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**TESIS DOCTORAL**

**TÍTULO DE LA TESIS:**

**ESTUDIO CONTRASTIVO DE LA ESTRUCTURA Y DEL LÉXICO  
EN *HAMLET* DE SHAKESPEARE VERSUS *GAMLET* DE  
SUMAROKOV: UNA APROXIMACIÓN A LA LITERATURA  
DESDE LA PERSPECTIVA BASADA EN CORPUS**

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**DOCTORAL THESIS**

**A CONTRASTIVE STRUCTURAL AND LEXICAL STUDY OF  
SHAKESPEARE'S *HAMLET* AND SUMAROKOV'S *GAMLET*: A  
CORPUS-BASED APPROACH TO LITERATURE**

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# INTRODUCTION

The subject of the present PhD dissertation is the study of the structural and lexical distinctiveness of two specific texts (SH<sup>1</sup> and SG<sup>2</sup>) of the same sub-genre -the revenge tragedy- written by two authors who come from different countries as well as different historical, socio-political, cultural and language contexts. For each author, we shall analyse one text sample within the broader genre of drama -*The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare, and the eighteenth-century Russian text, entitled *Gamlet* (1787) [1748]<sup>3</sup>, by Sumarokov. It is essential to point out that, in fact, we shall analyse the twentieth-century translation (*Hamlet*) of the eighteenth-century Russian text (*Gamlet*), rendered into English by Richard Fortune (1970). To achieve this we shall employ a set of lexical characteristics from English.

Although historical investigation belongs to a different domain and is not one of the goals of the present dissertation, the study of the sources Sumarokov used whilst writing his *Gamlet* is of particular importance when it comes to understanding the reasons behind choosing *The Fourth Folio Edition* of Shakespeare's *Hamlet* (1685) for analysis.

For example, Levitt (1994: 322) proposes that one of the sources of Sumarokov's *Gamlet* [1748] might have been *The Fourth Folio Edition* of Shakespeare's *Hamlet* (1685), in English. This suggestion is based on the recent discovery that Sumarokov borrowed this edition from the library of the Academy of Sciences right at the time when he was writing his own *Gamlet* (Levitt 1994: 322). Although Sumarokov knew no English and there were few English-speaking people in Russia at the time (see Alekseev 1944: 77-137), Levitt (1994: 322-23) suggests that he might have asked someone to interpret the English version of Shakespeare's *Hamlet* for him because there is evidence that, in connection with diverse projects he was working on, Sumarokov had also borrowed other books from the Academy library in languages that he did not know or knew well (Dutch, Latin and Greek). In fact, this is the reason

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<sup>1</sup> SH stands for *The Fourth Folio of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare.

<sup>2</sup> SG stands for the English translation (*Hamlet*) of Sumarokov's *Gamlet* (1787).

<sup>3</sup> The year of publication of the edition used by the author is given in round brackets whilst the year of the first appearance of the work cited is given in square brackets; for example, *Gamlet* (1787) [1748]. For ease of reference, the same order will be kept throughout the dissertation where necessary.

for choosing this particular version of Shakespeare's *Hamlet* (1685) for the present investigation.

For ease of reference, *The Fourth Folio Edition* of Shakespeare's *Hamlet* (1685) will be referred to as *Hamlet* or SH. The Russian text will be referred to as SG-R, whilst the English translation will be referred to as *Gamlet* or SG. In the latter case, SG-R stands for Sumarokov's *Gamlet* (1787) in Russian and SG also stands for Sumarokov's *Gamlet*, although it actually represents the English translation of the Russian text, entitled *Hamlet* (1970). However, one should bear in mind that in the present dissertation Sumarokov's *Gamlet* in Russian (or SG-R) and SG -in other words, the English translation of the Russian text- are used indistinctively, although the general parameters of structural and lexical variation are analysed between SH and SG and not between SH and SG-R.

Thus, we shall be dealing with the English translation of one of Sumarokov's dramas -*Gamlet* written and first 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* new content in a new work, and in new conditions.

In accordance with the objectives of this study and the theoretical framework, we shall examine two different texts -in fact, three if we take into account the Russian text used for reference- in quantitative and qualitative terms by means of applying corpus-based approaches to literature. Therefore, any literary comment or literary conclusion will not be considered in the present dissertation.

We shall compare, analyse and interpret the structural and thematic patterns found per act, intra-play and inter-plays, in five chapters. The discussion of the results obtained in the previously mentioned chapters as well as the conclusions and final remarks related to the limitations and future research will be included in Chapter 6.

In Chapter 1, we shall give a short historical background on the texts and authors upon which we have based our research. The following points will be dealt with in this chapter:

1. The most notable attempts to introduce Shakespeare into Russian culture, literature and performance through translation and adaptation at the time of Sumarokov (1730s-1780s).

2. The reception of Sumarokov and his *Gamlet* through print, production and performance, and the different critical attitudes to his literary work in general and especially to his tragedy *Gamlet* in the period between 1748 and 1980.
3. Different critical insights into Shakespeare's *Hamlet* and Sumarokov's *Gamlet* generated by various forms of historical, philosophical and language-based approaches that are available at present.
4. The reasons behind choosing corpus-based approaches to literature used to investigate the questions posed in the present dissertation.

Chapter 1 will be structured according to the following headings:

- 1.1. Introduction
- 1.2. Diverse Sources of Introducing Shakespeare into Russian Culture, Literature and Performance (1730s-1780s)
- 1.3. A Succinct Summary on the Reception of Sumarokov and his *Gamlet* (1748-1980)
- 1.4. The Critics Debate: Different Approaches to Shakespeare's *Hamlet* and Sumarokov's *Gamlet*
  - 1.4.1. The Critics Debate: Historical Approaches to Shakespeare's *Hamlet* and Sumarokov's *Gamlet*
  - 1.4.2. Formal Approaches
  - 1.4.3. The Critics Debate: Philosophical Approaches to Shakespeare's *Hamlet* and Sumarokov's *Gamlet*
    - 1.4.3. a. Theological Approaches
    - 1.4.3. b. Criticism and Social Realism
  - 1.4.4. Language-based Approaches
    - 1.4.4. a. Genre and Style
    - 1.4.4. b. Language Structures
- 1.5. Conclusions

In Chapter 2, we shall focus on the methodology used for the structural and lexical analysis of the two contrasting plays: Shakespeare's *Hamlet* and Sumarokov's *Gamlet*. We shall offer an introduction to the use of corpus-based approaches to literature which provide an accessible and systematic way of analysing the questions posed in our

contrastive study of the two plays. Moreover, we shall describe how, step by step, we adapt and apply quantitative approaches to the investigation based on the structural and lexical characterisation of the two texts under examination.

Chapter 2 will be arranged according to the following headings:

2.1. Area of Research

2.2. Aims

2.3. Research Questions

2.4. General Preliminary Considerations

2.5. Procedure

2.5.1. Variables: Patterns of the Presence and Interventions of All Main and Other<sup>4</sup> Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)

2.5.2. Procedure of the Quantitative Analysis: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)

2.5.3. Variables: Patterns of the Interactions of the Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)

2.5.4. Procedure of the Quantitative Analysis: Patterns of the Interactions of the Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)

2.5.5. Variables: Patterns of the Content Words Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)

2.5.6. Procedure of the Quantitative Analysis: Patterns of the Content Words Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)

In Chapter 3, we shall focus on the analysis and discussion of the distribution patterns of the presence and interventions of all main and secondary characters per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*). It may provide quantitative evidence of the similarities and differences in the structures of the plays based on the distribution patterns of the presence and

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<sup>4</sup> Other characters stand for secondary characters in the present dissertation.

interventions of all main and secondary characters per act and per full text: intra-play and inter-plays. It may also help to define and compare the ways in which Shakespeare and Sumarokov probably perceived and understood different characters, both main and other, particularly the main characters Hamlet, Claudius Polonius, Gertrude and Ophelia, and their relevance in the plays.

Chapter 3 will be organised according to the following headings:

3.1. Research Question

3.2. Procedure

3.2.1. Variables: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play and Inter-plays

3.2.2. Procedure of the Quantitative Analysis: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play and Inter-plays

3.3. Data Presentation and Analysis of the Distribution Patterns of the Presence and Intervention Variables of All Main and Other Characters Intra-play and Inter-plays

3.3.1. SH versus SG: Presence and Intervention Variables of All Characters per Act and per Full Text

3.3.2. SH versus SG: Presence and Intervention Variables of All Main Characters per Act and per Full Text

3.3.3. SH versus SG: Presence and Intervention Variables of Each Main Character per Act and per Full Text

3.3.4. SH versus SG: Presence and Intervention Variables of All Other Characters per Act and per Full Text

3.3.5. SH versus SG: Summary of the Complementary Distribution of the Presence and Intervention Variables of Each Other Character per Act

3.3.6. SH versus SG: Summary of the Distribution of Each Character per Act

3.3.7. SH versus SG: Summary of the Distribution Patterns of the Presence and Intervention Variables of All Characters, both Main and Other, per Act and per Full Text

In Chapter 4, we shall focus on the analysis and interpretation of the distribution patterns of the interactions of each main character with all characters, both main and



other, per act and per full text: intra-play play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*). It may reveal in quantitative terms whether, and to what extent, the structures of the plays under investigation are (dis)similar in relation to the distribution patterns of the interactions per act and per full text: intra-play and inter-plays. It may also help to define in greater depth the authors' possible views about the complexity of the relationships, that is, the interaction patterns among all characters, both main and other, with a particular emphasis on how the main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia interact with each other as well as with all secondary characters.

Chapter 4 will be arranged according to the following headings:

4.1. Research Question

4.2. Procedure

4.3.1. Variables: Patterns of the Interactions of the Main and Other Characters Intra-play and Inter-plays

4.3.2. Procedure of the Quantitative Analysis: Patterns of the Interactions of the Main and Other Characters Intra-play and Inter-plays

4.3. Data Presentation and Analysis of the Distribution Patterns of the Interaction Variables of the Main and Other Characters Intra-play and Inter-plays

4.3.1. SH versus SG: Interaction Variables of Hamlet per Acts I-V

4.3.2. SH versus SG: Interaction Variables of Claudius per Acts I-V

4.3.3. SH versus SG: Interaction Variables of Polonius per Acts I-V

4.3.4. SH versus SG: Interaction Variables of Gertrude per Acts I-V

4.3.5. SH versus SG: Interaction Variables of Ophelia per Acts I-V

4.3.6. SH versus SG: Summary of the Distribution Patterns of the Interaction Variables of All Characters, both Main and Other, per Act

In Chapter 5, we shall focus on the exploration and discussion of the data associated with the distribution patterns of the most prominent content words occurring per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*). It may provide quantitative evidence to whether, and to what extent, the topics dealt with in the plays under investigation are similar and/or different in relation to the distribution patterns of the most frequent content words. It may also show how the quantitative approach helps to define the content of the plays through the comparative

representation of socially important concepts. Furthermore, it may help to reveal and compare the ways in which Shakespeare and Sumarokov probably perceived and understood the world contemporary to them in terms of traditional moral values and family as well as socio-political, philosophical and artistic conceptions. Finally, it may show how the content word procedure operates between two texts of the same genre even if written by different authors from different countries and historical periods, in this case between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

Chapter 5 will be organised according to the following headings:

5.1. Research Question

5.2. Procedure

5.2.1. Variables: Patterns of the Content Words Intra-play and Inter-plays

5.2.2. Procedure of the Quantitative Analysis: Patterns of the Content Words Intra-play and Inter-plays

5.3. Data Presentation and Analysis of the Distribution Patterns of the Content Word Variables Intra-play and Inter-plays

5.3.1. SH versus SG: Content Word Variables per Act I

5.3.2. SH versus SG: Content Word Variables per Act II

5.3.3. SH versus SG: Content Word Variables per Act III

5.3.4. SH versus SG: Content Word Variables per Act IV

5.3.5. SH versus SG: Content Word Variables per Act V

5.3.6. SH versus SG: Summary of the Distribution Patterns of the Most Prominent Topics in Accordance with the Normalised Data

In Chapter 6, we shall summarise and interpret the results of the investigation obtained through computational and quantitative techniques. We shall end with the conclusions and final remarks on the main findings of our analysis by answering the following questions:

- What kind of research have we carried out in this study?
- What results have we obtained?
- What were the limitations?
- What are we going to do in the future? How can we use corpus-based approaches to literature in future research?

The results of this kind of systematic quantitative and qualitative analysis of Shakespeare's *Hamlet* versus Sumarokov's *Gamlet* may show how the present study fits into the general line of research based on corpus-based approaches to literature.

Chapter 6 will be structured according to the following headings:

6.1. Conclusions and Results

6.2. Limitations

6.3. Future Research

The bibliography used throughout this study will be presented at the end of the present dissertation.

Finally, we shall include a CD with Appendixes which may help clarify any questions that may arise in relation to the present investigation (figures, tables, graphs, etc.).

# RESUMEN EN ESPAÑOL

## Introducción

La presente Tesis Doctoral se encuadra dentro la línea de investigación del lenguaje mediante los métodos basados en corpus, es decir, mediante análisis computacional y cuantitativo. Nuestro objetivo ha sido llevar a cabo una comparación y análisis cuantitativo estructural y del léxico de dos textos específicos del género dramático: la cuarta edición en el infolio de *Hamlet* (1685) de Shakespeare, y la traducción al inglés de *Gamlet* (1787) [1748]<sup>1</sup>, del dramaturgo ruso Aleksandr Sumarokov, traducida del ruso por Richard Fortune en 1970.

Para facilitar la referencia, en lo sucesivo señalaremos la cuarta edición en el infolio de *Hamlet* (1685) de Shakespeare como *Hamlet* o SH, y la versión rusa de *Gamlet* como SG-R, mientras que para la traducción al inglés lo haremos como *Gamlet* o simplemente SG.

Para la investigación hemos partido de las versiones informatizadas de los dos textos SG<sup>2</sup> y SH, haciendo uso de la biblioteca digital de la Universidad de Granada<sup>3</sup>.

Según los objetivos del presente estudio y de su marco teórico, hemos analizado los dos textos en términos tanto cuantitativos como cualitativos, mediante la aplicación de métodos basados en corpus sobre textos literarios. Es por ello que los resultados, conclusiones y comentarios no sean de índole literarios, *stricto sensu*, si bien no cabe duda de que algunos los comentarios y/o conclusiones puedan o podrían ser extrapolables también al ámbito literario.

Dicho esto, queremos dejar claro que nuestro objetivo no es una (re)interpretación de las obras estudiadas, según nuestras propias ideas o entender, o mediante la aplicación de un determinado marco teórico, etc. Nuestro fin es analizar de la forma más objetiva los datos cuantitativos emanados de la estructura de los textos y del léxico utilizado en los mismos. Creemos que dichos datos pueden ayudarnos a

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<sup>1</sup> El año de la publicación de la obra usada por el autor de la tesis está entre paréntesis redondos, mientras que el año de su primera publicación está entre paréntesis cuadrados, e. j. *Gamlet* (1787) [1748].

<sup>2</sup> La versión digitalizada de *Gamlet* (SG) está disponible en el Apéndice I.

<sup>3</sup> La cuarta edición en el infolio de *Hamlet* (1685) de Shakespeare está disponible en:  
[http://adrastea.ugr.es/search~S1\\*spi?/.b1438681/.b1438681/1.1.1.B/1856~b1438681&FF=&1.0.,1.0](http://adrastea.ugr.es/search~S1*spi?/.b1438681/.b1438681/1.1.1.B/1856~b1438681&FF=&1.0.,1.0)

desvelar alguna pista sobre las intenciones y motivaciones de Shakespeare y Sumarokov al escribir *Hamlet* y *Gamlet*, respectivamente.

En esta Tesis Doctoral, nos hemos querido fijar en aspectos formales de *Hamlet* y *Gamlet*, de fácil computación y cuantificación, y que a la vez pudieran contribuir en desvelar los propósitos reales de Shakespeare y Sumarokov, especialmente en lo referido a las configuraciones sociales y organizativas de *Hamlet* y *Gamlet*. Así, las preguntas de investigación que nos han surgido a lo largo de la revisión bibliográfica, y teniendo en cuenta su susceptibilidad de formalización, se circunscriben a dos facetas:

1. La estructura de *Hamlet* versus *Gamlet*, fijándonos en el orden y relevancia de los personajes.
2. Los tópicos o temáticas más relevantes en *Hamlet* versus *Gamlet*.

Para la plasmación de estas dos facetas en preguntas concretas de investigación, nos hemos fijado en que estas dos facetas de análisis se pudiesen parametrizar en variables concretas y que dichas variables fuesen fáciles de localizar, extraer y cuantificar, partiendo de los textos en sus versiones digitalizadas de las que hemos dispuesto.

Siguiendo estas pautas metodológicas, hemos concretado la primera faceta: “la estructura de *Hamlet* versus *Gamlet*, fijándonos en el orden y relevancia de los personajes”, en dos preguntas de investigación:

1. Si, y hasta qué punto, las estructuras de ambos textos son similares o distintas respecto a los patrones de distribución, teniendo en cuenta la presencia e intervenciones de los personajes principales y secundarios.
2. Si, y hasta qué punto, las estructuras de ambos textos son similares o distintas respecto a los patrones de distribución, teniendo en cuenta las interacciones de los personajes principales, es decir, Hamlet, Claudio, Polonio, Gertrudis y Ofelia, con todos los personajes tanto principales como secundarios.

En cuanto a la faceta segunda: “Los tópicos o temáticas más relevantes en *Hamlet* versus *Gamlet*”, la pregunta de investigación que hemos formulado es:

3. Si, y hasta qué punto, los temas tratados por ambos autores son similares o distintos, teniendo en cuenta los patrones de distribución de las palabras más prominentes, más concretamente, las palabras de contenido más frecuentemente usadas.

El análisis, comparación e interpretación de los resultados de los patrones estructurales y temáticos se ha dispuesto por actos, tanto en aquello que se refiere a la intra-obra (en *Hamlet* y *Gamlet*, separado), como inter-obras (entre *Hamlet* y *Gamlet*) a lo largo de los *Capítulos 3º, 4º, 5º y 6º*.

En el apartado que sigue describiremos brevemente la estructura de esta tesis doctoral y sus contenidos por capítulos.

## **Estructura de la tesis doctoral**

En el Capítulo Primero se presenta un breve panorama histórico de los autores y los textos que sirven de base para esta investigación.

El Capítulo Segundo de la tesis explicita la metodología utilizada para el análisis estructural y léxico de las dos obras contrastadas: *Hamlet* y *Gamlet*.

Sucintamente, en este trabajo uno de los objetivos consistía en identificar e incluir tres variables que compartan elementos estructurales y temáticos. Las variables identificadas fueron: presencia e intervención, interacción, y palabras de contenido. Cada texto ha sido analizado en relación con las ocurrencias de estas variables, las cuales han sido cuantificadas, de forma que nos sirvieran como punto de partida para los análisis cuantitativos y cualitativos subsiguientes.

Para el análisis de los patrones de variación estructural entre los textos, hemos seleccionado y cuantificado la frecuencia absoluta de las variables de la presencia, intervención e interacción de los personajes. Su cuantificación se ha llevado a cabo analizando directamente los dos textos. Los datos extraídos han sido informatizados, tabulados (intra-obra), cotejados (inter-obras) y representados en tablas, gráficos, diagramas en árbol y esquemas. Para ello hemos aplicado diversas aplicaciones informáticas e estadísticas, como: SPSS V.15, Office Excel 2007, Office Publisher 2007 e Illustrator (versión CS3). Por añadidura, hemos calculado diversas técnicas estadísticas inferencias: los coeficientes de correlación de Pearson y de Spearman; y métodos estadísticos descriptivos para determinar las similitudes entre las variables de intervención de los personajes principales: el análisis jerárquico de *clusters*.

En cuanto a los patrones de variación léxica, hemos seleccionado del total de palabras (types), únicamente las palabras de contenido (*open-class items*), es decir, las palabras con significado léxico, tales como sustantivos, verbos, adjetivos y adverbios. El procedimiento para identificar las palabras de contenido consta de varias etapas.

Primero, etiquetamos morfológicamente los textos con *WinCLAWS* para luego extraer únicamente las palabras con las etiquetas sustantivo, verbo, adjetivo y adverbio. Finalmente, se han comparado (inter-obras) los listados de las palabras etiquetadas mediante la técnica conocida como *Test de Consistencia*, implementado en *WordSmith Tools*. El análisis se completa con la determinación de qué palabras de contenido son específicas de qué obra y de qué acto, aplicando una prueba estadística no paramétrica: la *chi-cuadrado*.

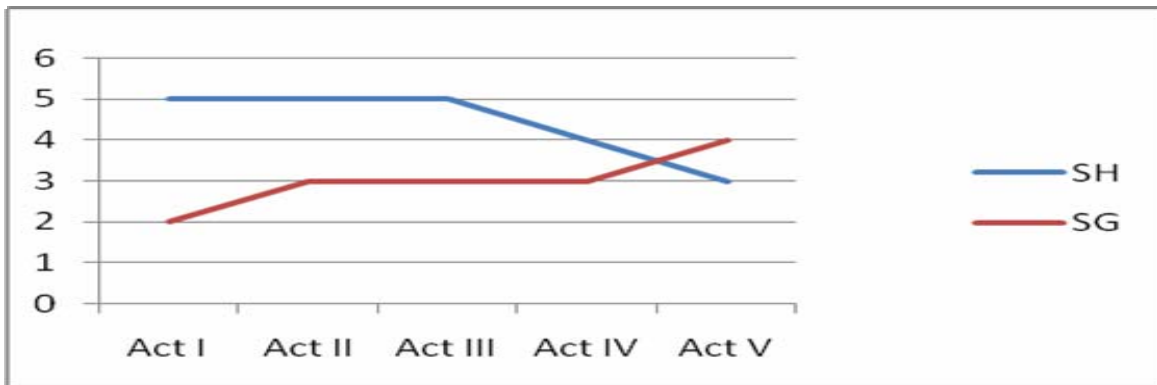
Este tipo de análisis estructural y léxico nos ha permitido tratar los textos como un constructo continuo, es decir, dentro de un espacio continuo de variación estructural y léxica. La conjunción de los procedimientos anteriores ha proporcionado la clave para determinar posibles diferencias entre ambos textos. Además, el conjunto de datos proporcionados ha hecho posible exponer el grado de diferencias y similitudes con respecto al amplio rango de los patrones estructurales y léxicos que se presentan en los dos textos. Por último, hemos logrado identificar las palabras de contenido más prominentes y agruparlas según los conceptos semánticos considerados socialmente más significativos en *Hamlet* y *Gamlet*.

En el Capítulo Tercero se intenta responder a la primera pregunta de investigación. Para ello se revisa el papel de todos los personajes principales y secundarios por acto y en el texto completo: intra-obra e inter-obras, respectivamente, a través del análisis de los patrones de distribución de la presencia e intervención de los diversos personajes. Este tipo de análisis ha proporcionado evidencias cuantitativas con disimilitudes importantes respecto a la relevancia de los personajes en *Hamlet* y *Gamlet*, respectivamente (Gráficos 1 y 2).

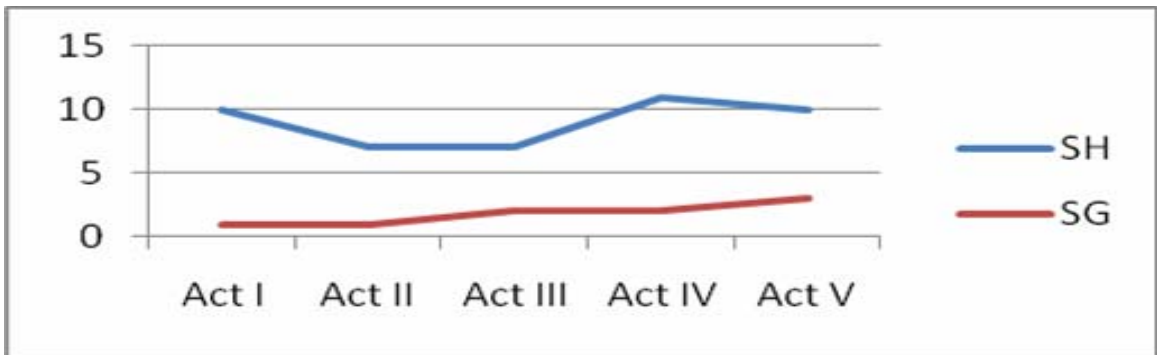
Los resultados obtenidos a lo largo de este capítulo muestran que:

1. La frecuencia de la presencia de todos los personajes principales y secundarios es completamente distinta por actos, intra-obra e inter-obras:
  - 1.1. Los datos señalan que Shakespeare and Sumarokov siguen parcialmente distintos patrones de distribución de la presencia de todos los personajes principales, particularmente en los actos I y V (Gráfico 1).
  - 1.2. Los datos apuntan a que mientras en Shakespeare han cambios constantes en el número de personajes secundarios que interviene por acto, llegando a su punto cumbre en el acto IV; en Sumarokov hay un incremento gradual y paulatino en el número de personajes secundarios participantes (Gráfico 2).

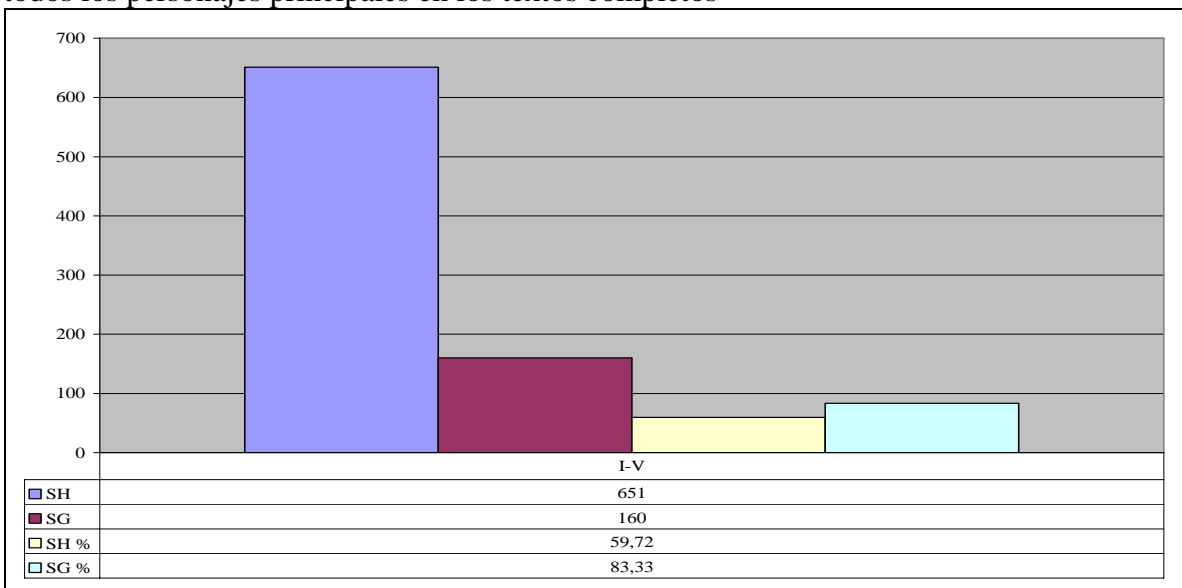
**Gráfico 1:** SH versus SG - correlación cuantitativa entre los patrones de la presencia de todos los personajes principales para los actos I-V



**Gráfico 2:** SH versus SG - correlación cuantitativa entre los patrones de la presencia de todos los personajes secundarios para los actos I-V



**Gráfico 3:** SH versus SG - distribución de los patrones de las intervenciones totales de todos los personajes principales en los textos completos

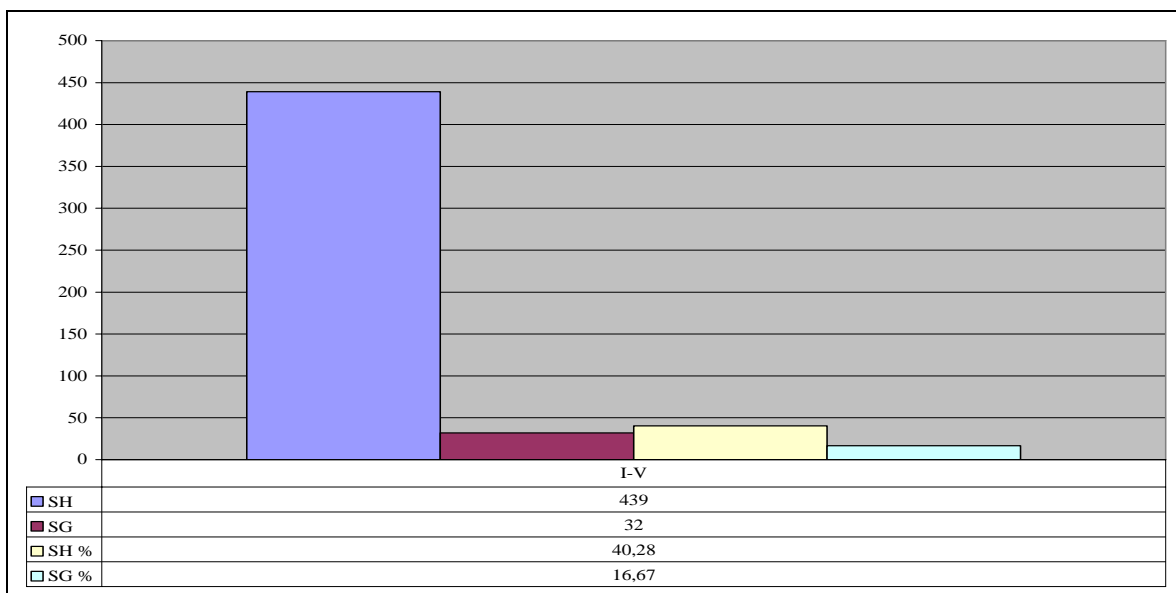




2. Los patrones de distribución de las intervenciones totales de todos los personajes principales y personajes secundarios reflejan diferencias importantes por acto y por obra: intra-obra e inter-obras (Gráficos 3 y 4).

Cabe destacar que los datos normalizados en porcentaje (Gráfico 3) apuntan que los personajes principales de SG tienen un peso mayor que en SH. En cambio, los personajes secundarios de SH tienen más protagonismo que los de SG. No cabe duda que los personajes secundarios de SG juegan un papel de menos predominante y de menor entidad.

**Gráfico 4:** SH versus SG - distribución de los patrones de las intervenciones totales de todos los personajes secundarios en los textos completos

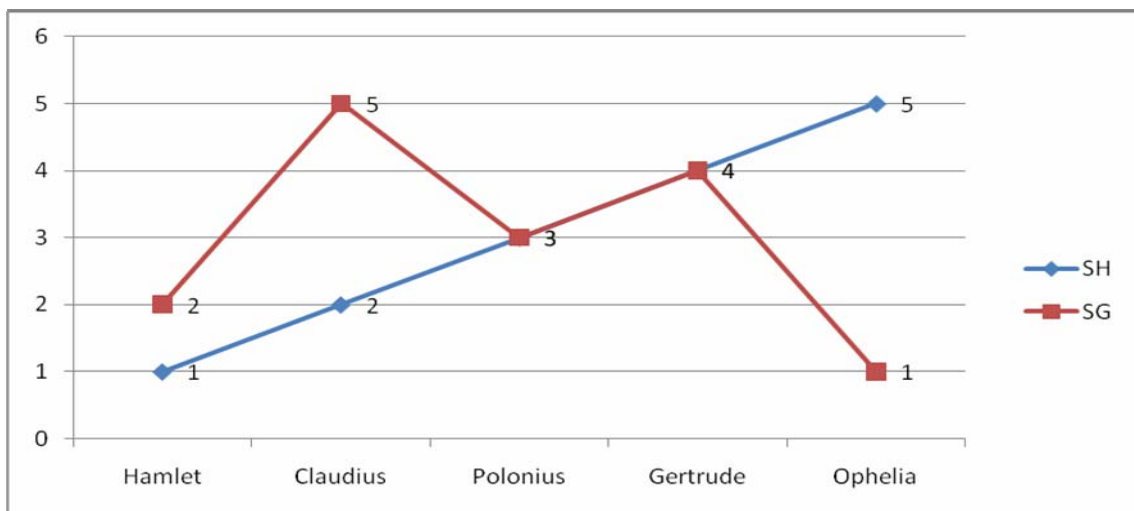


3. El estudio también revela diferencias considerables con respecto a la ordenación por rango de los personajes principales. Los datos (Gráfico 5) indican las disimilitudes estructurales significativas basadas en los patrones de distribución de las intervenciones de cada personaje principal por texto completo: intra-obra e inter-obras. Las cifras que representan la ordenación por rango de cada personaje principal son marcadamente distintas, particularmente en el caso de Ofelia y Claudio.

