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Naming and Nominalization in Hamlet and Tardid: a Stylistics Analysis

Hamlet (1603), a canonical work by William Shakespeare, has been under investigation of different critics from a wide range of perspectives. This article attempts to reexamine *Hamlet* concerning its Iranian adaptation *Tardid* (2009, dir. Karim-Masihi), which has been in the state of neglect by literature critics. Furthermore, this article takes stylistics as the framework, specifically analyzing Hamlet's and Siavash's speech, the protagonists of the two works to shed light on the way both characters hide their sensations after their encounter with the ghost, in their naming the events and nominalization of the processes. It is revealed that these characters take some processes for granted. It is concluded that both of these characters utilize lunacy as a pose to hide their suppositions and estimations, so that they can save some time for finding answers to their suspicions. However, they are diverse in their methods and consequently follow drastically dissimilar fates. Although Siavash uses the same technique of naming the actions and nominalizing the processes, he is more silent than Shakespeare's Hamlet, while being present in most scenes, conforming to the postmodern definition of protagonist by his presence. Hamlet, as an Elizabethan leading role, reveals his character in verbose manner of monologues. The ending of this hero of a revenge tragedy is nothing but death, while Siavash manages to escape this fate, as can be connoted by his name as a mythical figure. The intelligence of his reassuring fiancé, an Iranian devoted wife, minimalizes the number of casualties in this tragedy.

Key Terms: *Hamlet*, *Tardid*, Stylistics, naming, nominalization, adaptation