



Analysing the Concepts of *Vengeance* and *Hono(u)r* in Shakespeare's *Hamlet* and Sumarokov's *Gamlet*: A Corpus-based Approach to Literature

IRINA KESHABYAN¹
UNIVERSIDAD DE MURCIA

ABSTRACT

The present paper aims at carrying out structural and lexical analysis of two contrasting plays –Shakespeare's *Hamlet* and Sumarokov's *Gamlet*- in a specific linguistic domain. In this contribution, we will attempt to gain some insight into two essential content words: *vengeance* and *hono(u)r*, their derivatives and related words, through quantitative analysis of these words and qualitative analysis of their collocates and concordances. Collocational approach will be used to analyse and compare the ways the authors perceive the concepts of *vengeance* and *hono(u)r*. In general, the findings will indicate important similarities and/or differences between the structures of the plays per acts and both texts' basic contents in relation to two important topics -*vengeance* and *hono(u)r*.

KEYWORDS: Content words, quantitative analysis, qualitative analysis, collocates, concordances, collocational approach

RESUMEN

El presente artículo tiene como objetivo un análisis estructural y léxico de dos obras contrastivas –*Hamlet* de Shakespeare y *Gamlet* de Sumarokov- en un dominio lingüístico específico. En esta contribución, intentaremos adentrarse en el estudio de dos sustantivos: *venganza* y *honor*, sus derivados y palabras relacionadas- a través de un análisis cuantitativo de las mismas y el análisis cualitativo de sus colocados y concordancias. El método de los colocados será utilizado para analizar y comparar el modo en que los autores perciben los conceptos de *venganza* y *honor*. En general, los resultados van a señalar las similitudes y/o diferencias importantes entre las estructuras de las obras por actos y los contenidos básicos de ambos textos en relación con dos temas importantes, tal como, *venganza* y *honor*.

PALABRAS CLAVE: Palabras de contenido, análisis cuantitativo, análisis cualitativo, colocados, concordancias, método de los colocados

¹ *Address for correspondence:* Irina Keshabyan. Dpto. de Filología Inglesa. Facultad de Economía y Empresa. Universidad de Murcia. Campus de Espinardo, 30100 Murcia, Spain. Telephone: 868 883863. Email: kirina@um.es

I. INTRODUCTION

The object of this paper is the study of language through corpora and through application of computational and quantitative techniques. In the last few years, this kind of studies has been one of the main aims of corpus linguistics, “which differs from other linguistic disciplines, such as sociolinguistics and psycholinguistics, in that it is not defined by the object of study”, as it does not study corpora but it rather studies language through corpora (Cantos and Sánchez 2000:1). The previously mentioned authors explain the “tremendous growth in the compilation and use of corpora” by “the increasing interest among linguists in studying language in use, rather than linguistic systems in the abstract”, which “is primarily connected with the possibilities offered by corpora in machine-readable form, so-called computer corpora” (Cantos and Sánchez, 2000:1).

The present study aims at carrying out structural and lexical analysis of two contrasting plays in the same sub-genre -the revenge tragedy- in a specific linguistic domain. For each author, we analyse one text sample within the broader genre of drama: *The Fourth Folio of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare (1564-1616) and the eighteenth-century Russian adaptation of *Hamlet*, called *Gamlet* (1787), by Sumarokov (1717-1777). In relation to the eighteenth-century Russian text, it is essential to point out that it acts only as a reference text as we deal with the English translation of this text, translated by Richard Fortune in 1970. It should be noted that the verse translations were done on the basis of prose translations by Richard Fortune and the same author did the poetic versions of *Hamlet* (Nebel 1970: xiii). By the “text sample” we mean one piece of work from the genre of drama in its totality, in other words, the entire text. The particular texts analysed are summarised in Table 1.

Author	Genre	Sub-genre	Title	Abbreviation
Shakespeare	Drama	Revenge Tragedy	<i>The Tragedy of Hamlet Prince of Denmark</i> (1685), <i>The Fourth Folio Edition</i>	SH
Sumarokov	Drama	Revenge Tragedy	<i>Gamlet</i> (1787), in Russian (for reference)	SG-R
Sumarokov	Drama	Revenge Tragedy	<i>Hamlet</i> (1970), translated into English by Richard Fortune	SG

Table 1: Texts used for the structural and lexical analysis (abbreviations, numbers and letters are used for reference on Figs. that follow)

The investigation is based on the electronic collection of the previously mentioned texts, that is, on the computerised text corpora. The version of *The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare has been obtained from

the library web of the University of Granada² in a facsimile reproduction and afterwards digitalised. The eighteenth-century Russian text has been obtained from the Library of St. Petersburg's Museum *Poslednyaya Kwartira Pushkina* in a facsimile reproduction and then digitalised. The twentieth-century English translation of the Russian text has been ordered from the British Library and after that digitalised.

For our commodity, *The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685) will be addressed to as *Hamlet* or SH and, finally, the Russian text will be addressed to as SG-R, while its English translation as *Gamlet* or SG. In the latter case, SG-R stands for Sumarokov's *Gamlet* in Russian and SG stands for Sumarokov's *Gamlet*, although, actually, it represents the English translation of the Russian text.

Thus, we shall be dealing with the English translation of one of Sumarokov's dramas - *Gamlet* written and printed in 1748- which coincides with the task of introducing a new form (in the form of the revenge tragedy) into eighteenth-century Russian literature as well as introducing Shakespeare into Russian culture, literature, production and performance. However, we might suggest that Sumarokov's intention was to give Shakespeare's *Hamlet* a new content in a new work, in new conditions.

Obviously, the area of our research has been deliberately limited because what we need is not related to mere interpretation of the meaning through our own perception of the texts. Actually, it is related to the structure of the texts and the language used in the texts which may reveal Shakespeare's and Sumarokov's intentions through figures, tables, graphs and schemes by using the late twentieth-century linguistic approaches, particularly a corpus-based approach to literature, restricting the subject to the quantitative and qualitative analysis and comparison of the two texts in English.

In this contribution, we attempt to gain some insight into two essential concepts: *vengeance* and *hono(u)r*. We shall base our analysis on two particular content nouns - *vengeance* and *hono(u)r* as well as their derivatives and related words- through collocates and concordances, in quantitative and qualitative terms across centuries. Speaking about the word *hono(u)r*, it is important to note that the letter -u- is taken into brackets because the spelling of the word differs in Shakespeare's *Hamlet* and the English translation of Sumarokov's *Gamlet*, that is, it appears as *honour* in *Hamlet* and as *honor* in *Gamlet*.

