY

Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead! (3.1.1-3, underline added)

In this context, "*breach*" refers concretely to an opening created in the course of battle—a point where the enemy's defenses have been weakened. More specifically, it denotes a rupture in a wall, a siege line, or a defensive formation. From the attacking side—here, King Henry's army—it signifies a point of breakthrough. With a powerful voice, Henry commands his forces to charge once more into this breach.

As repeatedly emphasized in the play, the English forces are in a situation of severe disadvantage, nearly surrounded on all sides. Yet before them now lies a "*breach*"—a potential point of rupture that may serve as the decisive turning point in the dynamics of the battle. Here, "*breach*" signifies, from the enemy's perspective, a tactical vulnerability created by the assault, and from the English perspective, a focal point of attack.

At Henry's command, his forces move toward the "*breach*":

BARDOLPH

On, on, on, on, on! To the breach, to the breach! (3.2.1, underline added)

FLUELLEN

Up to the breach, you dogs! Avaunt, you cullions! (3.2.22, underline added)

MACMORRIS

It is no time to discourse, so Chrish save
me. The day is hot, and the weather, and the wars,

and the King, and the dukes. It is no time to
discourse. The town is beseeched. An the trumpet
call us to the breach and we talk and, be Chrish, do
nothing, 'tis shame for us all. (3.2.107-112, underline added)

GOWER

Why, 'tis a gull, a fool, a rogue, that now and
then goes to the wars to grace himself at his return
into London under the form of a soldier; and such
fellows are perfect in the great commanders'
names, and they will learn you by rote where
services were done—at such and such a sconce, at
such a breach, at such a convoy; who came off
bravely, who was shot, who disgraced, what terms
the enemy stood on; and this they con perfectly in
the phrase of war, which they trick up with new-tuned
oaths; and what a beard of the general's cut
and a horrid suit of the camp will do among
foaming bottles and ale-washed wits is wonderful to
be thought on. (3.6.66-79, underline added)

At this critical stage—when the balance of battle might be dramatically reversed—one might expect unified and disciplined action. Yet within the army, different individuals and groups exhibit divergent responses, even after the king's explicit command to charge into the "*breach*". Under conditions of war, where chaos, uncertainty, and the struggle for survival prevail, it is unrealistic to assume that orders are transmitted and executed in a fully rational and orderly manner. Each decision and action is inevitably infused with the emotions and impulses of those engaged in combat. Human beings, confronting the extremity of life and death, manifest all aspects of their subjectivity. Thus, although King Henry's command is clear and unequivocal at its source, it is refracted as it passes through the various groups that constitute the army. It is interpreted differently depending on position and circumstance, and in some cases delayed or even rendered hollow. What emerges is a condition that may be described as self-preserving, fragmented, and internally inconsistent—outward compliance masking inward hesitation. This occurs precisely at the moment when the equilibrium of battle might collapse and reverse dramatically.

At this juncture, it is also instructive to consider the lexical items "*nation*" and "*native*" in relation to "*breach*". As shown in ＜Figure 6: Histogram of the occurrence of "*nation*" and "*native*" in Shakespeare's thirty-seven plays＞, these words also appear with the highest frequency in *Henry V*.

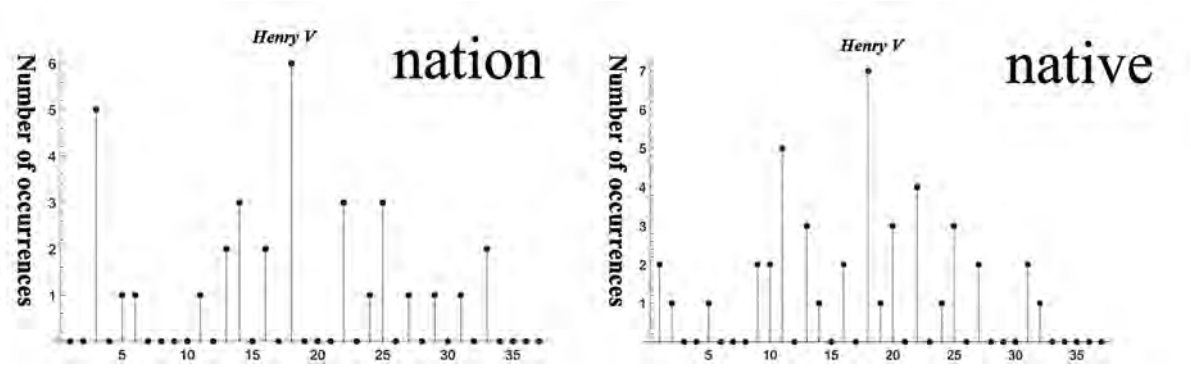


Figure 6. Histogram of the occurrence of "*nation*" and "*native*" in Shakespeare's thirty-seven plays

3.5 Coupling of "*breach*" and "*nation*" in Region (ii)

To further examine the concept of "*nation*", let us consider <Figure 7: Correlation between the positional distribution of "*breach*" and "*nation*" in *Henry V*>. This figure includes both "*nation*" and "*nations*". For reference, the singular form "*nation*" appears thirty-three times across Shakespeare's thirty-seven plays, of which six occurrences are found in *Henry V*. The plural form "*nations*" appears once in *Henry V*.

