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Similarities and Differences in Revenge Motifs Between Hamlet and the Orphan of Zhao

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Abstract
"The Orphan of Zhao" written by Ji Junxiang who was a playwright in China's Yuan Dynasty and "Hamlet" by William Shakespeare are two very classic literary works in East and the West, both with the theme of "revenge". This article found that the similarities in revenge motif of the two works can be divided into four aspects: central themes、plot presentation、social background innuendo、political conspiracy. In the differences in revenge motif, there are obvious differences in three aspects: narrative form、means of Revenge、character portrayal. In-depth research found that the main reason for these similarities and differences is differences in cultural backgrounds.Through this comparative endeavor, we aim not only to highlight the divergent approaches to revenge between Eastern and Western literary traditions but also to deepen our comprehension of the unique characteristics, connotations, and cultural backgrounds inherent in these works. Moreover, this analysis endeavors to serve as a guiding framework for discerning common patterns in the developmental trajectory of literature across diverse ethnic groups. In essence, this study aspires to illuminate the rich tapestry of human storytelling while fostering a more profound appreciation for the multifaceted interplay between culture, society, and creative expression.

Keywords
“Hamlet”, “the Orphan of Zhao”, Mother subject of revenge, a comparative study

1.Introduction

The motif of revenge serves as a central thematic element in both "The Orphan of Zhao" and "Hamlet," driving the narrative forward and shaping the actions of key characters. A motif, in literary terms, refers to a recurring idea, symbol, or theme that contributes to the overall meaning of a work. In the context of these two plays, the motif of revenge is pervasive, influencing the plot, character development, and thematic exploration.

The concept of "motif," originally introduced by the German scholar Kohler in the study of folk tales, has since been adopted and further elaborated upon by scholars worldwide. Steve Thompson, in his seminal work "A Taxonomy of Folktales," provided a widely accepted definition of the motif as "the smallest component of a story that can persist in the tradition. Therefore it must have something unusual and moving power.” .Thompson's definition encapsulates the essence of a motif as a fundamental element within a narrative that possesses enduring significance and evocative power. Motifs are recurrent themes, symbols, or ideas that permeate across different stories, serving as essential building blocks of storytelling traditions. They often carry symbolic or thematic significance, resonating with audiences on a deep emotional or intellectual level.

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In addition, since grudges and hatred constitute almost all human emotions, and the psychology of hatred occupies an important position in human emotions due to its high frequency of occurrence, this makes revenge as a special historical and cultural phenomenon widely prevalent in almost all ethnic groups. Lafargue once said in his book "On the Origin of Thought": "Revenge is one of the most ancient and basic passions of the human spirit. It is deeply rooted in human instinct. When they are hit, They will fight back unconsciously." The concept of revenge has indeed permeated both Chinese and Western literary traditions, evolving into a recurring motif that shapes the narrative landscapes of numerous works. This innate impulse for vengeance serves as a potent driving force within the plots of many narrative literary works, driving characters to pursue justice, retribution, or redemption.

Over time, this ethical orientation towards revenge has become a social norm, recognized and accepted by both Chinese and Western societies. As a result, literary works from these cultural traditions exhibit a convergence in their exploration and portrayal of the theme of revenge. Whether through epic tales of heroism and tragedy or intimate character studies, the motif of revenge continues to captivate audiences, serving as a lens through which to examine the complexities of human nature, morality, and justice.The concept of motif has also found application beyond the realm of folk tales, extending to various forms of literature, including novels, plays, and poetry. In literary analysis, motifs serve as interpretive tools for unpacking the layers of meaning embedded within a text. They help illuminate recurring themes, character traits, and narrative arcs, enriching our understanding of the author's intentions and the socio-cultural contexts in which the work was created.Overall, the concept of motif represents an essential aspect of storytelling, providing a framework for the exploration of narrative patterns, cultural symbolism, and thematic depth. By examining motifs within and across different literary traditions, scholars gain insights into the rich tapestry of human creativity and the enduring power of storytelling across diverse cultures and epochs.