Cabe afirmar que el resultado más destacado es el vínculo de atracción de los autores con los personajes femeninos, especialmente a Ofelia. Los datos muestran que Ofelia tiene un papel muy destacado en SG en comparación con

Hamlet o cualquiera de los otros personajes principales, mientras que en SH Ofelia tiene el papel menor.

**Gráfico 5:** SH versus SG - correlación ordinal entre los patrones de las intervenciones totales de cada personaje principal en los textos completos



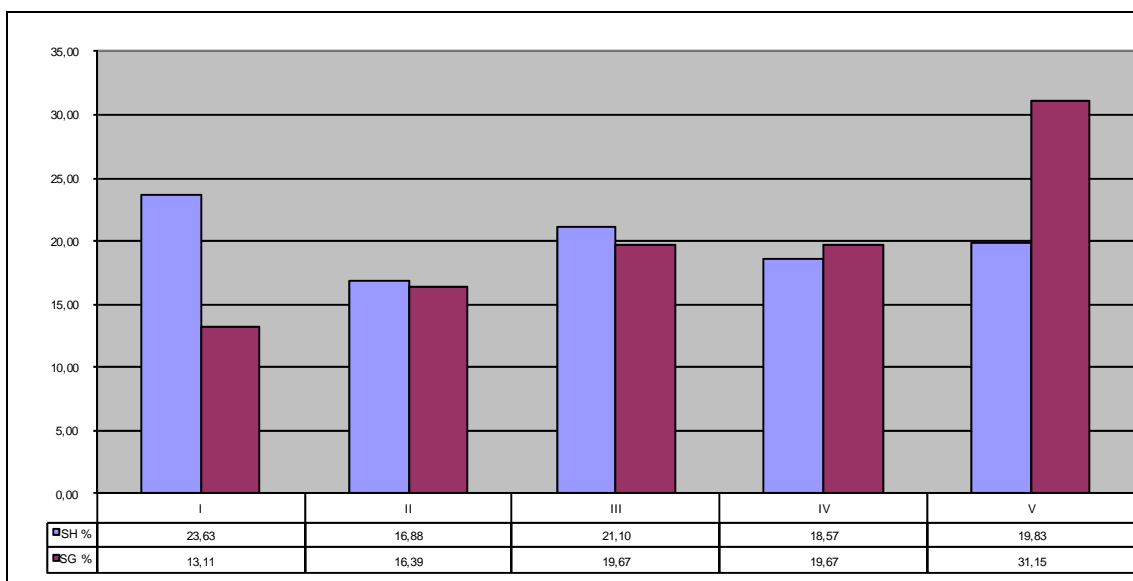
Otro resultado llamativo es la ordenación de rango que los autores asignan al personaje de Claudio. En SH, Claudio ocupa el segundo puesto, mientras que en SG solamente el quinto, es decir, el puesto de menor importancia.

Así pues, los resultados indican que Shakespeare se siente más atraído a los personajes secundarios, es decir, a la gente que suele pertenecer a la escala social más baja, mientras que Sumarokov, en cambio, presta más atención a los personajes principales, es decir, a la gente que ocupa rangos sociales más altos.

El Capítulo Cuarto aborda la segunda pregunta de investigación: el análisis estructural a través de los patrones de distribución de las interacciones de cada personaje principal con todos los personajes, tanto principales como secundarios, por acto y por obra: intra-obra e inter-obras.

El análisis de los datos ha revelado, en términos cuantitativos, hasta qué punto las estructuras de ambos textos son similares o distintas, así como el comportamiento de ambos autores hacia la complejidad de las relaciones entre todos los personajes, con particular énfasis en las relaciones de los personajes principales, tales como Hamlet, Claudio, Polonio, Gertrudis y Ofelia, tanto entre sí como con todos los personajes secundarios (Gráfico 6).

**Gráfico 6:** SH versus SG - resumen de los patrones de distribución de las líneas de las interacciones entre todos los personajes para los actos I-V



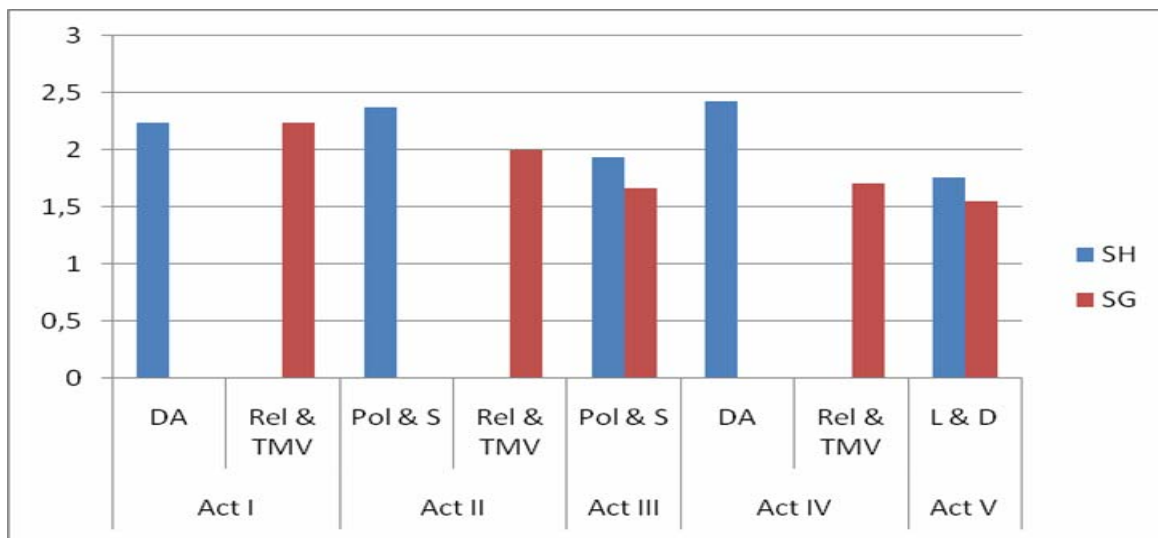
Así los actos I y V (Gráfico 6) son los más atípicos con respecto a los patrones de distribución de las líneas de las interacciones entre todos los personajes por acto: inter-obras. De hecho, los datos destacan que todos los personajes se relacionan con más frecuencia en el acto I de SH, mientras que en SG la frecuencia media de interacciones es más prominente en el acto V. Con respecto a este variable, la complejidad de las relaciones, identificada a través de los patrones de distribución de las interacciones entre todos los personajes, va *in crescendo* en SG, mientras que en SH va fluctuando levemente entre actos.

En el Capítulo Quinto se intenta dar respuesta a la tercera y última pregunta de investigación, ahondando en el contenido de *Hamlet* y *Gamlet*, es decir, en la investigación de los patrones de distribución de las palabras de contenido más frecuentes por acto: intra-obra e inter-obras. Una de las premisas de dicho capítulo es la diferencia cualitativa, no simplemente cuantitativa, entre los temas tratados en las dos obras.

Los patrones de distribución de los datos normalizados relacionados con los temas más prominentes revelan profundas diferencias entre los actos I-V: inter-obras (Gráfico 7):

1. En el acto I, SH destaca por el dinamismo y acciones. En cambio SG fija su temática en la religión y los valores morales tradicionales.

**Gráfico 7:** SH versus SG -resumen de la distribución de los temas más prominentes de acuerdo con los datos normalizados



2. En el acto II, el tema de la política y sociedad es el más significativo en SH, mientras que en SG vuelve a destacar los contenidos de corte religioso y moral.
3. En el acto IV, SH se retoma el dinamismo y acciones, mientras que en SG se vuelve al tema recurrente de la religión y los valores morales tradicionales.

En resumen, los actos I, II y IV son los actos más desiguales en relación con los temas más prominentes revelados a lo largo de los actos I-V: inter-obras.

En el Capítulo Sexto se sintetizan las principales conclusiones a las que hemos llegado, así como las posibles aplicaciones del estudio, para concretar con una propuesta sobre nuevas vías de investigación o futuro trabajo, todo ello derivado de los hallazgos y limitaciones de esta tesis.

Los resultados obtenidos a lo largo de este estudio, vinculados a los interrogantes planteados y los objetivos perseguidos, e interpretados de acuerdo con el marco teórico establecido, han permitido extraer las siguientes conclusiones:

1. Shakespeare y Sumarokov tienen percepciones marcadamente distintas de todos los personajes, tanto principales como secundarios, y de su relevancia en las obras. Como consecuencia, estas percepciones han llevado a Sumarokov a alterar la estructura de la versión original de *Hamlet*.
2. Shakespeare y Sumarokov se comportan de manera desacorde con respecto a la complejidad de las relaciones sociales, es decir, a los patrones de interacción entre todos los personajes, en particular entre los personajes principales (Hamlet,

Claudio, Polonio, Gertrudis y Ofelia), entre sí, y con todos los personajes secundarios. Como consecuencia, este comportamiento ha llevado a Sumarokov a alterar la dinámica social de la versión original de *Hamlet*.

3. Existen diferencias cualitativas sustanciales con respecto a la conceptualización sociopolítica, religiosa, moral, familiar, filosófica y artística, entre Shakespeare y Sumarokov; tal y como ha quedado patente mediante el uso de palabras específicas distintas entre ambos autores. Ello ha provocado alteraciones temáticas notables entre versión original de *Hamlet* y *Gamlet*.
4. El procedimiento empleado para la identificación de las palabras de contenido en *Hamlet* y *Gamlet* ha mostrado que el enlace léxico-textual puede operar entre dos textos del mismo género, incluso si los textos están escritos por dos autores diferentes, procedentes de contextos dispares, tanto históricos, como sociopolíticos, culturales y/o lingüísticos.

No cabe duda que este trabajo, como todos, presenta limitaciones metodológicas, pero abre a su vez un espectro científico nuevo y apasionante como es una nueva línea de investigación con múltiples aplicaciones y un aire renovado respecto al estudio de las obras literarias, tales como:

1. El análisis del contenido de las obras mediante técnicas de lingüística del corpus, profundizando en los personajes principales y secundarios de forma separada por acto, tanto intra-obra como inter-obras.
2. Comparaciones textuales dentro del mismo género, teniendo en cuenta distintas épocas históricas, entornos sociopolíticos, culturales y lingüísticos.
3. Comparaciones textuales de las obras de un mismo autor.
4. Comparaciones textuales entre el lenguaje hablado y escrito, etc.

En resumen, con esta Tesis Doctoral hemos pretendido contribuir en ampliar el espectro científico y analítico de los métodos basados en la lingüística del corpus al ámbito textual y literario.

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# CHAPTER 1

## Shakespeare's *Hamlet* versus Sumarokov's *Gamlet*: an Overall Contrastive Summary of Different Approaches

### 1. 1. Introduction

In this chapter, we shall give a short historical background on the texts and the authors we use for the investigation in the present dissertation. The questions posed are aimed at carrying out a structural and lexical analysis of the two contrasting plays -Shakespeare's *Hamlet* and Sumarokov's *Gamlet*- in the same sub-genre, the revenge tragedy, in quantitative and qualitative terms in a specific linguistic domain, by means of applying corpus-based approaches to literature.

Although the aims of the present dissertation do not lie within literary or cultural areas of research, we consider the historical, cultural and literary background to the subject as well as different approaches to the study of Shakespeare's *Hamlet* and Sumarokov's *Gamlet* to be of great importance when it comes to understanding the reasons behind choosing the particular authors and texts for analysis.

Shakespeare's plays, with their complex social, political, historical and psychological arguments that can be readjusted at will, have always invited distinctive re-interpretations in performance, translation and criticism worldwide, Russia being no exception. Hence, Russel Brown (1995: 13) claims that

[...] In a politically conscious world, Shakespeare's plays can speak politically, in an anxious world psychologically, in a religious world religiously; in a closed world of theatre-making they can become gentle or hectic fantasies of minimal moral or political interest.

Russian literature, performance and criticism, both literary and performance, have always been sympathetic to Shakespeare's heritage, although rare anti-Shakespearean criticism has also appeared over the course of time; for example, Tolstoy's (1950) [1907] anti-Shakespearean criticism. Many books, essays, articles and much scholarly research dedicated to diverse aspects of Shakespeare's presence in Russian culture, literature and performance, both in Russian (Alekseev 1965; Bakhtin 1904; Bardovskii 1923; Belinskii 1901 [1838]; Bulgakov 1934; Galakhov 1864; Karamzin 1787, 1848; Komarova 2001; Levidova 1964, 1978; Levin 1988; Morozov 1979; Pushkin 1934; Turgenev (1968) [1864]; Zagorskii 1948; etc.) and different foreign languages

(Billington 1970; Lang 1948; Levin 1989, 1993; Levitt 1994; Lirondelle 1912; Rowe 1976; Simmons 1932, 1935; Stríbrný 2000; Wolff 1952; etc.)<sup>1</sup>, have been published since his first appearance as a Russian “language phenomenon”<sup>2</sup> in the mid-eighteenth century. In order to cover such vast areas of Russian Shakespeare Studies historically, we shall concentrate on the most crucial or the most controversial events in the history of Sumarokov’s *Gamlet* within Russian and foreign academic criticism. Within this chapter we shall:

1. Focus on the most crucial attempts to introduce Shakespeare into Russian culture, literature and performance through translation and adaptation at the time of Sumarokov.
2. Give a succinct summary on the reception of Sumarokov and his *Gamlet* through print, production and performance, and the different critical attitudes to his literary work in general and especially to his tragedy *Gamlet* in the period between 1748 and 1980.
3. Outline different critical insights into Sumarokov’s *Gamlet* generated by various forms of historical, philosophical and language-based approaches that are available at present.
4. Make conclusions based on the previously introduced information. Here we shall throw light on the reasons behind having chosen corpus-based approaches to literature to investigate the questions posed and the aims to be obtained in the current dissertation.

Before starting, it is essential to clarify three important points connected with the transliteration system used, the citations and the translations. The Library of Congress transliteration system will be used in relation to Russian words in the text. The symbol for the soft sign “ь” will be replaced with an apostrophe when it occurs in the middle or at the end of words in the text. Throughout the present dissertation, the Russian form of the title of Sumarokov’s tragedy -*Gamlet*- will be used by the author, although the English form *Hamlet* is used by most foreign authors (Lang 1948; Rowe 1976; Simmons 1932; etc.) writing in English. Most translations by Russian writers are from

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<sup>1</sup> For bibliographical references, the surnames of the authors, both Russian and foreign, are put in alphabetical order. For ease of reference, the same order will be kept throughout the whole dissertation where necessary.

<sup>2</sup> An expression used by Inga-Stina Ewbank (1995: 3) in relation to “the re-appearance of Shakespeare as a French language phenomenon”, primarily introduced by Friedrich Gundolf (1911: 355) in connection with “the re-birth of Shakespeare as a German language phenomenon”.

authors writing in English, and references are therefore related to the English texts; however, references linked to the Russian texts are also given in round brackets after the Russian authors' surnames. Translations of Russian titles are our own, unless otherwise stated.

## **1. 2. Diverse Sources of Introducing Shakespeare into Russian Culture, Literature and Performance (1730s-1780s)**

The period of introducing Shakespeare into Russian culture, literature and performance is related to the 1730s when Shakespeare's heroes were first mentioned in the Russian press; however, the author of the article -published in the *Comments on the St Petersburg News* (see *Istoricheskie, genealogicheskie i geograficheskie primechaniya v Vedomostyakh*, 1731, Ixxviii: 318)- presented Hamlet and Othello as the authors of the comedies (Levin 1989: 115). This may be the illustration of the fact that neither the author who translated the article from the foreign original, nor the reading public had the slightest idea of the heroes of Shakespeare's tragedies and of Shakespeare, the playwright (Levin 1989: 115).

In contrast with France (1730s-1740s) and Germany (1740s-1760s), the first appearance of Shakespeare in Russian literature took place in 1748 and Shakespeare's name as a famous English playwright was first mentioned by Alexander Sumarokov (1718-77) -the first Russian nobleman who devoted himself to writing poetry, prose, and plays professionally- the same year (Levin 1989: 115). In his *Epistle on the Art of Poetry*<sup>3</sup> [1748] which looks at the art of writing poetry, apart from the discussion of the major figures in French classicism, Sumarokov (1787, vol. 1: 338) also showed some acquaintance with Shakespeare and placed him among the other immortal poets: "Milton and Shakespeare, the latter tho' unschooled" (in Levin 1989: 115).

The previous statement by Sumarokov has been interpreted in different ways. For example, according to Levin (1989: 115), Sumarokov's words have the implication that Shakespeare does not follow the classical rules of poetry which Sumarokov himself, especially as a dramatist, considers very important.

However, Rowe (1976: 4) translates the qualification -given to Shakespeare by Sumarokov- differently, that is, as "though unenlightened", and suggests that to be

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<sup>3</sup> This is Levin's (1989) translation of Sumarokov's (1787) [1748] treatise on the art of poetry.

“unenlightened” means not to have knowledge of different sciences and languages. Rowe (1976: 4) also proposes that it was very important for the representatives of the upper class of mid-eighteenth-century Russian society to have a good education, as the dominant French culture was synonymous with enlightenment. Moreover, Rowe (1976: 4) bases her point of view on Billington’s (1970: 221) claim that Russian noblemen at the time perceived “the many-sided French enlightenment” as a circle, “with Voltaire at its centre”. As Billington (1970: 221) puts it, “Friend and foe alike spoke of *Vol’ter’anstvo* (Voltarianism) as the ruling force in Western culture, just as they had spoken of *latinstvo* (Latinism) in the fifteenth century”. Therefore, Rowe (1976: 4) arrives at the conclusion that Sumarokov, as a professional writer and nobleman, followed the tastes of the dominant aristocratic circles of mid-eighteenth-century Russia, where *Vol’ter’anstvo* was in fashion.

Similarly, Rowe (1976: 4) states that Voltaire (1694-1778), who was considered an “heir to the rich achievements” of French dramatists, such as Corneille (1606-84), Racine (1639-99), and Molière (1622-73), was the first Continental European to introduce Shakespeare to Europe as an important poet. However, at the same time, he criticised Shakespeare’s tragedies and discussed Shakespeare’s defects in Letter Eighteen of the *Lettres philosophiques*, first published in 1733-34 (Levitt 1994: 322). The first French translation of any of Shakespeare’s works, a version of “To be, or not to be” translated by Voltaire, appeared in 1733. In Voltaire’s free translation of the ‘To be, or not to be’ monologue, Shakespeare’s “rough” language was translated into a more refined idiom and was rendered into acceptable French alexandrines (Levitt 1994: 321-322). In fact, the French attitude to Shakespeare, expressed by Voltaire, defined the European reception of Shakespeare throughout the eighteenth century (Rowe 1976: 2).

Regarding Sumarokov’s view on Shakespeare as expressed in his *Epistle on the Art of Poetry* (1787, vol. 1: 338) mentioned above, Lang (1948: 70) proposes that it does not differ essentially from Voltaire’s attitude towards Shakespeare as expressed in the *Lettres philosophiques*. Rowe (1976: 2) also mentions Voltaire’s earlier judgements of Shakespeare expressed in his *Essai sur la poésie épique* (1733). In this essay, Voltaire (1877-83: 317-18) is scandalised by Shakespeare, a playwright, who breaks the formal dramatic rules, and by his monstrous tragedies where one could find such absurdities as the gravediggers’ scene in *Hamlet* (in Rowe 1976: 2). However, Voltaire (1877-83: 317-18) cannot deny that Shakespeare is great in spite of such errors, and that some passages in his works are remarkably beautiful (in Rowe 1976: 2). In this relation,

Levitt (1994: 321) points out that Sumarokov (1781: 355) expressed more or less the same opinion (on the possible sources for this opinion, see Alekseev 1965: 19-22) about Shakespeare, a writer, “in whom there is a lot that is very bad and very much that is extraordinarily good”.

Sumarokov, according to Levitt (1994: 319), was also the first Russian author to adapt Shakespeare’s play in the first Russian version of *Hamlet* (printed in 1748) which comes at the beginning of modern Russian dramaturgy. The first edition of 1748 is simply entitled *Hamlet-A Tragedy* (in Russian: *Gamlet-Tragediia*) (Lang 1948: 67). As for Shakespeare, his name is nowhere mentioned (Lang 1948: 67). Fizer (1970: 26) explains this phenomenon by asserting that the imitation, borrowing, elaboration, or adaptation of one author by another was not considered plagiarism at the time. Fizer (1970: 26) states that “[...] Classical authors imitated one another openly”, thus competing more for the efficacy of artistic presentation than for originality, and Sumarokov also approved of this assertion.

Moreover, the reading public of the time was more interested in the refinement of a literary genre than in classical authors and, as a result, classical authors were often not even identified with their works (Fizer 1970: 26). This is why many anonymous works were published at the time, among them Sumarokov’s odes published in Russia in 1741 as well as the works of Kheraskov, Kostrov, Maikov, and Bogdanovich which were also published without their names (Fizer 1970:26). Even collections of poetry of the period bore a sign of impersonality in their titles, for example: *Love Elegies*, *Solemn Odes*, *New Odes*, etc. (Fizer 1970:26). This practice lasted in Russia until the 1780s, when, finally, Derzhavin (1743-1816) -“considered by many the supreme poetic genius of the eighteenth century” (Preminger & Brogan 1993: 1104)- ended it. As Fizer (1970: 26) claims, all these tendencies “for borrowing, adaptation and the impersonal reflect the classical writers’ desire to elevate the real to the abstract in order to better judge the former”.

Trediakovskii (1865: 435-496), Sumarokov’s literary foe, who reviewed his *Gamlet* for publication as a “censor” for the Academy of Sciences in 1748, was the first author to mention Shakespeare’s name in relation to Sumarokov’s *Gamlet* (Levitt 1994: 320).

The process of introducing Shakespeare into Russian culture progressed very slowly as it was completely dependent on the influence of foreign cultures in Russia. This is why the domination of the French in Russia in the 1730s-1740s defined the form

and the ways of introducing Shakespeare into Russian culture (Rowe 1976: 2). Above all, it defined the approach to Shakespeare and his plays, particularly his *Hamlet* (Rowe 1976: 2).

In fact, during the period between the reign of Catherine I (reigned 1725-27) and Catherine the Great (reigned 1762-96), the influence of France dominated not only Russian literature and theatre, but all spheres of Russian culture (Simmons 1932: 791). To reinforce his opinion, Simmons (1932: 791) presents the following examples:

1. During Catherine II's reign, the majority of printed works were translations from French, because up to 1787 there had been 134 translations from French plays and only thirty from German and five from English.
2. The Russian stage was almost exclusively dominated by the plays of Corneille, Molière, Racine, and later, of Mercier (1740-1814) and Voltaire. To illustrate this point of view, Simmons (1932: 791) addresses Catherine's words (1901, vol. 12: 296) -in her *Mémoires* (1901)- in which she confesses that "comédie française" is staged at the court theatre two days of every week.

Considering Russian culture in general, Simmons (1932: 791) states that all educated people used French more often than their mother tongue, and everything fashionable in Paris was quickly imitated by Russian society in St Petersburg and Moscow. Finally, Simmons (1932: 791) arrives at the conclusion that during the entire eighteenth century "the whole French civilization had been superimposed upon the Russian".

Even Catherine II the Great -the Russian Tsarina- was educated under the spell of this French influence. Brought up on the ideas of Voltaire, Diderot (1713-84), and Locke (1632-1704), she intended to introduce social reforms in Russia at the beginning of her reign (Stríbrný 2000: 29). However, home revolts (e.g. Pugachev's Revolt, 1772-75) and revolutions abroad (in France and Poland) turned her into a rather conservative ruler (Stríbrný 2000: 29). Despite this, all these political changes did not influence her attitude to literature and theatre which she considered means of educating her subjects (Stríbrný 2000: 29). The epoch of Catherine is characterised by the rise of modern Russian literature due to the fact that she was a passionate patron of letters (Stríbrný 2000: 29). Therefore, Simmons (1932: 790) compares this period in the development of Russian literature with the Elizabethan period in England which gave rise to modern English literature.



According to Stríbrný (2000: 29), Catherine not only encouraged both native and foreign writers but she also put into practice her own literary talent by writing fourteen comedies, five comic operas, three historical plays, some treatises, satires, and tales for children. For example, among her literary legacy we can find adaptations from Shakespeare's plays: a free rendering of *The Merry Wives of Windsor*; two historical plays based on Russian history and classified as "imitations of Shakespeare"; and the fourth play called *Rastochitel'* (*The Spendthrift*) that was inspired by *Timon of Athens* (Simmons 1932: 790).

However, as Simmons (1932: 793) claims, Catherine's interest in Shakespeare only lasted some six months which did not give her the opportunity to polish her four "Shakespearean" plays. She started reading Shakespeare in a German prose translation by Eschenburg (1743-1820) which appeared between 1775 and 1782 (Simmons 1932: 793). This was the first complete translation of Shakespeare into prose in Germany. Essentially, it is a revised edition of Wieland's (1733-1813) translation of 1762-66 (Simmons 1932: 793).

Later, Catherine reworked Shakespeare's comedy *The Merry Wives of Windsor* into a play of her own, entitled *Vol'noe no slaboe perelozhenieiz ShaSkespira, komediia* *Vot kakovo imet' korzinu i bel'e* [*This is what it Means to have a Basket and Linen*] (published and acted in 1786) (Simmons 1932: 794). On the title page of this version Shakespeare's name appeared for the first time in the history of Russian Shakespeare translation/adaptation: "A free but weak adaptation of Shakespeare" (in Simmons 1932: 794), since Sumarokov (1781-82, vol 10: 117) did not consider himself an adapter of Shakespeare, this possibly being one of the reasons for not mentioning Shakespeare's name in his *Gamlet*<sup>4</sup>. Simmons (1932: 794-95, 798-99) claims that Catherine's intention was not only to imitate Shakespeare's play but to update it politically and linguistically, transform it into a satire on St Petersburg society and make it more appealing to her audience. Simmons (1932: 798) also suggests that Catherine managed to achieve her aims "with some degree of success".

To summarise, Catherine's achievements in the development of the eighteenth-century Russian culture, especially literature and theatre, are considered undeniable by such authors as Simmons (1932), Stríbrný (2000), etc. because:

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<sup>4</sup> For more information on this point, see Section 1.2: 5.

1. Catherine's choice of Shakespeare as a model for her adaptations and plays was intent on overcoming the influence of the prevailing French neoclassical models, although people continued to read and see French plays as before (Simmons 1932: 806).
2. Catherine was the first author to bring Shakespeare's name on the title-page before the educated Russian public (Stríbrný 2000: 29).
3. Taking into consideration her immense influence all over Russia, her fascination with Shakespeare stimulated (to some extent) an interest in Shakespeare by introducing him in a new light to the Russian public and it might also have inspired Russian men of letters to follow Shakespeare's dramatic art (Simmons 1932: 806).
4. Finally, as Stríbrný (2000: 31) states, Catherine the Great "enriched Russian culture and civilisation with touches of Shakespearean art and her own sharp wit".

Over the course of time, particularly in the 1760s-1780s, Shakespeare's name and quotations from his plays were spreading more and more among a wide range of eighteenth-century Russian readers (Alekseev 1965: 39). They came through rather diverse sources such as literary works and criticism in French and/or translated from French, especially Voltaire's works, as well as critical articles published in journals, novels, essays, and poems in French, German and even English and/or translated from these languages (Alekseev 1965: 39).

For example, the increasing interest in Shakespeare can be traced back to Russian Shakespeare translation in the 1770s-1780s. Alekseev (1965: 39) states that Russian readers already had access to Shakespeare's plays not only through foreign translations and adaptations but also through the original English sources. This can be illustrated by the fact that Russian authors produced close translations of Shakespeare and expressed their own opinion about Shakespeare's plays and the heroes of his plays which were contrary to the French, German, and other critics of the time (Alekseev 1965: 39).

Thus, a series of fragmentary Shakespeare translations began to appear in journals. In relation to this, Alekseev (1965: 52-3) mentions the first literal translation of Shakespeare into Russian which appeared in the weekly journal *Vechera* in 1772. It was a fine rendering of Romeo's soliloquy over the body of Paris (V, 3) by an anonymous author (Alekseev 1965: 52-3). In 1775, Plescheev published his translation of Hamlet's

soliloquy that was very close to the original (Alekseev 1965: 51-4). In addition, Plescheev (1775) wrote a preface in which he highly appreciated Shakespeare and criticised Voltaire's translation of the same soliloquy (Alekseev 1965: 51-4). The first Russian translation of *The Life and Death of Richard III, King of England* by an anonymous author was produced in Nizhni Novgorod (a town in the north east European part of Russia) in 1783, but it was not printed until 1787 (Alekseev 1965: 36-7).

Levin (1993: 76) claims that the neoclassical way of translating Shakespeare was the general trend in Russian Shakespeare translation beginning from 1748. However, Karamzin's translation of *Julius Caesar* was "one remarkable exception to this general trend" (Levin 1993: 76) as Karamzin (1787: 7), according to his own words, relied on Shakespeare's original text and tried to follow Shakespeare's text "faithfully", never changing the author's ideas (Stríbrný 2000: 33).

Although Karamzin's translation was mostly rendered from the German version by Eschenburg, because his knowledge of German was much better than his command of English at the time (Kafanova 1983: 159), such authors as Kafanova (1983: 158), Zaborov (1965: 73-4), etc. consider it relatively accurate compared to other Russian Shakespeare translations of the second half of the eighteenth and the beginning of the nineteenth centuries. This is why it stands apart in the history of Russian Shakespeare translation.

Unfortunately, Karamzin's prose version of *Julius Caesar* was suppressed because it was considered radical and was even burnt with other radical literature in 1794 (Stríbrný 2000: 35). Thus, the Russian Tsarina, frightened by the French Revolution, started to suppress free thought and its exponents (Stríbrný 2000: 35). This is why Karamzin's translation of *Julius Caesar* went quite unnoticed and was soon forgotten (Levin 1989: 115).

The fact that Karamzin chose Shakespeare's *Julius Caesar*, with its anti-tyrannical plot, before the French Revolution (1789) is very significant because it shows that the political orientation of *Julius Caesar* drew his attention (Kafanova 1983: 158). Moreover, Shakespeare's play gave Karamzin the opportunity to express his own philosophical and political views without really running any risk under Catherine II's strict rule (Stríbrný 2000: 35). At the same time, another fact also played an important role in Karamzin's choice. At the end of the eighteenth century, Shakespeare's art became the hope of freedom in the struggle against classicism and a model for

contemporary drama and literature in general (Kafanova 1983: 158; Rowe 1976: 15-6; etc.).

Therefore, in the preface to his translation, Karamzin (1787) mentioned the Tsarina's dissatisfaction with the rules of French neoclassical drama and criticism which were still strongly defended in Russia as well as elsewhere on the continent (Stríbrný 2000: 34). Supporting the Tsarina's opinion, Karamzin (1787) opposed Voltaire's view of Shakespeare and rejected the traditional, classical eighteenth-century attitude to Shakespeare as a "barbarian" (Kafanova 1983: 163). Karamzin (1787) argued that Shakespeare was unable "to conform to the so-called unities" so rigidly kept by the contemporary dramatic authors because his imagination was beyond any imposed narrow limits (Stríbrný 2000: 34). To support his opinion about Shakespeare, he resorted to the authority of the progressive German critics -Wieland and Eschenburg (Kafanova 1983: 163).

Most Russian literary critics, among them Belinskii (1953), Kafanova (1983), Mordovchenko (1959), etc., consider the appearance of Karamzin's preface an important event in the history of Russian literature and criticism. Kafanova (1983: 162-63) summarises these opinions as follows:

1. For the first time in the history of Russian literary criticism Shakespeare was discussed by a well-known Russian author.
2. The authoritative opinions of the eighteenth-century German critics were introduced to Russian readers.
3. The question of groundlessness of the tenets of classicism was raised.