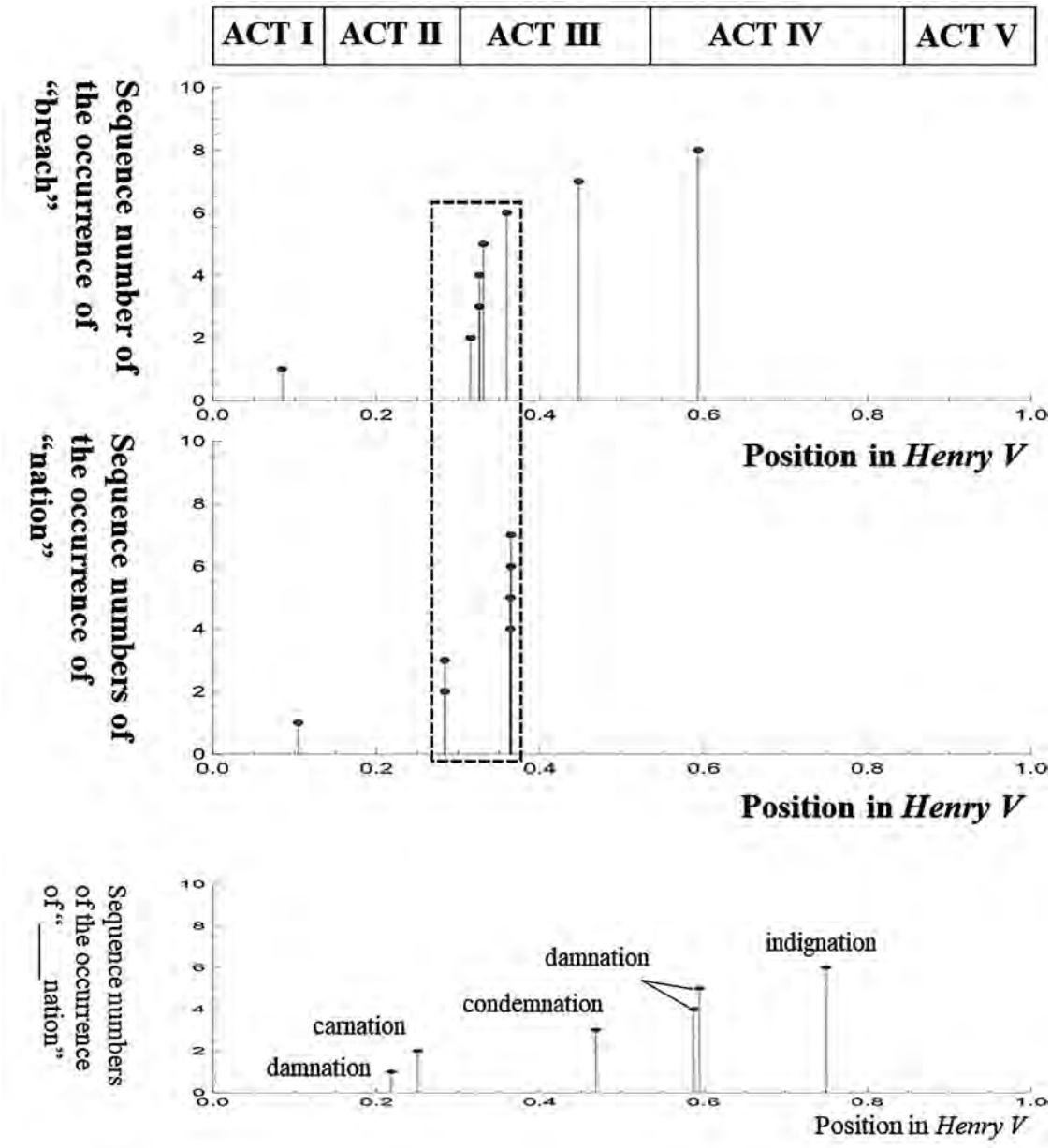


Figure 7. Correlation between the positional distribution of "*breach*" and "*nation*" in *Henry V*

Let us now examine the lines in which "*nation*" appears:

BISHOP OF CANTERBURY

If we, with thrice such powers left at home,

Cannot defend our own doors from the dog,
Let us be worried, and our nation lose
The name of hardiness and policy. (1.2.225-28, underline added)

EXETER

From him, and thus he greets your Majesty:
He wills you, in the name of God almighty,
That you divest yourself and lay apart
The borrowed glories that, by gift of heaven,
By law of nature and of nations, 'longs
To him and to his heirs—namely, the crown
And all wide-stretched honors that pertain
By custom and the ordinance of times
Unto the crown of France. (1.2.83-91, underline added)

FLUELLEN

Captain Macmorris, I think, look you, under
your correction, there is not many of your nation— (1.2.122-24, underline added)

MACMORRIS

Of my nation? What ish my nation? Ish a
villain and a basterd and a knave and a rascal. What
ish my nation? Who talks of my nation? (3.2.122-27, underline added)

These lines reveal, through the voices of the respective characters, a continuous outpouring of unresolved emotions and present difficulties concerning nationhood and national identity. King Henry's army is, in a certain sense, a composite force composed of soldiers from various countries and regions, and the play clearly depicts a situation in which unity can hardly be taken for granted. This overlaps with what was observed above in the analysis of "*breach*". It suggests that the word "*nation*" intersects with "*breach*" and produces a significant semantic interaction with it.

From the standpoint of dramatic structure, "*nation*" appears to be positioned in synchronization with the eruptive emergence of "*breach*" in the Act III region (ii). At first, "*breach*", as spoken by King Henry, refers to a purely physical weakness in the enemy's battle line. Yet as this command is transmitted through the military body, the word begins to undergo transformation. In obedience to the king's command, various characters utter "*breach*" in succession. At the same time, through the repeated utterance of this word, the individual concerns and anxieties of the characters enter into it from different perspectives. Together with "*breach*", a series of deeper divisions be-

comes visible. Shakespeare structures this process with remarkable skill.

By contrast, "*nation*" does not appear again later in the play. It is as though, after fulfilling the important role assigned to it by Shakespeare, the word quickly exits from the stage. To reiterate, judging from its pattern of occurrence and from the content of the lines in which it appears, "*nation*" must be regarded as a word strongly connected to the central theme of the play. If we ask what essential role Shakespeare assigned to this word in advancing and developing the play's theme, what we can observe objectively and in detail is the following:

I. Although the same word is used here—namely, "*nation*"—its utterance by various characters, through interaction with the central lexical axis of "*breach*", generates a multilayering of concepts, perspectives, and meanings. Shakespeare thereby creates an extraordinarily rich and polysemous dramatic space. **This may be described as an expansion of meaning and concept through interaction among frequency-anomaly vocabulary.**

II. At the level of concept and emotion—that is, within the domain of reason and the mind—the interaction of differing concepts, opinions, and emotions, whether through collision or synchronization, produces a kind of chemical reaction and a sharp rise in internal pressure within the play. This pressure moves the minds of the people on stage and becomes a driving force of the drama.

With this catalytic action and rapid increase of internal pressure as its propulsive force, *Henry V* advances with great force. Extending this perspective further, "*breach*" may be understood as the central axis running through the play. It synchronizes with the drama, advances with it, and acts powerfully upon its thematic development. In *Henry V*, "*breach*" together with "*few*" may be regarded as a word that forms the fundamental framework—or even the backbone—of the play. It appears to have been embedded in the drama with one of the most important roles.

The author of the present paper has previously shown that the word "*survive*" plays an extremely important and distinctive role in *Titus Andronicus*.[5] In understanding that play, "*survive*" may be considered a symbolic word, inseparable from the drama itself. At the beginning of the play, the drama is set in motion as various characters utter "*survive*" from their respective positions. At the final moment of the play, when "*survive*" is spoken by the protagonist, the drama suddenly turns into its greatest tragedy, reaching both climax and termination. This was a semantic transformation and sublimation of "*survive*" from the physical world into the world of thought and emotion. At the same time, Shakespeare also performs a major grammatical leap. In that period, "*survive*" was generally used as an intransitive verb. Yet in the final scene, when the protagonist utters the word, Shakespeare transforms it from an intransitive verb into a transitive one. In the protagonist's extraordinarily painful utterance of "*survive*", as though his heart and world were being torn apart, the word pierces through the realm of physical reality. It becomes capable of expressing action and causality at the level of the abstract world, and is thereby sublimated into tragedy within the spiritual realm. If this is so, the word may not merely signify death in the physical world, but may also be connected to death in the realm of spirit—or even of God.

In this way, through the course of the drama—that is, through interaction with the various situations and con-

cepts depicted in the play—the word itself deepens its meaning. Put differently, the word grows richer by absorbing nourishment from the scenes and situations of Shakespeare's drama. This is one of the essential aspects of Shakespeare's creativity, and one of the distinctive features of his dramatic art. It may also have been one of the motives and sources of creativity through which he generated numerous words and infused them with multiple meanings through poetry and drama. The drama advances richly through vocabulary; at the same time, the vocabulary itself absorbs and accumulates rich meanings through the drama. This process, in which lexical meaning expands and undergoes hierarchical conceptual transformation in parallel with dramatic development, appears to possess major significance as a method of dramatic construction.

In Shakespeare's plays, words interact with various concepts and with utterances spoken by different camps and characters. This interaction is itself the progress of the drama, and Shakespeare constructs it so deeply that the two become inseparable. In ordinary literary creation, an author gathers, selects, and arranges many words in order to construct a work. Yet from the standpoint of the words themselves, when they are deliberately placed by the author, they interact with the various scenes, situations, and characters of the drama. If we reverse the perspective and view the drama from the side of the vocabulary, the play becomes a reservoir of rich concepts and meanings from which words absorb nourishment and accumulate semantic depth. This may be called the absorption and expansion of meaning and concept by vocabulary through literary composition. Shakespeare practiced this process with extraordinary consciousness through poetic and dramatic creation. This may rightly be regarded as one of Shakespeare's original inventions. For this reason, Shakespeare created original poetry and drama, generated rich English expressions, and forged numerous lexical items with extraordinary freedom and force.