Research on Hamlet, one of William Shakespeare's most famous plays, encompasses a vast array of topics, including literary analysis、historical context、performance history、psychological Interpretations、cultural impact、textual analysis、gender studies、critical reception and so on. Overall, research on Hamlet is multidisciplinary and continues to evolve, reflecting the enduring fascination with Shakespeare's timeless tragedy. The theme of revenge is at the core of Shakespeare's tragedy "Hamlet". There are many academic studies on the theme of revenge, one of the more significant is Maurice Hunt's " Shakespeare and the Solitary Man": This book delves into the psychological complexity of Shakespeare's characters, including Hamlet, and explores themes such as revenge, madness, and isolation. "Hamlet and Revenge" by Eleanor Prosser: Prosser's work focuses specifically on the theme of revenge in "Hamlet," examining its manifestations, moral dimensions, and implications for the characters and the play as a whole. There are also many scholarly works that have provided valuable perspectives on the theme of revenge in Hamlet, enriching our understanding of Shakespeare's masterful exploration of this timeless and complex theme.

The Orphan of Zhao is a classical Chinese play attributed to the Yuan dynasty playwright Ji Junxiang. It is considered one of the oldest extant Chinese dramas and holds significant cultural and historical importance. Research on The Orphan of Zhao covers various aspects, including its literary significance、historical context、themes 、translation studies、adaptations and influences and so on. Highlighting its enduring significance in Chinese and other cultures.In China, Mr. Wang Li has relatively in-depth and comprehensive views on such themes. As early as 1996, he published an article on "Comparative Research on the Theme

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of Revenge Literature in China and the West" in "Foreign Literature Research". Subsequently, in 2019, he published an article " Comparative Literature in China: Historical Review and Contemporary Development Directions " in the " Comparative Literature and Transcultural Studies ". In his research, he analyzed a large number of Chinese and foreign literary works, compared the differences between Chinese and Western literature on the motivations, means of revenge, and the purpose of revenge, and analyzed it from various aspects of society.

There are many Chinese and foreign literary works with the theme of revenge. Among the many revenge works, "The Orphan of Zhao" and "Hamlet" have the most outstanding and pure descriptions of revenge. They are classic revenge literature works in China and the West. "The Orphan of Zhao" is even known as the Chinese version of "Hamlet", which shows the similarities between the two works. However, under the influence of different social and historical backgrounds and traditional cultural values between China and the West, the author shows differences in the way he handles the theme of revenge in his works. Based on previous research, this article mainly uses the parallel research method of comparative literature to conduct a comparative study on these two classic revenge dramas. The idea structure of the research is to first start with the phenomena shown in the works, and narrate them from multiple angles around the basic point of the revenge motif. At the same time, the extraction mode of folk materials of the two works, the similar plot weaving methods and the characteristics of the two works are also analyzed. Research on common themes and properties. Then find out the differences between the two works through comparative research methods, and finally analyze the reasons for the differences in the way of dealing with the revenge motif to reveal the cultural traditions and social and historical environments of different nations. The innovation of this article is more focused on interpreting the two works from a cultural perspective to show the social and historical environment and cultural spirit reflected in China and the West, so that readers can better understand the two works.

2.Similarities in Revenge Motif

2.1 central themes and plot presentation

Revenge is a central theme in both shows, driving much of the plot and character motivations. In "Hamlet", the protagonist avenges his murdered father; in "The Orphan of Zhao", Zhao Wuji avenges the massacre of his own family by the Tu'an family. During the development of the plot, the revenge protagonists of the two works also have similar experiences. They were forced to live with the "enemy who killed their father" without knowing the truth. In "Hamlet," Claudius not only murders King Hamlet but also quickly marries Hamlet's mother, Gertrude, usurping the throne. Hamlet is thus forced to live under the rule of his father's murderer, grappling with feelings of betrayal and anger. Hamlet learns of his father's murder and Claudius's guilt from the ghost of King Hamlet, who reveals the truth about his death. This revelation serves as a catalyst for Hamlet's quest for revenge. Characters like Horatio, the Ghost, and the Player King serve as guiding figures who provide exposition about the events surrounding King Hamlet's death and Claudius's treachery. Their revelations help Hamlet understand the gravity of the situation and solidify his resolve to seek justice. After learning the truth, Hamlet vows to avenge his father, but struggles with doubt and indecision. He pretends to be sick and crazy, but is actually planning to stage a drama to convict Claudius.