Two copies of Karamzin's preface to his translation of *Julius Caesar* were found among the books of Pushkin (1799-1837), a founder of modern Russian literature (Preminger & Brogan 1993: 1105), and Belinskii (1811-48), an influential Russian critic of the first half of the nineteenth century, both of whom were the most enthusiastic Russian supporters of Shakespeare in the first half of the nineteenth century (Stríbrný 2000:35). According to Kafanova (1983: 162), in the 1840s, Belinskii (1953: 200) not even knowing that the preface was written by Karamzin, praised it very highly. Pushkin, the follower of the Karamzinian School, was also influenced by Karamzin's opinion about Shakespeare and his plays. Levin (1989: 117) states that Pushkin highly appreciated Shakespeare's dramatic art and his complex characterisation of characters as Karamzin had done in his preface more than three decades before. For example,

Pushkin (1934: 22), already at work on his historical drama *Boris Godunov*, wrote the following: “I am firmly convinced that the national laws of the Shakespearean drama are appropriate for any theatre, unlike the court conventions of Racine’s tragedies” (in Levin 1989: 117).

To summarise, we can conclude that by the end of the eighteenth century social and cultural influences from France over Russia were making way for influences from England and Germany (Simmons 1932: 792). English houses, dances, gardens, and clothes, and German philosophical ideas and literary criticism came into fashion (Simmons 1932: 792). This change of fashion was connected with the political situation in France because the Russian absolute monarchy, like other European monarchies, was frightened by the consequences of the French revolution (Stríbrný 2000: 35). The reasons for this change to French social and cultural influences in Russia at the end of the eighteenth century will not be discussed here in detail as this issue is not one of the goals of the present dissertation. Going back to Russia, we can state that the discovery of English literature also led to the appearance of Russian Sentimentalism, headed by its most ardent spokesman Karamzin (Preminger & Brogan 1004-5).

Therefore, all these changes resulted in questioning the French neoclassical literary traditions (Simmons 1932: 793). For example, Karamzin (1966: 58-63) -in his poem *Poetry* (in Russian: *Poezia*)- even rejected universally accepted eighteenth-century views on literary values. To illustrate this point of view, Kafanova (1983: 163) states that, whilst enumerating the great poets of the past and the present, Karamzin (1966: 58-63) ignored the great figures of all French literature and from the ancient poetry moved directly to English and then German poetry. Thus, the way was being opened for a greater interest in Shakespeare’s plays (Simmons 1932: 793).

Although, as mentioned above, some rare Shakespeare translations and adaptations appeared in Russia throughout the second half of the eighteenth century, there was hardly any consistent interest in Shakespeare’s dramatic and poetic work in eighteenth-century Russian literature (Levin 1989: 115). Moreover, most of the translations did not come direct from the English originals (Levin 1989: 115). They came from the French adaptations by La Place (Levin 1993: 75; Rowe 1976: 2, 5; etc.), the German translations by Wieland and Eschenburg (Rowe 1976: 17) and later on by Ducis who had recast the plays in accordance with the rigid rules of French classicism (Levin 1989: 115-16). The latter tendency has left its powerful mark on many Russian adaptations of Shakespeare’s plays in the last decades of the eighteenth and the beginning of the

nineteenth centuries (Levin 1993: 75-6) -in other words, most Russian playwrights continued to imitate French models and poor translations of French neoclassical drama still dominated in Russian theatre as before (Simmons 1932: 806).

However, the pioneering efforts of some eighteenth-century anonymous authors, Plescheev (1775), Catherine II (1786), Karamzin (1787), etc. are the most important examples of the first attempts to introduce Shakespeare in a new light to the Russian public and into Russian culture, literature and performance through adaptation and translation in the 1730s-1780s, at the time of Sumarokov.

### **1. 3. A Succinct Summary on the Reception of Sumarokov and his *Gamlet* (1748-1980)**

In this section, we shall give a succinct summary on the reception of Sumarokov and his *Gamlet* through print, production and performance, and different critical attitudes to his literary work in general and especially to his tragedy *Gamlet*. First, this knowledge of certain processes and phenomena from the past will help us to locate Sumarokov and his *Gamlet* within the historical, cultural and literary context of eighteenth-century Russia and within diverse approaches to his literary work, particularly his tragedy *Gamlet*, across history. Second, it will give us the opportunity to introduce further information on the subject and, consequently, to understand the reasons behind the choice of the quantitative and qualitative approaches we use to investigate Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

We can begin by reminding ourselves that Sumarokov and his literary work, particularly his *Gamlet*, were very well accepted by Russian readers in the 1750s (Rowe 1976: 12-3). We can illustrate this by the fact that the reading version of Sumarokov's *Gamlet* went through four editions by 1786 (Rowe 1976: 12-3). Among those who praised Sumarokov's literary work was Novikov (1744-1818), the principal publisher of literary works in the second half of the eighteenth century (Fizer 1970: 11). This can be proved by the fact that during 1781-82 he published ten volumes of Sumarokov's complete works, his *Gamlet* included. In 1787, due to popular demand, Novikov published the second edition of Sumarokov's works. Sumarokov's *Gamlet* is also included in this edition of his complete works (Fizer 1970: 12).

Moreover, Sumarokov's contemporaries -his followers, readers, and audience, viewing Sumarokov from the eighteenth-century perspective- called him the "Russian

Racine” (see Alekseev 1965: 39; *Dramaticheskii Slovar’* 1787; etc.), although later generations (Belinskii 1956; Karamzin 1848; etc.) tended to underestimate his contribution to the development of Russian literary language and literature in general. Sumarokov’s contemporaries also referred to him as the “Russian Voltaire” (see *Dramaticheskii Slovar’* 1787; Timofeev 1887; etc.), which, according to Rowe (1976: 4), “may be seen to suggest both his importance and the derivative nature of his works”.

To illustrate Sumarokov’s importance for eighteenth-century Russian literature, Preminger and Brogan (1993: 830) outline Sumarokov’s exceptional role in the elaboration of a theoretical foundation for Russian Classicism, although classicism was not a fully integrated literary force in Russia because the eighteenth-century Russian men of letters were mostly interested in the standard literary genres and their rules and features. In the mid-eighteenth century, Russian letters were under the influence of the seventeenth-century French doctrine of formal classical imitation, founded by Nicolas Boileau-Despréaux (1636-1711), the French literary critic, who codified the Horatian-Aristotelian doctrine in his verse treatise *L’Art poétique*<sup>5</sup> [1674] (Preminger & Brogan 1993: 830). Sumarokov (1750) also used Boileau [1674] to propagate the concept of dramatic rules and wrote in some detail on the genres and dramatic unities; however, unlike Boileau, he “stressed the significance of the song in the system of classical genres” and, in fact, became the creator of the Russian love lyric by transforming the song into a lyric poem (Preminger & Brogan 1993: 1104).

For further information on the subject, see Sumarokov’s article entitled *Two Epistles. The first treats the Russian language, and the second, the art of poetry*<sup>6</sup>. The English translation of the title follows the version accepted by Fizer (1970) in his introduction to *Selected Tragedies of A. P. Sumarokov*. The title in Russian reads as follows: *Dve epistoli. V pervoi predlagaetsia o russkom iazyke, a vo vtoroi o stikhotvorstve* (1787, vol. 1: 336-48).

To prove Sumarokov’s importance, Fizer (1970: 11) gives, as an example, the names of his successors who considered him their ‘*maître*’ and not only collaborated with Sumarokov but also closely imitated him (Fizer 1970: 12). The most famous among them were Xeraskov (1733-1807) and Maikov (1728-78), who were responsible

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<sup>5</sup> Its equivalent in English (but with due attention to the sublime) is Alexander Pope’s *Essay on Criticism* (1711) (Preminger & Brogan 1993: 217).

<sup>6</sup> The English version of these treatises appears in Harold B. Segel (Ed.) (1967). *The Literature of Eighteenth-century Russia*, vol. 1: 224-38. New York: E P Dutton.

for consolidating and establishing the school of Sumarokov and his followers. However, the movement rapidly eroded, losing its characteristic clarity and precision. This process was accelerated by Derzhavin whose work already contained elements of pre-Romanticism (Preminger & Brogan 1993: 1004). We shall not concentrate here on the reasons for the disappearance of the School of Sumarokov as this issue lies outside the domain of the present piece of research.

To illustrate Sumarokov's contribution to the development of Russian literary language, we shall also look at Fizer (1970) who brings together three leading Russian writers of the mid-eighteenth century: Sumarokov, Trediakovskii and Lomonosov (1711-65). In fact, many Russian authors (Bulich 1854; Gukovskii 1936, 1941; Tynianov 1929; Vinogradov 1949; etc.) in their own ways have done this before but we have chosen to highlight Fizer's (1970) contribution to this area.

First, Fizer (1970) focuses on Sumarokov's opinion of the mid-eighteenth-century Russian drama and literary language. According to Fizer (1970: 7), Sumarokov himself believed that his literary attempt to write the plays, *Gamlet* included, was quite new as no Russian dramatic tradition had come before. For example, Sumarokov (1787, vol. 9: 277) highlights the following:

At that time we still had no poets and there was no one to learn from. I crossed through what seemed like a dense woods, which hid the dwelling place of the Muses from my eyes, without a guide, and, although I owe Racin a great deal, I took notice of him only when I had left these woods and the Parnassian mountain had already appeared before my view. But Racin was French and could not give me directions in the Russian language (Fizer 1970: 7-8).

Thus, taking into consideration everything mentioned above, Sumarokov (1787, vol. 9: 277) arrives at the logical conclusion that in "matters of the Russian language, purity of style, poems and prose" he is indebted only to himself (in Fizer 1970: 8).

Fizer (1970: 7) goes on to address Trediakovskii and Lomonosov, who expressed in a softer way essentially the same opinion about their own literary attempts that, according to them, were "entirely novel, without any historical Russian precedent". They also shared Sumarokov's general view on the absence of a firmly established literary language, although they were his literary adversaries and disagreed with him on most points (Fizer 1970: 30-8). Considering the fact that in mid-eighteenth-century Russia there was no firmly established literary language, nor a literary and dramatic tradition, Fizer (1970: 8) proposes that the achievements of "Trediakovskii, Lomonosov, and Sumarokov become historically significant".



As for his foreign reputation, Sumarokov was even known in France and Germany. We can illustrate the above statement with the following examples:

1. In the mid-eighteenth century Sumarokov's works were translated into French and German.
2. In 1756 he was accepted into the famous German literary society *Die Gesellschaft der freien Künste zu Leipzig* (Fizer 1970: 12). It is worth mentioning that Gottsched (1700-66), a German playwright and literary theorist of the first half of the eighteenth century (Preminger & Brogan 1993: 217), approved of Sumarokov's acceptance into this society (Fizer 1970: 12).

If we consider the history of the production and performance of Sumarokov's *Gamlet*, we can see that it is complex enough (Rowe 1976: 13). The first performance of this play took place at the Court of St Petersburg in 1750 (during the reign of Elizabeth I, ruled 1741-61) (Lang 1948: 70). In this respect, it should be noted that the first French dramatic version of Ducis' *Hamlet* was performed in France nineteen years later (Lang 1948: 70). According to Lang (1948: 70), Ducis' neoclassical version of *Hamlet* and Sumarokov's *Gamlet* are based on the same conflict between love and duty, although critics of Sumarokov blamed him for such a commonplace approach to Shakespeare's tragedy. Alekseev (1965: 29-30) cites specific dates of performances of Sumarokov's *Gamlet* that took place in 1750, 1757, 1758 and 1760, although he is doubtful about Novikov's assertion that the play was in the repertoire of the Yaroslav troupe, directed by F. G. Volkov (1729-63), the real founder of the Russian professional theatre.

However, Rowe (1976: 13) writes that *Gamlet* disappeared from the Russian stage entirely during the reign of Catherine the Great in 1762 and then reappeared considerably altered only in 1809 during the reign of Alexander I (1801-25).

Russian scholars of the Soviet period attributed political reasons to the disappearance of the play from the repertoire of the Russian theatre in 1762. Concerning this issue, it is important to point out that the Russian Tsar Peter III (1728-62) was murdered that year and his wife ascended the throne to become the Russian Tsarina, Catherine II (Prokhorov & Gorkin 2001: 942). This fact may be the demonstration of Catherine's awareness that the theatre could encourage contempt in her subordinates, both the nobility and the populace, and contempt, according to James I's (1566-1625, ruled 1603-25) quotation from *Basilikon Doron*, is "the mother of rebellion and

disorder” (1965: 43) [1616]. Thus, it is obvious that, in the second half of the eighteenth century, the Russian authority did not completely disregard the meaning of literature, although it put emphasis on its effect. It is essential to mention that this idea is not an original one. It was first expressed by Dollimore (2000: 7-10) in relation to the politics of Renaissance theatre and afterwards appropriated by the author of the dissertation in relation to the eighteenth-century Russian theatre.

Nonetheless, the popularity of Sumarokov and his plays, particularly his *Gamlet*, began to disappear in the last two decades of the eighteenth century. From this period up to the 1860s Sumarokov’s works of art are neglected and criticised by most Russian authors and critics. As Fizer (1970: 12) shows,

Sumarokov’s fame began to fade, and by the beginning of the nineteenth century, he had been relegated to the periphery of literary history. Under the influence of a new literary sensibility, Russian critics refused to ascribe any aesthetic value to Sumarokov’s art and accused him of crass artificiality.

For example, Fizer (1970: 12) states that Karamzin (1848) criticised Sumarokov’s tragedies because they violated the principle of naturalness and were full of deliberate solemnities. Karamzin (1848: 590) also criticised Sumarokov’s characters for their lack of “naturalness” and “moral truth” (in Fizer 1970: 12). This is why, according to Fizer (1970: 12), Karamzin (1848) regarded the label, the “Russian Racine”, given to Sumarokov by his eighteenth-century followers and defenders, to be unfair. Merzliakov (1817: 117), one of the representatives of Karamzin’s School, also referred to Sumarokov in a series of articles published in the journal the *Herald of Europe* (in Russian: *Vestnik Evropy*). He characterised Sumarokov as a playwright who “freed himself of all responsibility before nature and strict reason” and whose “characters resemble Chinese shadows which are transferred from one set of coulisses to another by a wave of the poet’s despotic wand” (in Fizer 1970: 12). Pushkin (2001) [1816] continued this negative trend in relation to Sumarokov and his literary works. For example, in a poem dedicated to the poet Zhukovskii, Pushkin (2001: 535) described Sumarokov as

[...] a weak child of foreign lessons,  
An envious, haughty man  
Without power, without fire, with a mediocre mind (in Fizer 1970: 12).

In fact, as Fizer (1970: 13) puts it, in the first half of the nineteenth century, there was a tendency among the representatives of Russian literary circles to consider both

Sumarokov and most of his contemporaries “part of the supposedly unproductive literary past”. To give an example of such negative attitude to Sumarokov and his literary heritage, Fizer (1970: 13) addresses Belinskii (1956: 33-34) who -at the beginning of his career- shared and supported that point of view. Nevertheless, later, according to Fizer (1970: 13), Belinskii (1956: 124) expressed a somewhat moderate opinion about the same author and his literary works; however, he stressed that Sumarokov’s success with his contemporaries did not prove that he was a genius and had the right to immortality.

Bulich (1854: 35), Sumarokov’s first literary critic of the nineteenth century, repeated the negative critical assessments of Sumarokov and his literary works by his claim that Sumarokov is “a giftless” and “blind imitator of foreign (literature)” (in Fizer 1970: 13).

Fizer (1970: 14) states that the “negative and emotionally charged appraisal of Sumarokov” which prevailed in Russian criticism up to around the 1860s progressively gave “way to a more or less neutral scholarship” in the period between the 1860s and 1900. Such scholars as Pekarskii (1873), Tikhonravov (1864), Vengerov (1897), etc., who worked in the field of the history of Russian literature, produced “a strikingly balanced appraisal of Sumarokov and Russian neoclassicism” (Fizer 1970: 14). Fizer (1970: 14) claims that these authors made an attempt to give neither “any open aesthetic confirmation”, nor “any open condemnation of this literature”.

Most of the previously mentioned scholars (Pekarskii 1873; Tikhonravov 1864; etc.) had a single vision of eighteenth-century Russian literature presented as a more or less stable, harmonious universe of a pseudo-classical literary world picture that, by the end of the century, was gradually substituted by the Sentimentalism of Karamzin and his followers (Zorin 2003: 4).

At the beginning of the twentieth century, according to Fizer (1970: 14), Russian formalists made an attempt to approach eighteenth-century Russian literature differently. “Free from methodological constraints”, such authors as Eikhenbaum (1967), Gukovskii (1926), Tomashevskii (2003), etc. tried to combine academic objectivity with exaltation over some structural peculiarities of eighteenth-century Russian literature (Fizer 1970: 14). They were the first Russian scholars, to use Fizer’s (1970: 14) words, “to conceive of Russian neoclassicism in terms of its purely literary categories”. For example, Gukovskii (1926) suggested a different interpretation of

Sumarokov's tragedies, his *Gamlet* included: he stated formal differences between Sumarokov and French neoclassical dramaturgy (Levitt 1994: 335).

As opposed to the above-mentioned vision of eighteenth-century Russian literature, Gukovskii (1927, 1929) suggested a completely new interpretation of the literary process of the period centred on mid-eighteenth-century Russian literature, primarily on the polemics of Lomonosov and Sumarokov viewing their opposition as the clash between different aesthetic and poetic programmes (Zorin 2003: 5).

According to Zorin (2003: 4-5), Gukovskii (1927; 1929) saw Russian classicism free from the prefix "pseudo"<sup>7</sup> and interpreted the universe of the eighteenth-century Russian literary world picture as unstable and diverse artistic phenomena. Gukovskii (1927) was also the first to pose the question of the School of Sumarokov and his followers, who, in contrast to Lomonosov, focused on clarity of the poetic word, rationality and continuity of the composition, simplicity and realistic way of expression (Zorin 2003: 5). Moreover, even within the School, Gukovskii pointed out some differences in the literary positions of Sumarokov himself and his pupils and successors such as Xeraskov, Maikov, etc. (Zorin 2003: 5).

As for the foreign reputation of Sumarokov and criticism of his work, his *Gamlet* in particular, they were not very favourable in the twentieth century. For example, Lirondelle (1912: 23-4) was one of the first foreign authors to criticise Sumarokov's *Gamlet* by alluding to it as a "clumsy imitation" and "naïve fatuity" (Lang 1948: 67). Following Lirondelle (1912), Simmons (1932) -in his critical essays on the literary influence of England on eighteenth-century Russia- continues the negative trend towards Sumarokov and his literary work in foreign academic criticism. In 1932, Simmons (1932: 791) expressed almost the same opinion about Sumarokov's plays as Trediakovskii [1750] had done about two centuries before, that is, he characterised Sumarokov's plays as "pale imitations of French models". In relation to Sumarokov's *Gamlet*, Simmons (1932: 792) stresses the similarities between the pseudo-classicism and Sumarokov's tragedy, such as the observance of all the unities and the metrical system dependent on French rules.

Simmons (1932: 792) assures his readers that Sumarokov's *Gamlet* "falls completely into the 'love and duty' category of the pseudo-classical dramatists". In

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<sup>7</sup> Instead of *pseudo-classicism* read *neoclassicism*, that is, a codified form of classicism that dominated French literature in the seventeenth and eighteenth centuries, with a significant influence on the European writing (Baldick 1996: 148), English and Russian writing included.

comparison to other European adaptations of Shakespeare, Simmons (1932: 791) considers Sumarokov's *Gamlet* "a most curious version of *Hamlet*" because of its "complete detachment from the original". This is why Simmons (1932: 791) thinks that "[...] Few of the seventeenth and eighteenth century English travesties of Shakespeare's plays are comparable to it". As a result, Simmons (1932: 792) arrives at the conclusion that Sumarokov's *Gamlet* is "a good illustration of the way in which Shakespeare was generally understood and appreciated in Russia in the middle of the eighteenth century".

In his *History of Russian Literature*, Mirsky (1949) also follows the negative trend towards Sumarokov and his literary work accepted in Russian and foreign academic criticism (Fizer 1970: 14). Mirsky (1949: 52) sees Sumarokov's dramas as "a stultification of the classical method" and considers his metrical system based on alexandrine couplets as "exceedingly harsh". Moreover, Mirsky (1949: 52) describes Sumarokov's characters as "marionettes" and his comedies as "adaptations of French plays, with a feeble sprinkling of Russian traits" and characterises his dialogues as "a stilted prose that had never been spoken by anyone and reeked of translation".

Contrary to Lirondelle (1912), Simmons (1932), Mirsky (1949), etc., Lang (1948) defends Sumarokov and particularly his *Gamlet*. Lang (1948: 67) claims that Sumarokov's *Hamlet* "was a useful contribution to the early Russian repertoire". To support his claim, Lang (1948: 69) notes that it was a really complicated task to compose and perform dramas in Russian during that period because the Russian audience, composed largely of aristocracy and lesser nobles, was used to French neoclassical drama acted by the rival Italian and French troupes. This is why, no matter where the themes were taken from -Shakespeare or Russian history- they must have been subjected to the dramatic rules of Boileau and Voltaire (Lang 1948: 69). In conclusion, Lang (1948: 72) states that Sumarokov's *Hamlet* is "the best independent treatment" of Shakespeare's tragedy which the dramatist intended to adapt to the mid-eighteenth-century Russian audience, who were educated on French drama.

However, in the second half of the twentieth century, the negative trend in the foreign reputation of Sumarokov and his art continues. For example, in the 1960s, such an eminent scholar as Stender-Petersen (1957) prefers to criticise Sumarokov from the position of his own aesthetic preference rather than analyse his literary accomplishments (Fizer 1970: 15). As previously mentioned critics of Sumarokov, such as Lirondell (1912), Simmons (1932), etc., have done before, Stender-Petersen (1957: 364) calls Sumarokov a giftless imitator of Racine and blames him for having robbed -in

the process of imitation and adaptation- the French dramatist of his inner psychological qualities and his poetic richness. Another scholar, Poggioli (1960: 7), completely ignores Sumarokov and suggests an idea that “only two of the poets of eighteenth-century Russia, Lomonosov and Derzhavin, have any literary or artistic significance”.

Rowe (1976) follows the same negative trend towards Sumarokov and his *Gamlet* in foreign criticism. In Chapter 1, Rowe (1976) tends to examine eighteenth-century Russian life and culture through the reception of Shakespeare’s *Hamlet*. However, in our opinion, she does not contribute any new or ground-breaking ideas to the subject. In fact, she prefers to criticise Sumarokov rather than analyse his tragedy and his contribution to eighteenth-century Russian culture, literature and language. For example, Rowe (1976: 6-7) describes Sumarokov’s play as “colourless, unimaginative, and flat”; the characters in his *Gamlet* as “rather stereotyped”; Sumarokov’s formulation as “clear, obvious, and pat”; and, finally, “the central conflict and the characters’ motivations” as “irritatingly over-explained” for the modern reader.

As opposed to the previous attitude towards Sumarokov, the positive trend in foreign criticism in relation to Sumarokov’s literary work in general, his drama in particular, is continued by Fizer (1970) who speaks from the position of an analytical scholar. Instead, Fizer examines Sumarokov’s contribution to eighteenth-century Russian culture, literature and language rather than criticises him. In his carefully documented introduction to the translation of selected tragedies of Sumarokov<sup>8</sup>, Fizer (1970: x) places Sumarokov and his literary work in the broader context of Russian and European culture. What Fizer (1970: 17-35) does is describe the peculiarities of Sumarokov’s style and language, particularly in his tragedies, *Gamlet* included. According to Fizer (1970: 38), the most essential contributions of Sumarokov to the development of Russian literary language and literature in general are the following:

1. Sumarokov’s deviations from the classical aesthetic standard he faithfully intended to follow in his works of art.
2. His experimentations with the Russian poetic language that were kept on the periphery of eighteenth-century Russian literature.

Although Fizer’s introduction to selected tragedies of Sumarokov was published earlier than Rowe’s book, we have decided to end up the summary on the reception of

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<sup>8</sup> Sumarokov’s text under investigation in the present dissertation comes from the translation of Sumarokov’s selected tragedies into English rendered by Richard and Raymond Fortune (1970: xiii).

Sumarokov and his *Gamlet* in the period between 1748 and 1980 on a positive trend in criticism.

In section 4, we shall outline the most important trends of critical insight into Sumarokov's *Gamlet* throughout the whole period of its existence, including the last two decades of the twentieth century.

#### **1. 4. The Critics Debate: Different Approaches to Shakespeare's *Hamlet* and Sumarkov's *Gamlet***

Here we shall outline different critical insights into Shakespeare's *Hamlet* and Sumarokov's *Gamlet* generated by various forms of historical, philosophical and language-based approaches that are available at present. First, this information will illustrate the way Sumarokov's *Gamlet* has been approached over the course of time. Second, it will help us to prove the fact that there has not been any attempt to analyse and compare Sumarokov's *Gamlet* and Shakespeare's *Hamlet* from the point of view of corpus-based linguistics -that lies outside the literary or cultural academic syllabus- by using quantitative and qualitative approaches.

Whilst it is our intention here to relate Shakespeare Studies (within English Studies) to Shakespeare Studies in Russia and to studies of Sumarokov's *Gamlet*, it should be emphasised that much of the research and criticism on the Russian reception of Shakespeare, production and performance, translation and adaptation and even linguistic studies -in the period between 1917-91- have been made in a particular historical, economic, political, social and cultural environment, dominated by certain political viewpoints that must have influenced them.

In fact, everything changes over the course of time. This is why not only "Shakespeare criticism will always change" as Eliot (1934: 288) points out, but Shakespeare performance, interpretation of his work, scholarly research and reception by readers and the public all over the world will always change "as the world changes". Many things have changed in the former Soviet Union; new countries within a changing historical, economic, socio-political and cultural environment have appeared, allowing scholars to either continue research along the lines proposed before or to introduce Russian Shakespeare Studies into new areas of scholarly research.

If we investigated Sumarokov's *Gamlet* and Shakespeare's *Hamlet* within the research areas of social, literary and cultural approaches of the present, they would have

for us an immediate historical significance, as a consequence of the audiences and authors they have attracted, of growing interest in eighteenth-century Shakespeare adaptations and translations in Europe, in particular in Russia, of the immense interest in the discourse of power and in the interrelation between literature and ideology.

One of the historical questions that may arise while investigating Sumarokov's *Gamlet* within these areas is the following: Who were the contemporaries of Sumarokov? The spectators and readers of Sumarokov's *Gamlet* were of one group; however, they were eminently representative of the historical era they lived in: the Russian nobility of the third quarter of the eighteenth century who became the guardians of his reputation by keeping his work on the stage and in print (see further information on this point in Section 1.2). At least part of that public had found itself in Sumarokov's work and tied the work to its own historical moment: to the role of an individual in force relations, the problem of power relations and the ways of eliminating of oppression and tyranny within the state (Gukovskii 2003: 121-24).

As a loyal subject of the Russian Tsarina, Sumarokov (1787, vol. 3: 61-134) represents and sees the figure of the monarch in *Gamlet* as consolidating. However, he stresses the existence of harmonious relations between a reasonable monarch, not a tyrant, who acts for the sake of common sense, reason and the idea of usefulness to the state, and the upper and lower orders of society through the transcendence of rationalist ideas on the entire population (Gukovskii 2003: 124, 135-38). At the end of the play, Klavdii, the usurper and tyrant, is being displaced by the new political order embodied in Gamlet. The new and presumably peacemaking efforts of Gamlet will succeed the oppressive and tyrannical order of Klavdii. According to Gukovskii (2003: 124, 135-38), such characterisation of the monarch in Sumarokov's tragedies of the period rests on the ethics and the theory of the state of the literate class (the nobility).

In relation to the latter, Lotman (1997: 26) claims that Russian authors of the first half of the eighteenth century discarded the ecclesiastical side of medieval culture. These authors refused to see in the tsar and the state the body of the divine will because they based their views on the theory of treaty and earthly origin of the society. Moreover, their political standpoint was based on the idea of centralised power, the belief in the autocrat as the bearer of historical progress and the idea of the evaluation of an individual's actions from the criterion of usefulness to the state (Lotman 1997: 26).



To summarise, we should point out that, as mentioned before, the concern of different authors with the works of Sumarokov, especially his *Gamlet*, is not recent and it has a long history of more than 250 years.

In what follows, we shall give a short summary of some of the previously mentioned approaches through the point of view of Shakespeare Studies (within English Studies), particularly Hattaway's critical insights into Shakespeare's *Hamlet*, as expressed in his book entitled *Hamlet* (1993).

#### **1. 4. 1. The Critics Debate: Historical Approaches to Shakespere's *Hamlet* and Sumarokov's *Gamlet***

In this subsection, we tend to follow Hattaway's critical insights into diverse historical and formal approaches to Shakespeare's *Hamlet* in order to demonstrate that the same kinds of critical insight into Sumarokov's *Gamlet* have been proposed, although the lines of investigation may either differ or have very much in common. Of course, we always bear in mind that the material and cultural conditions obtained when Sumarokov's work was produced differ greatly from the age of Shakespeare and our own.

The authors who followed the trends generated by various forms of historical knowledge, the so-called "new critics", simply tended to examine what they found in literary texts from the position of the informed but not necessarily the historically-minded modern critics (Hattaway 1993:11). They assumed that everything they described -formal and structural patterns, imagery, myths, textual ambiguities-transcended the material or cultural conditions obtained from the time when the work was produced (see Ruthven 1979: 154). Hattaway (1993:11) claims that this kind of method has been criticised considerably in the last two decades of the twentieth century. The critics who opposed the previously mentioned position have argued that reading need not be invalidated by the submission of historical counter-information if a reader can produce a reading of a text that is coherent or self-consistent because meaning is generated by the work of the reader in his time and not necessarily by the effort of the writer in his time (see Ruthven 1979: 157). However, we support the standpoint of Hattaway (1993: 11) who thinks that historical studies might complement other approaches to literary texts because knowledge of certain processes and phenomenon from the past might help readers/audiences understand the text.

The first kind of historical investigation, according to Hattaway (1993: 25), has sought to answer the following question: How did contemporaries of Shakespeare perceive the play? The critics who follow this kind of approach interpret the meanings that particular words would have had for the play's first spectators because word meanings have changed over the centuries since the play was written (Hattaway 1993: 26). Hattaway (1993: 26) proposes that "lexicographical notes are necessary" as "necessary preliminaries to the task of a responsible critical reading".

In connection with Sumarokov's *Gamlet*, authors such as Gukovskii (1936), Levitt (1994), Serman (1973), etc. have asked and given answers to this question. For example, Levitt (1994: 335) describes and compares the meaning of the word "honour" (*chest'* in Russian) which was understood differently across history. Levitt (1994: 335) suggests that Trediakovskii [1750] perceived *ches(t)nost'* (honour, honesty) as a fundamental divine imperative reflecting the conscience that God placed in all men. Contrary to Trediakovskii's opinion, Gukovskii (1936: 48) sees the meaning of the word "honour" in completely non-Christian terms and relates it to the new corporate aristocratic consciousness imported from France. Serman (1973: 122-27) also adopts the non-Christian position; however, he sees the problem of honour in Sumarokov's tragedies connected with the notion of honour in Montesquieu and in early medieval Russia.

The second kind of historical inquiry into Shakespeare's *Hamlet*, according to Hattaway (1993: 26), "has sought to find prototypes for characters in the play in historical personages". In accordance with this kind of historical approach, Hattaway (1993: 27) mentions Wilson (1952: 104) who sees Hamlet as a "really detailed reflection of the inner (Earl of) Essex" or Frye (1984: 31ff., 102ff.) who, far more persuasively, sees Hamlet as playing the role of King James himself. However, Hattaway (1987: 26-7) states that with reference to "*Hamlet* there is no evidence external to the play to support any conjecture of this kind".

The same kind of historical investigation has been carried out in relation to Sumarokov's *Gamlet*. For instance, some evaluations of the play rest on historical assumptions that may, however, derive from ideological positions. Levitt (1994: 334) states that one of the common Russian views is to stress the political message of Sumarokov's tragedies and see "the plays as allegories on good and bad monarchs". Thus, according to Levitt (1994: 334), some authors have seen in Sumarokov's *Gamlet* an allegorical defense of Empress Elizabeth's accession to the throne whilst other critics

have seen the parallels between the *Hamlet* plot and Catherine II's accession to the throne, associating her son Pavel Petrovich (future Paul I, reigned 1796-1801), who was in disfavour by the end of her reign, with the unhappy Danish prince (on both points see Alekseev 1965: 7-30).

Another critic, Bardovskii (1923: 138), draws a specific parallel between the real eighteenth-century Russian political figures and the characters of Sumarokov's play:

Before the eyes of all Russian society there occurred a real, rather than theatrical, tragedy of Prince Hamlet, wherein the hero was the heir-Tsarevich, the future Emperor Paul I. Hamlet was the Tsarevich Pavel Petrovich; the murdered king – Peter III; Queen Gertrude - the confidante of the murderers, Catherine II; Claudius [...] - Grigorij Orlov, almost the official spouse of the enthroned mother and one of the participants in the coup of June 28, 1762 and the brother of Aleksej Orlov, a participant in the event of June 6: the death of Peter III. At any court, one can find Poloniuses a-plenty (in Rowe 1976: 13).