More broadly, the methodology employed in this study suggests a new direction for literary analysis. By focusing on statistically anomalous vocabulary and examining their interactions within the text, it becomes possible to identify latent structures that may reflect the author's conceptual and emotional design. This approach extends literary studies toward a mode of inquiry in which meaning is not only interpreted but also quantitatively detected.

This study proposes that Shakespeare's creative method involves not merely the selection of words, but the dynamic development of lexical meaning through interaction with dramatic structure. Words in Shakespeare's plays do not remain fixed in meaning; rather, they evolve, accumulate significance, and participate actively in the construction of thematic and conceptual depth. In this sense, Shakespeare's drama may be seen as a system in which vocabulary itself grows, transforms, and ultimately embodies the intellectual architecture of the work.

From this perspective, Shakespeare's drama may be understood as operating in a manner analogous to a living ecosystem. The play as a whole is intricately constructed through vocabulary and carefully crafted expressions, developing into a richly layered dramatic structure imbued with profound meaning and emotional depth. At the same time, the words themselves, situated within Shakespeare's dramatic world—where diverse aspects of human life, thought, and emotion are vividly and comprehensively represented—appear to function almost as living entities. Like living organisms, they "breathe" within the play, absorbing intellectual substance and literary nuance from the dramatic environment in which they are embedded.

In this sense, Shakespeare does not merely assemble words to construct a play. Rather, the vocabulary he deliberately selects and embeds becomes fully alive within the singular ecosystem of each dramatic work. Through this process, words themselves evolve, acquiring extraordinary richness in meaning and expressive power. Shakespeare's drama thus emerges not only as a structure composed of language, but as a dynamic system in which language itself lives, grows, and participates in the creation of meaning.

This study therefore proposes a new conceptual framework—*Vocabulary Drama Symbiosis in Shakespeare's Works*—in which vocabulary and dramatic structure exist in a mutually constitutive and symbiotic relationship. Within this framework, words are not passive components but active participants, co-evolving with the dramatic environment and contributing to the generation of layered meaning, emotional resonance, and conceptual depth.

As examined above, "*breach*" expresses the emergence and development of dislocation and discord across various events and domains, until they finally assume a serious form. It is therefore a word directly connected to the central theme of *Henry V*. In other words, "*breach*" in *Henry V* may be regarded as a word to which Shakespeare assigned a significance and role comparable to that of "*survive*" in *Titus Andronicus*.

Furthermore, as confirmed above, "*nation*" enters into interaction with "*breach*", multilayering its meaning and enlarging its semantic range, thereby heightening the universality of the drama.

Nevertheless, the foundation remains "*breach*", and the centrality of this theme does not change. In terms of the positional relationship between "*breach*" and "*nation*", the central theme of the play should be understood as "*breach*". To use a metaphor, "*breach*" is the sun in the solar system, while "*nation*", though an important component of that system, is a satellite revolving around it.

In relation to "*nation*", another phenomenon strongly suggests and reinforces the confusion and hesitation that the word arouses among the characters. As shown in the lowest panel of <Figure 7: Correlation between the positional distribution of "*breach*" and "*nation*" in *Henry V*>, the play contains a considerable number of words ending in the form "*-nation*" that carry negative meanings. Specifically, these are "*condemnation*", "*damnation*", and "*indignation*". It appears that Shakespeare gathers and places a notable number of words with the suffixal form "*-nation*" within the play. Although "*carnation*" itself does not possess a negative meaning, it appears in the sentence "*He could never abide carnation*," which forms a negative expression; for this reason, it is included in parentheses in the figure. It should be added that such a biased and frequent appearance of words bearing the suffixal structure "*-nation*" with negative semantic associations is not something that would normally be expected. As a comparison, let us examine the group of "*-nation*" words that appear in *Hamlet* and their frequencies. According to this result, only one word with a negative meaning appears once—"*damnation*". By contrast, words without negative connotations appear a total of nine times: "*coronation*" (1), "*determination*" (1), "*imagination*" (4), "*imaginations*" (1), and "*inclination*" (2). The number in parentheses after each word indicates the number of occurrences in *Hamlet*. In *Hamlet*, "*nation*" appears three times, and "*nations*" appears once.

3.6 Coupling of "*breach*" and "*native*" in Region (ii)

Let us next examine "*native*". <Figure 8: Correlation between the positional distribution of "*breach*" and "*native*" in *Henry V*> shows the relationship between the occurrence positions of "*native*" and those of "*breach*". The word "*native*" appears forty-three times across Shakespeare's thirty-seven plays, of which seven occurrences are found in *Henry V*.

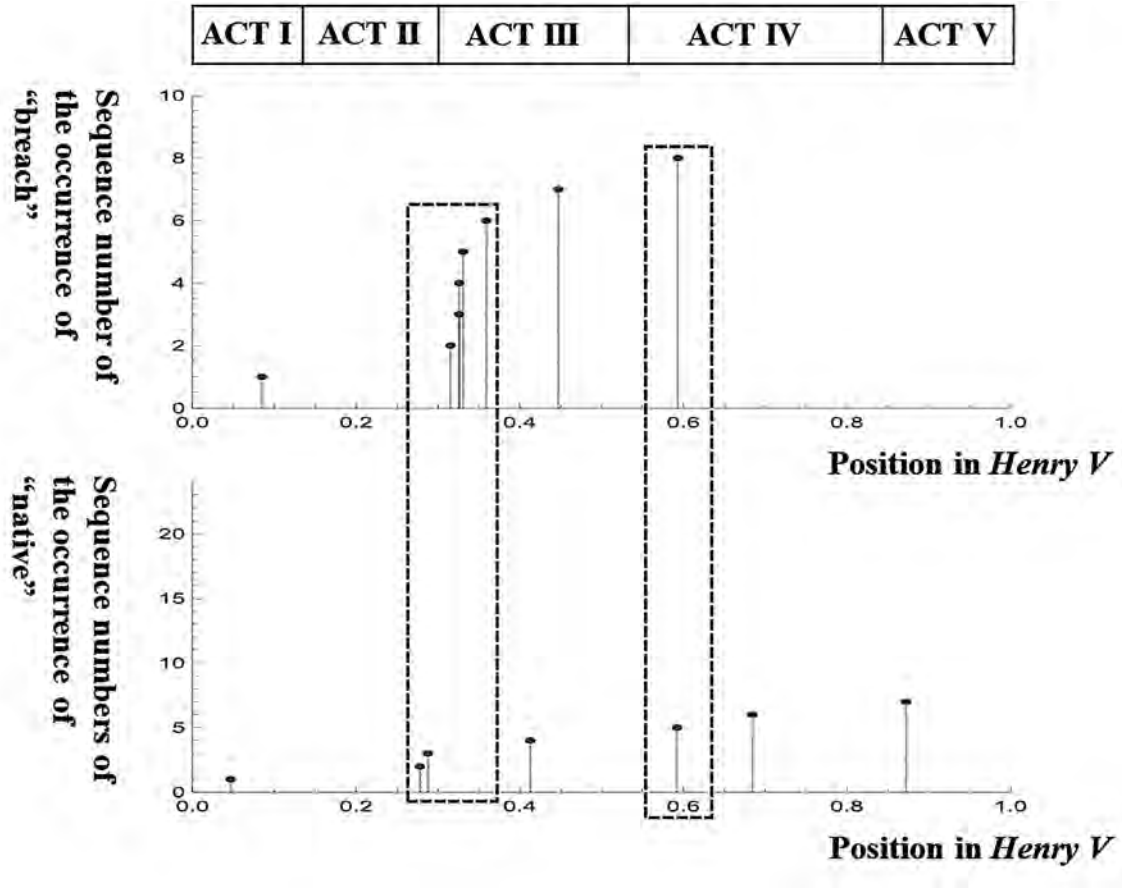


Figure 8. Correlation between the positional distribution of "*breach*" and "*native*" in *Henry V*

Let us now examine the lines in *Henry V* in which "*native*" is uttered by the characters.