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Similarly, in "The Orphan of Zhao," Tu'an Jiawei sought to eliminate potential rivals for power and orchestrated the massacre of the Zhao family, including Zhao Wuji's father, Zhao Dun. Zhao Dun sacrificed his life to save his son Zhao Wuji, but as a result, Zhao Wuji became an orphan and was raised by a humble doctor since he was a child, unaware of his aristocratic ancestry. As he grew older, Zhao Wuji discovered the truth about his family's fate through his father Zhao Dun's loyal retainer Cheng Ying and other loyal followers, as well as historical records about the family's massacre. Their narratives helped Zhao Wuji Understanding the extent of the injustice done to his family, these revelations fuel his desire for revenge against the Tu'an family and inspire him to take action. So after he learned his true noble identity, he sneaked into Tu'an's ancient family as a humble servant and lived in the shadow of the Tu'an family's power. However, Zhao Wuji always prepared revenge plans, carefully planned Tu Anjia's downfall, exposed his crimes, and restored justice to the Zhao family.

We can see that in order to completely ignite and strengthen the will of revenge of the Avengers (the protagonist) and promote the further development of the plot, the author often sets up guiding characters in the play to explain to them the hatred between countries. and family members and clarify the reasons for the incident. The whole story helps them determine the goal of revenge. Therefore, the protagonist's sense of revenge will only arise after learning the truth from others. This stylized plot of "recognizing the thief as the father" and "telling the story of a family feud" almost appears in many Chinese and Western revenge-themed works. The Avengers can either resolutely seek revenge and beat their enemies to death in a gratifying way, or they can just endure it forever. Finally, give the enemy a fatal blow that cannot be missed. Both works, without exception, use the latter to weave the climax of the revenge plot that unfolds due to the power of evil forces.

The conclusion reached from the analysis of "Hamlet" and "The Orphan of Zhao" regarding their treatment of revenge themes is that while these two works come from distinct cultural backgrounds—Shakespearean English literature and classical Chinese drama—they share fundamental narrative elements and thematic motifs in their exploration of revenge.

Through the examination of the protagonists' experiences and motivations for revenge, it becomes evident that both Hamlet and Zhao Wuji undergo similar journeys of discovery, grappling with the revelation of their fathers' murders and subsequently vowing to seek justice. This journey is facilitated by guiding characters who provide exposition about the reasons for the conflicts and familial feuds, helping the protagonists determine their goals for revenge. Furthermore, both plays employ stylized plot devices, such as "recognizing the thief as the father" and "telling the story of a family feud," to drive the narrative forward and deepen the protagonists' motivations for revenge. These devices are common tropes in both Chinese and Western revenge-themed literature, illustrating the universal nature of the theme. The Avengers can either resolutely take revenge and beat their enemies to death happily, or they can live with it forever. Finally, give the enemy a fatal blow that cannot be missed. Both works, without exception, use the latter to weave the climax of the plot of revenge due to the power of evil forces. Ultimately, both "Hamlet" and "The Orphan of Zhao" build towards climactic resolutions where the protagonists exact their revenge on the perpetrators, resulting in a triumph of justice over evil forces. This resolution brings closure to the narratives, highlighting the timeless themes that resonate across cultures and literary traditions.