This paper is structured as follows: Section II focuses on the methodology used for the analysis of the concepts of *vengeance* and *hono(u)r* in Shakespeare's *Hamlet* and the English translation of Sumarokov's *Gamlet*. Section III focuses on the analysis of the presence and distribution patterns of the words *vengeance* and *hono(u)r*, their derivatives and related words per acts: intra-play (in *Hamlet* and *Gamlet*, separately) and inter-plays (in *Hamlet* versus *Gamlet*). It provides statistical evidence on the similarities and differences of

² The version of *The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare is available at: http://adrastea.ugr.es/search-S1*s?spi?/.b1438681/.b1438681/1,1,1,B/1856-b1438681&FF=&1,0,,1,0

the structures of the acts in connection with the concepts of *vengeance* and *hono(u)r* in each play, separately, and between the plays. Section IV analyses the collocates of *vengeance* and *hono(u)r* in each text, separately, and between the texts (in *Hamlet* versus *Gamlet*). It shows how the collocational approach helps to define the concepts of the words *vengeance* and *hono(u)r* and compare the ways Shakespeare and Sumarokov perceive and understand these concepts. Finally, section V summarizes the main findings of our analysis.

In general, the findings indicate important structural differences among the acts and the concepts of the words under investigation. Actually, they help us to see the similarities and/or differentiate the acts in quantitative terms in relation to the concepts of *vengeance* and *hono(u)r*. Finally, this kind of qualitative analysis cast light on the authors' perception and understanding of the two important concepts mentioned above and the goals the authors wanted to achieve by using these concepts.

From everything mentioned above, it is easy to understand that the research area that we have chosen for our investigation of the words *vengeance* and *hono(u)r*, their derivatives and related words in *Hamlet* versus *Gamlet* is situated within corpus-based linguistics. Concerning the meaning of the words *vengeance* and *hono(u)r*, it should be noted that we do not treat them the way they were perceived by the authors of both plays who lived in different historical, economic, socio-political and cultural contexts. The quantitative and qualitative analysis of the concepts of *vengeance* and *hono(u)r* are based only on the textual elements that appear in the texts under research. However, the contemporary meanings of these concepts are mentioned in those cases in which they coincide with the resultant findings in the texts. Actually, any literary comment or literary conclusion falls out of the province of the present paper.

In what follows, we shall describe the methodology followed in the study.

II. METHODOLOGY

In the present study, we propose and attempt to answer the questions that have appeared in the course of the comparative quantitative and qualitative analysis to uncover the dimensions of structural and lexical variation of the corpus of the chosen texts: Shakespeare's *Hamlet* versus the twentieth-century English translation of Sumarokov's *Gamlet*.

The questions that have arisen in the course of the investigation are the following:

1. Do the patterns of *vengeance* and *hono(u)r* that appear in the original English text appear in the twentieth-century English translation of the eighteenth-century Russian adaptation of *Hamlet* as well?
2. Are the structures of the plays similar or different regarding two essential topics: *vengeance* and *hono(u)r*?
3. Do the authors perceive these concepts similarly or differently?

To answer the first two questions posed, we will investigate the presence and distribution of the patterns of *vengeance and hono(u)r*, their derivatives and related words per acts within each play, separately, as well as between the two texts (*Hamlet* versus *Gamlet*). To answer the third question posed, we will examine the collocations of *vengeance and hono(u)r*, their derivatives and related words in the same texts.

The readings of *Hamlet* and *Gamlet* suggest that the treatment of the concepts of *vengeance* and *hono(u)r* is not necessarily parallel. Even more, it seems that both concepts are not just treated differently but also that their distribution among the acts is completely dissimilar. Our hypothesis is that Shakespeare and Sumarokov had totally different views and perceptions of the concepts of *vengeance* and *hono(u)r* and that these conceptual perceptions have taken Sumarokov to distort somehow Shakespeare's original play *Hamlet*.

In order to analyse the concepts of *vengeance* and *hono(u)r* and the ways they were perceived by Shakespeare and Sumarokov in *Hamlet* and *Gamlet*, respectively, we shall:

1. Start by extracting from each play the words *vengeance* and *hono(u)r* and all their derivatives, particularly, nouns and verbs; we additionally added the words *avenge(d)* and *reveng('d, ed)*.
2. Tabulate the data according to occurrences (frequencies) found per acts in each play, separately.
3. Examine the potential statistical differences found according to the frequencies and distributions of the concepts of *vengeance* and *hono(u)r* in Shakespeare's *Hamlet* versus Sumarokov's *Gamlet*.
4. Analyse possible (dis)similarities among the acts: intra-play (within *Hamlet* and *Gamlet*, separately) and inter-plays (between *Hamlet* and *Gamlet*).
5. Extract the co-occurring data of the concepts of *vengeance* and *hono(u)r* in *Hamlet* and *Gamlet*, in order to analyse them and try to figure out the conceptual perception of these concepts in Shakespeare and Sumarokov.
6. Discuss the possible goals Shakespeare and Sumarokov wanted to achieve by means of their different treatment and perception of the concepts of *vengeance* and *hono(u)r*.

III. DATA PRESENTATION AND ANALYSIS OF THE DISTRIBUTION PATTERNS OF VENGEANCE AND HONO(U)R INTRA-PLAY AND INTER-PLAYS

In this section, we present and analyse the data related to the structural comparison of the plays in connection with the concepts of *vengeance* and *hono(u)r*: intra-play (within *Hamlet* and *Gamlet*, separately) and inter-plays (between *Hamlet* and *Gamlet*).

The first stage of the investigation looks into the frequencies of occurrence of the patterns of *vengeance and hono(u)r*, their derivatives and related words: intra-play (within *Hamlet* and *Gamlet*, separately) and inter-plays (between *Hamlet* and *Gamlet*).

The second stage of the investigation compares quantitatively the sets of co-occurring patterns of *vengeance and hono(u)r* in one text to a range of the same sets in another text

because quantitative analysis of core content words to determine their relative distribution per acts necessarily requires a comparative approach. In other words, the analysis is based on the *co-occurrence* and *alteration* patterns for the two groups of words which may reveal important structural similarities and/or differences per acts across the texts regarding two central topics -*vengeance* and *hono(u)r*.

Different computational tools were used to present and analyse the data in the two stages of the investigation. WordSmith 5.0 was used to quantify the frequencies of occurrence of the words under research in the two selected texts. Next, Fisher Exact Test was used as a statistical confirmation technique which aim was to show similarities and/or (dis)similarities within and between the chosen texts in relation to *vengeance* and *hono(u)r*. In addition, cluster analysis (CA) was performed in order to find out potential (dis)similarities per acts in the on-line text corpora under investigation: intra-play and inter-plays.

Regarding the data related to the presence and distribution of the concepts of *vengeance* and *hono(u)r* in SH versus SG (see Tables 2-7), we analyse and discuss the data representing the number of times these words, their derivatives and related words appear per acts.