The first occurrence appears in Act I, in a line spoken by King Henry. The scene precedes the war with France, and Henry expresses his wish that the King of France should read and understand the already existing documents "*in native colors with the truth*"—that is, in accordance with their original nature and proper form. This usage suggests that "*native*" is grounded in the inherent essence of a thing, almost as though King Henry were defining the word itself as inseparable from the original nature of the matter in question. At the very beginning of the play, this may be understood as King Henry's own definition of "*native*". More broadly, the play itself may be

said to distill the essence of kingship through Henry's trials and through his experience of shared suffering with his subjects. In Shakespeare, this may also point to a hidden theme: the search for what ought originally to be, or for the essential form that should properly be pursued.

KING HENRY
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul
With opening titles miscreate, whose right
Suits not in native colors with the truth; (1.2.15-20, underline added)

The second occurrence of "*native*" appears in Act II, in a line spoken by the King of France, Henry's adversary:

KING OF FRANCE
This is a stem
Of that victorious stock, and let us fear
The native mightiness and fate of him. (2.4.66-68, underline added)

Here again, "*native*" indicates a tendency or characteristic directly connected to the essence of a person or thing. Yet in this case, the essence refers, from the perspective of the French king, to King Henry's unfathomable strength and unbreakable fortune. It is indeed an essence, but one that makes Henry a formidable and dangerous opponent. Thus, while King Henry uses "*native*" in a positive sense, the King of France uses it from a negative standpoint, vividly presenting "*native*" as a condition inseparable from essential nature.

The third occurrence of "*native*" is spoken by the Duke of Exeter, King Henry's uncle. As the English king's emissary, Exeter visits the French court and speaks these words before the King of France. This occurrence appears soon after the second and is located near the end of Act II:

EXETER
And when you find him evenly derived
From his most famed of famous ancestors,
Edward the Third, he bids you then resign

Your crown and kingdom, indirectly held
From him, the native and true challenger. (2.4.98-102, underline added)

In this scene, the Duke of Exeter informs the King of France that the present King of England is, by rightful lineage, the legitimate heir to the throne. The French king, by contrast, has unjustly retained the crown and kingdom that ought properly to belong to the English king. This, Exeter declares, is wrong. The true genealogy proves that the present English king descends directly from Edward III, the most renowned of his ancestors, and is therefore the most legitimate successor. Accordingly, the crown and kingdom should be surrendered to *the "native" and true challenger*, namely, the King of England.

The fourth occurrence of "*native*" is spoken by the Constable on the French side:

CONSTABLE
Sweat drops of gallant youth in our rich fields!
"Poor" we may call them in their native lords. (3.5.26-27, underline added)

This line appears in Act III, Scene 5, near the middle of the play. In the French palace, the King of France informs his attendants that the English king has crossed the river and is approaching. Faced with courtiers who are reluctant to fight, the Constable remarks that if the "*native*" lords of this land are in such a state, they may well be called "poor."

The fifth occurrence of "*native*" is spoken by King Henry:

KING HENRY
Some, peradventure, have on them the guilt of
premeditated and contrived murder; some, of beguiling
virgins with the broken seals of perjury;
some, making the wars their bulwark, that have
before gored the gentle bosom of peace with pillage
and robbery. Now, if these men have defeated the
law and outrun native punishment, though they can
outstrip men, they have no wings to fly from God. (4.1.167-174, underline added)

King Henry declares that evildoers may cleverly evade punishment within human society. They may commit

wicked acts in secret, beyond the reach of human eyes, and continue to live calmly within the world as though nothing had happened. Yet even if they escape the gaze of society, they cannot escape the gaze of God or flee from His hand. They cannot evade the punishment that is, by its nature, properly due to them.

The sixth occurrence of "*native*" is also spoken by King Henry:

KING HENRY
I pray thee bear my former answer back.
Bid them achieve me and then sell my bones.
Good God, why should they mock poor fellows thus?
The man that once did sell the lion's skin
While the beast lived was killed with hunting him.
A many of our bodies shall no doubt
Find native graves, upon the which, I trust,
Shall witness live in brass of this day's work (4.3.94-102, underline added)

Here, after the fierce battle has ended, Henry declares that those of their comrades who have died in battle will surely be carried back by their fellows and carefully buried in their native graves. This is a promise that applies equally to common soldiers and officers, regardless of rank. Their deeds will be engraved forever in the glorious history of their people. Each person's achievement will be inscribed in brass and set upon the grave so that it may be handed down in perpetuity.

The seventh occurrence of "*native*" is spoken by Gower, a soldier in the English army:

GOWER
You thought because he could not speak
English in the native garb, he could not therefore
handle an English cudgel. (5.1.979-81, underline added)

Reflecting on the fierce battle, Gower recalls that the enemy assumed that because he could not speak English in its native manner, he would likewise be unable to wield an English cudgel with native force and skill. Gower thus looks back upon and savors the achievement.

We have thus examined "*nation*" and "*native*". It should further be noted that "*nation*" no longer appears after its mid-play occurrences. Similarly, after the intense utterance of "*native*" by King Henry in the fifth instance,

the appearance of "*native*" also seems to move toward termination.

In this way, it becomes clear that "*nation*" and "*native*", both of which appear most prominently in *Henry V*, are structurally connected to "*breach*" in a highly concentrated manner, both positionally and semantically. If "*breach*" together with "*few*" is one of the words most closely attached to Shakespeare's central theme in this play, then it may be that Shakespeare places "*breach*" at the center of the play's thematic and conceptual problem. Around it, as a second layer, he arranges "*nation*", "*native*", and "*Scotland*", allowing them to interact and correlate with "*breach*". Through this structure, he embeds deeper meanings and subtler shadows within the drama. In other words, Shakespeare appears to have consciously and skillfully constructed a structure in which a central lexical trunk—here, "*breach*"—is intersected by several major lexical branches, such as "*Scotland*", "*nation*", and "*native*". This may offer a way of glimpsing not only Shakespeare's overt theme, but also a shadow-theme: the concerns and appeals that he could not express directly.

3.7 "*before-breach*" in Region (iii)

Let us now return to the analysis of "*breach*" and consider its final occurrence. This last instance is also spoken by King Henry. Referring again to ＜Figure 4: Positional distribution of "*breach*" in *Henry V*＞, it corresponds to region (iii), the "End" of the play. It appears in Act IV, at the point where the drama approaches its climax. Notably, here the word takes the form "*before-breach*", with the prefix *before-*. This transformation reflects the king's severe and deeply considered view of his soldiers. Let us examine the relevant lines:

KING HENRY
Now, if these men have defeated the
law and outrun native punishment, though they can
outstrip men, they have no wings to fly from God.
War is His beadle, war is His vengeance, so that here
men are punished for before-breach of the King's
laws in now the King's quarrel. Where they feared
the death, they have borne life away; and where they
would be safe, they perish. Then, if they die unprovided,
no more is the King guilty of their damnation
than he was before guilty of those impieties for the
which they are now visited. Every subject's duty is
the King's, but every subject's soul is his own. (4.1.172-183, underline added)

A king, entrusted with legitimate authority by God, does not personally determine the death of individual soldiers

in war. It is true that war begins through the king's decision, and that in the course of battle soldiers under his command will inevitably die. However, this does not mean that the king selects specific individuals and pronounces death upon them.