Bardovskii (1923) has chosen to place in the foreground the play's concern with public issues, its anatomising of the Russian court, through presenting the Danish court, and the relationship of the characters in the play with historical personages that lived at the time when the work was produced. In doing so, he has taken up a critical stance that rests upon an ideological position: an assumption that public and political concerns are more important than private and familiar, moral and religious.

However, Hattaway (1993: 27) sees the tendency to establish a relationship between characters in the play and historical personages as reductive because it is impossible to draw correct conclusions being unaware of any details of theatrical production that might have helped to identify any historical personages. Hattaway (1993: 27) proposes that no one can say for sure how many people among the audiences would have known the facts to make the identification. In our opinion, this suggestion can be applied not only to Shakespeare's *Hamlet* but to Sumarokov's *Gamlet* as well.

The third kind of historical investigation, according to Hattaway (1993: 27-8), can be pursued by studying the author's use of sources. Hattaway (1993: 28) expresses a critical point of view to this kind of approach in relation to Shakespeare's *Hamlet* as he sees a general problem in such a critical account of a text. According to this viewpoint, a critic who follows this approach should "emphasise the traces the source or sources may have left and thereby carry into the play assumptions, say, about the expectations original audiences may have had with regard to the genre of the source" or he/she should "stress the innovations made by an author" (Hattaway 1993: 28). In addition,

Hattaway (1993: 28) states that this kind of approach needs to take into account the place any source occupied in the culture of its time.

However, the study of the sources Sumarokov used whilst writing the play may be of particular importance for the present dissertation as it may help us to choose the most appropriate English text of Shakespeare's *Hamlet* for the structural and lexical comparison carried out. It should be noted that we shall not discuss the problem of Sumarokov's borrowings in detail because it belongs to a different domain and is not one of the goals of the study.

If the authors writing about Sumarokov's *Gamlet* assume the fact that it is an adaptation of Shakespeare's *Hamlet*, one of the possibilities to investigate will be to explore and analyse the innovations introduced into the play by Sumarokov. One of the innovations in Sumarokov's *Gamlet* that deserves attention concerns the only soliloquy of Prince Gamlet in Act III, Scene 7 (Stríbrný 2000: 28-9). Some Russian (Alekseev 1965; Bulgakov 1934; Levitt 1994; Trediakovskii 1865 [1750]; etc.) and foreign (Lang 1948; Toomre 1981; etc.) authors and critics have suggested different opinions related to the nature of Sumarokov's borrowings in Hamlet's (Gamlet's) soliloquy.

In spite of the fact that the title of the play implied a connection with Shakespeare, Sumarokov himself rejected the idea of imitation (Levitt 1994: 320). In fact, the tragedy was turned into an arena of argument and debate with other Russian authors contemporary with Sumarokov. In his struggle to define the nature of his own work and in search of independence from Shakespeare's influence, Sumarokov opposed himself to his literary rival Trediakovskii (1703-69).

Trediakovskii (1865: 435-96) was the first to raise the problem of Sumarokov's powerfully felt influence and borrowing from Shakespeare<sup>9</sup> (Levitt 1994: 320). Trediakovskii (1865: 441) expressed a negative opinion about *Gamlet* by claiming that -alongside other tragedies by Sumarokov- it was a bad imitation "of imitations of foreign models" (in Levitt 1994: 320). According to Levitt (1994: 327), his detailed eighteenth-century critique of Sumarokov's dramaturgy, intended to destroy Sumarokov's reputation as a writer, provides the readers and scholars with unique information. Moreover, it helps them to reconstruct, to some extent, the cultural context of Sumarokov's plays, his *Gamlet* in particular, to "define the central dramatic and philosophical concerns of Sumarokov's plays" and to conceive of Russian neoclassical

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<sup>9</sup> For more information on the subject, see Section 1.2: 5.

drama through the statements of one of the most important Sumarokov contemporaries (Levitt 1994: 327).

Considering the borrowings in the play, Trediakovskii (1865: 435-96) assumed that Sumarokov's *Gamlet* was based on the French version of Pierre Antoine de La Place's prose and verse translation of *Hamlet* which appeared in the second volume of *Le Théâtre anglais* (1745). This version, which reproduced, in modified form, the two scenes imitated by Sumarokov in his Act II, Scene 1 and Act III, Scene 7, was the only French version available at the time (Rowe 1976: 5). In response to the criticisms of Trediakovskii (1865: 435-96), Sumarokov (1781-82, vol. 10: 117) stated in no uncertain terms that his *Gamlet*, "apart from the monologue at the end of the third act and Claudius' falling down on his knees, hardly resembles Shakespeare's tragedy whatsoever" (in Levitt 1994: 320).

In contrast to Trediakovskii's opinion, Bulgakov (1934: 49) suggests that Sumarokov created "a completely new play" in comparison to Shakespeare's *Hamlet* (in Levitt 1994: 322). However, concerning the soliloquy, Bulgakov (1934: 52) claims that Sumarokov "blindly followed in Voltaire's footsteps" (in Levitt 1994: 322) as expressed in Voltaire's (1734) free translation of the "To be, or not to be" monologue in the *Lettres philosophiques*.

In relation to Voltaire's influence, Levitt (1994: 335) states that such authors as Lirondell (1912), Alekseev (1965), Toomre (1981), etc. have suggested other potential sources for Sumarokov's tragedy. For instance, Alekseev (1965: 28-29) tries to downplay Voltaire's role suggesting German sources for the play. Toomre (1981: 8), in his textual analysis of Sumarokov's *Gamlet*, asserts that "whereas La Place's influence was specific, Voltaire's was diffused" (in Levitt 1994: 322).

Levitt (1994: 322) proposes that Sumarokov might have also used *The Fourth Folio Edition* of Shakespeare (1685), in English. This suggestion is based on the recent discovery that Sumarokov borrowed this edition from the library of the Academy of Sciences right at the time when he was writing his own *Gamlet* (Levitt 1994: 322). Although Sumarokov knew no English and there were few English-speaking people in Russia at the time (see Alekseev 1944: 77-137), Levitt (1994: 322-23) suggests that he might have asked someone to interpret the English version of Shakespeare's *Hamlet* for him because there is evidence that, in connection with diverse projects he was working on, Sumarokov had also borrowed other books from the Academy library in languages that he did not know or knew well (Dutch, Latin and Greek). In fact, this is the reason

behind choosing *The Fourth Folio Edition* of Shakespeare's *The Tragedy of Hamlet Prince of Denmark* (1685) for the investigation.

As opposed to the previously mentioned authors such as Bulgakov (1934), Alekseev (1965), etc., Levitt (1994: 322) attempts to evaluate the nature of Sumarokov's borrowings and to put them into the context of the play. As a result, Levitt (1994: 322) proposes an alternative opinion saying that "while Sumarokov may have borrowed liberally from Voltaire, in the monologue as a whole he is closer to the spirit of the original and to La Place's more faithful paraphrase, even while echoes of La Place's text are more distant and less easily pinned down".

The fourth kind of historical problem that may arise while studying Shakespeare's *Hamlet*, according to Hattaway (1993: 28-9), is that of the relationship between the content of the play and the "ideas" of its time. Hattaway (1993: 28) claims that *Hamlet* is much more concerned with the problem of revenge. Therefore, critics must investigate this problem before they "consider the nature of the Ghost, the dramatic instrument that impels the hero to avenge his murder" (Hattaway 1993: 28). Within this line of criticism, according to Hattaway (1993: 29), "certain (conservative?) critics of *Hamlet* have attempted to fix the meaning of the play by measuring the behaviour of the hero against homiletic maxims [...] which declare all revenge to be a sin, and have thereby concluded that audiences were not meant to approve of Hamlet and his actions (Prosser 1967)".

In contrast to this line of criticism, Hattaway (1993: 31) states that "this kind of attempt to measure action against explicit moral and political codes is critically simplistic and historically reductive [...]". As for the Ghost, Hattaway (1993: 31) claims that critics have alluded to it as the "devil in disguise or instrument of the powers of justice". At the end of his analysis, Hattaway (1993: 29) arrives at the conclusion that critics must analyse situations instead of just considering "character". The critics could relate the play not simply to 'ideas' but also "to ideas operating within particular institutions", although this would not mean that Shakespeare has been loyal to these ideas (Hattaway 1993: 32). The play is designed in such a way that it does not allow critics/readers/audiences to locate the author's view on the questions posed (Hattaway 1993: 32).

The same kind of historical approach has been used in relation to Sumarokov's *Gamlet*; however, critics were not so much concerned with the problem of revenge and how it was seen by Sumarokov's contemporaries. As for the Ghost, this character is

absent in Sumarokov's *Gamlet*, although Gamlet sees his murdered father once in his dream (Act I, Scene 2).

Within this kind of historical insight into Sumarokov's *Gamlet*, critics tend to relate the tragedy to the ideas of the time operating within eighteenth-century Russia. For example, Lang (1948: 70-1) observes "[...] a distinct anti-despotic trend" in *Gamlet* and relates the use of the words *tyranny* and *tyrant* throughout the play to the influence of the most recent Western ideas, particularly Voltaire's, on Sumarokov, although Lang (1948: 70-1) admits that Sumarokov "was no revolutionary, and never took any effective part in practical politics".

Another historical problem that arises is related to the first appearance of the common people in Sumarokov's *Gamlet*. The critics' concern with the representation of the common people in Sumarokov's *Gamlet* (Lang 1948; Levitt 1994; Rowe 1976; Stríbrný 2000; etc.) is inflected historically and takes into account the way time shapes both the play and the criticism of the play. It is essential to point out that this kind of criticism dealt with this problem from the formal point of view.

For example, Rowe (1976: 12) suggests an opinion that the active participation of the common people in the action of the play possibly shows Sumarokov's attitude to despotism and at the same time "can also be attributed to the influence of Shakespeare". The term *the action of the play* needs some further clarification because Rowe (1976) has used the word *dénouement* which contradicts Gukovskii's (1926) point of view on the subject. In connection with the endings of Sumarokov's tragedies, Gukovskii (1926: 69) observes that the initial conflict of his tragedies "is simplified to an extreme"; the tragic conclusion is determined by the structure of Sumarokov's tragedies, rather than the plot and, as a result, at the end the initial conflict "is (merely) removed, cancelled" (in Levitt 1994: 336). Therefore, to use Gukovskii's (1926: 69) words, "one can hardly call the ending of such a play a denouement, insofar as there are no events from which it could have flowed" (in Levitt 1994: 336).

Going back to Rowe's opinion related to the representation of the common people, there is no evidence to prove that Sumarokov has ever read any of Shakespeare's plays where the common people play an important role in the resolution of the conflict. At the same time, Levitt (1994: 332, 336) states that the common people in Sumarokov's *Gamlet* are represented as an active force that plays an active, positive role in history. Levitt (1994: 336) also proposes "to rethink the changing role of 'confidants' in Sumarkov's plays (discussed by Gukovskii, *O Sumarokovskoi tragedii*, 70-71, in

reference to French practice)” because they serve “as plot catalysts and as carriers of important ideological weight” but “not merely as dramatic foils”.

Lang (1948: 72) also stresses that the interests of the populace, called *Narod* in Russian, are repeatedly discussed in the tragedy. Regarding this point, Stríbrný (2000: 29) claims that this concern with the fate of the common people became one of the central issues of Russian political and literary discourse in the nineteenth century. For example, the common people play an important role in Pushkin’s *Boris Godunov* (1825) (Wollff 1952: 97-8).

#### **1. 4. 2. Formal Approaches**

The final kind of historical study, according to Hattaway (1993: 32), is that which compares the work with others that are similar in form. Hattaway (1993: 32) claims that within this kind of historical insight two lines of criticism related to Shakespeare’s *Hamlet* are available. The first one sees the tragedy as a moral lesson, as an example to “audiences of how to avoid becoming ‘slaves of passion’ and thus to avoid evil and misery” (Hattaway 1993: 32). The second one seeks to analyse whether the tragedy bears obvious similarities “to the so-called ‘revenge tragedies’ of the English Renaissance, plays such as Kyd’s *The Spanish Tragedy* (1587?) and Tourneur’s (?) *The Revenge Tragedy* (1606)” (Hattaway 1993: 32).

We can only trace one line of criticism that sees Sumarokov’s *Gamlet* as a moral lesson (Billington 1970; Levitt 1994; etc.). For example, Billington (1970: 237) sees the villain in Sumarokov’s plays as a representation of a person who possesses “invariable passions like self-seeking and carnal love”. Therefore, Billington (1970: 236) claims that -through showing and revealing these passions to the audiences- Sumarokov is “calling for a new secular morality of aristocratic self-discipline”. Billington (1970: 236) also expresses the opinion that drama might have been a useful driving force for this kind of programme. Further information on Sumarokov’s point of view on the moral function of drama can be found in the second part of his *Two Epistles* (1787, vol.1: 336-48).



### 1. 4. 3. The Critics Debate: Philosophical Approaches to Shakespeare's *Hamlet* and Sumarokov's *Gamlet*

#### 1. 4. 3. a. Theological Approaches

As opposed to the previous historical approaches, another kind of critical insight into Shakespeare's *Hamlet*, according to Hattaway (1993: 58), has been generated by specific theological ideas. Hattaway (1993: 58) gives examples of different attitudes to Shakespeare's *Hamlet* within this line of criticism, among them Dr Johnson (1960: 112) who sees Hamlet as an instrument rather than an agent, or Kitto (1956: 337) who sees *Hamlet* as a religious drama like that of the Greeks and the prince as the paralysed victim of a contagious evil, "a complex, menacing spread of ruin".

If we go back to Sumarokov's *Gamlet*, we can observe that related readings are those which are also generated by specific theological ideas that see it as a religious drama built upon Christian assumptions based on the traditional Russian Orthodox views. Levitt (1994: 336) suggests that the first author to approach Sumarokov's early plays -his *Gamlet* included- from the religious position was Kasatkina. In her study, Kasatkina (1955) also tried to show the connection of these plays to the ancient Russian tradition, although, to use Levitt's (1994: 336) words, "she did not attempt to systematise her insights or provide a coherent picture of Sumarokov's literary or intellectual indebtedness". According to Levitt (1994: 336), in the 1970s-1980s, Demin (1977) and Safronova (see Robinson 1989: 68) attempted to systematise their insights and to draw "specific philosophical and literary connections between the late seventeenth and the early eighteenth centuries".

Levitt (1994) continues this line of criticism on Sumarokov's plays, particularly in connection with Sumarokov's *Gamlet*. He sees the play as a religious drama built around specific theological ideas based upon Christian assumptions<sup>10</sup>. To support this reading, Levitt (1994: 334) points out that Gukovskii (1926: 73-4) is much nearer to the point when he notes that Sumarokov does not intend to correct the viewers' minds or the state apparatus; he is more concerned with the correction of the viewers' soul.

Taking into consideration the historical, social, political and cultural conditions in mid-eighteenth-century Russia, Levitt's (1994) idea of the "religious" reading of Sumarokov's *Gamlet* becomes meaningful enough, although -as an idealist approach to the tragic text described- it may seem somewhat reductive. Such an approach

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<sup>10</sup> This point is mentioned in the previous paragraph.

concentrates on the notion of tragedy as a moral lesson and on whether the heroes and heroines are “good” or “bad things” (Hattaway 1993: 57), even, if it is in accordance with theory contemporary with Sumarokov.

This kind of critical insight may seem incomplete to such authors as Hattaway (1993: 25) who argues that a moral reading, that is, any reading that focuses on the moral aspect of the text and on the moral qualities of the heroes and heroines measured on an absolute scale without considering their role in a particular society, can only be an incomplete reading. This idea is not an original one. It was defined by Knights in relation to Shakespeare’s *Hamlet* (1979: 186-200). It was then used by Hattaway in connection with the moral reading of Shakespeare’s *Hamlet* (Hattaway 1987: 20-5). Accordingly, Hattaway (1993: 25) states that there are authors who approach Shakespeare’s *Hamlet* from different perspectives and tend not to suppress the political. In the following section, we shall offer a short description of this kind of criticism linked to Shakespeare’s *Hamlet* and Sumarokov’s *Gamlet*.

#### **1. 4. 3. b. Criticism and Social Realism**

In contrast to the kind of criticism mentioned above, critics working within the Marxist tradition such as Brecht (1964), Knight (1960), Eagleton (1986), etc. look at the aspect of Shakespeare’s *Hamlet* which sees the society “open to a process of radical change” (Hattaway 1993: 61). Billington (1970) proposes more or less the same approach to Sumarokov’s plays, especially his *Gamlet*. However, Billington (1970) approaches the play from different perspectives and attempts to relate the morality of the play to its ethics and politics.

As opposed to Rowe (1976) who considers the use of the words and pronouncements on the proper virtues of kings a symptom of the neoclassical literary attitude, in the tradition of Voltaire, Billington (1970: 235) suggests that Sumarokov consciously attempts to lift the drama to a higher moral level than that of “Hedonistic Voltairianism”.

In his opinion (Billington 1970: 236), “unsystematic Voltairianism,” “with its ideal of a cultivated earthly life and urbane scepticism,” does not directly threaten the autocracy, while the emergence of stoicism, the growing interest in Marcus Aurelius and in the “true wisdom” of Seneca raise the problem of limitations of power. The

concept of “true wisdom” (*premudrost'* in Russian) and “the concept of natural law that was simultaneously introduced into the philosophical curriculum at Moscow University,” to use Billington’s (1970: 236) words, “seemed to propose a standard of truth above that of the monarch’s will”. Consequently, Billington (1970: 236) arrives at the conclusion that “unsystematic Voltairianism” is more appealing to Catherine II, whereas the ideas of Marcus Aurelius or Seneca, even when pronounced by loyal monarchists like Sumarokov, are the carriers of new ideas, a new interpretation of the autocratic ruler, in other words, a kind of threat and danger to the existing order.

Within Russian literary studies, Gukovskii (1936, 1938) was the first scholar to suggest a fundamental -the only one existing in Russian criticism- sociological interpretation of eighteenth-century Russian literature (Zorin 2003: 8). However, in contrast to European Marxist literary studies, Gukovskii was in a completely different situation. In accordance with the demand of the dominant ideology, the literary scholars (e.g. Shklovskii 1929) working in the field of eighteenth-century Russia at the period, began to focus on the authors from “below” -the lower layers of society- and analyse their works through the Marxist perspective (Zorin 2003: 7-8). Therefore, Gukovskii (1936, 1938) had to argue that the literature of the nobility that represented the best part of eighteenth-century Russian literature was also important for the modern readers (Zorin 2003: 8).

In such circumstances, the idea that the literary works of Derzhavin, Karamzin and Sumarokov belonged not only to the past but also to the present and the future must have been supported by sociological studies (Zorin 2003: 8). To achieve this idea, Gukovskii (1936, 1938) based it on the previously suggested concept of Russian classicism depicted as a contradictory and diverse phenomenon (see Section I.3: 26). As class determiners were introduced into this diversity, it gave the opportunity to see the class of the Russian nobility as a non-monolithic power, which gave the author the possibility to argue that emergent aspects of a new class, called *tretie soslovie*, and a new culture could be traced to Russia at the end of the eighteenth century (Zorin 2003: 8).

This kind of critical insight gave Gukovskii (1936, 1938) the possibility to examine the literary situation in eighteenth-century Russia from the point of view of the clash between Lomonosov and Sumarokov (Zorin 2003: 8-9). This line of criticism was taken up by a later generation of Russian scholars such as Grinberg and Uspenskii (1992) who investigated mid-eighteenth-century Russian literature through the prism of the struggle

between Trediakovskii and Sumarokov in the 1740s-1750s. We do not focus here on the details of this study as it does not come under the aims of the present dissertation.

#### **1. 4. 4. Language-based Approaches**

##### **1. 4. 4. a. Genre and Style**

This kind of language-based approach to Shakespeare's *Hamlet* seeks to investigate whether the plays conform to or violate generic dramatic rules, for example, the mixture of high and low styles, as well as the violation of linguistic decorum. The principle of decorum, the major principle of late Renaissance and of Neoclassicism, according to Hattaway (1993: 65), "may be defined as an assumption that particular vocabularies and particular styles, characters and actions were appropriate to particular genres".

This principle ranked and fixed the various literary genres which were generally used by Greek and Roman writers in high, middle, and low levels and expected the style, characters, and actions in each to conform to its assigned level (Baldick 1996: 53). In other words, the first convention demanded authors write elevated genres, tragedy and epic, in a high style (Baldick 1996: 53). The same convention demanded one write lower genres, pastoral and satire for example, in a middle or low style (Baldick 1996: 53). The other two conventions demanded tragic characters, to quote Fizer's words (1970: 19), "to be of high rank since it was supposed that only they were capable of speaking eloquently or elatedly and that only they could transcend acts and deeds of isolated, individual significance".

Along these lines, Fizer (1970: 19-20) compares his critical observation on the demands of the classical drama with some reflections on the subject of the French neoclassical dramatists:

"Tragedy," Corneille explains, "demands for its subject an illustrious, extraordinary, and serious action"; Racine supports this assertion and adds that "the actors (are to be) heroic, the passions excited, and everything exhibit the majestic sadness of which the pleasure of tragedy consists." These views paraphrase, of course, Aristotle's observation that tragedy must be an imitation of an action that is serious, complete, and of a certain magnitude. However, these socially prominent individuals of classical tragedy illustrate the nature of their characters through their amorous entanglements rather than through their political deeds. Love is the epicentrum around which other thematic elements are organised [...].

Regarding this point, Hattaway (1993: 65) states that an author's choice, in accordance with the conventions of the French neoclassical drama, to deal with people of high social rank meant that the hierarchy of genres actually reflected a hierarchical model of culture bound by class distinctions. Therefore, "an author's choice of particular words, [...], might derive not from their presumed exact relation to things in the world, but from" the necessities of "the genre that had been chosen, and by the expectations of the audience" (Hattaway 1993: 65).

According to Hattaway (1993: 65), Shakespeare refused to follow the rules suggested by his contemporaries and developed by his neoclassic critics. Hattaway (1993: 65) illustrates this point of view by Shakespeare's violation of generic rules, for example the violation of linguistic decorum -described as indecorous- in Shakespeare's tragedies, his *Hamlet* included. However, Hattaway (1993: 65) claims that Shakespeare, like many Renaissance writers, depended "for many of his linguistic effects on his audience's stylistic expectations".

Hattaway (1993: 68) also reveals that neoclassic critical practice of Shakespeare shows "how discourse is formed by the culture in which it is created and how the language out of which it is created is inscribed with ideology". Neoclassic critics in particular tended to "correct" Shakespeare's texts because of their ideological standpoint. "In many cases," to use Hattaway's words (1993: 68), "emendations derive from ideology, a theory of versimilitude that derives from an ideological assumption about social hierarchy and a consequent notion of decorum [...]". Not only the Augustan period pose such ideological pressure on Shakespeare's texts, his *Hamlet* included: modern editors of Shakespeare also bring something of the ideological assumptions to their work, even though it seems they offer the "scholarly and objective" glosses (Hattaway 1993: 68).

As opposed to Shakespeare's *Hamlet*, this kind of approach to Sumarokov's *Gamlet* generates the authors' insight into dramatic structure, number of characters, characterisation, themes, style, ending and the metrical system. This line of investigation leads the authors (Harder 1962; Karlinsky 1986; Lang 1948; Simmons 1932; Stennik 1981; etc.) to prove the parallels between his play and the French classical drama. On the other hand, it invites the authors to examine and show the differences between Sumarokov's plays and the French classical drama (Fizer 1970; Gukovskii 1926; etc.) and/or Shakespeare's *Hamlet* (Lang 1948; Levitt 1994; etc.).

In contrast to these authors, Fizer (1970: 16-7) intends not “to prove or disprove the parallels between Sumarokov’s and Racine’s tragedies or to establish classical loci in them” but to stress Sumarokov’s peculiarities as opposed to the French classical drama. Fizer (1970: 17) proposes that, although Sumarokov follows the classical rules of drama, “at the same time he understands and interprets them in his own way” and, therefore, his tragedies have their own peculiarities in comparison to the French classical drama. To illustrate this idea, Fizer (1970: 17) compares the monologues in Corneille and Racine that are highly lyrical to the monologues in Sumarokov’s tragedies that “frequently become epic” and, as a result, he arrives at the conclusion that they “form structural links between thematic episodes and assume a function somewhat similar to that of dialogues”. This is why, in comparison to the French classical drama, the number of monologues in Sumarokov’s tragedies has almost doubled (Fizer 1970: 17); for example, there are six monologues in Sumarokov’s *Gamlet*.

If we look at Sumarokov’s protagonists, Fizer (1970: 19) clearly states that they, as the heroes of the classical tragedy, belong to the upper social levels of society. In Sumarokov’s case, the plot of his tragedies offers him a chance to depict, in accordance with the demands of the classical drama, the excited passions and the majestic sadness of the individuals from the upper orders of society (Fizer 1970: 19). The nature of the characters of these socially prominent individuals is depicted through their amorous entanglements as love is the epicentrum around which other thematic elements of Sumarokov’s *Gamlet* are organised (Fizer 1970: 19-20).

On the other hand, Levitt (1994) examines and shows differences between Sumarokov’s *Gamlet* and Shakespeare’s *Hamlet*. For example, Levitt (1994: 320-326) mentions some differences in dramatic structure, number of characters, characterisation, themes, and the ending of the play.

In relation to the demand of an extraordinary, heroic and serious action, Levitt (1994: 331) suggests an idea according to which Gamlet -until the very end- is unable to resolve the conflict between love and duty. He is unable to produce a serious and complete action of a certain magnitude, as from the very beginning until the very end he seems to lack resolution (Levitt 1994: 332). Although he repeats his resolution to reject his love for Ophelia and to take vengeance on her father who is his father’s murderer, he hesitates to kill Polonius (Levitt 1994: 332). Moreover, after Ophelia’s appeal to have mercy on the imprisoned Polonius, he willingly offers mercy and spares his life, thus avoiding a confrontation with a serious issue (Levitt 1994: 332).

Nevertheless, “poetic justice” triumphs at the end of the tragedy and the villain is punished and ruined by the process of his own making (Levitt 1994: 333). The expression “poetic justice” was coined by the critic Thomas Rymer (1956) [1678] with reference to Elizabethan poetic drama. It implies that justice is “poetic” in the sense that it occurs more often in the fictional plots of plays than in real life. The term refers to happy and unhappy fates of the virtuous and the vicious characters respectively, usually at the end of the narrative or dramatic work (Baldick 1996: 172). According to Baldick (1996: 172), the term, in a slightly different but commonly used sense, may also refer to a strikingly appropriate reward or punishment, usually a “fitting retribution” by which a villain is ruined by some process of his own making. In this case, the term is used in its latter sense.

At the end of the tragedy, Gamlet is forced to act in order to save himself, Gertrude and Armans from the hired assassins, and Ophelia from the death at her father’s hands whilst Klavdii’s death is described in a way that does not enlighten spectators/readers (Levitt 1994: 332). This is why it is not clear whether Klavdii commits suicide or is killed, as the name of the murderer is not announced (Levitt 1994: 332). However, in accordance with Levitt (1994: 332), all these actions are somewhat passive and acted under compulsion in certain circumstances.

#### **1. 4. 4. b. Language Structures**

This kind of language-based approach to Shakespeare’s *Hamlet*, as Hattaway (1993: 73) puts it, attempts “to describe the normative patterns or structures of a particular discourse”. Besides, the scholars might attempt to “describe the occasions when norms are departed from, when language draws attention to itself, is ‘defamiliarised’, is ‘foregrounded’ or is ‘made strange’ (Elam 1980: 17-9). In relation to Shakespeare’s *Hamlet*, one of the examples that Hattaway (1993: 72) gives is related to “a point that Hamlet makes to Polonius when he reminds him that what we read is ‘words, words, words’”.

If we look at Sumarokov, we can observe that critics such as Bulich (in Vengerov 1897), Fizer (1970), Gukovskii (1926, 1941), Lang (1948), Tynianov (1929), etc., interested in Sumarokov’s poetic language, also attempted to examine Sumarokov’s

contribution to the development of the Russian literary language and to describe the normative patterns and structures of his particular poetic language and style.

For example, Bulich (in Vengerov 1897: 163) states that Sumarokov's style is heavier than Lomonosov's, although he does not examine their respective works. As opposed to Bulich (in Vengerov 1897), Lang (1948: 71) proclaims that "Sumarokov, in his dramatic works, did his best to oppose archaisms and to put into effect the precepts of Boileau's *L'Art poétique* and his own *Epistle on Poetry* concerning the need for well-defined plots and flowing, natural dialogue". To illustrate this point of view, Lang (1948: 71-2) compares Gamlet's opening soliloquy in Sumarokov's *Gamlet* with Demofont's monologue in Lomonosov's play of the same name, Act II, Scene 7 and, consequently, arrives at the conclusion that Sumarokov's style is nearer to modern spoken Russian than Lomonosov's more abstract and rhetorical style.

Gukovskii (1941: 400) gives credit to Sumarokov's pioneering work with the Russian poetic language and also appraises Sumarokov's simple, clear and emotional dialogue in his tragedies. Fizer (1970: 22-3) translates Gukovskii's appraisal of Sumarokov's contribution in the following way: Sumarokov "disciplined and educated the language of his admirers, who until that time had no models for noble, wise, and fluent speech which touched upon feeling and their world view".

Tynianov (1929) as well as Gukovskii (1941) examines Sumarokov's contributions to the development of the Russian literary language in general. However, Tynianov (1929: 50) approaches this problem historically in terms of the linguistic feuds between Trediakovskii, Lomonosov and Sumarokov. Tynianov (1929) compares Sumarokov's struggle against his literary antagonists to Boileau's rhetorical denunciations of his literary adversaries (Fizer 1970: 34). Tynianov (1929) also proposes that the so-called literary struggle in eighteenth-century Russia is exclusively centered on the question of poetic language (Fizer 1970: 34). This is why, as Tynianov (1929) puts it, Sumarokov attacks Lomonosov's "creative usage" of language, criticises his excessive grandiosity, his over-reliance on metaphor and the use of improbable imagery, ridicules his intonational richness and his intentional deformations of metrical feet in poetry (Fizer 1970: 34). Twenty years later, Vinogradov (1949: 129-139) also made an exposition of Sumarokov's view of the Russian literary language and focused on his differences with Trediakovskii and Lomonosov (Fizer 1970: 34).

According to Fizer (1970: 33), Sumarokov (1782, vol. 10: 54) himself emphasised the communicative function of his poetic language and he (1787, vol. 9: 277) also



searched for economy, clarity, and brevity of the poetic word. Fizer (1970: 33), among other points, examines this element of Sumarokov's poetry which results in the consideration that such excessive demands for precision, for grammatical and syntactic order, in contrast to Lomonosov, affect and "depoeticise" his poetry. However, this precision in language makes him look for diverse technical devices in his poetry and, as opposed to Lomonosov, who used mostly trochaic and iambic meters in his ceremonial odes, gives Sumarokov the possibility to use almost every form of stanza, every variety of metre, as well as blank verse which was quite a novelty in eighteenth-century Russia (Fizer 1970: 33-5).

## **1. 5. Conclusions**

To sum up, we might assume that many authors, critics and scholars such as Eikhenbaum (1967), Gukovskii (1926, 1927, 1929, 1936, 1938, 1939), Lang (1948), Levitt (1994), Toomre (1981), etc., mentioned in the above sections, have tied themselves to Sumarokov and his literary work. For example, Gukovskii (1926, 1927, 1929, 1936, 1938, 1939) has not only found himself in Sumarokov's work, but he has also tied that work to his own historical moment. What we might have done is tie Sumarokov's *Gamlet* to our own historical moment: The beginning of the twenty-first century which may be defined as an era of democracy, freedom and equality as well as of oppression, tyranny and despotism within many states all over the world.

Obviously, these might be different readings of Sumarokov's work, but, as Macherey (1989: 159) puts it, "it is not a question of identifying these readings as the expression of formal continuity within a single project: History demonstrates that the transition from one project to another is not smoothly continuous but discontinuous".

Therefore, the work of Sumarokov, his *Gamlet* in particular, instead of acquiring coherence from these projects, will on the contrary appear as an expression of a complex ideological phenomenon (not necessarily contradictory), which obtains a variety of meanings thanks to its duration in time.