If we consider the data extracted from Act I (see Table 2), we can see that the related word *revenge* is mentioned three times in SH versus two times in SG. The words *avenge* and *avenged* as well as the word *vengeance* appear two, one and three times, respectively, only in SG. As for the word *hono(u)r*, it appears three times in SH against one time in SG. The form *hono(u)r'd* and the derivative word *honourable* are treated one time and two times, respectively, only in SH. Consequently, in Act I, in contrast to Sumarokov who speaks more about *vengeance*, Shakespeare treats *hono(u)r* much more than *vengeance*.

Act	Word	SH	SG
I	Avenge	0	2
	Avenged (to be)	0	1
	Hono(u)r	3	1
	Honour'd	1	0
	Honourable	2	0
	Revenge	3	2
	Vengeance	0	3

Table 2: Distribution Patterns of *Vengeance* and *Hono(u)r* per Act I: *Hamlet* versus *Gamlet*

As regards Act II (see Table 3), the related word *revenge* is used one time and the word *vengeance* is represented two times in SH in contrast to SG in which *vengeance* is not present at all. In relation to *hono(u)r*, it appears two times in SH versus three times in SG. At the same time, the form *honour'd* and the derivative word *honourable* are treated one time and two times, respectively, in SH in contrast to the form *honors* used only one time in

SG. As a result, in Act II, Shakespeare treats both concepts, although he pays more attention to *hono(u)r* than *vengeance*. As for Sumarokov, he speaks only about *hono(u)r*. Therefore, the treatment of *hono(u)r* in both plays is more or less the same.

Act	Word	SH	SG
II	Hono(u)r	2	3
	Honour'd	1	0
	Honourable	2	0
	Honors	0	1
	Revenge	1	0
	Vengeance	2	0

Table 3: Distribution Patterns of *Vengeance* and *Hono(u)r* per Act II: *Hamlet* versus *Gamlet*

Considering Act III (see Table 4), we can observe the following data: the words related to *vengeance*, such as *revenge*, *reveng'd*, *revenged* and *revengeful* are used two times and one time each, respectively, in SH in contrast to SG in which only the word *revenge* is mentioned one time. The word *hono(u)r* appears two times in SH versus seven times in SG. At the same time, different forms of the word *honour*, such as *honour'd* and *honours*, are used two times and one time, correspondingly, only in SH. Consequently, in Act III, *vengeance* and *hono(u)r* are treated more or less similarly in SH in comparison to SG in which *hono(u)r* is mentioned much more than *vengeance*.

Act	Word	SH	SG
III	Hono(u)r	2	7
	Honour'd	2	0
	Honours	1	0
	Revenge	2	1
	Reveng'd	1	0
	Revenged	1	0
	Revengeful	1	0
	Vengeance	0	1

Table 4: Distribution Patterns of *Vengeance* and *Hono(u)r* per Act III: *Hamlet* versus *Gamlet*

The resultant data in Act IV (see Table 5) is the following: the related words *revenge* and *reveng'd* are represented four times and one time, correspondingly, only in SH as there is no any mention of *vengeance* in SG. As for *hono(u)r*, it is absent in SH and present in SG in which the word *honor* is used five times and the form *honor's* one time. As a result, in Act IV, Shakespeare treats only *vengeance* while Sumarokov looks only into *hono(u)r*.

Act	Word	SH	SG
IV	Honor	0	5
	Honor's	0	1
	Revenge	4	0
	Reveng'd	1	0

Table 5: Distribution Patterns of *Vengeance* and *Hono(u)r* per Act IV: *Hamlet* versus *Gamlet*

Regarding Act V (see Table 6), the patterns of *vengeance* are distributed in the following way: the related word *revenge* is used one time in SH versus three times in SG while the words *avenge* and *vengeance* are mentioned two times each only in SG. In connection with the distribution patterns of *hono(u)r* throughout Act V, it should be noted that the word *hono(u)r* appears three times in SH against one time in SG. Consequently, in Act V, Shakespeare speaks more about *hono(u)r* than *vengeance* and Sumarokov mentions *vengeance* much more than *hono(u)r*.

Act	Word	SH	SG
V	Avenge	0	2
	Hono(u)r	3	1
	Revenge	1	3
	Vengeance	0	2

Table 6: Distribution Patterns of *Vengeance* and *Hono(u)r* per Act V: *Hamlet* versus *Gamlet*

Finally, in Table 7, all the figures mentioned above (see Tables 1-6) are brought together in their totality in order to compare and discuss the frequencies of occurrence and the distribution patterns of *vengeance* and *hono(u)r* per each act in *Hamlet* versus *Gamlet*.

Act	SH		SG	
	Vengeance	Hono(u)r	Vengeance	Hono(u)r
I	3	6	8	1
II	3	5	0	4
III	5	5	2	7
IV	5	0	0	6
V	1	3	7	1

Table 7: Distribution Patterns of *Vengeance* and *Hono(u)r* per Act: *Hamlet* versus *Gamlet*

If we turn to the data extracted from Act I, we can see that *vengeance* is mentioned three times in SH versus eight times in SG. Regarding *hono(u)r*, it appears six times in SH against one time in SG. In Act II, *vengeance* is represented three times in SH in contrast to SG in which it does not appear at all. At the same time, *hono(u)r* appears in both plays, that is, five times in SH versus four times in SG. In Act III, *vengeance* is mentioned five times in SH against two times in SG, while *hono(u)r* appears five times in SH and seven times in SG.

Considering Act IV, we can come across the following data: *vengeance* is represented five times in SH while it is completely absent in SG. In contrast to *vengeance*, *hono(u)r* is absent in SH, although it appears six times in SG. Finally, in Act V, the distribution of *vengeance* and *hono(u)r* is completely different in SH versus SG. For example, *vengeance* is represented one time in SH against seven times in SG while *hono(u)r* is treated three times in SH as opposed to one time in SG.

At this stage of the analysis of the data presented above, we should turn to Figures 1 and 2 which show more vividly the frequencies of occurrence and distribution patterns of *vengeance* and *hono(u)r*, separately, per acts in *Hamlet* versus *Gamlet*. First, we will consider the concept of *vengeance* and, second, the concept of *hono(u)r*.

Figure 1 visualises the distribution patterns of *vengeance* per acts in *Hamlet* versus *Gamlet*. Looking at Act I, we can clearly observe that *vengeance* is treated much more in SG than in SH. Acts II and IV are strikingly atypical because only Shakespeare speaks about *vengeance* in these acts. Contrasting Act I, in Act III, Shakespeare treats *vengeance* more than Sumarokov. Going to Act V, we should note that the Russian author speaks much more about *vengeance* than the English author.