Why, then, do soldiers die in war? Here, King Henry declares that even if individuals escape the gaze of others, they cannot escape the presence of God. War, he asserts, is God's instrument of discipline and vengeance. Even if men have thus far evaded human justice, they will ultimately be made to answer for their prior violations—"*before-breach*"—of the king's laws. Within a kingdom governed under divine mandate, law is the instrument through which governance is enacted. Violations of the law, even if concealed from human society, are never truly absolved. To break the laws established by a king entrusted with rule by God is, in effect, to violate the order of God itself. The king, in this sense, embodies that divine order and acts as its agent in the enforcement of law and discipline. By tracing the interactions of the word "*breach*" throughout the play, it becomes evident that King Henry himself confronts a series of grave challenges:

- the precarious situation of England in relation to "*Scotland*"
- the instability among nations and peoples as expressed through "*nation*"
- the question of legitimacy—of king and kingdom, and of subjects—expressed through "*native*"

In the solitude of leadership, Henry undergoes deepening reflection and anguish in the face of these issues. Yet, ultimately, he arrives at the concept of "*before-breach*". Through this conceptual culmination, he attains alignment between his own decision as king and the direction of divine will. At this point, the will of God and the king's decision and action become fully unified. The justification of the king's authority and judgment is thereby secured.

3.8 *St Crispin's Day Speech* and on the Eve of the Battle of Agincourt

On the eve of the decisive battle, King Henry, in order to discern the true sentiments of his soldiers, disguises himself so that he will not be recognized and mingles among them, engaging in conversation. Unaware that they are speaking to the king himself, one of the soldiers speaks with striking frankness: even if the king is defeated and captured, he will ultimately return safely to his homeland; by contrast, countless soldiers will die with ease in battle. Therefore, the soldier declares, the soldiers do not truly trust the king. In response, the king—still in disguise—insists that this is not so, and asserts that, as a soldier, he himself trusts the king wholeheartedly. Yet the soldier repeatedly maintains that he does not trust the king, and King Henry, even in disguise, finds it difficult to restrain his anger. Up to this point, various forms of "*breach*" have been depicted as circulating within the army. At the deepest level, however, there exists a fundamental and profound rupture between the king as an individual and the soldier as an individual. Although not explicitly labeled as "*breach*", this may be understood as a strongly implied "*implicit breach*" (see <Figure 9: Correlation between various forms of "*breach*" and the *St Crispin's Day Speech* in *Henry V*>). The king is confronted with the fact that, in the eyes of the soldiers who risk their lives, he is ultimately regarded as one who does not truly stake his own life and is therefore unworthy of full trust. In response, Henry vows that he will not plead for his life, will not exercise royal privilege, and will fight at the risk of his own life just as the soldiers do. Even **on the eve of the Battle of Agincourt**, a relationship of trust has not yet been established between the king and the individual soldier. Shakespeare does not explicitly express this

through the word "*breach*", yet it may be argued that he makes manifest the existence of the most essential and ultimate rupture at precisely the moment when unity ought to be most critical. It is after absorbing all of these negative conditions that King Henry delivers, **on the eve of the battle**, the *St Crispin's Day Speech*—a declaration that constitutes both a contract and a shared resolve between the king and his entire army(see Figure 9).

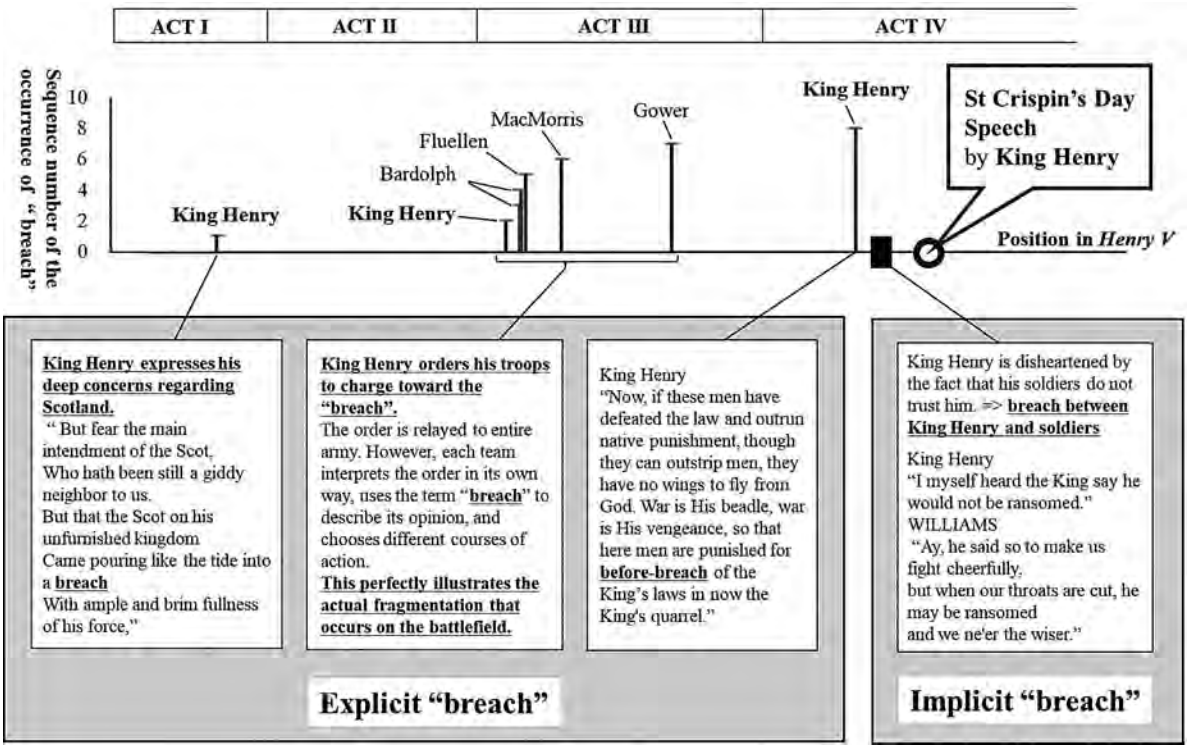


Figure 9. Correlation between various forms of "*breach*" and the *St Crispin's Day Speech* in *Henry V*

Let us now turn to the word "*ceremony*". The term appears twenty-seven times across Shakespeare's thirty-seven plays. As shown in <Figure 10: Histogram of the occurrence of "*ceremony*" in Shakespeare's thirty-seven plays>, its highest frequency is found in *Henry V*, where it appears seven times. Why does "*ceremony*" appear so frequently in *Henry V*?

The distribution of "*ceremony*" within the play is shown in <Figure 11: Correlation between the positional distribution of "*breach*" and "*ceremony*" in *Henry V*>. As this figure reveals, the occurrences of "*ceremony*" exhibit a strikingly distinctive pattern: at a single point in the play, the word appears suddenly and with unprecedented density, as though bursting forth after the breaking of an internal barrier. These lines are primarily spoken by King Henry, and the timing is immediately after the final occurrence of "*before-breach*", at a moment when its resonance has not yet subsided.