However, what draws our attention lies within a different domain of scholarly research. In fact, we are interested in the structure and the language of Sumarokov's text but not in the description and interpretation of the normative patterns and structures of

his particular poetic language as other authors (Fizer 1970; Gukovskii 1926, 1941; Lang 1948; Tynianov 1929; etc.) have done before.

Taking into consideration all the information presented in this chapter in relation to Shakespeare Studies (within English Studies), Russian Shakespeare Studies in general and studies of Sumarokov's *Gamlet*, we have arrived at the conclusion that it may be a new and fresh idea to read Shakespeare's tragedies, his *Hamlet* in particular, not as an influence on Russian culture and literature or as a description or mere interpretation of its meaning, but as a formal text with a certain number of particular characters that:

1. Are distributed in a special way within and among the acts.
2. Intervene with a particular frequency, that is, a specified number of times.
3. Interact with each other with a frequency specified by the authors.
4. Use similar or different content words such as nouns, verbs, adjectives and adverbs depending on the topics they speak about, with (dis)similarities specified by the authors.

Thus, we have decided to focus here on the structural and thematic organisation of one play for each of the two influential authors: Shakespeare for seventeenth-century England (although he is considered to be an author for all times by the majority of authors, for example, Bradley 1904; Brandes 1905; Brown 1996; Dowden 1962 [1875]; Empson 1987; Kermode 1999; Lee 1898; Raleigh 1907; Spencer 1964; Tillyard 1943; Wells 1994; etc., within the classic tradition of Shakespearean Studies), and Sumarokov for eighteenth-century Russia.

For each author, we shall analyse one text sample within the broader genre of drama -*The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare and the English translation (*Hamlet*) of *Gamlet* (1787) by Sumarokov.

Obviously, the area of our domain has been deliberately limited because what we need is not related to a mere interpretation of the meaning through our own perception of the texts. In fact, it is linked to the structures of the texts and the language used in the texts which may reveal Shakespeare and Sumarokov's intentions by means of quantitative analysis in a more objective way, using corpus-based approaches to literature. Comparisons will be carried out per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

To achieve this kind of comparative quantitative analysis, we shall pick out and focus on those questions that have drawn our attention from the point of view of corpus-

based approaches to literature. Accordingly, the theory we apply to our study will give us the opportunity to uncover the dimensions of structural and lexical variation between the texts within the sub-genre of the revenge tragedy spanning in time from the seventeenth to the twentieth century.

# CHAPTER 2

## Methodology

### 2.1. Area of Research

As mentioned in Chapter 1, the main area of research of the present PhD dissertation is the study of language by means of corpus-based techniques -in other words, by means of a computational and quantitative analysis. Over the last few years, this field of study has become more and more prominent. Cantos and Sánchez (2000: 1) state that Corpus Linguistics “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 rather studies language through corpora. The previously mentioned authors explain the “tremendous growth in the compilation and use of corpora” due to “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 & Sánchez 2000: 1).

In the present investigation, our aim is to carry out a quantitative structural and lexical analysis and comparison of two specific texts in the genre of drama -*The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare and the English translation of *Gamlet* (1787) by Sumarokov, entitled *Hamlet* (1970). The comparison will be carried out by means of applying corpus-based approaches to literature. In what follows, we shall describe the methodology used for this kind of analysis and the computational quantitative tools which were adapted and applied to the present study.

Hence, what we shall do is compare the structure and language of Sumarokov’s text with Shakespeare’s text in quantitative and qualitative terms in order to reveal similarities and/or dissimilarities based on the following:

1. The authors’ possible perceptions of different characters, both main and other<sup>1</sup>, and of their relevance in the plays.

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<sup>1</sup> Other characters stand for secondary characters in the present dissertation.

2. The authors' probable views about the complexity of the relationships, that is, the interaction patterns among all characters, both main and other, with a particular emphasis on how the main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia interact with each other as well as with all secondary characters.
3. The topics introduced and dealt with by Sumarokov and Shakespeare, that is, the content of the plays.

In reference to the first two points, this will be a structural analysis of the plays through the study of the distribution patterns of the presence, interventions and interactions of all main and secondary characters per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

Concerning the third point, this will be a lexical analysis of the plays through the exploration of the distribution patterns of the content words<sup>2</sup> (which represent the most prominent words) used frequently in the conversations of all characters, both main and secondary. The frequency of occurrence of the content words may display similarities and/or dissimilarities in the topics dealt with by these characters -in other words, in the content of the plays, per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*). Furthermore, Berber Sardinha (1995), using the key<sup>3</sup> word procedure, has shown that the lexico-text linkage procedure can operate between clusters of texts on the same topic even if written by different journalists. From this perspective, by using the content word procedure, we shall demonstrate that lexico-text linkage can operate between two texts of the same genre even if written by different authors from different countries and historical periods, which in our study are Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

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<sup>2</sup> In our study, words with a lexical meaning such as nouns, verbs, adjectives and adverbs will be referred to as content words

<sup>3</sup> Scott (1997: 236) gives the following definition of the key word: "A key word is a *word which occurs with unusual frequency in a given text*. This does not mean high frequency but unusual frequency, by comparison with a reference corpus of some kind". Thus, a key word is a word which occurs in a text more often than we would expect it to occur by chance alone. Key words are calculated by carrying out a statistical test (e.g., chi-square) which compares the word frequencies in a text against their expected frequencies derived in a much larger corpus, which acts as a reference for general language use. Key words are very useful when it comes to characterising a text or a genre.

For each author, we shall analyse one text sample within the broader genre of drama - Shakespeare's *Hamlet* and Sumarokov's *Gamlet*. By "text sample" we mean one piece of work from the genre of drama in its totality -in other words, the entire text. The investigation is based on the electronic collection of these texts, that is, on the computerised texts. The texts<sup>4</sup> analysed (SH and SG) are presented in Table 1 and can be found in *Appendix I*.

**Table 1:** Texts used in the structural and lexical analysis (abbreviations, numbers and letters are used for reference in the Figures that follow)

Genre/Register	Sub-genre/sub-register	Author	Title	Abbreviation
Drama	Revenge Tragedy	Shakespeare	<i>The Tragedy of Hamlet Prince of Denmark</i> (1685), <i>The Fourth Folio Edition</i>	SH
			<i>The Tragedy of Hamlet Prince of Denmark</i> (1695), separate edition (for reference)	SH-1695
		Sumarokov	<i>Gamlet</i> (1787), in Russian (for reference)	SG-R
			<i>Hamlet</i> (1970), translated into English by Richard Fortune	SG

The version of *The Fourth Folio Edition* of *The Tragedy of Hamlet Prince of Denmark* (1685) by Shakespeare has been obtained from the online library of the University of Granada<sup>5</sup> in a facsimile reproduction and later digitalised. The separate edition of the same tragedy (1695) has also been obtained from the online library of the University of Granada<sup>6</sup> in a facsimile reproduction. The eighteenth-century Russian text (SG-R) has been obtained from the Library of St Petersburg's *Poslednyaya Kwartira Pushkina* Museum in a facsimile

<sup>4</sup> The explanation of the abbreviations, which refer to the texts and appear in Table 1, is given in the Introduction.

<sup>5</sup> 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\\*spi?/.b1438681/.b1438681/1,1,1,B/1856~b1438681&FF=&1,0,,1,0](http://adrastea.ugr.es/search~S1*spi?/.b1438681/.b1438681/1,1,1,B/1856~b1438681&FF=&1,0,,1,0)

<sup>6</sup> The version of the separate edition of *The Tragedy of Hamlet Prince of Denmark* (1695) by Shakespeare can be downloaded from:

[http://adrastea.ugr.es/search~S1\\*spi?/.b1470664/.b1470664/1,1,1,B/1856~b1470664&FF=&1,0,,1,0](http://adrastea.ugr.es/search~S1*spi?/.b1470664/.b1470664/1,1,1,B/1856~b1470664&FF=&1,0,,1,0)

reproduction. The twentieth-century English translation (SG)<sup>7</sup> of the Russian text (SG-R) has been ordered from the British Library and later digitalised.

Although the 1695 separate edition of the same tragedy also printed by the editors of *The Fourth Folio Edition* (1685) -H. Herringman and R. Bentley (1695)- is included in the list of texts, it is only used as a reference text. The reasons behind its inclusion will be explained later in this chapter. For ease of reference, the 1695 separate edition of Shakespeare's *Hamlet* will be referred to as SH-1695. The eighteenth-century Russian text (SG-R) also only acts as a reference text, as we deal with the English translation of this text (SG). In relation to SG, it should be noted that the verse translations were rendered on the basis of prose translations by Richard Fortune (1970: xiii) and the same author rendered the poetic versions of SG.

Taking into consideration everything mentioned above (see also Chapter 1), it is easy to understand that the area of research that we have chosen for our investigation -of the structures and content of the two plays- has been deliberately limited because what we need is not related to the mere interpretation of the meaning through our own perception of the texts. In fact, it is related to the structure of the texts and the language used in the texts which may reveal Shakespeare and Sumarokov's intentions through quantitative data. The analysis will be carried out by using late twentieth-century linguistic approaches, particularly corpus-based approaches to literature, restricting the subject to a quantitative and qualitative analysis as well as a comparison of the two texts in English.

In this dissertation, a quantitative analysis is conducted in order to study the language in the texts that come from the same sub-genre (or sub-register): the revenge tragedy. According to Biber (1988: 170), we define genre as the characterisation of texts on the basis of external criteria relating to the author's purpose or topic, whereas text types are "grouping of texts that are similar in their linguistic form, irrespective of genre". However, one should bear in mind that in this investigation *register* and *genre* are used as interchangeable terms and the general parameters of structural and lexical variation are analysed not among spoken and written registers in English but between the texts within the same sub-genre (or sub-register).

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<sup>7</sup> This text can be downloaded from *Appendix I*.

The quantitative analysis and comparison of the structures and content of the two plays will be based only on the textual elements that appear in the texts under investigation. One of the requirements in a quantitative analysis is to identify the variables to be used in the analysis. A large number of variables which represent the range of structural and lexical possibilities may be analysed in any literary text. Therefore, our first task will be to identify the salient co-occurrence patterns in the structure and language of the texts and to interpret them in empirical/quantitative terms. Three variables (including presence and intervention, interaction, and content word categories) are selected in the present study on the basis of previous research and three research questions which were posed, under the criteria that they are quantitative and linguistic and require certain computational tools. Each text will be analysed in relation to the occurrences of these variables which will be quantified, thus providing the basis for all subsequent quantitative analysis. This is the approach we shall follow in the present study. Table 2 summarises the basic variables used for the comparative quantitative analysis of the two texts under examination.

**Table 2:** Variables analysed in the texts

<b>Author</b>	<b>Title</b>	<b>Abbreviation</b>	<b>Presence and Intervention Variables</b>	<b>Interaction Variables</b>	<b>Content Word Variables</b>
Shakespeare	<i>The Tragedy of Hamlet Prince of Denmark</i> (1685), <i>The Fourth Folio Edition</i>	SH	-Frequency of the presence of all main and other characters per act -Frequency of occurrence of the interventions of all main and other characters per act	-Frequency of occurrence of the interactions of all main and other characters per act	-Frequency of occurrence of the content words associated with the topics found per act
Sumarokov	<i>Hamlet</i> (1970), translated into English by Richard Fortune	SG	-Frequency of the presence of all main and other characters per act -Frequency of occurrence of the interventions of all main and other characters per act	-Frequency of occurrence of the interactions of all main and other characters per act	-Frequency of occurrence of the content words associated with the topics found per act



To investigate the patterns of structural variation between different texts within the same sub-genre, we shall select and quantify the total frequency of presence, intervention and interaction variables for the analysis. Such an analysis is extremely useful as it can provide the basis for a reliable structural comparison of the texts. The quantification of presence and intervention variables and interaction variables will be carried out by examining the two text files directly. After, the extracted data will be computerised, tabulated (intra-play), cross-tabulated (inter-plays) and presented in tables, graphs, dendrograms and schemes. The tool used for the computational quantification and presentation of the data in tables and graphs will be SPSS V.15, Excel (Office 2007) and Publisher (Office 2007). The tools applied for the normalisation of the data related to the presence and intervention variables and their presentation in graphs will be Pearson's Correlation Test and Spearman's Rank Correlation Test. The computational tool used to determine the similarities between the intervention variables of the main characters and the presentation of the data in dendrograms will be the Hierarchical Cluster Analysis<sup>8</sup> (HCA). The tool applied for the design of the schemes will be the computational programme Illustrator (Version CS3).

To explore the patterns of lexical variation between different texts within the same sub-genre, we shall select only open-class items<sup>9</sup> (or the number of words with lexical meaning) such as nouns, verbs, adjectives and adverbs from the total number of words in the text files. In our study, open-class items will be referred to as content words. The procedure for identifying content words will have several stages. First, all the words (types) in the pre-existing text files per act will be morphologically tagged in the reference text. WinCLAWS<sup>10</sup> -a part-of-speech tagging programme- will be applied to tag the words in the text files according to the particular part of speech they represent. This kind of tagging is based on the definition of the word, as well as its context, that is, the relationship with the adjacent and related words in a phrase, sentence, or paragraph. Second, the same sort of morphologically tagged text files will be computed for the text whose prominent content words we wish to find. Third, the wordlists of the content words tagged as nouns, verbs,

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<sup>8</sup> Further information on this point is available at:

<http://www-users.cs.umn.edu/~kumar/dmbook/ch8.pdf>

<sup>9</sup> See the explanation of this term in Quirk and Greenbaum (1988-1989).

<sup>10</sup> For further information on this point, see Charniak (1997: 33-44).

adjectives and adverbs, based on the morphologically tagged text files per act, will be extracted in each play, separately. Fourth, each content word -tagged as a noun, a verb, an adjective and/or an adverb in the text we are most interested in- will be checked against the reference text wordlist. As Shakespeare's text represents a larger text as opposed to Sumarokov's text, the smaller text (SG) will be compared to the larger one (SH). The tool used for this kind of analysis of the content word variables will be the Oxford WordSmith Tools V.5.0. -a suite of programmes for looking at how words behave in texts and for investigating language patterns- which has three main tools: the Wordlist tool, Concord and Keywords tool; however, only one tool will be applied to our study, namely the Wordlist tool. The Wordlist tool will provide the wordlists of the content words previously tagged as nouns, verbs, adjectives and adverbs per act: inter-plays. As each text is divided into five acts, five pre-existing wordlists will be compiled. Finally, the Wordlist tool will generate five wordlists where the content words are put in the order of their frequency of occurrence. The most frequently occurring content words will come first. The data related to the content words will be calculated by carrying out a statistical test (e.g., chi-square) which compares the word frequencies within a text against the frequencies derived from a much larger text, which acts as a reference text.

Such analysis is extremely useful as it can provide the basis for a reliable lexical comparison of the texts. The total number of content words will show that the length of the earlier text considerably surpasses that of the later text and the whole length of the two texts is relatively small. However, in relation to the latter, we do not consider it a limitation because, as Biber (1995a: 364) has claimed with regard to register variation, "the dimensions of variation can be replicated in much smaller corpora"; in other words, paraphrasing Biber (1995a), what is essential for the quantitative analysis, in our case, is the range of lexical variation which the textual samples exhibit, and not the length of the texts under investigation.

Thus, we shall quantitatively compare the sets of co-occurring content words such as nouns, verbs, adjectives and adverbs in one text with a range of the same sets in another text, as a quantitative analysis of content words to determine their relative distribution between the two texts under examination requires a comparative approach -in other words, the analysis will be based on the co-occurrence and alteration patterns of the content words

which may reveal important lexical differences across the texts. The comparison will be carried out per act and per full text: intra-play and inter-plays.

To make the comparison more exact and to identify the topics that may be more prominent and/or uncommon, the data will be standardised per act: intra-play and inter-plays. All normalised data will be summarised at the end of each section in Chapter 5. According to Cantos (2009, *forthcoming*), the standardisation of data is a more precise method which helps us to show “how far a given raw score is from the mean in standard deviation units” and, additionally, allows us to compare different data directly. In relation to the former, it tells us whether the score is normal, that is, between 2 SD and -2 SD, respectively. However, if the results are more than 2 SD or less than -2 SD, it may mean that they are either very prominent or uncommon, correspondingly. The standardisation of the results will achieve unique values for the texts in our corpus which might reveal differences and/or similarities in the linguistic nature of the texts under investigation. It might also lead to the contextual characterisation of the textual material and, finally, to a more exact and clear comparison of the results obtained.

This kind of structural and lexical analysis will allow us to treat the texts under examination as a continuous construct -in other words, as texts situated within a continuous space of structural and lexical variation. This will also enable us to determine whether the given frequency of occurrence of the presence and intervention variables, interaction variables and content word variables is notably common or uncommon in these texts (SH and SG). It will also help us to show the extent of (dis)similarity with regard to the range of structural and lexical patterns that appear in the two texts under investigation. Finally, it will allow us to identify specific content words, and put them in clusters of associated content words which can provide a comparative representation of socially important concepts in Shakespeare’s *Hamlet* versus Sumarokov’s *Gamlet*. The purpose of this task is similar to that of Raymond Williams (1976), although the procedure is quite different from his, as it is based on the computational processing of the texts under examination.

To achieve this kind of comparative quantitative analysis, we will select and focus on those questions that interest us from the point of view of corpus-based approaches to literature. Accordingly, the theory we apply to our study will give us the opportunity to uncover the dimensions of structural and lexical variation between the texts within the same

sub-genre spanning from the seventeenth to the twentieth century. In fact, any literary comment or literary conclusion will not be considered in the present PhD dissertation.

## 2.2. Aims

The research questions posed in the present dissertation are aimed at carrying out a structural and lexical analysis of the two contrasting plays (*Hamlet* and *Gamlet*) of the same sub-genre -the revenge tragedy- in quantitative and qualitative terms in a specific linguistic domain, by means of applying corpus-based approaches to literature.

The aims of the present PhD dissertation are the following:

1. To consider the eighteenth-century Russian tragedy *Gamlet* (1787) by Sumarokov alongside the twentieth-century translation of this play into English, and Shakespeare's *Hamlet* (1685).
2. To investigate and evaluate the degree to which corpus-based approaches to literature can be useful in demonstrating whether there are sufficient structural and lexical differences between the two texts that come from the same literary sub-genre, in this case the revenge tragedy, but from different historical, socio-political, cultural and language contexts.
3. To characterise the structure of each play by means of identifying the dimensions of structural variation based on the distribution patterns of the presence and interventions of all main and secondary characters per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).
4. To demonstrate possible implications that the dimensions of structural variation reveal in the distribution patterns of the presence and interventions of all characters, both main and other, per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).
5. To show that Shakespeare and Sumarokov probably had dissimilar perceptions of all characters, both main and other, and of their relevance in the plays that has led Sumarokov to somehow alter the structure of Shakespeare's original play *Hamlet*.
6. To characterise the structure of each play through the identification of the dimensions of structural variation related to the distribution patterns of the

interactions of each main character with all characters, both main and other, per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

7. To demonstrate potential implications that the dimensions of structural variation reveal in the distribution patterns of the interactions of all characters, both main and other, per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).
8. To show that Shakespeare and Sumarokov probably had dissimilar views of all characters, both main and other, and of the complexity of their relationships that has led Sumarokov to somehow alter the structure of Shakespeare's original play *Hamlet*.
9. To characterise the content of each play and the topics dealt with through the identification of the dimensions of lexical variation based on the distribution patterns of the most prominent content words per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).
10. To demonstrate possible implications that the dimensions of lexical variation exhibit in connection with the topics dealt with by the characters, both main and other, in the two texts under examination.
11. To demonstrate that the content word procedure may show that lexico-text linkage can operate between two texts of the same genre, even if written by different authors from different countries and historical periods.
12. To show that Shakespeare and Sumarokov possibly had different religious, moral, family, socio-political, philosophical and artistic conceptions that have led Sumarokov to pay greater attention to particular content words and, thus, to somehow alter the content of Shakespeare's original play *Hamlet*.
13. To provide preliminary research ground for a further, more detailed investigation of the dimensions of lexical variation linked to the distribution patterns of the most prominent content words which occur in the text files of the main and other characters, individually, per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

14. To establish a basic research foundation for future cross-linguistic textual comparisons of the styles of particular authors in English and other languages such as Spanish, Russian, etc.

### **2.3. Research Questions**

In the present investigation, we propose and attempt to answer the questions that may appear in the course of this kind of comparative quantitative analysis, in order to uncover the dimensions of structural and lexical variation, and the extent to which the structural and lexical characterisation of the chosen texts is similar and/or different.

Three questions that may arise in the course of the investigation are the following:

1. Our first research question asks whether, and to what extent, the structures of the two plays under investigation are (dis)similar in relation to the distribution patterns of the presence and interventions of all main and secondary characters. Thus, the authors' perceptions of different characters, both main and other, and their relevance in the plays will possibly be defined and revealed through this kind of quantitative analysis. The comparison will be carried out per act and per full text: intra-play (in each play, separately) and inter-plays (between the two selected texts - *Hamlet* versus *Gamlet*).
2. Our second research question concerns whether, and to what extent, the structures of the plays under investigation are similar or different in connection with the distribution patterns of the interactions of each main character with all characters, both main and other. Thus, the complexity of the relationships, that is, the interaction patterns among all characters, both main and other, particularly among the main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia with each other as well as with the secondary characters will probably be revealed. The comparison will be carried out per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).
3. Our third research question focuses on possible (dis)similarities among the topics dealt with in the two plays under investigation. This kind of research will be based on the quantitative analysis of the distribution patterns of the most prominent

content words; in other words, the content of Shakespeare's *Hamlet* and Sumarokov's *Gamlet* will probably be defined through the selection of the most frequent content words and their classification into different semantic areas found per act. The comparison will be carried out per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

To answer these questions, we shall use a comparative quantitative approach which may help to establish the range of structural and lexical variation between the texts under examination; in other words, we shall apply computational quantitative tools to the previously quantified presence, intervention and interaction variables to analyse the structural characteristics of the texts (SH and SG). Furthermore, we shall apply computational quantification tools to the online texts to analyse the lexical characteristics of the texts under investigation.

We hypothesise that textual samples of the structural and lexical characteristics found in the original English text of Shakespeare's *Hamlet* may be characterised by a considerable range of structural and lexical variation in comparison with the twentieth-century English translation of Sumarokov's text (SG). We also hypothesise that the content word procedure may show that lexico-text linkage can operate between two texts of the same genre even if written by different authors from different countries and historical periods: in this case between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

#### **2.4. General Preliminary Considerations**

The starting point in our investigation related to the structural and lexical analysis of the two texts under examination, that is, Shakespeare's *Hamlet* and Sumarokov's *Gamlet*, intra-play and inter-plays, is the following:

1. To give some preliminary explanations linked to old English spelling, spelling mistakes and misprints found in SH.
2. To provide some clarification on introducing act divisions where these had been neglected in SH.
3. To explain the different spellings of the characters' names, both main and

secondary, in SH.

4. To quantify and provide a comparative quantitative analysis of the characters in SH that also appear in SG.
5. To quantify and provide a comparative quantitative analysis of the secondary characters in SH versus SG.
6. To analyse and explain the dissimilarities revealed among the secondary characters in SH versus SG.

It is our conviction that background information is needed for this kind of comparative quantitative analysis of any literary text.

In relation to *The Fourth Folio Edition*, it should be noted that it has been considered one of the worst earlier editions of Shakespeare (Franklin 1991: 123; Berger and Lander 2000: 410, 412; etc.) as it “was a reprint without editorial innovation, 21 years after the Third Folio, which came 32 years later after the second” (Franklin 1991: 5) and “[..], which followed the First with more mistakes than authority” (Franklin 1991: 69). In fact, this edition is produced with old English spelling, full of spelling mistakes and misprints; for example, the word “Prince” in the title of the play is spelt “Rpince”, “bake” as “bak”, etc.<sup>11</sup> In order to homogenise the old English spelling in *The Fourth Folio Edition*, we have used the introductory essay on old-spelling texts, with a particular focus on Shakespeare’s spelling and punctuation, written by Vivian Salmon (1986: xlii-ivi). This source of information has helped us to read and digitalise the text of Shakespeare’s *Hamlet* (1685) into modern spelling.

Another point that needs clarification is the division of the play into acts and scenes. In *The Fourth Folio Edition*, the play is only divided into two acts; the first act is divided into three scenes and the second act contains two scenes. For the quantitative analysis of the text, we needed to divide the text into five acts as is the accepted norm, like the publication of the first modern edition of Shakespeare’s plays in 1709, based on *The Fourth Folio Edition* (Franklin 1991: 8; 123), edited by Nicolas Rowe and published by Jacob Tonson (1709). According to Franklin (1991:9),

Tonson published the first modern edition of Shakespeare’s plays in 1709, edited by

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<sup>11</sup> See further examples of these kinds of errors later in this chapter and in Chapter 5.



Nicolas Rowe, [...]. Nobody has been very complimentary about those six octavo volumes from that day to this; his “attempts as an editor were so trifling, as not to require the least notice”, wrote Benjamin Victor to Garrick. Rowe and Tonson deserved a better epitaph for their innovation, modestly produced in modern spelling, illustrated with engravings, introducing act and scene division where these had been neglected.

However, to solve this problem and to be coherent when choosing the sources for our investigation, we turned to SH-1695, as this earlier edition has been edited by the editors of SH which also contains the division of the text into acts. Regarding the scenes, we have decided to focus on the act and not on scene division due to an extremely large amount of data involved in the structural analysis of the plays. Nevertheless, in future investigation we can carry out this kind of analysis of the plays based on scene division.

In accordance with the preliminary quantitative analysis of the texts under investigation, we have identified five characters in SH that are also represented in SG. They are the characters that we call “main” in the present study. Although the main characters coincide in both texts, they seem to play different roles as the distribution patterns of their presence are dissimilar in some of the acts<sup>12</sup>. Here we present the list of the previously mentioned characters that appear in SH:

1. Hamlet, Son to the former King
2. Claudius, King of Denmark
3. Polonius, Lord Chamberlain
4. Gertrude, Queen of Denmark
5. Ophelia, in love with Hamlet

Concerning SH, it is important to point out that there is no list of *Dramatis Personae* or “The Persons Represented”, as it is called in SH-1695. This is why -from the list of The Persons Represented in SH-1695- we have decided to provide explanations of who the above-mentioned characters are.

However, if we compare two editions we shall find differences in the spelling of the names of the main and secondary characters. For example, in SH-1695, *Gertrude* is spelt *Gertrard*, *Reynoldo* as *Reynaldo*, *Rosincros* as *Rosincraus*, *Guildenstare* as *Guildenstern*,

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<sup>12</sup> This point will be discussed thoroughly in Chapter 3.

*Fortinbras* is spelt with double -s-, and *Osrick* is spelt *Ostrick*.

The ending of the name *Rosincros* appears with different spellings throughout SH. For example, in Act II, three types of ending can be found, that is, the German letter -ß-, double -s- and one -s-; in Acts III-IV, the name *Rosincros* ends in one -s-; and, in Act V, the ending is with the German letter -ß-. For our convenience, we have decided to go with the ending with one -s-, which prevails over other spellings in SH. However, it should be noted that the name *Rosencrantz* which corresponds to *Rosincros* in SH can be found in modern editions of *Hamlet* such as the New Cambridge edition of *Hamlet* (1934, 1985, 2003), the Oxford edition of *Hamlet* (1987), the Arden edition of *Hamlet* (2006), etc. In our investigation, we have maintained the original spelling of almost all problematic names.

Finally, considering the name Claudius<sup>13</sup>, the facts reveal another interesting aspect of the text: the name does not appear anywhere throughout the text in SH, as all characters who socialise with Claudius address him by using a number of respectful forms such as *Lord*, *Your Majesty*, *Liege*, *King*, etc. Although the name Claudius appears only in the actors' prompts in Act I, Scene 2, we have decided to use the name Claudius in line with SG.

In contrast to SH there is a list of *Dramatis Personae* in SG. To compare the characters that coincide in both plays, we have decided to give an explanation of the characters from SG which appear in the above-mentioned list. They are as follows:

1. Hamlet, son of Gertrude
2. Claudius, the unlawful King of Denmark
3. Polonius, confidant to Claudius
4. Gertrude, wife of Claudius
5. Ophelia, daughter of Polonius

However, it is not our intention here to compare the differences in the explanations of who the characters are in both plays as this point belongs to a different domain.

In our study, the secondary characters are referred to as "other characters" because they do not coincide inter-plays. In fact, we count twenty-one (21) secondary and four (4) collective secondary characters, namely "Both", "All", "Gentlemen" and "Players", in SH

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<sup>13</sup> For further information on this point, see Calvo (2005: 229).

and only five (5) secondary characters in SG. As for our list of Dramatis Personae, there are twenty-five (25) secondary characters in SH which are as follows<sup>14</sup>:

1. Barnardo
2. Francisco
3. Marcellus, an Officer
4. Horatio, Hamlet's Friend
5. Ghost of Hamlet's Father
6. Voltimand
7. Cornelius
8. Laertes, Son of Polonius
9. Both
10. All
11. Reynoldo
12. Rosincros
13. Guildenstare
14. Players
15. Servant
16. Sailor
17. Messenger
18. Fortinbras, King of Norway
19. Captain
20. Gentlemen
21. Clown
22. Other
23. Priest
24. Osrick, a fantastical Courtier
25. Ambassador

In relation to the secondary characters in SH, two points should be noted:

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<sup>14</sup> Secondary characters are included in the list of Dramatis Personae according to the order of their appearance in the two plays under investigation, that is, SH and SG.

1. The explanations of who some of the secondary characters are have been taken from the list of The Persons Represented in SH-1695.
2. Further explanations related to the extended list of secondary characters in our research should be provided below.

The collective character “Both” does not appear in the list; however, we have included it in our list because it appears in the text. In fact, this word involves different characters in different acts and even scenes. For example, in Act I, “Both” involves three (3) interventions by Barnardo and Marcellus in Scene Two and two (2) interventions by Marcellus and Horatio in Scene Three<sup>15</sup>. The total number of interventions of the secondary characters that appear under the name “Both” in Act I equals five (5) and in all cases they socialise with Hamlet. In Act II, “Both” involves one (1) intervention by Rosincros and Guildenstare in which they interact with Hamlet; in Act III, it involves two (2) interventions by the same characters, although they socialise with different characters, that is, Hamlet and Claudius, correspondingly.

If we look at the collective character “All”, we can see that it is present in the list of The Persons Represented (in SH-1695) under the name “Cum allis”, whilst in SH we come across “cum allis” in the actors’ prompts but only in Act II, Scene 2. In fact, the collective character under the name “All” appears throughout the whole text intra-play (in SH). Therefore, we have included “All” in our list of Dramatis Personae. In relation to “Cum allis” in SH, it should be noted that it is not included in the tables because, first, it only appears in the actors’ prompts as mentioned above and, second, it is not specified who “Cum allis” refers to exactly. Moreover, this character does not intervene with other characters.

The collective character called “All” appears in Acts I, III, IV and V in Shakespeare’s text and involves different characters like the previously mentioned collective character “Both”. For example, in Act I, it involves one (1) intervention by Barnardo and Marcellus in which they socialise with Hamlet and Horatio, and one (1) intervention by Barnardo, Marcellus and Horatio in which they interact with Hamlet. In Act III, “All” involves Gertrude, Polonius, Ophelia, Rosincros, Guildenstare, other Lords and Attendant (with his

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<sup>15</sup> In Shakespeare’s text, these scenes are entitled *Scena Secunda* and *Scena Tercia*, respectively.

Guard) who socialise with all characters present in the palace. We do not include Hamlet and Horatio in this group of characters as their task was to watch the King's behaviour during the performance of the play and then to discuss whether he was guilty or innocent of the former King's murder. In Act IV, the followers of Laertes appear under the name "All". They intervene two (2) times, and both times they socialise with Laertes. Finally, in Act V, the word "All" involves the Lords with other Attendants who intervene only one (1) time and interact with themselves and the other characters present such as Hamlet, Horatio and Laertes, taken aback by the terrible news of the King's, that is, Claudius' treason.

The collective character "Gentlemen" is absent from the list of The Persons Represented (in SH-1695), although we have left it in because of the reasons mentioned above. This character appears in Act IV and includes Rosincros and Guildenstare who socialise with Hamlet and intervene one (1) time. In Act V, "Gentlemen" includes the Lords who accompany the King, Queen, Laertes and Ophelia's coffin. "Gentlemen" intervenes one (1) time and socialises with Hamlet in an attempt to persuade Hamlet to calm down.