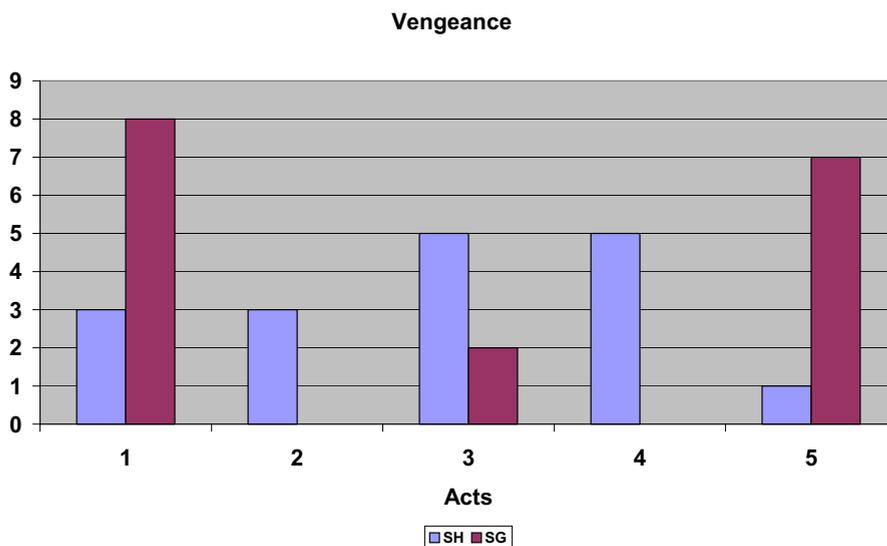


Figure 1: Distribution Patterns of *Vengeance* per Acts: *Hamlet* versus *Gamlet*

Figure 2 displays the distribution patterns of *hono(u)r* per acts in *Hamlet* versus *Gamlet*. According to the data in Figure 2, in Act I, Shakespeare speaks much more about *hono(u)r* than Sumarokov. In Act II, both authors treat *hono(u)r* more or less similarly, although Shakespeare treats *hono(u)r* a little bit more than Sumarokov. In Act III, Sumarokov speaks about *hono(u)r* a little bit more than Shakespeare. Act IV is absolutely a-

typical as only Sumarokov speaks about *hono(u)r* in this act. Looking at Act V, we can see that Shakespeare deals with *hono(u)r* a little bit more than Sumarokov.

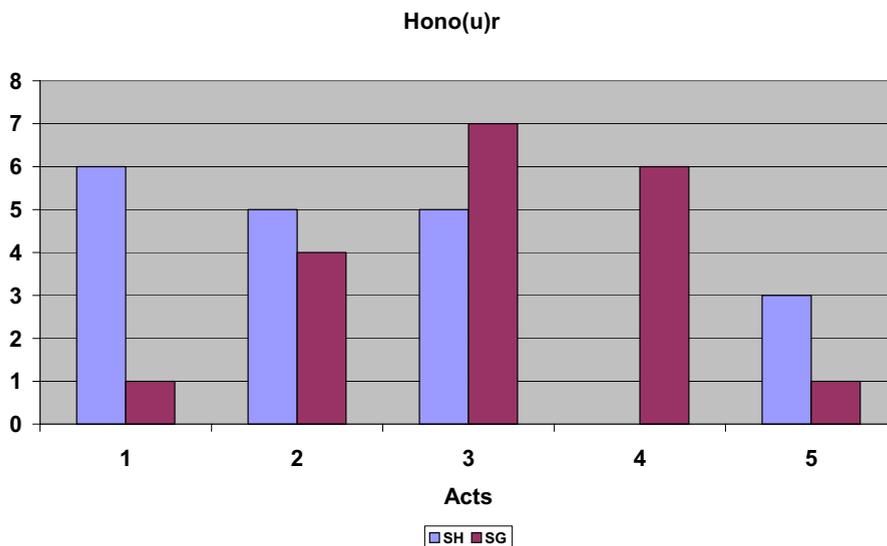


Figure 2: Distribution Patterns of *Hono(u)r* per Acts: *Hamlet* versus *Gamlet*

At the following stage of our analysis, we consider the resultant data in Table 8 related to the distribution patterns of *vengeance* and *hono(u)r* per acts in *Hamlet* versus *Gamlet*. According to this data, we can say that, in Act I, there is a significant difference between *Hamlet* and *Gamlet*, as the probability index is equal to 0.05. However, the difference is more significant in Act IV as the probability index is much below 0.05 and equals 0.02. Regarding Acts II and III, they are more or less similar as the probability index in both acts is very close. As for Act V, the results are closer to Acts I and IV, particularly to Act I, than to Acts II and III.

Act	SH		SG	
	Vengeance	Hono(u)r	Vengeance	Hono(u)r
I				
II				
III				
IV				
V				

*Fisher Exact Test

Table 8: Distribution Patterns of *Vengeance* and *Hono(u)r* per Acts: *Hamlet* versus *Gamlet*

Gamlet

* * * * * H I E R A R C H I C A L C L U S T E R A N A L Y S I S * * * * *

Dendrogram using Average Linkage (Between Groups)

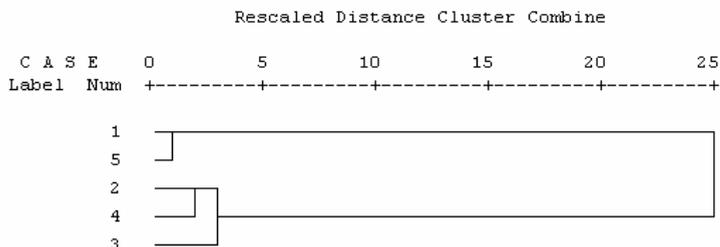


Figure 4: Act (dis)similarities: *Gamlet*

At the final stage of our analysis of the structure of the plays, we compare the data in Figure 5 which will help us to display structural similarities and/or dissimilarities in relation to the distribution patterns of *vengeance* and *hono(u)r* between *Hamlet* and *Gamlet*. According to this data, Acts I and V in *Gamlet* are maximally similar and form a small cluster, while Act IV in *Hamlet* is linked closely to them and, together, they form the first big cluster. Acts V and II in *Hamlet* and *Gamlet* are relatively similar and form another small cluster, whilst Act IV in *Gamlet* is more or less similar to them and, together, they form the second large cluster. The distance between Acts I and II in *Hamlet* is the shortest; therefore, they form another small cluster. At the same time, Act III in *Gamlet* is linked closely to them forming a larger cluster. Relative similarities are also observed among the previously mentioned acts (SH1, SH2 and SG3) and Act III in *Hamlet* linking them together and forming the third big cluster. Within the third big cluster, Act III is the most similar between *Hamlet* and *Gamlet*. Actually, there are three big clusters; among them, the distance between the second and the third big clusters is the shortest; in other words, there are more similarities between them than with the first big cluster. Therefore, the distance between the first big cluster and the other two big clusters is the longest.