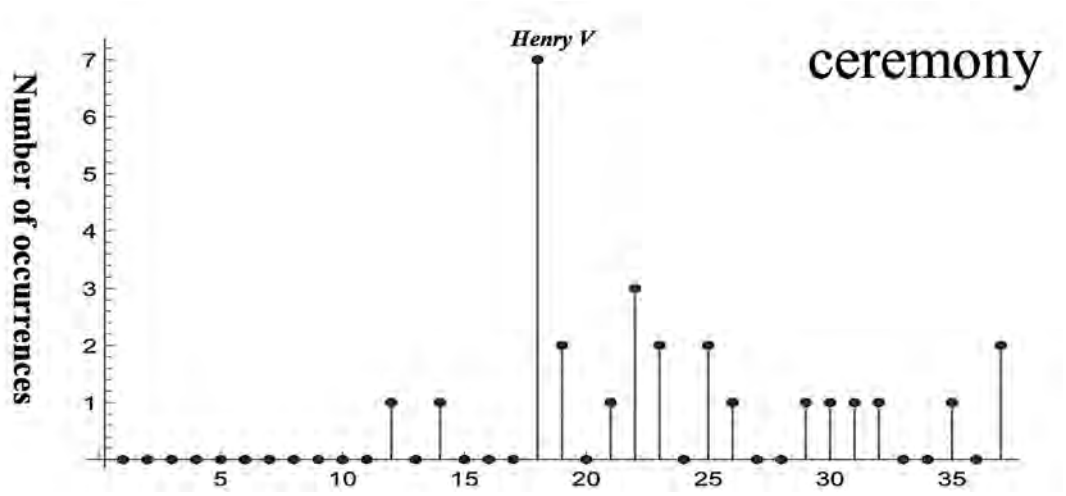


Figure 10. Histogram of the occurrence of "*ceremony*" in Shakespeare's thirty-seven plays

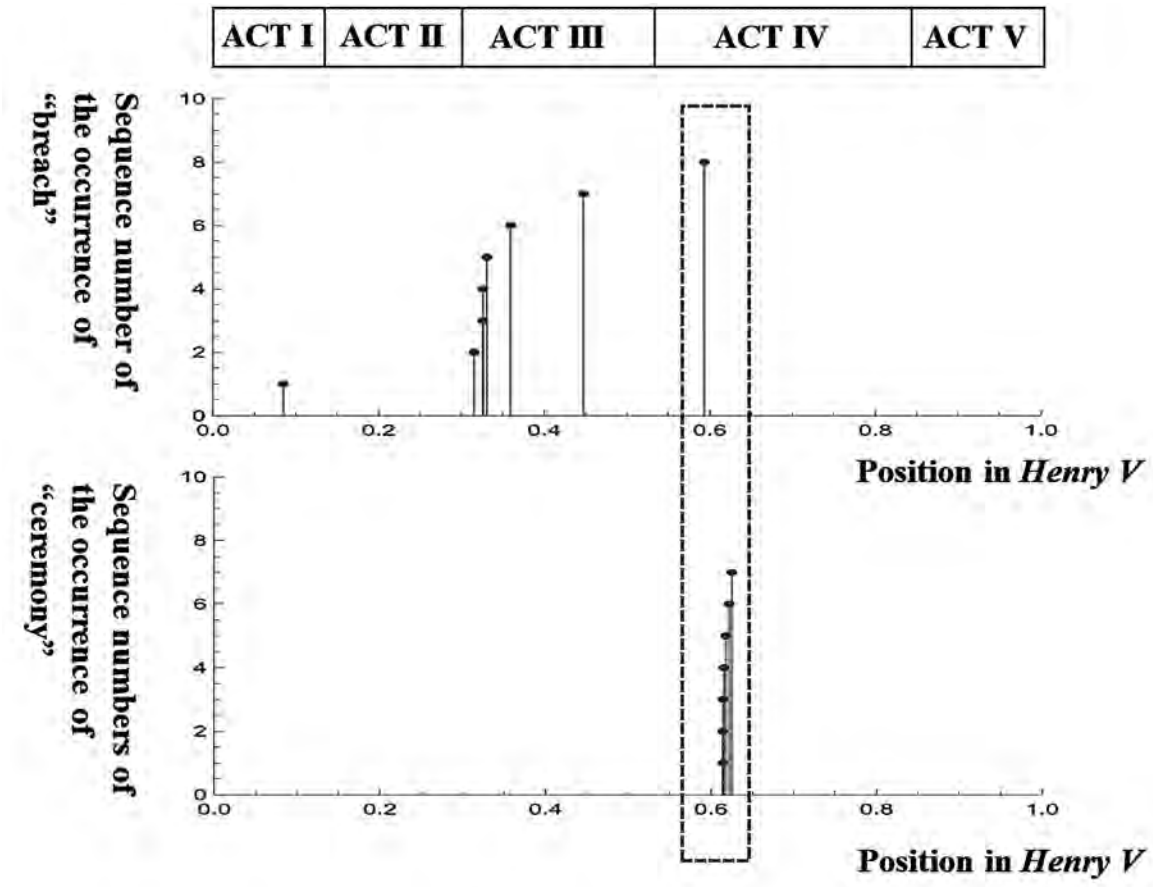


Figure 11. Correlation between the positional distribution of "*breach*" and "*ceremony*" in *Henry V*

KING HENRY

We must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool whose sense no more can feel
But his own wringing. What infinite heart's ease
Must kings neglect that private men enjoy?
And what have kings that privates have not too,
Save ceremony, save general ceremony?
And what art thou, thou idol ceremony?
What are thy rents? What are thy comings-in?
O ceremony, show me but thy worth!
What is thy soul of adoration?
Art thou aught else but place, degree, and form,

Creating awe and fear in other men,
Wherein thou art less happy, being feared,
Than they in fearing?
What drink'st thou oft, instead of homage sweet,
But poisoned flattery? O, be sick, great greatness,
And bid thy ceremony give thee cure!

The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world;
No, not all these, thrice-gorgeous ceremony,

And follows so the ever-running year
With profitable labor to his grave.
And, but for ceremony, such a wretch,
Winding up days with toil and nights with sleep,
Had the forehand and vantage of a king. (4.1.241-289, underline added)

Here, King Henry suddenly launches into a powerful and extended soliloquy on "*ceremony*". This may be understood as an extension of the distinction between the king and ordinary individuals—that is, as a further elaboration of the "*breach*" between them. What, after all, does the king possess that ordinary people do not? The answer, Henry suggests, is little more than "*ceremony*". But if that is so, what is "*ceremony*"? Why do people revere it? What value does it possess, and what does it offer in return? Although "*ceremony*" inspires awe and fear in others, it is not truly respected in itself. When "*ceremony*" takes place, people may indeed comply with outward deference, but this compliance is merely formal and superficial. Beyond this enforced conformity, "*ceremony*" contains nothing of substance. It does not cure illness, nor do flattering words offer genuine consolation. The grandeur of ceremony does not grant the king peaceful rest. On the contrary, it produces a condition entirely opposed to the essence of kingship: the king is condemned to a life of unceasing labor, never at rest, running endlessly toward the grave, while ordinary people enjoy moments of peace and restful sleep.

King Henry thus expresses profound skepticism toward "*ceremony*", repeatedly questioning its value. Why, then, at this precise moment—having arrived at the concept of "*before-breach*", and immediately before delivering the soul-filled *St Crispin's Day Speech*—does he begin to speak at length about ceremonial formality? Although characters in drama are not merely puppets of the playwright, the placement of such a soliloquy at this juncture is, upon reflection, not entirely natural from the standpoint of dramatic flow. Indeed, it appears rather unusual. This point will be examined further in the subsequent paper.

It may be noted that the plural form "*ceremonies*" appears nine times across Shakespeare's thirty-seven plays,

two of which occur in *Henry V*. Let us briefly consider these:

FLUELLEN
I warrant you, you shall find the ceremonies
of the wars and the cares of it and the forms
of it and the sobriety of it and the modesty of it to
be otherwise. (4.1.74-77, underline added)

Here, "*ceremonies*" refers to the conduct, customs, and formal practices of war.

KING HENRY
All his senses have but human conditions. His ceremonies
laid by, in his nakedness he appears but a man, (4.1.107-109, underline added)

In this instance, "*ceremonies*" refers to the adornments and outward symbols of kingship. Once these are removed, the king appears as nothing more than an ordinary human being.