Two important observations should be made in connection with the characters that appear under the name "Players". First, in the list of The Persons Represented, only one (1) player called Lucianus -the name of the character he performs in the play presented in the Danish court- appears. However, four (4) or five (5) players, according to the text in SH as well as in SH-1695, are invited to the court by Rosincros and Guildenstare and are afterwards welcomed by Hamlet and asked to perform a play. Second, four (4) or five (5) players, who appear in the "play-within-the-play" scene, perform different roles, for example, the role of the King, Queen, Lucianus, two (2) or three (3) Mutes and another actor who performs the Prologue. For reasons of the linguistic investigation of the text, we decided to join all these characters into one (1) character represented by the plural form of the noun "player", that is, "Players". The players appear in Act II and intervene six (6) times; however, out of these interventions, the Players socialise with Hamlet as well as with Hamlet and Polonius simultaneously four (4) and two (2) times, respectively. Finally, in Act III, the Players intervene thirteen (13) times, although they interact with different characters. For example, they socialise with Hamlet two (2) times and they address each other ten (10) times within the play they perform on the court stage. Besides this, the actor,

who performs the role of the Prologue, addresses the audience present, that is, Claudius, Gertrude, Polonius, Ophelia, Rosincros, Guildenstare, Hamlet, Horatio, Lords and Attendant with his Guard, one (1) time.

There are some other secondary characters that are absent from the list of The Persons Represented in SH-1695 yet are present in our list of Dramatis Personae. They are as follows: Servant, Sailor, Messenger, Captain, Priest and Ambassador. Servant, Sailor, Messenger and Captain appear in Act IV and intervene one (1), two (2), three (3) times and one (1) time, respectively. They socialise with various characters; for example, Servant and Sailor address Horatio one (1) time and two (2) times, correspondingly; Messenger addresses Claudius three (3) times and Captain addresses Fortinbras one (1) time. Priest and Ambassador appear in Act V and intervene two (2) times and one (1) time, respectively. Priest interacts with Laertes two (2) times and Ambassador addresses Horatio only once (1).

Next we should mention two (2) more secondary characters that are included in the list of The Persons Represented under the name “Two Grave-makers”, although in our list they appear under two different names, that is, Clown and Other. They intervene in Act V thirty-three (33) and twelve (12) times, correspondingly; however, the character under the name “Other” socialises only with Clown, and Clown addresses “Other” fifteen (15) times and Hamlet eighteen (18) times.

In addition, in Act V, Fortinbras, in his final intervention, addresses Lords, Captains, Souldiers<sup>16</sup> and Attendants. However, we decided not to include Captains and Souldiers in our list of Dramatis Personae because, although they are mentioned by Fortinbras in the Final Scene, they are neither present in the actors’ prompts in the text nor do they intervene or interact with any characters.

In Sumarokov’s *Gamlet*, there are five secondary characters. They are as follows:

1. Armans, confidant to Hamlet
2. Ratuda, confidante to Gertrude
3. Flemina, confidante to Ophelia
4. Captain of the Guard

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<sup>16</sup> As for the spelling of the word Souldiers, we follow the original spelling given in the text.

## 5. Soldiers

Two important points related to the secondary characters in SG should be noted:

1. One (1) more secondary character -under the name “Page to Hamlet”- is present in the list of Dramatis Personae (the latter word is written in lower case -p- in SG-R). However, this character is mentioned neither in the text, in the stage directions, in the actors’ prompts, nor does he intervene or interact with anyone else. Therefore, for our convenience, we have decided not to include this character in our list of Dramatis Personae.
2. One (1) additional secondary character -under the name “Captain of the Guard”- who is absent from the list of Dramatis Personae in the play is included in our list, as he appears in Act IV (Scene 5) and intervenes one (1) time addressing Ophelia.

## 2.5. Procedure

The variables used in the present study are selected on the basis of the previous research and three research questions posed, under the criteria that these are both quantitative and linguistic and require certain computational tools to carry out this kind of comparative quantitative analysis of the structure and content of the two texts under investigation. They belong to three groups: presence and intervention variables, interaction variables and content word (the most prominent words) variables.

### **2.5.1. Variables: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

The presence and intervention variables will be used to identify structural (dis)similarities based on the distribution patterns of the presence and interventions of all main and other characters per act and per full text: intra-play and inter-plays; in other words, the authors’ perceptions of different characters, both main and other, and of their relevance in the plays

will possibly be defined and revealed through this kind of quantitative analysis. The analysis and discussion of these variables will be presented in Chapter 3.

The readings of *Hamlet* and *Gamlet* suggest that the distribution patterns of the presence and interventions of all main and other characters are not necessarily parallel. Furthermore, the number of all main and other characters is completely dissimilar per act. Even more, only the main characters coincide in both plays, although they do not necessarily coincide per act: inter-plays. Our hypothesis is that Shakespeare and Sumarokov possibly had different perceptions of all characters, both main and other, and of their relevance in the plays and that these perceptions have led Sumarokov to somehow alter the structure of Shakespeare's original play *Hamlet*.

Before moving on to the procedure of the analysis, we shall identify different techniques that will be used for the quantitative analysis of the presence and intervention variables of all characters, both main and other, per act and per full text: intra-play and inter-plays. To investigate the patterns of structural variation between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*, we shall select and quantify the total number of the presence and intervention variables for the analysis. Such analysis is extremely useful as it can provide the basis for a reliable structural comparison of the texts. The quantification of the presence and intervention variables will be carried out by examining the two text files directly. The extracted data will then be computerised, tabulated (intra-play), cross-tabulated (inter-plays) and presented in tables, graphs and dendrograms. The tool applied for the computational quantification and presentation of the data in tables and graphs will be SPSS V.15, Excel (Office 2007) and Publisher (Office 2007). The tools used for the standardisation of the data and their presentation in graphs will be Pearson's Correlation Test and Spearman's Rank Correlation Test. Correlation is a kind of technique that summarises the strength of the relationship between two variables. For example, in our investigation, we shall compare the presence and intervention variables in one text (in SG) with the presence and intervention variables in another text (in SH) -in other words, there will be one variable in each text, separately, which will be compared between two different texts. The requirement for Pearson's correlation coefficient is the observation of the two variables which are measured on an interval or ratio scale and the calculation is based on the actual values (Altman 1991: 285-288). Pearson's Correlation Test will compute the



quantitative correlation between the presence and intervention variables per act: inter-plays. The requirement for Spearman's rank coefficient is the ordinal or ranked data, which is calculated in the same way as for Pearson's correlation, that is, on the ranks of the data (Altman 1991: 285-288). Spearman's rank correlation coefficient is used as a measure of linear relationship between two sets of ranked data (Altman 1991: 285-288). Spearman's Rank Correlation Test will compute the ordinal correlation between the intervention variables of each main character per full text: inter-plays. The computational tool used to define the similarities between the intervention variables of the main characters and the presentation of the data in dendrograms will be the Hierarchical Cluster Analysis. This kind of analysis consists of agglomerative and divisive methods that find clusters of observations within a data set. Average linkage clustering will be used to determine the average similarity of observations between two groups -in other words, between the intervention variables of different groups of the main characters in one text (in SH and SG, separately), as the measure between these two groups. The dendrograms will show potential similarities between the intervention variables of the main characters per act: intra-play (in each play, separately). The computational tool used to generate the graphs of the full character distribution per act, intra-play and inter-plays, will be Publisher (Office 2007).

### **2.5.2. Procedure of the Quantitative Analysis: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

To carry out the quantitative analysis related to the distribution patterns of the presence and interventions of all main and other characters in *Hamlet* and *Gamlet*, we shall:

1. Present the data linked to the distribution patterns of the presence and interventions of all main and other characters per act and per full text, intra-play and inter-plays, in seven sections.
2. Display the data connected with the distribution patterns of the presence and interventions of all characters per act and per full text, intra-play and inter-plays, in the first section.
3. Quantify and extract the data related to the distribution patterns of the presence of all characters per act and per full text (in each play, separately), by directly examining

the two text files under investigation (*Hamlet* and *Gamlet*).

4. Computerise the extracted data.
5. Tabulate the data according to occurrences (frequencies) of the distribution of all characters found per act, intra-play, by means of applying a computational quantification tool.
6. Cross-tabulate these by means of applying a computational quantification tool.
7. Analyse the potential quantitative differences identified according to the frequencies of the distribution of all characters per act: intra-play.
8. Interpret the probable (dis)similarities in connection with the distribution patterns of the presence of all characters per act: inter-plays.
9. Normalise the data in order to test the quantitative correlation among the distribution patterns of the presence of all characters per act, inter-plays, by means of applying Pearson's Correlation Test.
10. Illustrate the data in a graph to show the quantitative correlation among the distribution patterns of the presence of all characters per act: inter-plays.
11. Explore and discuss the possible quantitative correlation in the distribution patterns of the presence of all characters per act: inter-plays.
12. Tabulate the data in accordance with the frequencies of occurrence of the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text, intra-play, by means of applying a computational quantification tool.
13. Cross-tabulate these by means of applying a computational quantification tool.
14. Examine the potential quantitative differences found according to the frequencies of the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays.
15. Discuss the possible (dis)similarities based on the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays.
16. Quantify and extract the data linked to the distribution patterns of the interventions of all characters per act and per full text: intra-play. This kind of quantification and extraction of data will be carried out by directly examining the two text files under

investigation (*Hamlet* and *Gamlet*).

17. Tabulate the data in accordance with the frequencies of occurrence of the distribution patterns of the total interventions of all characters per act and per full text, intra-play, by means of applying a computational quantification tool.
18. Cross-tabulate these by means of applying a computational quantification tool.
19. Present the data related to the distribution patterns of the total interventions of all characters per act in a graph to show how different values are related to each other, by means of applying a computational programme used for the graphic representation of the data.
20. Examine the possible quantitative differences found according to the frequencies of occurrence of the total interventions of all characters per act: intra-play and inter-plays.
21. Interpret the probable (dis)similarities connected with the distribution patterns of the total interventions of all characters per act: intra-play and inter-plays.
22. Normalise the data in order to test the quantitative correlation among the distribution patterns of the total interventions of all characters per act, inter-plays, by means of applying Pearson's Correlation Test.
23. Display the data graphically to show the quantitative correlation among the distribution patterns of the total interventions of all characters per act: inter-plays.
24. Explore and discuss the possible quantitative correlation in the distribution patterns of the total interventions of all characters per act: inter-plays.
25. Present all data associated with the distribution patterns of the total interventions of all characters per full text, inter-plays, in a graph by means of applying a computational programme used for the graphic representation of data.
26. Analyse the potential quantitative differences found according to the frequencies of occurrence of the total interventions of all characters per full text: inter-plays.
27. Interpret the probable (dis)similarities linked to the distribution patterns of the total interventions of all characters per full text: inter-plays.
28. Present all data related to the distribution patterns of the presence and interventions of all main characters per act and per full text, intra-play and inter-plays, in the second section.

29. Quantify and extract the data linked to the distribution patterns of the presence of all main characters per act: in each play, separately. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
30. Tabulate the data according to the frequencies of occurrence of the distribution patterns of the presence of all main characters per act, intra-play, by means of applying a computational quantification tool.
31. Cross-tabulate these by means of applying a computational quantification tool.
32. Explore the possible quantitative differences found according to the frequencies of the distribution patterns of the presence of all main characters per act: intra-play and inter-plays.
33. Discuss the probable (dis)similarities based on the distribution patterns of the presence of all main characters per act: intra-play and inter-plays.
34. Standardise the data in order to test the quantitative correlation among the distribution patterns of the presence of all main characters per act, inter-plays, by means of applying Pearson's Correlation Test.
35. Present the data graphically to show the quantitative correlation among the distribution patterns of the presence of all main characters per act: inter-plays.
36. Examine and interpret the potential quantitative correlation in the distribution patterns of the presence of all main characters per act: inter-plays.
37. Quantify and extract the data associated with the distribution patterns of the total interventions of all main characters per act and per full text: intra-play. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
38. Tabulate the data in accordance with the frequencies of occurrence of the distribution patterns of total interventions of all main characters per act and per full text, intra-play, by means of applying a computational quantification tool.
39. Cross-tabulate these by means of applying a computational quantification tool.
40. Display the data associated with the distribution patterns of the total interventions of all main characters per act in a graph to show how different values are related to each other, by means of applying a computational programme used for the graphic

representation of the data.

41. Examine the possible quantitative differences found according to the frequencies of occurrence of the total interventions of all main characters per act: intra-play and inter-plays.
42. Discuss the probable (dis)similarities based on the distribution patterns of the total interventions of all main characters per act: intra-play and inter-plays.
43. Normalise the data in order to test the quantitative correlation among the distribution patterns of the total interventions of all main characters per act: inter-plays.
44. Display the data graphically to show the quantitative correlation among the distribution patterns of the total interventions of all main characters per act: inter-plays.
45. Analyse and interpret the possible quantitative correlation in the distribution patterns of the total interventions of all main characters per act: inter-plays.
46. Present the data connected with the distribution patterns of the total interventions of all main characters per full text, inter-plays, graphically, by means of applying a computational programme used for the graphic representation of the data.
47. Explore the potential quantitative differences found according to the frequencies of occurrence of the total interventions of all main characters per full text: inter-plays.
48. Discuss the probable (dis)similarities based on the distribution patterns of the total interventions of all main characters per full text: inter-plays.
49. Present all data linked to the distribution patterns of the presence and interventions of each main character per act and per full text, intra-play and inter-plays, in the third section.
50. Quantify and extract the data associated with the distribution patterns of the presence of each main character per act and per full text: intra-play. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
51. Tabulate the data in accordance with the frequencies of occurrence of the distribution patterns of the presence of each main character per act and per full text, intra-play, by means of applying a computational quantification tool.
52. Cross-tabulate these by means of applying a computational quantification tool.

53. Present all data in tables which will correspond to each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.
54. Analyse the probable quantitative differences found according to the frequencies of the distribution patterns of the presence of each main character per act and per full text: intra-play and inter-plays. This kind of quantitative analysis will be carried out in relation to the data in each table.
55. Discuss the possible (dis)similarities based on the distribution patterns of the presence of each main character per act and per full text: intra-play and inter-plays. This kind of interpretation of data will be presented after each table.
56. Quantify and extract the data linked to the distribution patterns of the interventions of each main character per act and per full text: intra-play. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
57. Tabulate the data according to occurrences (frequencies) of the distribution of the interventions of each main character found per act and per full text, intra-play, by means of applying a computational quantification tool.
58. Cross-tabulate these by means of applying a computational quantification tool.
59. Display the data in graphs to show how different values are related to each other by means of applying a computational programme used for the graphic representation of the data. The data in each graph will correspond to the interventions of one main character per act: intra-play and inter-plays.
60. Examine the probable quantitative differences found according to the frequencies of occurrence of the interventions of each main character, separately, per act: intra-play and inter-plays.
61. Interpret the potential (dis)similarities based on the distribution patterns of the interventions of each main character, separately, per act: intra-play and inter-plays.
62. Present all data associated with the distribution patterns of the interventions of each main character in dendrograms by means of applying HCA. Dendrograms will be produced per act, intra-play, and used for the analysis and discussion of possible (dis)similarities in the linkage among the main characters per act: intra-play and inter-plays

63. Tabulate the data in accordance with the frequencies of occurrence of the distribution patterns of the total interventions of each main character per full text, intra-play, by means of applying a computational quantification tool.
64. Cross-tabulate these by means of applying a computational quantification tool.
65. Present the data in a graph by means of applying a computational programme used for the graphic representation of the data.
66. Examine the potential quantitative differences found according to the frequencies of occurrence of the total interventions of each main character per full text: intra-play and inter-plays.
67. Discuss the possible (dis)similarities related to the distribution patterns of the total interventions of each main character per full text: intra-play and inter-plays.
68. Standardise the data in order to test the quantitative correlation among the distribution patterns of the total interventions of each main character per full text, inter-plays, by means of applying Pearson's Correlation Test.
69. Display the data graphically to show the quantitative correlation among the distribution patterns of the total interventions of each main character per full text: inter-plays.
70. Examine and interpret the probable quantitative correlation in the distribution patterns of the total interventions of each main character per full text: inter-plays.
71. Rank each main character in connection with the distribution of his/her total interventions per full text: intra-play.
72. Tabulate (intra-play), cross-tabulate (inter-plays) and present the data in a table.
73. Normalise the data in order to test the ordinal correlation among the distribution patterns of the total interventions of each main character per full text, inter-plays, by means of applying Spearman's Rank Correlation Test.
74. Present the data graphically to show the ordinal correlation among the main characters based on the distribution patterns of his/her total interventions per full text: inter-plays.
75. Explore and discuss the possible ordinal correlation among the main characters linked to the distribution patterns of his/her total interventions per full text: inter-plays.

76. Present all data connected with the distribution patterns of the presence and interventions of all other characters per act and per full text, intra-play and inter-plays, in the fourth section.
77. Quantify and extract the data related to the distribution patterns of the presence of all other characters per act and per full text: in each play, separately. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
78. Tabulate the data according to occurrences (frequencies) of the distribution of all other characters found per act and per full text, intra-play, by means of applying a computational quantification tool.
79. Cross-tabulate these by means of applying a computational quantification tool.
80. Analyse the potential quantitative differences found according to the frequencies of occurrence of the distribution patterns of the presence of all other characters per act and per full text: intra-play and inter-plays.
81. Interpret the potential (dis)similarities related to the distribution patterns of the presence of all other characters per act and per full text: intra-play and inter-plays.
82. Standardise the data in order to test the quantitative correlation among the distribution patterns of the presence of all other characters per act, inter-plays, by means of applying Pearson's Correlation Test.
83. Present the data graphically to show the quantitative correlation among the distribution patterns of the presence of all other characters per act: inter-plays.
84. Examine and discuss the probable quantitative correlation in the distribution patterns of the presence of all other characters per act: inter-plays.
85. Quantify and extract the data linked to the distribution patterns of the interventions of all other characters per act and per full text: intra-play. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
86. Tabulate the data according to the frequencies of occurrence of the distribution patterns of the interventions of all other characters per act and per full text, intra-play, by means of applying a computational quantification tool.
87. Cross-tabulate these by means of applying a computational quantification tool.



88. Present the data related to distribution patterns of the interventions of all other characters per act in a graph, by means of applying a computational programme used for the graphic representation of the data.
89. Examine the potential quantitative differences found according to the frequencies of occurrence of the interventions of all other characters per act: intra-play and inter-plays.
90. Discuss the possible (dis)similarities based on the distribution patterns of the interventions of all other characters per act: intra-play and inter-plays.
91. Normalise the data in order to test the quantitative correlation among the distribution patterns of the interventions of all other characters per act, inter-plays, by means of applying Pearson's Correlation Test.
92. Display the data graphically to show the quantitative correlation among the distribution patterns of the interventions of all other characters per act: inter-plays.
93. Analyse and interpret the potential quantitative correlation in the distribution patterns of the interventions of all other characters per act: inter-plays.
94. Present the data related to the distribution patterns of the total interventions of all other characters per full text, inter-plays, graphically, by means of applying a computational programme used for the graphic representation of the data.
95. Explore and discuss the potential (dis)similarities based on the distribution patterns of the total interventions of all other characters per full text: inter-plays.
96. Present all data linked to the distribution patterns of the presence and interventions of each other character per act, intra-play and inter-plays, in the fifth section.
97. Quantify and extract the data associated with the distribution patterns of the presence and interventions of each other character per act: in each play, separately. This kind of quantification and extraction of data will be carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
98. Tabulate the data according to the frequencies of occurrence of the distribution patterns of the presence and interventions of each other character per act, intra-play, by means of applying a computational quantification tool.
99. Cross-tabulate these by means of applying a computational quantification tool.
100. Generate graphs based on the data, by means of applying a computational

programme used for the graphic representation of the data.

101. Use the previously mentioned data for the summary of the complementary distribution of each other character per act: inter-plays. However, we shall not compare or make any comments on the distribution patterns of the interventions of each other character per act in the two texts because they do not coincide, that is, the secondary characters from Shakespeare's *Hamlet* do not appear in Sumarokov's *Gamlet* and vice versa.
102. Present all data connected with the distribution patterns of the presence and interventions of each character per act, intra-play and inter-plays, in the sixth section.
103. Extract the data linked to the distribution patterns of the presence and interventions of each character per act, intra-play and inter-plays, from the previous research.
104. Tabulate and cross-tabulate the data, by means of applying a computational quantification tool.
105. Present the data in graphs by means of applying a computational programme used for the graphic representation of the data.
106. Summarise the distribution patterns of the presence and interventions of each character per act: intra-play and inter-plays. It should be noted that we shall not compare or make any comments on the distribution patterns of the interventions of each character per act in both texts because we shall analyse and discuss this kind of data in connection with all main and other characters, separately, in the previous sections.
107. Explore the possible (dis)similarities related to the distribution patterns of the presence of each character per act: intra-play and inter-plays.
108. Summarise the data presented, analysed and interpreted in this chapter in the seventh section.
109. Generate a table of the full character distribution per whole text and per act: intra-play and inter-plays.
110. Draw graphs of the full character distribution per act, intra-play and inter-plays, by means of applying the computational programme Publisher (Office 2007).

### **2.5.3. Variables: Patterns of the Interactions of the Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

The interaction variables will be used to reveal structural (dis)similarities based on the distribution patterns of the interactions of each main character with all characters, both main and other, and vice versa, respectively, per act and per full text: intra-play and inter-plays. The analysis and interpretation of these variables will be presented in Chapter 4.

The readings of *Hamlet* and *Gamlet* suggest that the distribution patterns of the interactions of each main character with all characters, both main and other, are not necessarily symmetrical per act and per full text: intra-play and inter-plays. Furthermore, the patterns of the interactions that are established among these characters are not only distributed differently but their impact is also completely dissimilar among the acts: intra-play and inter-plays. Our hypothesis is that Shakespeare and Sumarokov probably had different views about the complexity of the relationships, that is, the interaction patterns among all characters, both main and other, and that these views have led Sumarokov to somehow alter the structure of Shakespeare's original play *Hamlet*.

Before moving on to the procedure of the analysis, we shall identify the different techniques which will be used for the quantitative analysis of the interaction variables among all characters, both main and other, per act: intra-play and inter-plays. To investigate the patterns of structural variation between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*, we shall select and quantify the total number of interaction variables for the analysis. Such an analysis is extremely useful as it can provide the basis for a reliable structural comparison of the texts. The quantification of the interaction variables will be carried out by examining the two text files directly. The extracted data will then be computerised, tabulated (intra-play), cross-tabulated (inter-plays) and presented in tables, graphs and schemes. The tool used for the computational quantification and presentation of the data in tables and graphs will be SPSS V.15 and Excel (Office 2007). The tool applied for the design of the schemes will be the computational programme Illustrator (Version CS3).

#### **2.5.4. Procedure of the Quantitative Analysis: Patterns of the Interactions of the Main and Other Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

To analyse the distribution patterns of the interactions of each main character with all characters, both main and other, and vice versa in *Hamlet* and *Gamlet*, we shall:

1. Extract and quantify the data related to the distribution patterns of the interactions of each main character with all main characters and vice versa per act and per full text: in each play, separately.
2. Tabulate the data according to the frequencies of occurrence and the distribution of the interactions of each main character with all main characters and vice versa found per act and per full text (in each play, separately), by means of applying a computational quantification tool.
3. Show the frequencies of occurrence of the interactions of each main character with all main characters and vice versa found per act and per full text, intra-play, in the tables which will correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.
4. Explore the potential quantitative differences found according to the frequencies and distribution of the interactions of each main character with all main characters and vice versa per act: intra-play. This kind of quantitative analysis of data will be carried out in relation to each table.
5. Interpret the possible (dis)similarities connected with the distribution patterns of the interactions of each main character with all main characters and vice versa found per act: intra-play. This kind of discussion of data will be proposed in association with each table.
6. Extract and quantify the data related to the distribution patterns of the interactions of each main character with all other characters and of all other characters with each main character per act and per full text: intra-play.
7. Tabulate the data according to the frequencies of occurrence and distribution of the interactions of each main character with all other characters and vice versa found per act and per full text (in each play, separately), by means of applying a computational quantification tool.
8. Show the frequencies of occurrence of the interactions of each main character with

all other characters and vice versa found per act and per full text, intra-play, in the tables which will correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.

9. Investigate the potential quantitative differences found according to the frequencies and distribution of these interactions per act: intra-play. This kind of quantitative analysis of data will be carried out in relation to each table.
10. Discuss the probable (dis)similarities based on the distribution patterns of the interactions of each main character with all other characters and vice versa per act: intra-play. This kind of discussion of data will be produced after each table.
11. Cross-tabulate the total quantitative differences according to the frequencies of occurrence and distribution of the interactions of each main character with all main and all other characters, respectively, and vice versa per acts in which the main characters are present inter-plays.
12. Cross-tabulate the total quantitative differences associated with the distribution patterns of the interactions of each main character with all main and all other characters together and vice versa per acts in which the main characters appear inter-plays.
13. Present the total quantitative differences found per acts in which the main characters are present inter-plays in the corresponding tables. These tables will correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively. It should be noted that, in the case of Polonius, Gertrude and Ophelia, only the distribution patterns of their interactions with all main and all other characters, respectively, and vice versa will be presented because they coincide in two out of five acts: inter-plays. In relation to Hamlet and Polonius, the distribution patterns of their interactions with all main and all other characters together and vice versa will also be shown as they coincide in three out of five acts: inter-plays.
14. Explore the potential quantitative dissimilarities according to the frequencies and distribution of the interactions of each main character with all main and all other characters and vice versa per acts in which the main characters are present inter-plays. This kind of quantitative analysis will be carried out in connection with each

table.

15. Discuss the possible aims Shakespeare and Sumarokov wanted to achieve by means of establishing different lines of socialisation between each main character and all main and all other characters, correspondingly, per acts in which the main characters coincide inter-plays. This kind of interpretation of data will be proposed after each table.
16. Extract and quantify the data related to the distribution patterns of the interactions of each main character on the one hand, with the rest of the main characters and each other character, individually on the other, and vice versa per act: intra-play and inter-plays.
17. Tabulate the above-mentioned data according to the occurrences (frequencies) and distribution of the interactions per act (in each play, separately), by means of applying a computational quantification tool.
18. Cross-tabulate the data (inter-plays).
19. Display the data in tables which will correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively. These tables will show the quantitative differences according to the frequencies and distribution of the interactions of each main character with each other and each secondary character, individually, and vice versa per act: intra-play and inter-plays.
20. Investigate the potential quantitative differences related to the distribution patterns of the interactions of each main character with each other and each secondary character, individually, and vice versa per act: intra-play and inter-plays. This kind of quantitative analysis of data will be carried out in relation to each table.
21. Consider the possible goals Shakespeare and Sumarokov wanted to achieve by means of establishing different interaction patterns between each main character and the other main characters and each other character, individually, as well as vice versa per act: intra-play and inter-plays. This kind of discussion of data will be proposed in connection with each table.
22. Present all previously mentioned data linked to each main character in the five sections which will correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.

23. Analyse the interaction variables of the first main character -Hamlet- in the first section.
24. Tabulate (intra-play), cross-tabulate (inter-plays) and then present all data associated with the interaction variables of Hamlet in the corresponding tables.
25. Explain the procedure of the analysis related to these tables.
26. Examine the potential quantitative (dis)similarities linked to the interactions of Hamlet with all characters, both main and other, per act: intra-play and inter-plays.
27. Discuss the possible aims Shakespeare and Sumarokov wanted to achieve by means of establishing different interaction patterns between Hamlet and the rest of the characters, both main and other, per act: intra-play and inter-plays.
28. Explore the interaction variables of another main character -Claudius- in the second section.
29. Tabulate (intra-play), cross-tabulate (inter-plays) and then present all data linked to the interaction variables of Claudius in the corresponding tables.
30. Explain the procedure of the analysis connected with these tables.
31. Analyse the potential quantitative (dis)similarities associated with the interactions of Claudius with the main and other characters per act: intra-play and inter-plays.
32. Consider the possible goals Shakespeare and Sumarokov wanted to achieve by means of establishing different interaction patterns between Claudius and the main and other characters per act: intra-play and inter-plays.
33. Examine the interaction variables of the third main character -Polonius- in the third section.
34. Tabulate (intra-play), cross-tabulate (inter-plays) and then present the data related to the interaction variables of Polonius in the corresponding tables.
35. Explain the procedure of the analysis associated with these tables.
36. Investigate the potential quantitative (dis)similarities connected with the interactions of Polonius with the rest of the characters, both main and other, per act: intra-play and inter-plays.
37. Discuss the possible aims Shakespeare and Sumarokov wanted to achieve by means of establishing (dis)similar lines of socialisation between Polonius and the main and other characters per act: intra-play and inert-plays.

38. Explore the interaction variables of the fourth main character -Gertrude- in the fourth section.
39. Tabulate (intra-play), cross-tabulate (inter-plays) and then present all data linked to the interaction variables of Gertrude in the corresponding tables.
40. Explain the procedure of the analysis connected with these tables.
41. Analyse the potential quantitative (dis)similarities associated with the interactions of Gertrude with the main and other characters per act: intra-play and inter-plays.
42. Consider the possible goals Shakespeare and Sumarokov wanted to achieve by means of establishing different interaction patterns between Gertrude and the main and other characters per act: intra-play and inter-plays.
43. Examine the interaction variables of the fifth and last main character -Ophelia- in the fifth section.
44. Tabulate (intra-play), cross-tabulate (inter-plays) and then show all data connected with the interaction variables of Ophelia in the corresponding tables.
45. Explain the procedure of the analysis related to these tables.
46. Investigate the potential quantitative (dis)similarities associated with the interactions of Ophelia with the rest of the characters, both main and other, per act: intra-play and inter-plays.
47. Discuss the possible aims Shakespeare and Sumarokov wanted to achieve by means of establishing different lines of socialisation between Ophelia and the main and other characters per act: intra-play and inter-plays.
48. Produce a table to summarise the distribution of the interaction variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia with each main and other character, individually, per act: intra-play and inter-plays. In fact, it will not show the data as such but it will display the distribution patterns of the presence of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia per act: intra-play and inter-plays. It will also provide table numbers in which the distribution patterns of the interactions of the corresponding character with each main and other character and vice versa can be found.
49. Focus on the interaction variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia with each main and other character individually per



- act: intra-play and inter-plays.
50. Use the data related to the interaction variables of each main character with each other character for reference as the other characters are completely different and do not coincide in both plays.
  51. Summarise the data connected with the interactions of all characters, both main and other, per act, inter-plays, in the final section.
  52. Draw the schemes associated with the full distribution patterns of the interaction variables of each main and other character per act, intra-play, by means of applying the computational programme Illustrator (Version CS3).
  53. Generate a table related to the previously introduced schemes to show and compare the possible complexity of interaction through socialising among all characters, both main and other, per act: intra-play and inter-plays.
  54. Present the data graphically by means of applying a computational programme used for the graphic representation of the data.
  55. Explore the potential quantitative differences found according to the frequencies of the distribution of the lines of interaction among all characters per act: intra-play.
  56. Analyse the probable (dis)similarities related to the distribution patterns of the lines of communication established among all characters per act: inter-plays.
  57. Discuss the possible goals Shakespeare and Sumarokov wanted to achieve by means of a dissimilar distribution of the lines of interaction among all characters in their tragedies: intra-play and inter-plays.

#### **2.5.5. Variables: Patterns of the Content Words Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

The content word variables will be used to identify possible (dis)similarities in the content of the two plays by revealing the topics dealt with by the characters, both main and other, per act: intra-play and inter-plays. This will be done through the selection of the most prominent content words and their classification into different semantic areas found per act: intra-play and inter-plays. To this end, we shall extract, quantify and then tabulate the most frequent content words revealed per act: intra-play and inter-plays. We shall then carry out

a quantitative and qualitative comparison of the extracted data between *Hamlet* and *Gamlet*. The analysis and explanation of these variables will be presented in Chapter 5.