Hamlet versus Gamlet

* * * * * H I E R A R C H I C A L C L U S T E R A N A L Y S I S * * * * *

Dendrogram using Average Linkage (Between Groups)

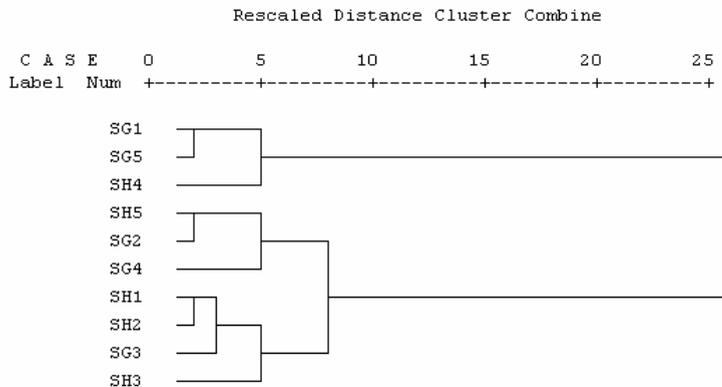


Figure 5: Act Similarities: *Hamlet* versus *Gamlet*

IV. DATA PRESENTATION AND ANALYSIS OF THE COLLOCATES OF VENGEANCE AND HONO(U)R INTRA-PLAY AND INTER-PLAYS

To answer the third question posed, we examine the collocations of *vengeance* and *hono(u)r*, their derivatives and related words: intra-play (in *Hamlet* and *Gamlet*, separately) and inter-plays (between *Hamlet* and *Gamlet*). To achieve that, first, we extract, quantify and analyse the co-occurring data of the concepts of *vengeance* and *hono(u)r* in both texts, separately. Then we compare -quantitatively and qualitatively- the sets of co-occurring collocations of *vengeance and hono(u)r* in one text to a range of the same sets in another text. In other words, the analysis is based on the *co-occurrence* and *alteration* of collocations for two groups of words which may reveal important similarities and/or differences in the authors' treatment and perception of two central topics -*vengeance and hono(u)r*- across the texts under investigation (between *Hamlet* and *Gamlet*). To produce this kind of analysis, computational analytical tools such as Monoconc and WordSmith 5.0 were applied to the on-line text corpora under research.

If we turn to the data related to the collocations of *vengeance* in Shakespeare's *Hamlet* in Table 9, we can observe that it can be divided into four sets:

1. The first set involves the collocations of *vengeance* (used one time) and the related word *revenge* (mentioned one time) that show the state of the feelings and the actions that might be taken to seek vengeance upon somebody, for example, *come, rowed, sets* and *work*.
2. To the second set we can include the collocations of the related words *revenge* (used five times), *revenged* (used one time) and *reveng'd* (used one time), such as, *bounds, death,*

father, heaven, move, murder, murdered, prompted, sanctuarize, persuade, wits and writ, that can cast light on the reasons of the revenge.

3. To the third set we can add the collocations of the related word *vengeful* (used one time) that is in concord with the words, such as, *ambitious, offences and proud*.
4. The fourth and the last set includes *vengeance* and the related words *revenge* and *reveng'd* that are not accompanied by any collocations and are mentioned one time, four times and one time each, respectively.

Considering *Hamlet*, the data in Table 9 clearly exhibits that the words *hear* and *heaven* are more often used in association with the concept of *vengeance* than any other words, although the words *ambitious, bounds, break, death, father, hell, murder, murdered, proud, sanctuarize, wits, work* and *writ* also distinguish among other collocations of *vengeance* linking this concept to specific characteristic features and context.

<i>Hamlet</i>					
2	1,5152%	hear	1	0,7576%	pawse
2	1,5152%	heaven	1	0,7576%	perfections
1	0,7576%	ambitious	1	0,7576%	persuade
1	0,7576%	art	1	0,7576%	place
1	0,7576%	bounds	1	0,7576%	prompted
1	0,7576%	break	1	0,7576%	proud
1	0,7576%	come	1	0,7576%	pyrrhus
1	0,7576%	comes	1	0,7576%	rowsed
1	0,7576%	dear	1	0,7576%	sanctuarize
1	0,7576%	death	1	0,7576%	scann'd
1	0,7576%	draw	1	0,7576%	sets
1	0,7576%	father	1	0,7576%	shalt
1	0,7576%	hell	1	0,7576%	soop-stake
1	0,7576%	indeed	1	0,7576%	take
1	0,7576%	move	1	0,7576%	thoroughly
1	0,7576%	murder	1	0,7576%	thus
1	0,7576%	murdered	1	0,7576%	wits
1	0,7576%	new	1	0,7576%	work
1	0,7576%	offences	1	0,7576%	writ

Table 9: Collocations of *Vengeance: Hamlet*

The second stage of our analysis of the collocations of *vengeance* involves the data in Table 10 associated with Sumarokov's *Gamlet*. The words that collocate with the word *vengeance* in Table 10 can be divided into five different sets:

1. The first set constitute the collocations of *vengeance* (used two times) and the related words *revenge* (mentioned three times) and *avenged* (used one time) that show the state of the feelings and the stages that the decision to take revenge on somebody might go through, for example, *drink, hungers, inflames, take, waits, seek* and *seeks*.
2. In the second set, we can include the collocations of *vengeance* and the related words *avenge, avenged* and *revenge* that can throw light on the reasons of the revenge, such as,

killed, loved, prince, Hamlet's, murder, moaning, soul, throne, God, blood, tyrant, father, father's and death.

3. The next set includes the collocations of *vengeance* that tell us who the avenger is. The word that is associated with *vengeance* in this case is: *son*.
4. The following set involves the collocations of the related word *revenge* that speak about the instrument that will be used for the revenge, such as, *sword*.
5. To the fifth set we can add the collocations of the related word *revenge* that answer the question who the person to take revenge on is. The words that are associated with *revenge* in this case are: *meted* and *Claudius*.

As regards *Gamlet*, the data in Table 10 clearly shows that the words *death, father's* (and the form *father*), *prince* and *sword* are more often used in association with the concept of *vengeance* than any other words while all the rest words are equally distributed along the sets of co-occurring collocations of *vengeance*. However, such collocations as *blood, coffin, god, guilty, hungers, inflames, killed, king, meted, moaning, murder, soul, spirit, throne, time* and *tyrant* describe the concept of *vengeance* in a very characteristic and specific way.