4. Conclusion

This paper proposes a novel analytical methodology that focuses on statistical deviations in word frequency within *Henry V*, aiming to objectively extract the intellectual and literary intentions of William Shakespeare. While conventional quantitative literary studies tend to emphasize high-frequency words, this study instead examines anomalous concentrations of mid-frequency vocabulary—specifically, deviations from the Poisson distribution—to explore the possibility of intentional lexical placement by the author.

The analysis is based on the complete corpus of Shakespeare's thirty-seven plays (approximately 900,000 words), treated as a statistically homogeneous population. Within this framework, deviations in word frequency are evaluated across individual works. As a result, several words—most notably "*breach*", "*nation*", "*native*", and "*Scotland*"—were identified as exhibiting significant prominence in *Henry V*.

Among these, "breach" functions as the central lexical axis of the play. Initially denoting a physical "gap" or "opening" on the battlefield, its meaning progressively expands throughout the narrative to encompass multiple layers: internal discord within the army, conflicts between nations, and ultimately the fundamental rupture of trust between the king and his soldiers. This semantic evolution is not incidental but structurally aligned with the development of the drama itself, marking a transition from the physical domain to psychological and ethical dimensions.

Particularly in Act III, "breach" is repeatedly articulated; however, the soldiers do not necessarily share a uni-

fied will. Commands are interpreted variably depending on individual positions, leading to delays, distortions, and eventual formalization without substance. This very condition constitutes what may be termed a "true breach," suggesting an intrinsic disintegration within the army. Simultaneously, the word "nation" appears in concentrated form during this phase, exposing tensions and dissonances among soldiers of diverse ethnic and cultural backgrounds, thereby further layering the meaning of "*breach*".

Moreover, "native" operates as a term indicating legitimacy and essential nature, raising fundamental questions regarding the validity of kingship and the intrinsic qualities of human existence. These vocabularies interact dynamically, expanding the semantic space of the drama, and it becomes evident that the relationships among words themselves serve as a driving force in the progression of the play.

Ultimately, "breach" culminates in the concept of "*before-breach*", through which it is redefined not merely as a physical or social rupture but as a violation of divine law and ethical order. This transformation establishes a convergence between the king's decisions and divine will, integrating the narrative at a higher ethical level. The culmination of these tensions and ruptures is realized in the renowned St Crispin's Day Speech, where a profound spiritual unity between the king and his soldiers is finally achieved.

This study thus presents a new perspective that elucidates the structural principles inherent in Shakespeare's dramatic works through the integration of quantitative analysis and literary interpretation. In particular, it demonstrates that the frequency-anomaly vocabulary identified in *Henry V*—namely "*breach*", "*nation*", and "*native*"—does not function in isolation but collectively drives the semantic architecture of the play through interaction and correlation.

First, it is of primary importance that "*breach*", positioned at the core of this lexical group, functions as the structural backbone of the drama. While initially signifying a physical opening in battle, it expands its semantic domain to include internal disunity, national and ethnic fragmentation, and the rupture of trust between ruler and subjects. This expansion is not an isolated semantic shift but is facilitated through interactions with surrounding vocabularies such as "*nation*" and "*native*". Specifically, "nation" visualizes conflicts of identity and belonging, while "*native*" introduces notions of legitimacy and essence, thereby stratifying the semantic layers of "*breach*" and generating intense dramatic tension and internal pressure within the theatrical space.

Second, one of the major findings of this study is the clarification of how "breach" accumulates meaning through its integrative function across the entire play and ultimately undergoes a qualitative transformation. Beginning as a descriptor of physical or social rupture, it reaches a highly abstract conceptualization in the form of "*before-breach*", signifying a violation of divine and ethical order. This trajectory parallels the semantic transformation of "survive" in *Titus Andronicus*, suggesting a broader creative principle in Shakespeare's lexical usage: that words deepen and transcend their meanings through dynamic interaction with the unfolding drama.

From these observations emerges a crucial recognition: in Shakespearean drama, vocabulary is not merely a tool of expression but an active element that constructs and propels the dramatic structure itself. Words absorb, expand, and reorganize meaning through interaction with characters, situations, and conceptual frameworks. This process may be understood as a form of ***Vocabulary Drama Symbiosis***, in which language and drama evolve through mutual influence, akin to interdependent relationships within an ecosystem.

By demonstrating that this symbiotic structure can be visualized through the objective metric of frequency deviation, this study offers a new methodological foundation for literary research. By integrating quantitatively extracted lexical networks with their literary functions, it becomes possible to approach the author's deeper intentions and structural designs—dimensions that are difficult to access through purely subjective interpretation. Furthermore, this approach is not limited to Shakespeare but holds potential applicability to a wide range of literary and philosophical texts, contributing to the development of a new research domain centered on the statistical extraction of latent conceptual structures within texts.

Notes

[1] See the article: "Digital Humanities: Unveiling the Creative Spirit of Shakespeare to the Drama." *Studies in Humanities and Social Sciences*, 2026, vol. 132, 37-58.

[2] The present study is based on the data of the Folger Shakespeare edition. A complete list is provided in Table N2. The table includes, for each work, the total number of words and the number of distinct lexical items. In the graphs presented in this paper, some figures display distributions across individual plays along the horizontal axis. The numbering (No.) on this axis corresponds to the indexing of the plays as shown in this table.

No.	Total words	Different words	Drama title
1	27641	4016	"Henry VI Part 2"
2	26665	3526	"Henry VI Part 3"
3	23199	3801	"Henry VI Part 1"
4	31519	3958	"Richard III"
5	16583	2482	"The Comedy of Errors"
6	22056	3337	"Titus Andronicus"
7	22926	3209	"The Taming of the Shrew"
8	18781	2672	"The Two Gentlemen of Verona"
9	23115	3647	"Love's Labor's Lost"
10	26373	3629	"Romeo and Juliet"
11	23798	2952	"Richard II"
12	17682	2952	"A Midsummer Night's Dream"
13	22256	3515	"King John"
14	22654	3214	"The Merchant of Venice"
15	26138	3767	"Henry IV Part I"
16	28317	4035	"Henry IV Part 2"
17	22916	2916	"Much Ado About Nothing"
18	27801	4447	"Henry V"
19	21028	2846	"Julius Caesar"
20	23577	3188	"As You Like It"
21	21632	3054	"Twelfth Night"
22	32414	4621	" Hamlet"
23	24393	3197	"The Merry Wives of Windsor"
24	28408	4172	"Troilus and Cressida"
25	24973	3425	"All's Well That Ends Well"
26	23619	3247	"Measure for Measure"
27	28360	3697	" Othello"
28	28097	4064	"King Lear"
29	18539	3247	" Macbeth"
30	26940	3852	"Antony and Cleopatra"
31	29832	3944	" Coriolanus"
32	20163	3209	"Timon of Athens"
33	19857	3199	"Pericles Prince of Tyre"
34	29994	4142	" Cymbeline"
35	26765	3783	"The Winter's Tale"
36	18036	3156	"The Tempest"
37	26313	3591	"Henry VIII"

Table N2. The Thirty-Seven Plays of Shakespeare and Their Indexing in This Study

[3] A Measure for Evaluating the Degree of Anomaly in Word Frequency

As a basic approach, when focusing on a particular lexical item, we examine how that word appears across Shakespeare's thirty-seven plays by comparing its frequency in each work and identifying the play in which it appears most frequently.

Next, we evaluate whether this maximum frequency significantly deviates from the expected level based on the average frequency across the entire corpus.