The readings of *Hamlet* and *Gamlet* suggest that the distribution patterns of the content words as well as the relations that are established among them are not necessarily parallel per act and per full text: intra-play and inter-plays. Furthermore, it seems that these content words are not only distributed differently but their impact is also completely dissimilar per act and per full text: intra-play and inter-plays. Our hypothesis is that Shakespeare and Sumarokov possibly had different religious, moral, family, socio-political, philosophical and artistic conceptions that have led Sumarokov to highlight particular content words and, thus, to somehow alter the content of Shakespeare's original play *Hamlet*. We also hypothesise that the content word procedure may show that lexico-text linkage can operate between two texts of the same genre even if written by different authors from different countries and historical periods: in this case between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

Before starting the analysis, it is essential to identify the linguistic features to be used in this analysis. A large number of linguistic features representing the range of functional possibilities in English are discussed by Biber (1988: Appendix II). The aim of the analysis here is to include only some linguistic features, for example, lexical classes<sup>17</sup> (excluding grammatical categories and syntactic constructions). Within lexical classes, we shall only identify open-class items (or the number of words with lexical meaning) such as verbs, nouns, adjectives and adverbs. Open-class items will be called content words in our study. Close-class items (or the number of functional words in a given text) such as articles, pronouns, prepositions, conjunctions and interjections will be identified at the first stage of the analysis but excluded from the following stages. Each text will be analysed in relation to the occurrences of these features (i.e. open-class items) which are quantified, thus providing the basis for all subsequent quantitative analysis.

The groups of co-occurring linguistic features will be identified using different techniques for the quantitative analysis. To this end, we shall give a description of the content word procedure which is somewhat similar to the key word procedure<sup>18</sup>. In our

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<sup>17</sup> For further information on lexical classes, see Quirk and Greenbaum (1988-1989).

<sup>18</sup> For further information on the key word procedure, see Scott (1997).

study, we have two texts, that is, Shakespeare's *Hamlet* and Sumarokov's *Gamlet*, divided into five acts. Therefore, we shall have five pre-existing wordlists which will be used to compare the acts inter-plays. The text of Shakespeare's *Hamlet* is much longer and, therefore, it will act as a reference text for the comparison. The aim will be to find out which words characterise the text we are most interested in, that is, Sumarokov's *Gamlet*.

The procedure for identifying the most prominent content words will have several stages. First, all the words in the pre-existing text files per act will be morphologically tagged in the reference text. A part-of-speech tagging programme called WinCLAWS will be applied to tag the words in the text files according to the particular part of speech they represent. Second, the same sort of morphologically tagged text files will be computed for the text whose most frequently used content words we wish to find. Third, the wordlists of the content words tagged as nouns, verbs, adjectives and adverbs, based on the morphologically tagged text files per act, will be extracted in each play, separately. Fourth, each content word tagged as a noun, verb, adjective and adverb in the text we are most interested in will be compared with the reference text wordlist -in other words, content words will be extracted by means of comparing five pre-existing wordlists (i.e. acts). The Wordlist programme<sup>19</sup> will be applied to elaborate such wordlists per act: inter-plays. Fifth, the actual calculation of the importance of the content word will be carried out by means of the chi-square test. Thus, if a word occurs frequently in our text, it will be considered prominent. Finally, when all potentially important content items are identified, they will be put in the order of their relative prominence.

To compare different data extracted and quantified per act, intra-play and inter-plays, we shall need to normalise the data by means of data standardisation: z-score (see Cantos-Gomez, *forthcoming*). The normalised data will be presented and interpreted at the end of each section. The standardisation of the results will achieve unique values for the texts under investigation which might reveal differences and/or similarities in their linguistic nature and, finally, might lead to the contextual characterisation of the textual material -in

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<sup>19</sup> The Wordlist tool is an integrated part of the WordSmith Tools suite of programmes for looking at how words behave in texts. We use this tool in order to find out how words are used in the two texts under investigation.

other words, this kind of quantitative analysis will allow us to show whether the topics that appear per act, intra-play and inter-plays, are prominent or uncommon, respectively.

#### **2.5.6. Procedure of the Quantitative Analysis: Patterns of the Content Words Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

To analyse the distribution patterns of the most prominent content words in *Hamlet* and *Gamlet*, we shall:

1. Tag all the words (types) morphologically per act, intra-play, by means of applying WinCLAWS, a part-of-speech tagging programme.
2. Extract the wordlists of the content words tagged as nouns, verbs, adjectives and adverbs, based on the morphologically tagged text files per act: intra-play.
3. Automatically generate the wordlists of all the content words tagged as nouns, verbs, adjectives and adverbs, displaying the words from the two texts under investigation in alphabetical order. The Wordlist programme will produce a detailed consistency analysis of the two text files per act in the following order:
  - 3.1. Compute the frequency and number of all running words in the small wordlist.
  - 3.2. Compute the frequency and number of all running words in the larger reference wordlist.
  - 3.3. Cross-tabulate the previously mentioned wordlists in alphabetical order in line with our choice of order.
  - 3.4. Compare and report on the frequency of all the words which are used in the wordlists in the two text files per act: intra-play and inter-plays.
4. Produce Full Detailed Consistency Wordlists linked to the distribution patterns of all the content words tagged previously as nouns, verbs, adjectives and adverbs, extracted and quantified per act: intra-play and inter-plays.
5. Put the data from these wordlists in the following columns:
  - 5.1. Column 1° will show the number of each word.
  - 5.2. Column 2° will show the word itself.
  - 5.3. Column 3° will show the total frequency of occurrence of each word in both

- text files or in one of the text files per act, depending on its overall occurrence.
- 5.4. Column 4° will show how many text files it appears in.
  - 5.5. Two columns (No. of Lemmas and Set which functions like a wordlist) will be omitted from our wordlists because they are irrelevant to our investigation.
  - 5.6. Column 5° will show the frequency of occurrence of each word in the larger reference text file.
  - 5.7. Column 6° will show the frequency of occurrence of each word in the smaller text file.
6. Edit and homogenise<sup>20</sup> the extracted Full Detailed Consistency Wordlists of the content words per act, intra-plays and inter-plays, along the following lines:
- 6.1. Retain all the content words such as nouns, content verbs, adjectives and adverbs.
  - 6.2. Leave out all non-content words such as modal verbs.
  - 6.3. Complete the content words with the omitted letters and the apostrophe (used instead of the omitted letter) where it is needed.
  - 6.4. Homogenise the spelling represented by Old and Middle English as well as by Modern British, and American<sup>21</sup> English, with preference to Modern British English.
  - 6.5. Correct the misprints and spelling mistakes.
  - 6.6. Change the derivative forms of the content words and add them to the main form of the word.
  - 6.7. Omit the abbreviations at the beginning of the words where necessary.
  - 6.8. In case of doubt related to the function of the content word in a sentence, consult the texts under investigation and decide whether to retain or omit the word.
  - 6.9. Retain all proper nouns representing different characters, mythological heroes, countries, etc.

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<sup>20</sup> Further information on all the changes made per Acts I-V, in SH versus SG, particularly in SH, and mentioned in point 5 will be presented in Chapter 5.

<sup>21</sup> Richard Fortune, the translator of the eighteenth-century Russian text, used the American English spelling for the translation of Sumarokov's *Gamlet*. For instance, the word *honour* used in SH is spelt *honor* in SG. The spelling *honour* has been retained in the edited and homogenised Full Detailed Consistency Wordlists of all content words per act: inter-plays (in SH versus SG).

7. Present all previously mentioned changes (see points 6.1-6.8) in the tables provided per act: intra-play and inter-plays.
8. Generate preliminary edited and homogenised Full Detailed Consistency Wordlists linked to the distribution patterns of the content words extracted and quantified per act: intra-play and inter-plays.
9. Present the preliminary edited and homogenised Full Detailed Consistency Wordlists of the content words extracted and quantified per act: intra-play and inter-plays. The Wordlists will allow us to see the data related to the content words in the wordlists in the following columns:
  - 9.1. Column 1° will show the number of each content word.
  - 9.2. Column 2° will show the content word itself.
  - 9.3. Column 3° will show the total frequency of occurrence of each content word in both text files or in one of the text files per act, depending on its overall occurrence.
  - 9.4. Column 4° will show how many text files it appears in.
  - 9.5. Two columns (No. of Lemmas and Set which functions like a wordlist) will be omitted from our wordlists because they are irrelevant to our investigation.
  - 9.6. Column 5° will show the frequency of occurrence of each content word in the larger reference text file.
  - 9.7. Column 6° will show the frequency of occurrence of each content word in the smaller text file.
10. Compute the frequency or the prominence of the content words in the edited and homogenised wordlists per act, intra-play and inter-plays, by means of the statistical test such as the classic chi-square test<sup>22</sup> of significance, with Yates correction for a 2\*2 table. The programme will produce a statistical analysis of the two preliminary edited and homogenised text files per act along the following lines:
  - 10.1. Compute the frequency and number of all running content words in the small wordlist.

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<sup>22</sup> The classic chi-square test of significance is a statistical test whose purpose is to show whether the difference between the number of times each word is used in one text as opposed to the other is highly relevant: the higher the number of the chi-square, the more significant the difference.

- 10.2. Compute the frequency and number of all running content words in the larger reference wordlist.
- 10.3. Cross-tabulate these.
- 10.4. Unusually frequent content words will appear at the top of the list.
- 10.5. Unusually infrequent content words will appear at the very end of the list.
11. Generate the Full Comparing Wordlists of the content words based on the preliminary edited and homogenised Wordlists per act, in which all extracted content words appear arranged according to the classic chi-square test of significance -in other words, according to how “prominent” their frequencies of occurrence per act will be.
12. Display the Full Comparing Wordlists of the content words per act, intra-play and inter-plays, in an *Appendix*. The Wordlists will enable us to see the data associated with the content words such as nouns, content verbs, adjectives and adverbs, set out in their frequency order in accordance with the chi-square test of significance, in the following columns:
  - 12.1. Column 1° will show the number of the content word.
  - 12.2. Column 2° will show the content word itself.
  - 12.3. Column 3° will show the total frequency of occurrence of each content word in both text files or in one of the text files per act, depending on its overall occurrence.
  - 12.4. Column 4° will show how many text files it appears in.
  - 12.5. Column 5° will show the frequency of occurrence of each content word in the larger reference text file.
  - 12.6. Column 6° will show the frequency of occurrence of each content word in the smaller text file.
  - 12.7. Eleven columns (under the titles r-sh-1, r-sg-1, a, b, c, d, e, e-sh-i, e-sg-1, e-r-sh-1 and e-r-sg-1) will not be commented upon because they are irrelevant to our investigation.
  - 12.8. Column 18° will show the frequency of occurrence of the content word in accordance with the chi-square test of significance.
  - 12.9. Column 19° will show whether the frequency is prominent or infrequent.

- 12.10. Column 20° will show in which text file the frequency of occurrence of the content word is unusually frequent or infrequent.
13. Omit from the Full Comparing Wordlists the words that will not present any considerable difference in their use -in other words, that will be notably infrequent, and, therefore, unimportant for the comparative lexical analysis of the two texts.
14. Retain in the Comparing Wordlists all the content words that will display a considerable dissimilarity in their frequencies of occurrence per act in accordance with the chi-square calculated.
15. Generate the Short Comparing Wordlists of the most prominent content words that will show significant differences in the frequency of occurrence per act, intra-play and inter-plays, in frequency order, in accordance with the chi-square test of significance.
16. Show the Short Comparing Wordlists of the content words that will present a considerable frequency of occurrence per act, intra-play and inter-plays, in an *Appendix*. The Short Comparing Wordlists will allow us to see the data connected only with the content words with a significant frequency of occurrence per act, set out in order of frequencies in the following columns:
- 16.1. Column 1° will show the number of the content word.
- 16.2. Column 2° will show the content word itself.
- 16.3. Column 3° will show the total frequency of occurrence of each content word in both text files or in one of the text files per act, depending on its overall occurrence.
- 16.4. Column 4° will show how many text files it appears in.
- 16.5. Column 5° will show the frequency of occurrence of each content word in the larger reference text file.
- 16.6. Column 6° will show the frequency of occurrence of each content word in the smaller text file.
- 16.7. Eleven columns (under the titles r-sh-1, r-sg-1, a, b, c, d, e, e-sh-i, e-sg-1, e-r-sh-1 and e-r-sg-1) will be omitted because they are irrelevant to our investigation.
- 16.8. Column 7° will show the frequency of occurrence of the content word in



accordance with the chi-square test of significance.

- 16.9. Column 8° will show whether the frequency is prominent.
- 16.10. Column 9° will show in which text file the frequency of occurrence of the content word is unusually frequent.
17. Classify the most frequent content words one by one per act: intra-play and inter-plays.
18. Analyse the most prominent retained content words per act, intra-play and inter-plays, and arrange them into separate family groups according to the common conceptual meanings they express.
19. Tabulate (intra-play) and cross-tabulate the data associated with different thematic patterns found per act: inter-plays.
20. Show a summary of the classification of the topics revealed per act, intra-play and inter-plays, in a table.
21. Use some notably infrequent content words for the quantitative and qualitative lexical comparison of both plays to define in more depth the main topics revealed per act: intra-play and inter-plays
22. Produce a table to illustrate the summary of the classification of the previously mentioned infrequent content words per act: intra-play and inter-plays. In fact, this table will display the data and provide the table numbers where the corresponding data will be shown.
23. Present the most prominent (or most frequent) content words which may have different functions in the sentences and, therefore, may appear within diverse topics revealed per act, intra-play and inter-plays, in the tables which will correspond to Acts I-V.
24. Classify the words in these tables by using the collocations and the text files under investigation.
25. Tabulate and cross-tabulate the data associated with the content words not directly linked to any of the semantic areas which characterise different topics found per act: intra-play and inter-plays.
26. Present these content words in the tables which will correspond to Acts I-V.
27. Analyse the potential quantitative (dis)similarities according to the frequencies of

occurrence and distribution of the content words connected with the topics found per act: intra-play and inter-plays. This kind of quantitative analysis of data will be proposed after each table.

28. Interpret the probable goals Shakespeare and Sumarokov wanted to achieve by means of a different distribution of the most prominent content words per act: intra-play and inter-plays. This kind of discussion of data will be suggested after each table.
29. Present the previously mentioned data in six sections. In the first five sections, the data related to the five acts, separately, will be analysed and interpreted whilst, in the sixth section, the possible findings based on the previously mentioned data will be summarised.
30. Explore the content word variables per Act I, intra-play and inter-plays, in the first section.
31. Tabulate (intra-play), cross-tabulate (inter-plays) and then present all data linked to these variables in the corresponding tables which will appear in this section.
32. Generate the quantitative analysis and interpretation of the data related to the content word variables per Act I: intra-play and inter-plays. This kind of analysis and discussion of data will be proposed in association with each table.
33. Standardise the data linked to the distribution patterns of the topics dealt with per Act I, intra-play and inter-plays, by means of data normalisation.
34. Present the data in a table and a graph at the end of the section to show the direct relationship among the topics per Act I: intra-play and inter-plays.
35. Analyse the normalised data and discuss potential (dis)similarities in the prominence of the topics found per Act I: intra-play and inter-plays.
36. Investigate the content word variables per Act II, intra-play and inter-plays, in the second section.
37. Tabulate (intra-play), cross-tabulate (inter-plays) and then exhibit all data in the corresponding tables which will be present in this section.
38. Provide each table linked to the content word variables per Act II, intra-play and inter-plays, with the quantitative analysis and discussion of the extracted data.
39. Normalise the data associated with the distribution patterns of the topics dealt with

- per Act II, intra-play and inter-plays, by means of applying a special programme used for data standardisation.
40. Present the data in a table and a graph at the end of the section to show the direct interrelation among the topics per Act II: intra-play and inter-plays.
  41. Examine the normalised data and interpret probable (dis)similarities in the relevance of the topics found per Act II: intra-play and inter-plays.
  42. Consider the content word variables per Act III, intra-play and inter-plays, in the third section.
  43. Tabulate (intra-play), cross-tabulate (inter-plays) and then present all data in the corresponding tables which will appear in this section.
  44. Generate the quantitative analysis and discussion of the data connected with the content word variables per Act III: intra-play and inter-plays. This kind of analysis and interpretation of data will be carried out in connection with each table.
  45. Normalise the data linked to the distribution patterns of the topics dealt with per Act III, intra-play and inter-plays, by means of applying a special programme used for data standardisation.
  46. Present the data in a table and a graph at the end of the section to show the direct interrelation among the topics per Act III: intra-play and inter-plays.
  47. Explore the normalised data and interpret possible (dis)similarities in the treatment of the topics found per Act III: intra-play and inter-plays.
  48. Investigate the content word variables per Act IV, intra-play and inter-plays, in the fourth section.
  49. Tabulate (intra-play), cross-tabulate (inter-plays) and then exhibit all data in the corresponding tables which will be in this section.
  50. Present the quantitative analysis and interpretation of the data linked to the content word variables per Act IV: intra-play and inter-plays. This kind of analysis and discussion of data will be suggested after each table.
  51. Normalise the data associated with the distribution patterns of the topics dealt with per Act IV, intra-play and inter-plays, by means of data standardisation.
  52. Exhibit the data in a table and a graph at the end of this section to show the direct relationships among the topics per Act IV: intra-play and inter-plays.

53. Analyse the normalised data and discuss potential (dis)similarities in the prominence of the topics found per Act IV: intra-play and inter-plays.
54. Examine the content word variables per Act V, intra-play and inter-plays, in the fifth section.
55. Tabulate (intra-play), cross-tabulate (inter-plays) and then display all data linked to these content words in the corresponding tables and a graph which will be found in this section.
56. Provide the quantitative analysis and discussion of the data connected with the content word variables per Act V, intra-play and inter-plays. This kind of analysis and interpretation of data will be carried out in connection with each table.
57. Normalise the data linked to the distribution patterns of the topics dealt with per Act V, intra-play and inter-plays, by means of data standardisation.
58. Display the normalised data in a table and a graph at the end of this section to show the direct interrelation of different topics per act: intra-play and inter-plays.
59. Analyse the normalised data and interpret probable (dis)similarities as to the relevance of the topics found per Act V: intra-play and inter-plays.
60. Make a summary of the data related to the distribution patterns of the most prominent content words and the semantic areas they represent per act, intra-play and inter-plays, in the sixth section.
61. Tabulate (intra-play), cross-tabulate (inter-plays) and then present the total normalised data linked to the most relevant topics found per act, inter-plays, in a corresponding table and a graph.
62. Discuss the probable aims Shakespeare and Sumarokov wanted to achieve by means of different distribution of the most prominent topics dealt with per act: intra-play and inter-plays.
63. Ascribe greater importance to the analysis of the presence and distribution patterns of the most relevant content words, their derivatives and related words which show a considerable frequency of occurrence per act: intra-play and inter-plays. These content words will be arranged and put into groups according to the semantic areas they represent. This will be done in order to find out what topics are dealt with the most by the two authors per act: intra-play and inter-plays.

## CHAPTER 3

### **Analysing Presence and Intervention Variables of All Main and Other<sup>1</sup> Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

#### **3.1. Research Question**

In this chapter, we shall be dealing with the first research question which concerns whether, and to what extent, the structures of the plays under investigation are similar or different in relation to the distribution patterns of the presence and interventions of all main and other characters -in other words, the authors' perceptions of all characters, both main and other, and their relevance in the plays will possibly be defined and revealed through a quantitative analysis. The comparison will be carried out per act and per full text: intra-play (in each play, separately) and inter-plays (between the two selected texts -*Hamlet* versus *Gamlet*).

Our aim will be to characterise the structure of each play through the identification of the dimensions of structural variation based on the distribution patterns of the presence and interventions of all main and secondary characters per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

#### **3.2. Procedure**

##### **3.2.1. Variables: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play and Inter-plays**

The presence and intervention variables will be used to identify structural (dis)similarities related to the distribution patterns of the presence and interventions of all main and other characters per act and per full text: intra-play and inter-plays. To this end, we shall quantify the presence and intervention variables of all main and other characters per act and per full text: intra-play. After, we shall carry out a quantitative and qualitative comparison of these variables per act and per full text: inter-plays.

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<sup>1</sup> As explained in Chapter 2 (see p. 51), other characters stand for secondary characters in our study.

The readings of *Hamlet* and *Gamlet* suggest that the distribution patterns of the presence and interventions of all main and other characters alongside the treatment of these characters per act, intra-play and inter-plays, are not necessarily similar. Moreover, the number of all main and other characters is completely different. Furthermore, only the main characters coincide in both plays, although they do not appear to coincide per act: inter-plays. Our hypothesis is that Shakespeare and Sumarokov probably had different perceptions of all characters, both main and other, and of their relevance in the plays, and that these perceptions have led Sumarokov to somehow alter the structure of Shakespeare's original play *Hamlet*.

In order to analyse the distribution patterns of the presence and interventions of all main and other characters in *Hamlet* and *Gamlet*, we have carried out the following preliminary investigation<sup>2</sup> by:

1. Giving some explanations related to old English spelling, spelling mistakes and misprints found in *The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685).
2. Providing some clarification on introducing act divisions where these had been neglected in *The Fourth Folio Edition of The Tragedy of Hamlet Prince of Denmark* (1685).
3. Explaining the different spellings of the characters' names, both main and secondary, in SH<sup>3</sup>.
4. Quantifying and providing a comparative quantitative analysis of the characters in SH which coincide with the characters in SG<sup>4</sup>.
5. Quantifying and providing a comparative quantitative analysis of the secondary characters in SH versus SG.
6. Analysing and explaining the dissimilarities revealed among the secondary characters in SH versus SG.

After having obtained all necessary data needed for the detailed investigation, we shall

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<sup>2</sup> The preliminary research is described in detail in Chapter 2 (see pp. 62-70).

<sup>3</sup> As mentioned in the Introduction (see pp. 1-2), SH stands for *The Fourth Folio Edition* of Shakespeare's *The Tragedy of Hamlet Prince of Denmark* (1685).

<sup>4</sup> As explained in the Introduction (see pp. 1-2), SG stands for the English translation (*Hamlet*) of Sumarokov's *Gamlet* (1787).

begin our main research.

However, before we move on to the procedure of the quantitative analysis, we shall identify different techniques that will be used to analyse the presence and intervention variables of all main and other characters per act and per full text: intra-play and inter-plays. To examine the patterns of structural variation between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*, we shall select and quantify the total number of presence and intervention variables for the analysis. This kind of analysis is extremely helpful as it can provide the basis for a reliable structural comparison of the texts. The quantification of the presence and intervention variables will be carried out by examining the two text files directly. Afterwards, the extracted data will be computerised, tabulated (intra-play), cross-tabulated (inter-plays) and displayed in tables, graphs and dendrograms. The tool used for the computational quantification and presentation of the data in tables and graphs will be SPSS V.15, Excel (Office 2007) and Publisher (Office 2007). The tools applied for the standardisation of the data and the data's presentation in graphs will be Pearson's Correlation Test and Spearman's Rank Correlation Test. Correlation is used to summarise the strength of relationship between two variables. For example, in our study, we shall carry out a comparison between the presence and intervention variables in SH versus SG - in other words, there will be one variable in each text, separately, which will be compared between two different texts. Pearson's correlation coefficient requires the two variables to be measured on an interval or ratio scale and the calculation is based on the actual values (Altman 1991: 285-288). Using Pearson's Correlation Test, we shall compute the quantitative correlation between the presence and intervention variables per act: inter-plays. Spearman's rank correlation coefficient is used as a measure of linear relationship between two sets of ranked data (Altman 1991: 285-288). Therefore, Spearman's rank coefficient requires the data that are ordinal or ranked and the calculation, which is similar to that of Pearson's correlation, is carried out on the ranks of the data (Altman 1991: 285-288). By applying Spearman's Rank Correlation Test, we shall compute the ordinal correlation between the intervention variables of each main character per full text: inter-plays. The computational tool used to determine the similarities between the intervention variables of the main characters and the presentation of the data in dendrograms will be the Hierarchical Cluster Analysis (HCA). This type of analysis comprises agglomerative and divisive

methods that find clusters of observations within a data set. We shall use average linkage clustering to define the average similarity of observations between two groups -in other words, between the intervention variables of different groups of the main characters in *Hamlet* and *Gamlet*, separately, as the measure between these two groups. The dendrograms will show the possible (dis)similarities between the intervention variables of the main characters per act: intra-play. The computational tool Publisher (Office 2007) will be used to generate the graphs of the full character distribution per act: intra-play and inter-plays.

### **3.2.2. Procedure of the Quantitative Analysis: Patterns of the Presence and Interventions of All Main and Other Characters Intra-play and Inter-plays**

To continue our investigation related to the distribution patterns of the presence and interventions of all main and other characters in *Hamlet* and *Gamlet*, we have:

1. Presented the data linked to the distribution patterns of the presence and interventions of all characters per act and per full text, intra-play and inter-plays, in Section 3.3.1.
2. Quantified and extracted the data related to the distribution patterns of the presence of all characters per act and per full text: intra-play. This kind of quantification and extraction of the data has been carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
3. Computerised the extracted data.
4. Tabulated the data according to occurrences (frequencies) of the distribution of all characters found per act (in each play, separately), by means of applying a computational quantification tool.
5. Cross-tabulated these (see Table 1) by means of applying a computational quantification tool.
6. Examined the potential quantitative differences found according to the frequencies of the distribution of all characters per act: intra-play.
7. Discussed the possible (dis)similarities based on the distribution patterns of the presence of all characters per act: inter-plays.



8. Normalised the data associated with the distribution patterns of the presence of all characters per act, inter-plays, by means of applying Pearson's Correlation Test.
9. Presented the data in a table and a graph (see Table 2 and Graph 1) to show the quantitative correlation among the distribution patterns of the presence of all characters per act: inter-plays.
10. Analysed and discussed the potential quantitative correlation revealed among the distribution patterns of the presence of all characters per act: inter-plays.
11. Tabulated the data according to occurrences (frequencies) of the distribution of all main, all other and all characters, both main and other, per full text (in each play, separately), by means of applying a computational quantification tool.
12. Cross-tabulated these (see Table 3) by means of applying a computational quantification tool.
13. Analysed the potential quantitative differences revealed according to the frequencies of the distribution of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays.
14. Interpreted the possible (dis)similarities connected with the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays.
15. Quantified and extracted the data related to the distribution patterns of the total interventions of all characters per act and per full text: intra-play. This kind of quantification and extraction of data has been produced by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
16. Tabulated the data according to occurrences (frequencies) of the distribution of the total interventions of all characters per act and per full text (in each play, separately), by means of applying a computational quantification tool.
17. Cross-tabulated these (see Table 4) by means of applying a computational quantification tool.
18. Presented the data connected with the distribution of the total interventions of all characters per act graphically to show how different values were related to each other (see Graph 2), by means of applying a computational programme used for the graphic representation of the data.

19. Explored the potential quantitative differences found according to the frequencies of occurrence of the total interventions of all characters per act: intra-play and inter-plays.
20. Discussed the possible (dis)similarities related to the distribution patterns of the total interventions of all characters per act: intra-play and inter-plays.
21. Normalised the data associated with the distribution patterns of the total interventions of all characters per act, inter-plays, by means of applying Pearson's Correlation Test.
22. Exhibited the data in a table and a graph (see Table 5 and Graph 3) to show the quantitative correlation among the distribution patterns of the total interventions of all characters per act: inter-plays.
23. Analysed and discussed the potential quantitative correlation revealed in the distribution patterns of the total interventions of all characters per act: inter-plays.
24. Displayed the data linked to the distribution patterns of the total interventions of all characters per full text, inter-plays, in Graph 4, by means of applying a computational programme used for the graphic representation of the data.
25. Examined the possible quantitative differences found according to the frequencies of occurrence of the total interventions of all characters per full text: inter-plays.
26. Interpreted the probable (dis)similarities based on the distribution patterns of the total interventions of all characters per full text: inter-plays.
27. Presented the data connected with the distribution patterns of the presence and interventions of all main characters per act and per full text, intra-play and inter-plays, in Section 3.3.2.
28. Quantified and extracted the data linked to the distribution patterns of the presence of all main characters per act: intra-play. This kind of quantification and extraction of data has been carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
29. Tabulated the data according to occurrences (frequencies) of the distribution of all main characters found per act (in each play, separately), by means of applying a computational quantification tool.
30. Cross-tabulated these (see Table 4) by means of applying a computational

quantification tool.

31. Examined the potential quantitative differences found according to the frequencies of the distribution of all main characters per act: intra-play and inter-plays.
32. Interpreted the possible (dis)similarities linked to the distribution patterns of the presence of all main characters per act: intra-play and inter-plays.
33. Normalised the data associated with the distribution patterns of the presence of all main characters per act, inter-plays, by means of applying Pearson's Correlation Test.
34. Displayed the data in a graph (see Graph 5) to show the quantitative correlation among the distribution patterns of the presence of all main characters per act: inter-plays.
35. Analysed and discussed the potential quantitative correlation found in the distribution patterns of the presence of all main characters per act: inter-plays.
36. Quantified and extracted the data related to the distribution patterns of the total interventions of all main characters per act and per full text: intra-play. This kind of quantification and extraction of data has been produced by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
37. Tabulated the data according to occurrences (frequencies) of the distribution of total interventions of all main characters per act and per full text (in each play, separately), by means of applying a computational quantification tool.
38. Cross-tabulated these (see Table 5) by means of applying a computational quantification tool.
39. Presented the data connected with the distribution of the total interventions of all main characters per act graphically to display how different values were related to each other (see Graph 6). This has been carried out by means of applying a computational programme used for the graphic representation of the data.
40. Explored the potential quantitative differences found according to the frequencies of occurrence of the total interventions of all main characters per act: intra-play and inter-plays.
41. Interpreted the probable (dis)similarities based on the distribution patterns of total interventions of all main characters per act: intra-play and inter-plays.

42. Normalised the data associated with the distribution patterns of the total interventions of all main characters per act: inter-plays.
43. Visualised the data in a graph (see Graph 7) to show the quantitative correlation among the distribution patterns of the total interventions of all main characters per act: inter-plays.
44. Analysed and discussed the possible quantitative correlation revealed in the distribution patterns of the total interventions of all main characters per act: inter-plays.
45. Exhibited the data linked to the distribution patterns of the total interventions of all main characters per full text, inter-plays, in Graph 8, by means of applying a computational programme used for the graphic representation of the data.
46. Examined the potential quantitative differences found according to the frequencies of occurrence of the total interventions of all main characters per full text: inter-plays.
47. Interpreted the possible (dis)similarities related to the distribution patterns of the total interventions of all main characters per full text: inter-plays.
48. Presented the data associated with the distribution patterns of the presence and interventions of each main character per act and per full text, intra-play and inter-plays, in Section 3.3.3.
49. Quantified and extracted the data linked to the distribution patterns of the presence of each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, per act and per full text: intra-play. This kind of quantification and extraction of data has been carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
50. Tabulated the data according to occurrences (frequencies) of the distribution of each main character per act and per full text (in each play, separately), by means of applying a computational quantification tool.
51. Cross-tabulated these by means of applying a computational quantification tool.
52. Displayed the data in Tables 6-10, which correspond to each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.
53. Examined the potential quantitative differences found according to the frequencies

of the distribution of each main character per act and per full text: intra-play and inter-plays. This kind of quantitative analysis has been carried out in relation to the data in each table.

54. Interpreted the probable (dis)similarities connected with the distribution patterns of the presence of each main character per act and per full text: intra-play and inter-plays. This kind of discussion of data has been presented after each table.
55. Quantified and extracted the data related to the distribution patterns of the interventions of each main character per act and per full text: intra-play. This kind of quantification and extraction of data has been produced by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
56. Tabulated the data according to occurrences (frequencies) of the distribution of the interventions of each main character found per act and per full text, intra-play, by means of applying a computational quantification tool.
57. Cross-tabulated these (see Table 11) by means of applying a computational quantification tool.
58. Presented the data graphically to show how different values were related to each other (see Graphs 9-13) by means of applying a computational programme used for the graphic representation of the data. It should be noted that the data in each graph corresponds to the interventions of one main character per act: intra-play and inter-plays. For example, Graph 9 corresponds to Hamlet, Graph 10 to Claudius, Graph 11 to Polonius, Graph 12 to Gertrude and Graph 13 to Ophelia.
59. Explored the potential quantitative differences found according to the frequencies of occurrence of the interventions of each main character, separately, per act: intra-play and inter-plays. This kind of quantitative analysis has been carried out in relation to the data in each graph.
60. Discussed the possible (dis)similarities based on the distribution patterns of the interventions of each main character, separately, per act: intra-play and inter-plays. This kind of interpretation of data has been presented after each graph.
61. Displayed the data linked to the distribution patterns of the interventions of each main character in dendrograms by means of applying HCA. Dendrograms were generated per act, intra-play (see Graphs 14-22), and used for the analysis and

- interpretation of the potential (dis)similarities in the linkage among the main characters per act: intra-play and inter-plays.
62. Tabulated the data according to the frequencies of occurrence of the total interventions of each main character per full text (in each play, separately), by means of applying a computational quantification tool.
  63. Cross-tabulated these (see Table 12) by means of applying a computational quantification tool.
  64. Presented the data graphically (see Graph 23) by means of applying a computational programme used for the graphic representation of the data.
  65. Analysed the potential quantitative differences revealed according to the frequencies of occurrence of the total interventions of each main character per full text: intra-play and inter-plays.
  66. Interpreted the possible (dis)similarities based on the distribution patterns of the total interventions of each main character per full text: intra-play and inter-plays (see Table 12 and Graph 23).
  67. Normalised the data associated with the distribution patterns of the total interventions of each main character per full text, inter-plays, by means of applying Pearson's Correlation Test.
  68. Exhibited the data in a graph (see Graph 24) to show the quantitative correlation among the distribution patterns of the total interventions of each main character per full text: inter-plays.
  69. Explored and discussed the probable quantitative correlation found in the distribution patterns of the total interventions of each main character per full text: inter-plays.
  70. Ranked each main character in relation to the distribution of his/her total interventions per full text: intra-play.
  71. Tabulated (intra-play), cross-tabulated (inter-plays) and presented the data in a table (see Table 13).
  72. Normalised the data linked to the ranking of each main character per full text, inter-plays, by means of applying Spearman's Rank Correlation Test.
  73. Displayed the data in a graph (see Graph 25) to show the ordinal correlation among

the main characters based on the distribution patterns of his/her total interventions per full text: inter-plays.