<i>Gamlet</i>					
3	2,2727%	death	1	0,7576%	knew
2	1,5152%	father's	1	0,7576%	loved
2	1,5152%	prince	1	0,7576%	meted
2	1,5152%	sword	1	0,7576%	moaning
1	0,7576%	alas	1	0,7576%	murder
1	0,7576%	bared	1	0,7576%	ophelia
1	0,7576%	blood	1	0,7576%	plaint
1	0,7576%	chambers	1	0,7576%	raised
1	0,7576%	claudius	1	0,7576%	seek
1	0,7576%	coffin	1	0,7576%	seeks
1	0,7576%	come	1	0,7576%	set
1	0,7576%	cries	1	0,7576%	son
1	0,7576%	everlasting	1	0,7576%	soul
1	0,7576%	fair	1	0,7576%	spirit
1	0,7576%	father	1	0,7576%	stop
1	0,7576%	god	1	0,7576%	suppress
1	0,7576%	guilty	1	0,7576%	throne
1	0,7576%	hamlet's	1	0,7576%	time
1	0,7576%	hungers	1	0,7576%	tyrant
1	0,7576%	inflames	1	0,7576%	waits
1	0,7576%	killed			
1	0,7576%	king			

Table 10: Collocations of *Vengeance: Gamlet*

At the last stage of the analysis related to the collocations of *vengeance*, we should compare the data in *Hamlet* versus *Gamlet* that appears in Table 11. According to the data in Table 11, there are only three words in the collocations of *vengeance* that coincide. However, the words that distinguish here are *death* and *father* used one time each in *Hamlet* versus three and two times each in *Gamlet*. Another finding that attracts our attention is the

following: two sets of words *murther* and *murthered* versus *murder* and *killed* that appear one time each in *Hamlet* versus *Gamlet*, respectively, coincide in meaning, although they are present in Table 11 in *Hamlet* and *Gamlet* separately. Actually, all the rest words that do not coincide are more or less equally distributed along the sets of the collocations of *vengeance* in both plays.

Hamlet versus *Gamlet*

SH-SG	SH			SG		
come	ambitious	offences	throughly	alas	killed	soul
death	art	pawse	thus	bared	king	spirit
father	bounds	perfections	vengeance	blood	knew	stop
	break	perswade	wits	chambers	loved	suppress
	comes	place	work	claudius	meted	sword
	dear	prompted	writ	coffin	moaning	throne
	draw	proud		cries	murder	time
	hear	pyrrhus		everlasting	ophelia	tyrant
	heaven	rowsed		fair	plaint	waits
	hell	sanctuarize		father's	prince	
	indeed	scann'd		god	raised	
	move	sets		guilty	seek	
	murther	shalt		hamlet's	seeks	
	murthered	soop-stake		hungers	set	
	new	take		inflames	son	

Table 11: Collocations of *Vengeance: Hamlet* versus *Gamlet*

If we turn to the data related to the collocations of *hono(u)r* in Shakespeare's *Hamlet* in Table 12, we can observe that it can be divided into five sets:

1. The first set includes the collocations of *hono(u)r* in the meaning of "good personal character; reputation for good behaviour, loyalty, truthfulness, etc" (Hornby, 1987: 410). The words associated with *hono(u)r* in this set are the following: *aloof*, *daughter*, *dignity*, *loss*, *natures*, *own*, *stand*, *sustain*, *terms* and *weigh*.
2. The second set involves the collocations of *honour* in the meaning of "great respect; high public regard" (Hornby, 1987: 410). The words that go with *hono(u)r* here are as follows: *elder*, *known*, *masters* and *voice*.
3. The next set includes the collocations of *hono(u)r*, its derivatives and related words used as a kind of respectful address to people who occupy a high status in the society, particularly a man (e. g. *Lord*). There are many examples of this use of *hono(u)r* throughout Shakespeare's *Hamlet*; for example, "*my honourable Lord*" (appears two times), "*your Honour*", "*Mine honour'd Lord*" (is mentioned two times), "*both your Honours*" and "*your honour*".
4. The following set includes the collocations of *honourable* with such words as *faithful*, *fashion*, *importun'd*, *love* and *man*.

5. The fifth and the last set involves the collocations of *honour'd* with the words like *belov'd*, *breach*, *custom*, *fair*, *haply* and *world*.

Regarding *Hamlet*, the data in Table 12 clearly displays that the words *lord* and *fashion* are more often used in association with the concept of *hono(u)r* than any other words whilst all the rest words are equally distributed along the sets of co-occurring collocations of *hono(u)r*.

Hamlet

6	3,8462%	lord	1	0,6410%	known
2	1,2821%	fashion	1	0,6410%	live
1	0,6410%	aloof	1	0,6410%	loss
1	0,6410%	awake	1	0,6410%	love
1	0,6410%	belov'd	1	0,6410%	masters
1	0,6410%	breach	1	0,6410%	natures
1	0,6410%	custom	1	0,6410%	never
1	0,6410%	daughter	1	0,6410%	own
1	0,6410%	day	1	0,6410%	right
1	0,6410%	dear	1	0,6410%	roughly
1	0,6410%	dignity	1	0,6410%	save
1	0,6410%	elder	1	0,6410%	sir
1	0,6410%	exception	1	0,6410%	stand
1	0,6410%	fair	1	0,6410%	sustain
1	0,6410%	gave	1	0,6410%	terms
1	0,6410%	god	1	0,6410%	true
1	0,6410%	haply	1	0,6410%	use
1	0,6410%	humbly	1	0,6410%	voice
1	0,6410%	importun'd	1	0,6410%	weigh
1	0,6410%	know	1	0,6410%	world

Table 12: Collocations of *Hono(u)r*: *Hamlet*

The next stage of our analysis involves the data associated with the collocations of *hono(u)r* in Sumarokov's *Gamlet*. Actually, these collocations can be divided into three different sets:

1. To the first set we can include the collocations of *hono(u)r* and of the form *hono(u)r's* in the same meaning that is mentioned above in the discussion of the collocations of *hono(u)r* in *Hamlet*, that is, in the meaning of "good personal character; reputation for good behaviour, loyalty, truthfulness, etc" (Hornby, 1987: 410). The words associated with *hono(u)r* in this set are as follows: *death*, *father's*, *lost*, *prince*, *won*, *bestowed*, *bitter*, *bright*, *cherish*, *destroy*, *die*, *empty*, *find*, *flow*, *forever*, *gave glorious*, *guise*, *husband's*, *kept*, *life*, *long*, *overcame*, *peace*, *pure*, *raise*, *save*, *tears*, *throne*, *vanity*, *walk*, *watched*, *way weep* and *wife*.
2. To the second set can be added the collocations of *honour* that join together the concepts of *love*, *hono(u)r* and *manliness*. In this case, the associated words are: *Hamlet's*, *love*, *love's*, *manliness* and *vanquish*.

3. The third set includes the collocations of *hono(u)r* that tell us about the relationship between *hono(u)r* and God. The words that go with *hono(u)r* here are the following: *captive, demented, God, seek* and *virtue's*.