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2.2 Social background innuendo and political conspiracy

Both "Hamlet" and "The Orphan of Zhao" incorporate elements of social background innuendo and political conspiracy, adding layers of complexity to their narratives. Both works use historical figures with different statuses in different periods, and through the life scenes they show in the stories, to reflect the major issues of the times for Chinese and Western authors. "The Orphan of Zhao" was originally recorded in Sima Qian's "Historical Records: The Zhao Family", which depicts the story of the Jin Kingdom during the Spring and Autumn Period and the Warring States Period in China. The historical material of the story of "Hamlet" was first written by a Danish historian in the Middle Ages. "History of Denmark", which records a large number of heroic and outstanding deeds of national heroes. Among them, a character named Amlesses was the original source of the image of the song Hamlet created by the great writer Shakespeare.

In "Hamlet," the play is set against the backdrop of the Danish royal court, where political intrigue and power struggles abound. The power struggle within the Danish royal family is central to the plot. After King Hamlet's death, Claudius usurps the throne by marrying Queen Gertrude, Hamlet's mother. This sets off a chain of events that exacerbates tensions within the royal family. Hamlet's quest for revenge against Claudius is not just a personal vendetta but also a response to the political turmoil caused by Claudius's rise to power. The legitimacy of Claudius's rule is called into question, further complicating Hamlet's moral dilemma. The political intrigue extends beyond the royal family, encompassing alliances, betrayals, and power plays within the court of Denmark. Characters like Polonius, Laertes, and Fortinbras are all entangled in the web of political machinations, adding layers of complexity to the narrative. Tensions within the palace reflect broader social concerns about the legitimacy of the rule and the stability of the kingdom.

Hamlet studied in Germany, where new ideological trends were prevalent. He was influenced by humanism and has the characteristics of a new aristocracy. The struggle between the two main characters, pros and cons, reflects the social conditions of the Renaissance when the author Shakespeare was living at the end of Elizabeth's reign. . People's thoughts are influenced by humanism and they begin to pay attention to their own rationality, wisdom and personal value.

As a traitor, Claudius's treacherous behavior of killing his brother King Hamlet in order to seize the throne epitomized the chaos and corruption of the social order at that time. His behavior violated the natural order and betrayed the trust of his family and society.As an avenger, Hamlet is influenced by humanist ideals and new aristocratic thoughts, which reflects the contrast with Claudius's corrupt rule. He represents reason, humanity and freedom, advocating personal values and rationality in an ever-changing society. The protagonist Hamlet has extensive knowledge and And a broad spiritual space, advocating reason, valuing humanity and freedom, with obvious characteristics of a humanist. He loves his motherland and is loved by the people, so much so that even his enemy Claudius had to admit his influence. Minister Polonius, the traitor Claudius, Hamlet's friends Rosencrantz and Guildenstern, etc. are all representatives of the old feudal forces. In order to maintain their status as feudal lords, they tried every means to test and plan to remove their own obstacles. , hindering the development of new aristocrats and emerging bourgeoisie. The conflict between Claudius and Hamlet symbolizes the struggle between the old feudal forces and the emerging bourgeois values. Claudius and his allies represent the old order, seeking to maintain their status and power, while Hamlet represents the demands of the new aristocracy and emerging bourgeoisie.Overthrowing a

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spokesman for reactionary rule cannot achieve the fundamental purpose of revenge. Hamlet realizes that his responsibility is not only to seek revenge, but also to reorganize society and challenge the entrenched power structure. His behavior reflected the larger social tensions and contradictions of the time when old and new societies collided in the rise of the bourgeoisie. The description of the fierce contradictions and conflicts actually reflects the chaotic reality of the British feudal monarchy when the old and new societies alternated under the impact of the rise of the bourgeoisie.

Overall, the multifaceted nature of the conflict in Hamlet and its wider implications within the socio-political context of the Renaissance. It emphasizes the complexity of the characters and their personalities.
"Zhao's Orphan Works" is set against the backdrop of political intrigue and power struggles within the Zhao clan and the imperial court of ancient China. The play revolves around the massacre of the Zhao clan by the ambitious Tu'an Gu, who seeks to consolidate his own power within the court. The conflict arises from the power struggles between different factions within the imperial court, with loyalty, honor, and familial duty at stake. Zhao Dun, the head of the Zhao clan, must navigate these treacherous waters as he seeks justice for his slaughtered family. The dynamics within the Zhao clan mirror those of the Danish royal family in "Hamlet," with betrayal, revenge, and political maneuvering driving much of the action. Characters like Zhao Wuji, the orphaned son of Zhao Dun, and the scheming Tu'an Gu are caught in the midst of these power struggles, each with their own agendas and ambitions.