However, simply comparing absolute differences from the mean is insufficient, since the baseline frequency

varies from word to word, resulting in unequal evaluation conditions. From this perspective, the present study employs the Poisson distribution as a probabilistic model for discrete events in order to evaluate the frequency with which a given word appears in Shakespeare's works. The underlying assumption is that occurrences arise independently within a given interval or process, allowing the probability of occurrence to be calculated. The probability based on the Poisson distribution is given as follows:

$$P(m;\lambda) = \frac{\lambda^m e^{-\lambda}}{m!}$$

Here, m denotes the number of occurrences of the event within a given interval or process, while λ represents the average number of occurrences observed within that interval. In the context of this study, m corresponds to the number of occurrences of a given word within a particular play, and λ corresponds to the average frequency of that word estimated from the overall corpus. If the resulting probability is extremely small, this indicates that such an occurrence is statistically unlikely. In other words, it suggests the presence of factors that cannot be explained by chance alone.

By tracking deviations from the Poisson distribution—referred to here as **Vocabulary Frequency Anomaly**—it becomes possible to identify locations where the author may have intentionally employed certain words with high frequency, or where specific contexts structured by those words emerge. Significantly high deviations from the expected frequency may thus serve as indicators of the author's intention or of deliberate structuring in the construction of meaning. To visualize this condition, the probabilities calculated from the Poisson distribution are plotted in Figure N3.

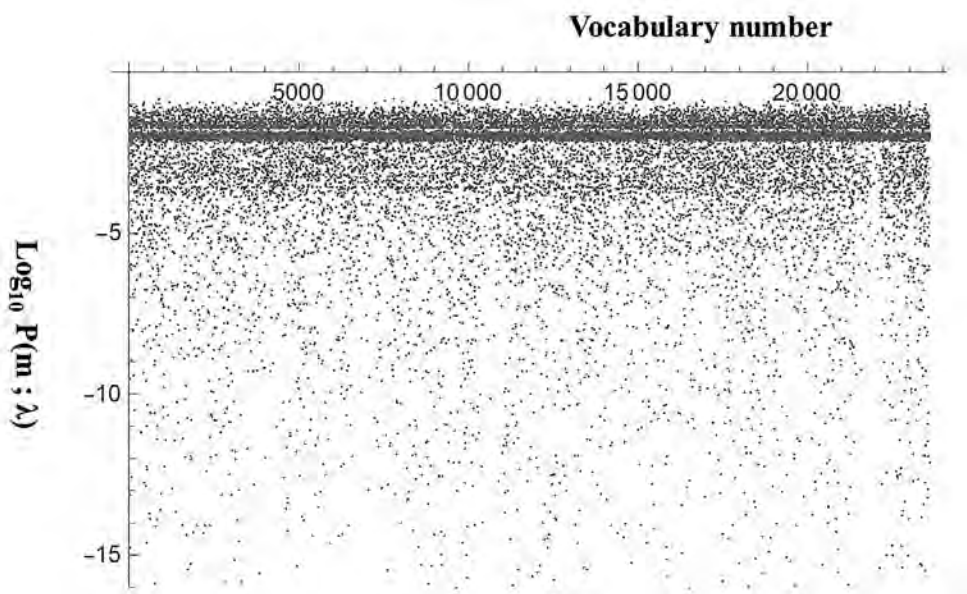


Figure N3. Logarithmic representation of the probabilities $P(m;\lambda)$ derived from the Poisson distribution for words appearing across Shakespeare's thirty-seven plays.

In this figure, each point represents a distinct lexical item; accordingly, a total of 23,587 points are distributed across the graph. The vertical axis represents the logarithm of the probability calculated from the Poisson distribution. Points located higher in the figure correspond to higher probabilities, while those lower down correspond to smaller probabilities. It can be readily observed that the density of points is high in regions of large probability and decreases progressively toward regions of lower probability, indicating that such low-probability lexical items are comparatively rare.

Figure **N3** focuses on each lexical item and assumes that it appears *m* times at maximum frequency in a given play, under the assumption that occurrences follow a Poisson distribution. The probability that the word appears exactly *m* times in that play is calculated and plotted.

The database used in this study, based on the Folger edition of Shakespeare's thirty-seven plays, contains approximately 903,000 total word tokens(including repetitions), among which there are 23,587 distinct lexical items. These distinct words are indexed alphabetically and arranged along the horizontal axis, while the vertical axis represents the probability(on a logarithmic scale)that each word appears at its maximum observed frequency in a given play under the Poisson assumption.

[4] ＜Figure N4: Probability of Lexical Items Considered to Occur with Distinctively High Frequency in *Henry V*＞ presents the words that appear in *Henry V* with frequencies significantly higher than those expected under the Poisson distribution.

The vertical axis represents the probability of occurrence calculated from the overall average frequency, while the horizontal axis represents all distinct lexical items appearing across Shakespeare's thirty-seven plays, each assigned a unique index.

From this calculation, a subset of lexical items is selected. The histogram of their frequencies is presented in ＜**Figure 1**: Histogram of Lexical Items Considered to Occur with Distinctively High Frequency in *Henry V*(46 words)＞.

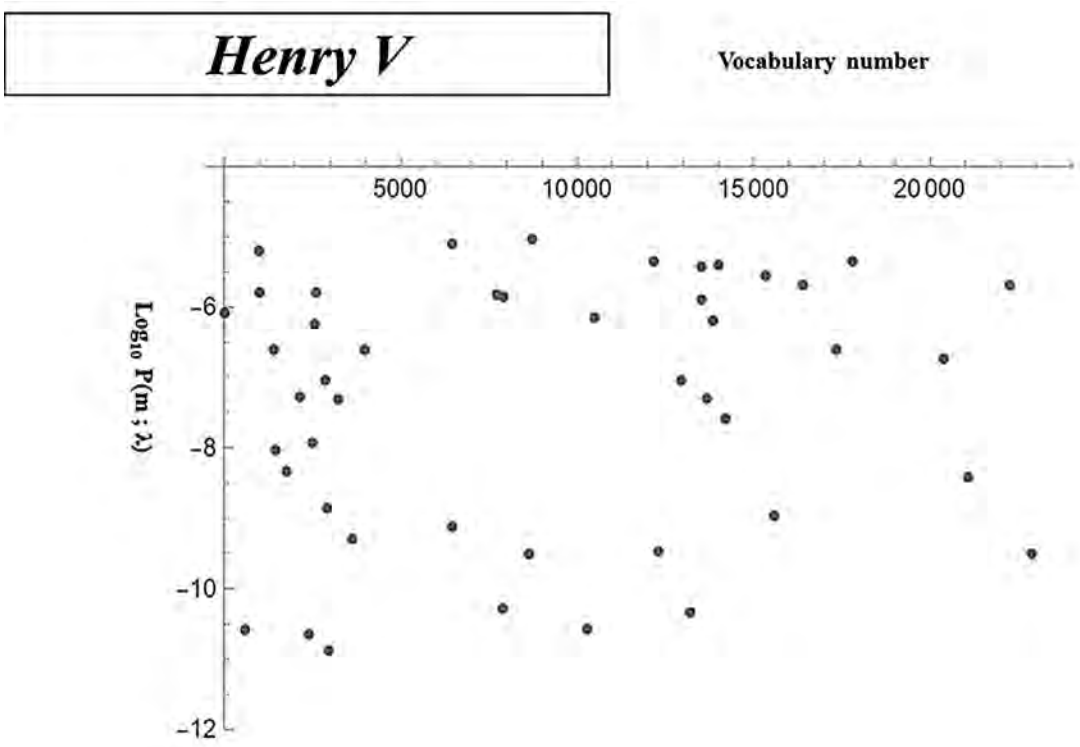


Figure N4. Probability of Lexical Items Considered to Occur with Distinctively High Frequency in *Henry V*

[5] See the article: "Exploring Shakespeare's Innovation: A Study of the Word 'Survive'." *Studies In Humanities and Social Sciences*, 2023, vol. 127, 1-24.

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