<i>Gamlet</i>					
2	1,0417%	death	1	0,5208%	kept
2	1,0417%	father's	1	0,5208%	know
2	1,0417%	hamlet's	1	0,5208%	life
2	1,0417%	lost	1	0,5208%	long
2	1,0417%	prince	1	0,5208%	love
2	1,0417%	won	1	0,5208%	love's
1	0,5208%	became	1	0,5208%	manliness
1	0,5208%	bestowed	1	0,5208%	meant
1	0,5208%	bitter	1	0,5208%	ophelia
1	0,5208%	bright	1	0,5208%	overcame
1	0,5208%	captive	1	0,5208%	peace
1	0,5208%	cherish	1	0,5208%	pure
1	0,5208%	course	1	0,5208%	raise
1	0,5208%	demented	1	0,5208%	roused
1	0,5208%	desire	1	0,5208%	save
1	0,5208%	destroy	1	0,5208%	seek
1	0,5208%	die	1	0,5208%	seem
1	0,5208%	elevate	1	0,5208%	soul
1	0,5208%	empty	1	0,5208%	sweetest
1	0,5208%	find	1	0,5208%	tears
1	0,5208%	flow	1	0,5208%	throne
1	0,5208%	forever	1	0,5208%	till
1	0,5208%	gave	1	0,5208%	vanity
1	0,5208%	glorious	1	0,5208%	vanquish
1	0,5208%	god	1	0,5208%	virtue's
1	0,5208%	guise	1	0,5208%	walk
1	0,5208%	hearts	1	0,5208%	watched
1	0,5208%	honor's	1	0,5208%	way
1	0,5208%	husband's	1	0,5208%	weep
1	0,5208%	keep	1	0,5208%	wife

Table 13: Collocations of *Hono(u)r*: *Gamlet*

Considering *Gamlet*, the data in Table 13 clearly shows that the words *death*, *father's*, *Hamlet's*, *lost*, *prince* and *won* are more often used in association with the concept of *hono(u)r* than any other words while all the rest words are equally distributed along the sets of co-occurring collocations of *hono(u)r*.

At this stage of the analysis, we should compare the data related to the collocations of *hono(u)r* in *Hamlet* versus *Gamlet*. If we turn to Table 14, we can observe that only five words in the collocations of *hono(u)r* coincide; however, they are fewer times used than other words in both texts. Therefore, they do not distinguish among the other words that do not coincide and are more or less equally distributed along the sets of the collocations of *hono(u)r* in *Gamlet* versus *Hamlet*. Another finding that attracts our attention is the following: there are more words associated with *hono(u)r* in *Gamlet* than in *Hamlet*.

Hamlet versus Gamlet

SH-SG	SH		SG		
gave	aloof	loss	became	hamlet's	soul
god	awake	masters	bestowed	hearts	sweetest
know	belov'd	natures	bitter	husband's	tears
love	breach	never	bright	keep	throne
save	custom	own	captive	kept	till
	daughter	right	cherish	life	vanity
	day	roughly	course	long	vanquish
	dear	sir	death	lost	virtue's
	dignity	stand	demented	love's	walk
	elder	sustain	desire	manliness	watched
	exception	terms	destroy	meant	way
	fair	true	die	ophelia	weep
	fashion	use	elevate	overcame	wife
	naply	voice	empty	peace	won
	honor's	weigh	father's	prince	
	humbly	world	find	pure	
	importun'd		flow	raise	
	known		forever	roused	
	live		glorious	seek	
	lord		guise	seem	

Table 14: Collocations of *Hono(u)r*: *Hamlet* versus *Gamlet*

V. CONCLUSIONS

Though, apparently, Shakespeare's *Hamlet* and Sumarokov's *Gamlet* are similar plays, we have noticed striking differences in the structure of the plays regarding two central topics - *vengeance* and *hono(u)r*. The most obvious conclusions in this connection are clearly exhibited in the summary of the structure of the plays that is based on the data in Tables 1-8 and Figures 1-5 as well as the discussion and the interpretation of this data in Section IV:

- Act I:
 - SH “Hono(u)r Act” versus SG “Vengeance Act”
- Act II:
 - SG “Hono(u)r Act”
 - SG: absence of vengeance
- Act IV:
 - SH “Vengeance Act” versus SG “Hono(u)r Act”
 - SH: absence of hono(u)r
 - SG: absence of vengeance
- Act V:
 - SH “Hono(u)r Act” versus SG “Vengeance Act”

To sum up, the frequencies of occurrence and distribution patterns of *vengeance* and *hono(u)r* per act intra-play (within *Hamlet* and *Gamlet*, separately) show that:

1. Act IV is the most a-typical within *Hamlet* as Shakespeare deals only with *vengeance* in this act and avoids the concept of *hono(u)r* at all, while in the other acts he treats both concepts to some extent (see Tables 1-8 and Figure 3).
2. Act III is the most a-typical within *Gamlet* as Sumarokov have distributed the patterns of *vengeance* and *hono(u)r* in an unusual way in comparison to other acts (see Tables 1-8 and Figure 4). For example, in Acts I and V, Sumarokov treats both *vengeance* and *hono(u)r* more or less alike, although he mentions *vengeance* more than *hono(u)r*; in Acts II and IV, he deals only with *hono(u)r* and completely avoids *vengeance*; and, finally, in Act III, both *vengeance* and *hono(u)r* are mentioned but Sumarokov speaks more about *hono(u)r* than *vengeance*.

Comparing the resultant data of the frequencies of occurrence and distribution patterns of *vengeance* and *hono(u)r* in *Hamlet* versus *Gamlet* (see Table 7 and Figure 5), we have reached the following conclusions:

1. There are more dissimilarities than similarities in the structure of the plays under research in relation to the distribution patterns of *vengeance* and *hono(u)r* in *Hamlet* versus *Gamlet* (see Table 7 and Figure 5).
2. Act III in Shakespeare's *Hamlet* and Act III in Sumarokov's *Gamlet* are the most similar between themselves.
3. However, Act IV is the most a-typical in relation to the distribution patterns of *vengeance* and *hono(u)r* in *Hamlet* versus *Gamlet* as Shakespeare treats only *vengeance* in contrast to Sumarokov who deals only with *hono(u)r*.

Considering the co-occurring data of the collocations of *vengeance* in *Hamlet* (see Table 9 in Section IV), we have reached the conclusion that Shakespeare treats *vengeance* as the return of injury for injury (*break, bounds, death, father, hell, murther* and *murthered*). However, he mostly joins it to the perception of "hearing" (*hear* used two times) and to "heaven" (used two times) in the meaning of "God, Providence" (Hornby, 1987: 398). To a lesser degree, he perceives *vengeance* as a capacity of an ambitious and proud person (*ambitious* and *proud*) and its mental and physical abilities (*wits, work* and *writ*).