In "The Orphan of Zhao", The play depicts the fierce opposition between loyal ministers, such as Cheng Ying, Han Que, and Gongsun Peijiu, who protect the orphaned Zhao Wuji, and the treacherous minister Tu Anjia. This conflict between loyalists and traitors reflects the societal tensions and power struggles prevalent during the Yuan Dynasty. The Yuan Dynasty, established by China's ethnic minorities, advocated a free and martial grassland civilization. In this natural law and state of survival of "survival of the fittest", crises awaken people's survival instincts. In order to realize their personal survival value, people often adopt various methods. Even extreme measures are taken to obtain ruling power. Tu Anjia in the play felt threatened by Zhao Dun's growing power. In order to concentrate power in his own hands, he did not hesitate to kill all three hundred members of the Zhao family. Tu Anjia's actions, including the massacre of the Zhao family, represent a serious violation of the Confucian ethical values of loyalty, filial piety, and righteousness. The "ritual and music" order, highly praised by the Han nation, is undermined by Tu Anjia's treachery and cruelty.

The author, Ji Junxiang, uses the play to critique the erosion of Confucian ethical values and to advocate for the establishment of a political ideal characterized by a wise ruler and virtuous ministers. Through historical reflection, aims to reveal the social realities of class conflicts and the opposition between loyalists and traitors. The author Ji Junxiang takes history as a mirror and reveals the social reality of class conflicts and opposition between loyalists and traitors under the rule of ethnic minorities. It is hoped that the correct Confucian ethical values can be reshaped and the political ideal of wise rulers and virtuous ministers established.

Overall, The Orphan of Zhao highlights the complexity of power dynamics, ethical values, and social conflicts in the Yuan Dynasty, providing insights into the broader historical and cultural context.

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3.Differences in Revenge Motif

3.1 Narrative form

"Hamlet" adopts a linear narrative centered on the progression of the storyline. As Hamlet is a humanistic "thinker", the author focuses on the inner description in the narrative, highlighting his psychological conflicts during revenge. "The Orphan of Zhao" adopts a curved narrative centered on the psychological development of the characters, focusing on describing the revenge actions of the loyal knights and paying more attention to the plot of the story.

In "Hamlet," Shakespeare employs a linear narrative centered around the progression of the story plot. The entire plot revolves around the protagonist Hamlet's quest for revenge after discovering the truth about his father's murder. The story begins with turmoil at the Danish royal palace, triggered by the appearance of a ghost revealing the truth to Hamlet. From that point on, Hamlet's actions for revenge become the central focus of the storyline, driving the plot forward. The plot unfolds sequentially, with the relationships between characters gradually revealed, leading to the climax—the duel between Hamlet and Claudius, and the ensuing resolution.

In contrast, in "The Orphan of Zhao," the narrative form emphasizes a curvilinear storytelling focused on the development of characters' psychology. While the story also involves themes of revenge, the plot development is more centered around the internal conflicts and emotional changes of the characters. As the protagonist Zhao Wuji experiences the tragedy of his family's massacre, vows for revenge, and implements his revenge plan, the audience gains deeper insights into his inner struggles, fears, and anger, as well as his understanding of loyalty, filial piety, and justice. Unlike "Hamlet," the plot development is more influenced by the characters' psychological states and emotional changes, presenting a more intricate and nuanced narrative style.

Therefore, the difference in narrative form between these two works not only reflects the cultural and stylistic differences between Western and Chinese drama but also showcases the authors' different approaches to the theme of revenge, providing audiences with distinctly different aesthetic experiences.