Taking into account all the data connected with the collocations of *vengeance* in *Gamlet* (see Table 10 in Section IV), we have arrived at the conclusion that Sumarokov, in contrast to Shakespeare, perceives *vengeance* mostly as the return of injury for injury (*death, father's, father, prince* and *sword*). Therefore, to a greater degree, he links it to blood, guilt and murder (*blood, coffin, guilty, hungers, inflames, killed, king, meted, moaning* and *murder*). The use of the previously mentioned collocations conform the plot of Sumarokov's *Gamlet* to the pattern of blood revenge more than the plot of Shakespeare's *Hamlet*. To a

lesser degree, Sumarokov joins *vengeance* to God (“the throne of God”, used one time), the soul of a person (*soul* and *spirit*, mentioned one time each) and tyranny (*tyrant*, used one time).

Comparing the resultant data of the collocations of *vengeance* in *Hamlet* versus *Gamlet* (see Tables 9-11), we have reached the following conclusions:

1. Four words [*death*, *father('s)*, *murther* or *murder*, *murthered* or *killed*] that coincide (see Table 11), have much impact on the concept of *vengeance* in both plays, although in Sumarokov's *Gamlet* the impact is much greater.
2. Among four sets of the collocations of *vengeance* in *Hamlet* and five sets in *Gamlet*, only two of them, that is, the first one that shows the state of the feelings and the stages that the decision to take revenge on somebody might go through and the second one that can throw light on the reasons of the revenge, more or less coincide.

Taking into account all the data concerning the collocations of *hono(u)r* in *Hamlet* (see Table 12 in Section IV), the most obvious conclusion is that Shakespeare treats *hono(u)r* mostly as a title or a mark of respect addressed to distinguished people of a high rank, particularly men (e. g. *Lords*). To a lesser degree, he perceives *hono(u)r* as loyal, faithful and good behaviour in “this fair world behind, Honour'd, belov'd, and haply” (see p. 350 in the on-line text) as well as with maiden's (e. g. *Daughter*) honour and love “[...] In honourable fashion” (see p. 345 in the on-line text).

Considering the co-occurring data regarding the collocations of *hono(u)r* in *Gamlet* (see Table 13 in Section IV), we have reached the conclusion that Sumarokov treats *hono(u)r* mostly as loyal, faithful and good behaviour -in family (father, husband and wife) and social relationships among the people in the society- that can help to win people's respect. However, the extended use of the words, such as *death*, *father's*, *lost*, *prince* and *won*, on the one side, and *destroy*, *peace*, *pure*, *throne* and *vanity*, on the other one, seem to give a touch of political aspect to the relation between father's death and the throne lost by the prince. To a lesser degree, Sumarokov perceives *hono(u)r* as a link between love and “Hamlet's manliness” that can be lost through love, and, finally, as a relationship between a person and the God in which the person should seek to be virtuous.

Comparing the resultant data of the collocations of *hono(u)r* in *Hamlet* versus *Gamlet* (see Tables 12-14), we have come to the following conclusions:

1. Although there are five words that coincide, they do not have much impact on the concept of *hono(u)r*.
2. Despite the fact that there are more words associated with *hono(u)r* in *Gamlet* than in *Hamlet*, this concept is more extended in *Hamlet* as we can come across five sets of collocations in contrast to three in *Gamlet*.
3. Among five sets of the collocations of *hono(u)r* in *Hamlet* and three in *Gamlet*, only one of them, that is, the first one, in the meaning of “good personal character; reputation for

good behaviour, loyalty, truthfulness, etc”, more or less coincide in its moral aspect. However, the political aspect of Sumarokov’s perception of *hono(u)r* makes it dissimilar to Shakespeare’s perception of the same concept.

4. The final conclusion is that the first set of the collocations of *hono(u)r*, in the meaning of “good personal character; reputation for good behaviour, loyalty, truthfulness, etc”, mentioned above, is given priority in *Gamlet*, while in *Hamlet* the focus is on the second set in which *hono(u)r* is used in the meaning of a title or a mark of respect.

In accord with all the data related to the collocations of *vengeance* throughout *Hamlet* versus *Gamlet*, we claim that Shakespeare and Sumarokov set rather different goals associated with the concept of *vengeance*. Although Shakespeare and Sumarokov perceive *vengeance* as the return of injury for injury, their treatment of *vengeance* is quite dissimilar. Actually, the difference is vividly displayed in the meanings of the sets of the collocations of *vengeance* mentioned above: inter-plays (between *Hamlet* and *Gamlet*). Thus Shakespeare’s goal in relation to *vengeance* is to show the struggle between mental and physical capacity of a person to take revenge, while Sumarokov’s goal is to demonstrate that revenge is needed to free the country from tyranny.

Concerning the data related to the collocations of *hono(u)r* in *Hamlet* versus *Gamlet*, we argue that Shakespeare and Sumarokov set completely different goals associated with the concept of *hono(u)r* as well. Actually, Shakespeare seems to link *hono(u)r* more to the social aspect of life, that is, social ranking of people, using it mostly as a title or a mark of respect. On the contrary, Sumarokov’s goal is to show the moral aspect of the same concept associating it mostly with a good behaviour, loyalty, truthfulness, faithfulness, etc of a person, particularly of a high ranking. Therefore, Sumarokov’s perception of the concept of *hono(u)r* carries some political associations which, apparently, make it dissimilar to Shakespeare’s perception of the same concept.

Consequently, our findings in relation to the co-occurrence of the collocations of *vengeance* and *hono(u)r* in Shakespeare’s *Hamlet* versus Sumarokov’s *Gamlet* display that both authors perceive the concepts of *vengeance* and *hono(u)r* in rather different ways. Therefore, the goals set by the authors of the plays under investigation in relation to the concepts of *vengeance* and *hono(u)r* also differ considerably.

Concluding, all the data presented in this paper show that Shakespeare and Sumarokov had totally different views and perceptions of the concepts of *vengeance* and *hono(u)r* and that these conceptual perceptions have taken Sumarokov to distort the structure of Shakespeare’s original play *Hamlet*.

REFERENCES

- Cantos Gómez, Pascual and Sánchez Pérez, Aquilino, eds. (2000). "Introduction" in *Cuadernos de Filología Inglesa* 9 (1): 1-3.
- Hornby, A., S. with Cowie, A., P. & Gimson, A., C. (Eds.) (1987). *Oxford Advanced Learner's Dictionary of Current English*. Oxford: Oxford University Press.
- Nebel, Henry M., Jr. (Ed.) (1970). *Selected Tragedies of A. P. Sumarokov*. Evanston: Northwestern University Press, pp. 87-134.
- Shakespeare, William (1685). *Mr. William Shakespeare's Comedies, Histories, And Tragedies*.
http://adrastea.ugr.es/search~S1*spl?/.b1438681/b1438681/1,1,1,B/l856~b1438681&FF=&1,0,,1,0
- Novikov, N. (Ed.) (1787 Second Edition). *Complete collection of all the works in poetry and prose in 10 volumes of Aleksandr Petrovich Sumarokov*, vol. 3: 61-134. Moscow: Universitetskaia Tipografiia.