Therefore, the methods of revenge in the two dramas are different. "Hamlet" focuses on the destruction of the human spirit and soul, while "The Orphan of Zhao" emphasizes the destruction of the body as a means of revenge. This reflects the cultural attitudes towards revenge and justice in Western and Chinese societies

3.2 Means of Revenge

In "Hamlet," the means of revenge are primarily centered around psychological manipulation and emotional torment rather than physical violence. Hamlet's approach to vengeance is characterized by his strategic plotting, cunning schemes, and manipulation of the truth to expose his uncle Claudius's guilt. Instead of directly confronting Claudius physically, Hamlet chooses to undermine his uncle's sanity and moral integrity through elaborate schemes such as the play within a play, where he reenacts the murder of King Hamlet to provoke Claudius's guilt. Additionally, Hamlet feigns madness to further confuse and unsettle Claudius and his court. This emphasis on psychological warfare and the destruction of the human psyche reflects the

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broader cultural attitudes towards revenge in Western society, where the concept of justice often involves exposing moral wrongdoing and holding individuals accountable for their actions through psychological and emotional means.

In "The Orphan of Zhao" presents a more direct and physical approach to revenge. The protagonist, Zhao Wuji, seeks to avenge the massacre of his family by the Tu'an family through acts of physical violence and retribution. He infiltrates the enemy's household, confronts them directly, and ultimately executes his revenge through violent means, such as assassinations and confrontations. The emphasis on physical destruction as a means of revenge underscores the cultural attitudes towards justice in Chinese society, where retribution and restitution often involve tangible and visible acts of punishment and retaliation.

Western reflection on means of revenge came earlier. With the progress of social civilization, people realized that simply killing one's enemies could not fully achieve the desired retaliation effect. Instead, it could lead to an endless cycle of bloody revenge. Therefore, the method of physical destruction as a means of revenge has its limitations. As early as the 14th century, the English poet Geoffrey Chaucer expressed his viewpoint in his work "The Canterbury Tales": "You can't fight fire with fire, and two wrongs don't make a right..." Therefore, throughout the works, we see a more morally judgmental approach, focused on the spiritual realm. In contrast, China has a history influenced by Legalist thought, which prioritizes the use of harsh laws to maintain control. This has led to the development of a series of brutal punishments for those who violate national laws. This phenomenon is also a result of Confucian influence, which emphasizes strong familial bonds and the concept of "an eye for an eye."

3.3 Character Portrayal

The two works also have different emphases in the portrayal of characters, which is mainly reflected in the depiction of the main image of revenge, but there are also common differences in the depiction.

In "Hamlet," characters such as Hamlet himself, Claudius, Gertrude, and Ophelia are portrayed with clear and defined personalities that align with their respective roles in the story. Hamlet is depicted as a conflicted and introspective character, grappling with his inner turmoil and moral dilemmas. Claudius is portrayed as a cunning and manipulative antagonist, while Gertrude is depicted as a complex figure torn between loyalty to her son and her new husband. Ophelia, on the other hand, is presented as a tragic figure, driven to madness by the events unfolding around her.

In "The Orphan of Zhao" features characters with more nuanced and multifaceted traits. Zhao Wuji, the protagonist, undergoes a transformation from a naive and sheltered individual to a determined avenger seeking justice for his family. Other characters, such as Cheng Ying and Tu'an Gu, also exhibit complex motivations and moral ambiguities, blurring the lines between good and evil. This complexity in character portrayal reflects a different cultural viewpoint on individualism and the development of personality, emphasizing the interplay between internal conflicts and external circumstances in shaping characters' identities and actions.
In "Hamlet," characters are depicted with distinct and pure personalities, while in "The Orphan of Zhao," characters exhibit complexity and multifaceted traits. This character portrayal contrast highlights differing cultural perspectives on individualism and character development.

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4.Chasing the Origin: Differences in Cultural Backgrounds

Although both "Hamlet" and "The Orphan of Zhao" explore the theme of revenge, through the above comparative analysis, we can clearly feel that there are far more differences between the two works than they have in common. They are all created in their respective cultural backgrounds. From the narrative method of the revenge process, the means of revenge, the creation of revenge characters and the aesthetic forms contained in them, we can feel the huge differences in the way the authors deal with the theme of revenge.
Traditional Chinese thought highly values "filial piety" and "virtue," constituting an ethical and moral culture. In ancient China, under a self-sufficient small-scale farming economy and highly centralized imperial rule, the bonds of kinship were deeply entrenched and passed down through generations, with a particular emphasis on clan and collective consciousness. Thus, to some extent, "filial piety" and the culture of blood relations complement each other, forming a symbiotic relationship in Chinese society.

Under the influence of this spirit of loyalty and filial piety, collective consensus often leads clan members to overlook the value and interests of the individual. They believe that individual worth is deeply rooted in societal values. When the societal value of loyalty and filial piety to the utmost good is achieved, it also implies the attainment of individual worth. Therefore, in emphasizing the ethical morality of "good and evil, virtue and unworthiness," "The Orphan of Zhao" naturally neglects the exploration of the complexity and multifaceted nature of human beings as part of its mission to educate the masses.Through the self-sacrificial acts of characters like Cheng Ying, Zhao Wu, and Gongsun Chujiu, "The Orphan of Zhao" highlights the traditional Chinese ethical values of loyalty, filial piety, integrity, and righteousness.

The Confucian spirit of "sacrificing one's life for righteousness" provided them with the courage to sacrifice themselves for loyalty, filial piety, and honor. Characters like Cheng Chuzhi, Gongsun Chujiu, and Han Que in "The Orphan of Zhao" made choices in accordance with the righteous path of society, bravely facing their deaths. Furthermore, the "loyalty to the sovereign" ideology reflects the adherence to traditional Confucian ethical values. The author deliberately avoids any commentary on King Jin Lingjun in the depiction of revenge, indirectly implicating the monarch, with all blame placed on the treacherous minister Tu'an Gu. This is related to the thematic message of the work, aiming to revive the ideal of a righteous monarch and wise ministers, while also reminding rulers to be vigilant about the prevailing situation of loyalty and betrayal.

In contrast, Western traditional thought values the pursuit of truth and places great importance on highlighting individual authenticity, assertiveness of personality, personal worth, and rational reasoning abilities, as epitomized by Socrates' dictum "know thyself." One of the reasons why "Hamlet" is able to fully showcase the authenticity and complexity of human nature is due to the Western insistence on adventurous exploration and reflection. Rooted in the two major sources of Western culture, Hebrew civilization and Greek civilization, there lies a core spirit that exalts human individual worth.

In ancient Greek mythology, a significant characteristic is the anthropomorphic nature of the gods, where the deities possess human appearances and emotions, showcasing the most authentic aspects of human nature. This reflects the Western cultural value of prioritizing human-centered perspectives, evident in the Hebrew and Greek civili

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5.Conclusion

"The Orphan of Zhao" and "Hamlet" are both literary works with the theme of revenge. They show Similarities in Revenge Motif in four aspects: central themes, plot presentation, social background innuendo, and political conspiracy. It shows Differences in Revenge Motif in three aspects: narrative form, meaning of Revenge, and character portrayal. Tracing the origins, we found that the main reason for this similarity and difference is the difference in cultural background between the East and the West.

Through this comparative analysis, we gain deeper insights into how cultural values and societal norms shape the portrayal of revenge in literary works. "Hamlet" reflects Western individualism, introspection, and moral ambiguity, while "The Orphan of Zhao" embodies Confucian values of loyalty, filial piety, and collective responsibility. Exploring these differences not only allows us to appreciate the unique artistic merits of each work but also provides deeper understanding of their cultural backgrounds. It sheds light on both Western and Chinese cultural backgrounds, values, and literary traditions. Additionally, such analysis helps elucidate both the commonalities and differences in the treatment of universal themes like revenge.

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