74. Analysed and interpreted the potential ordinal correlation among the main characters in connection with the distribution patterns of his/her total interventions per full text: inter-plays.
75. Presented the data linked to the distribution patterns of the presence and interventions of all other characters per act and per full text, intra-play and inter-plays, in Section 3.3.4.
76. Quantified and extracted the data related to the distribution patterns of the presence of all other characters per act and per full text: intra-play. This kind of quantification and extraction of data has been carried out by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
77. Tabulated the data according to occurrences (frequencies) of the distribution of all other characters per act and per full text (in each play, separately), by means of applying a computational quantification tool.
78. Cross-tabulated these (see Table 14) by means of applying a computational quantification tool.
79. Examined the potential quantitative differences revealed according to the frequencies of the distribution of all other characters per act and per full text: intra-play and inter-plays.
80. Discussed the possible (dis)similarities based on the distribution patterns of the presence of all other characters per act and per full text: intra-play and inter-plays.
81. Normalised the data linked to the distribution patterns of the presence of all other characters per act, inter-plays, by means of applying Pearson's Correlation Test.
82. Displayed the data in a graph (see Graph 26) to show the quantitative correlation among the distribution patterns of the presence of all other characters per act: inter-plays.
83. Explored and discussed the possible quantitative correlation found among the distribution patterns of the presence of all other characters per act: inter-plays.
84. Quantified and extracted the data related to the distribution patterns of the interventions of all other characters per act and per full text: intra-play (in each play,

- separately). This kind of quantification and extraction of data has been produced by directly examining the two text files under investigation (*Hamlet* and *Gamlet*).
85. Tabulated the data according to occurrences (frequencies) of the distribution of the interventions of all other characters found per act and per full text, intra-play, by means of applying a computational quantification tool.
  86. Cross-tabulated these (see Table 15) by means of applying a computational quantification tool.
  87. Presented the data connected with the distribution patterns of the interventions of all other characters per act graphically (see Graph 27) by means of applying a computational programme used for the graphic representation of the data.
  88. Examined the potential quantitative differences revealed according to the frequencies of occurrence of the interventions of all other characters per act: intra-play and inter-plays.
  89. Interpreted the possible (dis)similarities based on the distribution patterns of the interventions of all other characters per act: intra-play and inter-plays.
  90. Normalised the data linked to the distribution patterns of the interventions of all other characters per act, inter-plays, by means of applying Pearson's Correlation Test.
  91. Exhibited the data in a graph (see Graph 28) to show the quantitative correlation among the distribution patterns of the interventions of all other characters per act: inter-plays.
  92. Explored and discussed the possible quantitative correlation found in the distribution patterns of the interventions of all other characters per act: inter-plays.
  93. Generated a graph (see Graph 29) to show the distribution patterns of the total interventions of all other characters per full text, inter-plays, by means of applying a computational programme used for the graphic representation of the data.
  94. Examined and interpreted the probable (dis)similarities based on the distribution patterns of the total interventions of all other characters per full text: inter-plays.
  95. Presented the data connected with the distribution patterns of the presence and interventions of each other character per act, intra-play and inter-plays, in Section 3.3.5.



96. Quantified and extracted the data linked to the distribution patterns of the presence and interventions of each other character per act: intra-play. This kind of quantification and extraction of data has been carried out by examining the two text files under investigation (*Hamlet* and *Gamlet*).
97. Tabulated the data according to occurrences (frequencies) of the distribution of the presence and interventions of each other character per act (in each play, separately), by means of applying a computational quantification tool.
98. Cross-tabulated these (see Table 16) by means of applying a computational quantification tool.
99. Given each other character a number which appears in the corresponding cell of the table opposite the name of each other character per act; for example, in Act I, Barnardo corresponds to number 1, Francisco corresponds to number 2, etc. (see Table 16). Thus, in the column entitled "Presence", we can see the distribution patterns of the presence of each other character per act: intra-play and inter-plays.
100. Presented the data graphically (see Graphs 30-34) by means of applying a computational programme used for the graphic representation of the data.
101. Used the data in Table 16 and Graphs 30-34 for the summary of the complementary distribution of each other character per act: intra-play and inter-plays. However, we did not compare or make any comments on the distribution patterns of the interventions of each other character per act, intra-play and inter-plays, as these characters do not coincide, that is, the secondary characters in SH do not appear in SG and vice versa.
102. Presented the data connected with the distribution patterns of the presence and interventions of each character per act, intra-play and inter-plays, in Section 3.3.6.
103. Extracted the data associated with the distribution patterns of the presence and interventions of each character per act, intra-play and inter-plays, from the previous research (see Sections 3.31-3.3.5).
104. Tabulated and cross-tabulated the data (see Table 17) by means of applying a computational quantification tool.
105. Displayed the data graphically (see Graphs 35-39) by means of applying a computational programme used for graphic representation of the data.

106. Provided the summary of the distribution patterns of the presence and interventions of each character per act: intra-play and inter-plays. It should be noted that we did not compare or make any comments on the distribution patterns of the interventions of each character per act, inter-plays, as we analysed and discussed this kind of data related to all main and other characters separately, in Sections 3.3.1-3.3.5.
107. Analysed the possible (dis)similarities based on the distribution patterns of the presence of each character per act: intra-play and inter-plays.
108. Summarised the data presented, explored and discussed in this chapter in Section 3.3.7.
109. Produced a table of the full character distribution per whole text and per act: intra-play and inter-plays (see *Appendix II.4*).
110. Generated graphs of the full character distribution per act, intra-play and inter-plays, by means of applying the computational programme Publisher (Office 2007) (see *Appendix II.4*).

### **3.3. Data Presentation and Analysis of the Distribution Patterns of the Presence and Interventions of All Main and Other Characters Intra-play and Inter-plays**

The stages of our investigation linked to the quantitative analysis of the distribution patterns of the presence and interventions of all main and other characters in the two texts under investigation (*Hamlet* and *Gamlet*) are the following:

1. Look at the presence and intervention variables of all characters per act and per full text: intra-play and inter-plays.
2. Explore the presence and intervention variables of all main characters per act and per full text: intra-play and inter-plays.
3. Investigate the presence and intervention variables of all other characters per act and per full text: intra-play and inter-plays.
4. Quantify and extract the data related to the distribution patterns of the presence and intervention variables mentioned in points 1- 3.
5. Tabulate (intra-play) and cross-tabulate (inter-plays) the data presented in points 1-3 per act and per full text (see *Appendix II.1*).

6. Present the quantitative analysis of the data in accordance with the points 1-5 mentioned above.
7. Analyse the quantitative correlation of the data per act, inter-plays, by means of applying Pearson's Correlation Test (where needed) (see *Appendix II.2*).
8. Analyse the ordinal correlation of the data per full text, inter-plays, by means of applying Spearman's Rank Correlation Test (where needed) (see *Appendix II.2*).
9. Explore the potential (dis)similarities in the linkage among the main characters per act, intra-play and inter-plays, by means of HCA (see *Appendix II.3*).
10. Discuss the possible (dis)similarities based on the distribution patterns of the presence and intervention variables found per act and per full text (where such data are available): intra-play and inter-plays.
11. Provide a summary of the complementary distribution of the presence and intervention variables of each other character per act: intra-play.
12. Produce a summary of the distribution of the presence and intervention variables of each character per act: intra-play and inter-plays.
13. Summarise the data presented, analysed and discussed in this chapter.
14. Generate a table and graphs associated with the full character distribution per act and per full text, intra-play and inter-plays, in order to illustrate the data presented in this chapter (see *Appendix II.4*).

### **3.3.1. SH versus SG: Presence and Intervention Variables of All Characters per Act and per Full Text**

The first stage of our investigation concentrates on the analysis and discussion of the data associated with the distribution patterns of the presence and interventions of all characters per act and per full text: intra-play and inter-plays. The data are tabulated (intra-play), cross-tabulated (inter-plays) and presented in tables and graphs.

Tables 1-5 and Graphs 1-4 enable us to see the previously mentioned data in the following order:

1. Table 1 shows the data linked to the distribution patterns of the presence of all characters per act: intra-play and inter-plays (see also *Appendix II.1*).

2. Graph 1 displays the data related to the quantitative correlation among the distribution patterns of the presence of all characters per act: inter-plays (see also *Appendix II.2*).
3. Table 2 shows the data linked to the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays (see also *Appendix II.1*).
4. Table 3 shows the data related to the distribution patterns of the total interventions of all characters per act and per full text: intra-play and inter-plays (see also *Appendix II.1*).
5. Graph 2 displays the data linked to the distribution patterns of the total interventions of all characters per act: intra-play and inter-plays (see also *Appendix II.1*).
6. Graph 3 displays the data related to the quantitative correlation among the distribution patterns of the total interventions of all characters per act: inter-plays (see also *Appendix II.2*).
7. Graph 4 displays the data linked to the distribution patterns of the total interventions of all characters per full text: inter-plays (see also *Appendix II.1*).

Table 1 contains the data related to the distribution patterns of the presence of all characters per act: intra-play and inter-plays. The exploration and interpretation of the data can be seen below. It should be noted that we do not compare the data directly. What we aim to do is normalise the data quantitatively in order to identify the general trends used by the two authors in connection with the distribution patterns of the presence of all characters per act: inter-plays<sup>5</sup>.

According to the data mentioned in Chapter 2 (see pp. 60-68) and shown in Table 1, the distribution patterns of the presence of all characters per act in SH are as follows: in Acts I and IV, the number of all characters coincides and equals fifteen (15)<sup>6</sup> in each act, respectively. In Acts II and III, the number of all characters also coincides and equals twelve (12) in each act, correspondingly. Furthermore, in Act V, thirteen (13) characters

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<sup>5</sup> The difference in the distribution is not statistically significant ( $\chi^2 = 4.661$ ;  $df = 4$ ;  $p = 0.324$ ).

<sup>6</sup> Throughout this chapter, units and groups of ten that correspond to the number of characters present or the number of interventions per act or per full text, intra-play and inter-plays, are presented in written form and in numbers in round brackets, whilst hundreds and thousands are presented only in numbers.

appear. Thus, there is quite a big difference between the block of Acts I (15)<sup>7</sup> and IV (15) on the one hand, and the cluster of Acts II (12) and III (12) on the other. Finally, there is a smaller difference between the previously mentioned two clusters on the one hand, and Act V (13) on the other.

**Table 1:** SH versus SG -Distribution Patterns of the Presence of All Characters per Act

Act	SH	SH %	SG	SG %
	Presence	Presence	Presence	Presence
I	15	22.39	3	12.50
II	12	17.91	4	16.67
III	12	17.91	5	20.83
IV	15	22.39	5	20.83
V	13	19.40	7	29.17

However, Acts I (15) and IV (15), with the largest number of all characters present, appear to be the most atypical in relation to the distribution patterns of the presence of all characters per act: intra-play (in SH).

The patterns of the presence of all characters per act in SG are distributed as follows: in Act I, three (3) different characters appear whilst, in Act II, four (4) characters are present. In Acts III and IV, the number of characters coincides and equals five (5) in each act, respectively; and, finally, in Act V, the number of different characters present increases to seven (7). Thus, there is a slight difference among Acts I (3) and II (4), separately, and the block of Acts III (5) and IV (5). At the same time, there is quite a big difference between Acts I (3) and V (7) and a slightly smaller difference among Acts II-IV on the one hand, and Act V (7) on the other.

However, Act I (3), with the smallest number of all characters present, and Act V (7), with the largest number of all characters present, apparently are the most atypical in relation to the distribution patterns of the presence of all characters per act: intra-play (in SG).

If we compare the same data, presented as a percentage inter-plays (see Table 1), we

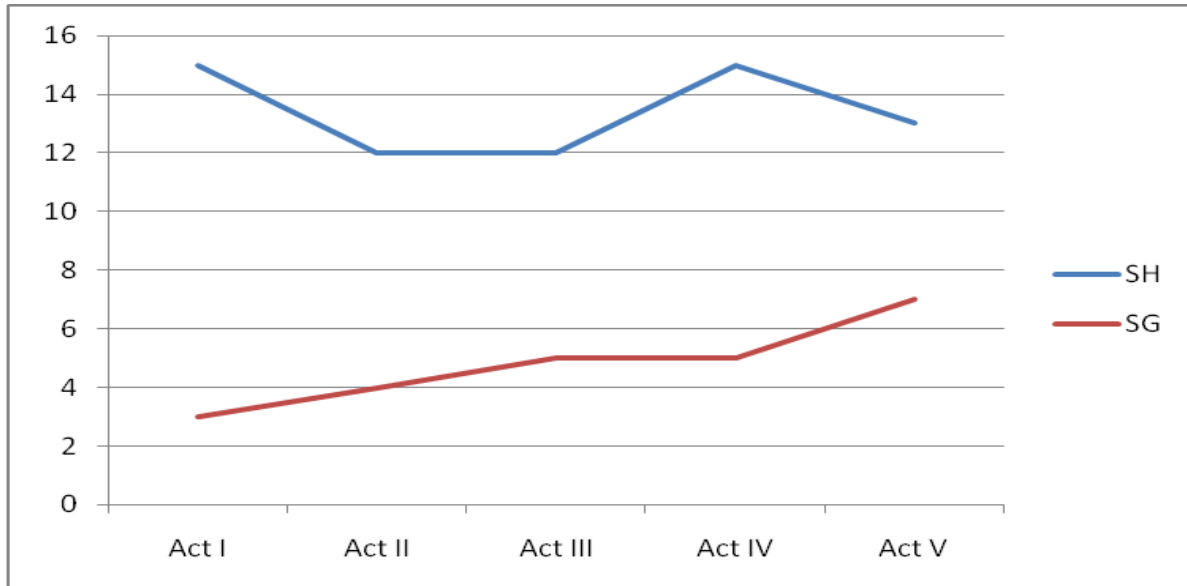
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<sup>7</sup> In this chapter, the numbers in round brackets that come after the number of the acts correspond to the number of characters present, the number of occurrence or the percentage of interventions per act or per full text: intra-play and inter-plays.

can see the following differences: in Acts I and V, the difference is the biggest as it equals 22.39 % against 12.50 % and 19.40 % against 29.17 % in SH versus SG, respectively. The difference in the percentage is more or less the same in Acts II, III and IV as, in Act II, it equals 17.91% against 16.67 %; in Act III, 17.91 % against 20.83 % and, finally, in Act IV, 22.39 % against 20.83 % in SH versus SG, correspondingly.

To sum up the data shown in Table 1, we present Graph 1 which displays a possible quantitative correlation among the patterns of the presence of all characters per act: inter-plays.

**Graph 1:** SH versus SG -Quantitative Correlation among the Patterns of the Presence of All Characters per Act



The data in Graph 1 show that the patterns of the presence of all characters are negatively correlated per act: inter-plays. The statistically not significant correlation ( $\rho = -0.2889$ ;  $df (8)$ ;  $p = 0.637$ ) might indicate different distribution patterns. In Graph 1, the line that shows the patterns of the presence of all characters fluctuates from act to act in SH. The line falls considerably from Act I to Act II, remains in the same position in Act III, rises considerably in Act IV and falls in Act V. Sumarokov seems to behave differently to Shakespeare by increasing the number of all characters from Act I to Act III, by keeping the same number of all characters in Acts III and IV and by increasing it considerably in Act V. In fact, Shakespeare and Sumarokov seem to distribute all characters rather

differently, especially in Acts I and V. Thus, the movement in Acts I and V is downward in SH as opposed to the upward movement in SG. Consequently, the authors appear to follow dissimilar distribution patterns of the presence of all characters per Acts I-V: inter-plays.

The data in Table 2 show the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays. In fact, these figures show how many main, other and all characters, both main and other, appear per full text: intra-play and inter-plays. The data also display the percentage of the presence of all main, all other and all characters, both main and other, per full text: intra-play and inter-plays.

According to the data in Table 2, the total number of all main characters coincides in both plays and equals five (5) in each play, separately. The total number of other characters equals twenty-five (25) in SH whilst there are only five (5) other characters in SG. Therefore, the difference is very big and equals twenty (20)<sup>8</sup>. In SH, the total number of all characters, both main and other, equals thirty (30). In SG, the total number of all characters equals ten (10). The difference between the total numbers which represent all characters, both main and other, per full texts equals twenty (20).

**Table 2:** SH versus SG -Distribution Patterns of the Presence of All Main, All Other and All Characters, both Main and Other, per Full Text

Characters	SH	SH %	SG	SG %
	Presence	Presence	Presence	Presence
All Main	5	16.67	5	50.00
All Other	25	83.33	5	50.00
All	30	100.00	10	100.00

If we compare the previously analysed and discussed data inter-plays in relation to the percentage (see Table 3), we can see the following differences:

1. The percentage of all main characters is lower in SH than in SG as it equals 16.67 % against 50 %, respectively.
2. The percentage of all other characters is higher in SH as opposed to SG as it equals 83.33 % against 50 %, correspondingly.

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<sup>8</sup> The distribution is statistically significant ( $\chi^2 = 24.442$ ;  $df = 1$ ;  $p = 0.000$ ).

Consequently, the two most atypical results revealed in connection with the distribution patterns of the presence of all main, all other and all characters, both main and other, per full text, inter-plays, may be the following:

1. The largest number of all characters in SH as opposed to SG, that is, thirty (30) against ten (10), respectively.
2. The presence of more other characters in SH in contrast to SG, that is, twenty-five (25) against five (5), correspondingly.

Table 3 and Graphs 2 and 3 show the data linked to the distribution patterns of the total interventions of all characters per act and per full text: intra-play and inter-plays. Table 3 can be found below. However, Graphs 1 and 2 are also used for the discussion of the figures in Table 3 as they illustrate more clearly the data presented in this table. It should be noted that we do not compare the data directly. What we aim to do is normalise the data quantitatively in order to identify the general trends used by the two authors in connection with the distribution patterns of the total interventions of all characters per act: inter-plays<sup>9</sup>.

**Table 3:** SH versus SG -Distribution Patterns of the Total Interventions of All Characters per Act and per Full Text

Act	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text
	SH	SH %	SG	SG %
I	248	22.75	44	22.92
II	201	18.44	27	14.06
III	249	22.84	56	29.17
IV	157	14.40	25	13.02
V	235	21.56	40	20.83
I-V	1090	100.00	192	100.00

The data in Table 3 and Graph 2 show that the patterns of the total interventions of all characters are not necessarily symmetrical per act: intra-play (in SH). In Acts I, III and V, the patterns of the total interventions of all characters are distributed more or less

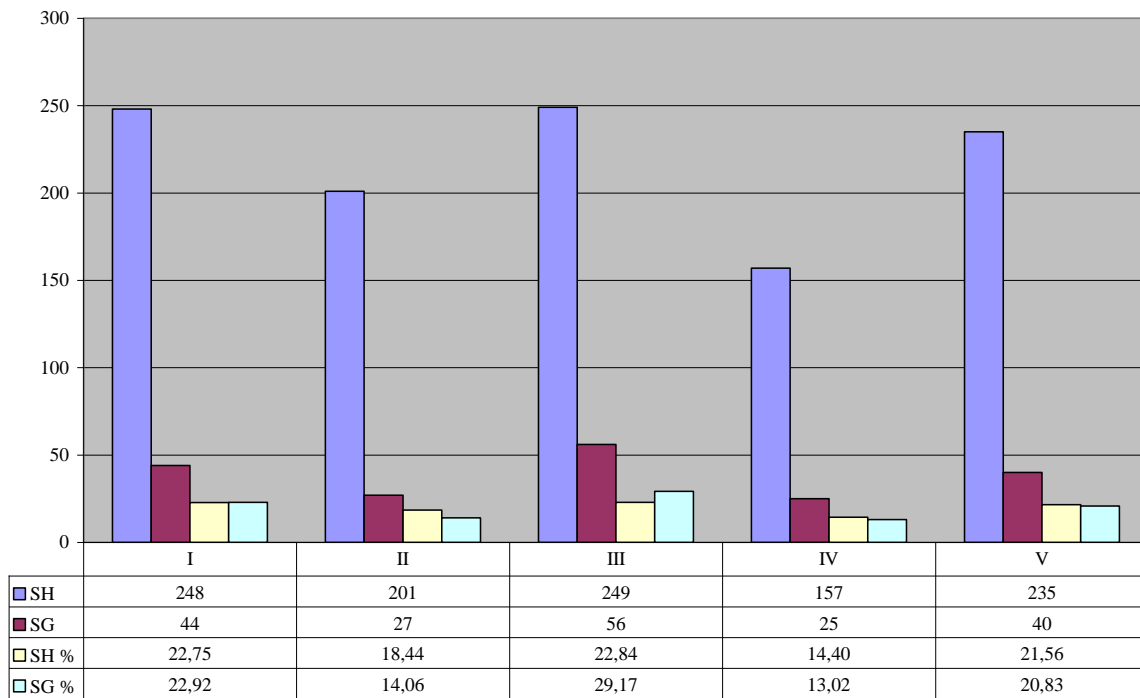
<sup>9</sup> The distribution is not statistically significant ( $\chi^2 = 4.764$ ;  $df = 4$ ;  $p = 0.312$ ).



symmetrically, that is, 248, 249 and 235 interventions, respectively. In Act II, there are 201 interventions; therefore, the difference is rather big in contrast to the previously mentioned acts. The difference is particularly big between the block of Acts I (248), III (249) and V (235) on the one hand, and Act IV, with 157 interventions on the other. The difference is rather big between Acts II (201) and IV (157).

Consequently, Acts II (201) and IV (157) appear to be the most dissimilar in comparison to Acts I (248), III (249) and V (235): intra-play (in SH).

**Graph 2:** SH versus SG -Distribution Patterns of the Total Interventions of All Characters per Act



The data in Table 3 and Graph 2 also show that the patterns of the total interventions of all characters are not particularly symmetrical per act: intra-play (in SG). The difference is slight between Act I, with forty-four (44) interventions, and Act V, with forty (40) interventions. The difference is greater between the block of Acts I (44) and V (40) on the one hand, and Act III, with fifty-six (56) interventions, on the other. The patterns of the total interventions of all characters are more or less symmetrically distributed between Acts II and IV, with twenty-seven (27) and twenty-five (25) interventions, respectively.

However, the asymmetry is notably significant between the block of Acts I (44), III (56) and V (40) on the one hand, and Acts II (27) and IV (25) on the other.

As a result, Acts II (27) and IV (25), with a lower frequency of total interventions of all characters, are possibly the most dissimilar as opposed to Acts I (44), III (56) and V (40): intra-play (in SG).

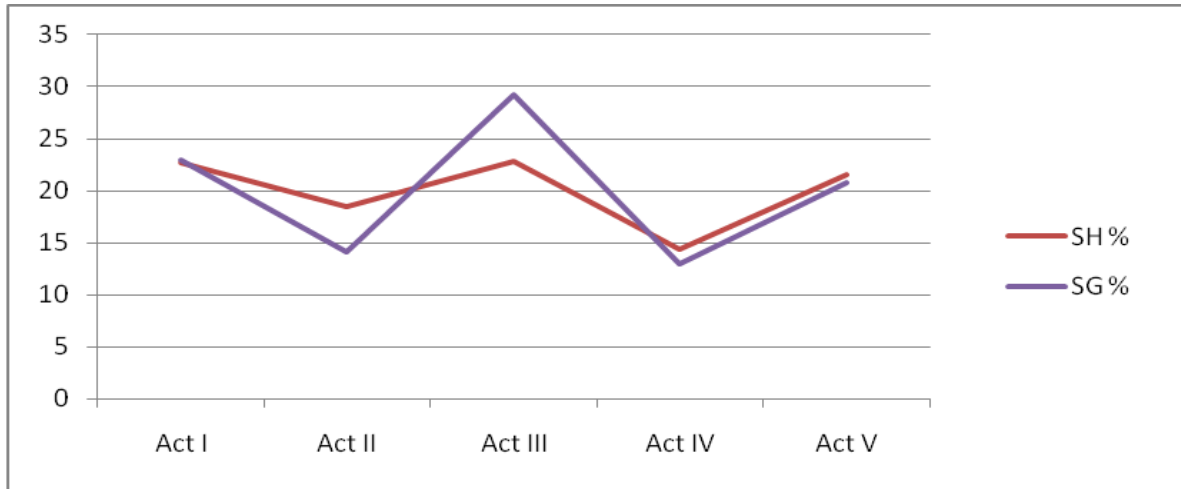
If we compare the previously examined and interpreted data per act, inter-plays, we can see that in Acts I, III and V, the frequency of total interventions is higher than in Acts II and IV in both plays. It should be noted that the number of total interventions is significantly greater in SH, although the percentage of total interventions is more or less alike, especially in Acts I, IV and V. For example, in Act I, it equals 22.75 % against 22.92 %; in Act IV, 14.40 % against 13.02 %; and, finally, in Act V, 21.56 % against 20.83 % in SH versus SG, respectively. The percentage is slightly higher in Act II in SH as it equals 18.44 % against 14.06 % in SG. In Act III, the difference in the percentage is the highest as it equals 22.84 % in SH against 29.17 % in SG.

Consequently, the previously analysed and discussed data (see Table 3 and Graph 2) seem to show that Act III is the most atypical in relation to the distribution patterns of the total interventions of all characters per act, inter-plays, as the number of total interventions of all characters is the largest and the difference in the percentage is also the highest inter-plays. In fact, these data (see Table 3 and Graph 2) seem to point towards the fact that, particularly in this act, all characters intervene more frequently in SG than in SH.

To sum up the data shown in Table 3 and Graph 2, we present Graph 3 which displays a possible quantitative correlation among the patterns of the total interventions of all characters per act: inter-plays.

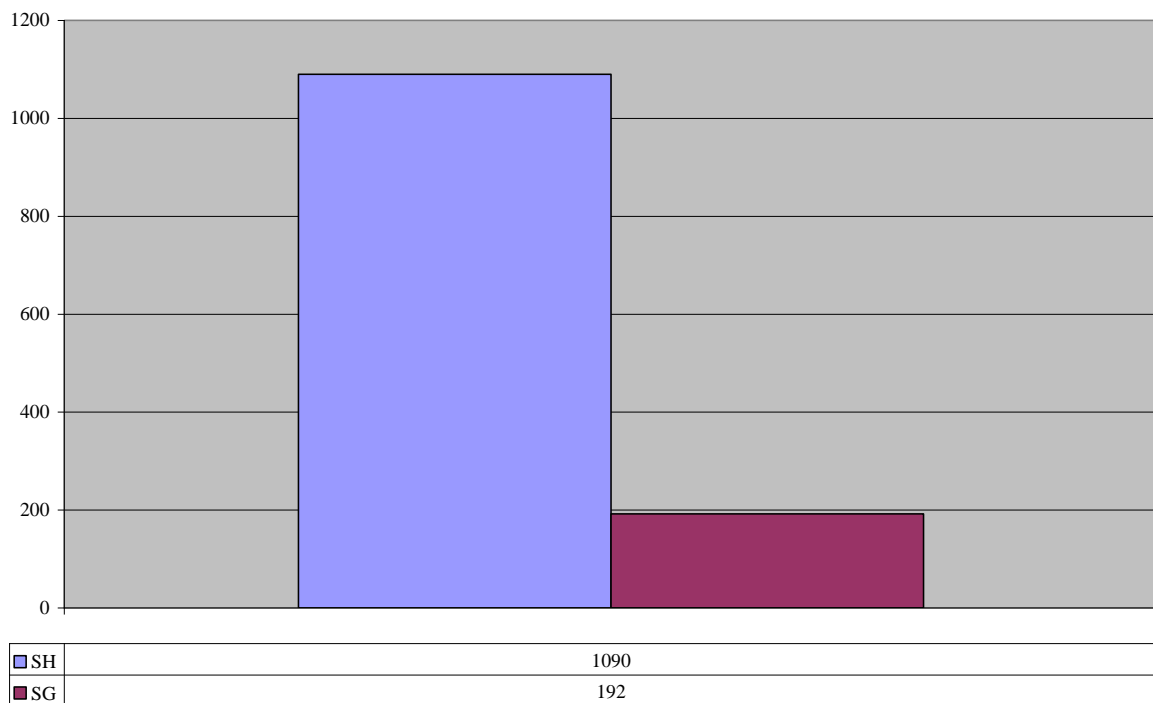
The data in Graph 3 show that the quantitative correlation among the distribution patterns of the total interventions of all characters is close to be statistically significant per act: inter-plays ( $\rho = 0.8734$ ;  $df (8)$ ;  $p = 0.054$ ); a potential sign that both plays exhibit similar distribution patterns. Shakespeare seems to distribute these interventions more or less gradually in his play whilst Sumarokov does this in a slightly more striking way, especially in Act III. Thus, there probably exists a partial dissimilarity in this act: inter-plays. Consequently, the authors appear to follow more or less the same distribution patterns of the total interventions of all characters per Acts I, II, IV and V: inter-plays.

**Graph 3:** SH versus SG -Quantitative Correlation among the Patterns of the Total Interventions of All Characters per Act



Graph 4 illustrates the number of total interventions of all characters per full text which equals 1,090 interventions in SH versus 192 in SG.

**Graph 4:** SH versus SG -Distribution Patterns of the Total Interventions of All Characters per Full Text



Consequently, these figures probably show that the difference based on the frequency of total interventions of all characters per full text is notably significant between the two plays (*Hamlet* versus *Gamlet*). Two factors may be potential reasons for these outstanding dissimilarities in the frequency of interventions of all characters per full text inter-plays:

1. Shakespeare's text is possibly much longer than Sumarokov's text.
2. There are more characters in SH than in SG and, therefore, all of Shakespeare's characters seem to intervene more than all of Sumarokov's characters.

To sum up, the data presented in Tables 1-3 and Graphs 1-4 seem to highlight significant structural dissimilarities based on the distribution patterns of the presence and interventions of all characters per act and per full text: intra-play and inter-plays.

### **3.3.2. SH versus SG: Presence and Intervention Variables of All Main Characters per Act and per Full Text**

The next point of our investigation focuses on the exploration and interpretation of the data linked to the distribution patterns of the presence and interventions of all main characters per act and per full text: intra-play and inter-plays. The data are tabulated (intra-play), cross-tabulated (inter-plays) and presented in tables and graphs.

Tables 4 and 5 and Graphs 5-8 enable us to see the previously mentioned data in the following order:

1. Table 4 shows the data related to the distribution patterns of the presence of all main characters per act: intra-play and inter-plays.
2. Graph 5 displays the data linked to the quantitative correlation among the distribution patterns of the presence of all main characters per act: inter-plays.
3. Table 5 shows the data related to the distribution patterns of the total interventions of all main characters per act and per full text: intra-play and inter-plays.
4. Graph 6 displays the data related to the distribution patterns of the total interventions of all main characters per act: intra-play and inter-plays.
5. Graph 7 displays the data linked to the quantitative correlation among the patterns of the total interventions of all main characters per act: inter-plays.

6. Graph 8 displays the data related to the distribution patterns of the total interventions of all main characters per full text: inter-plays.

The first stage of our investigation here includes the analysis and discussion of the data in Table 4 and Graph 5 related to the distribution patterns of the presence of all main characters per act: intra-play and inter-plays (see also *Appendix II.1*). The second stage involves the analysis and interpretation of the data in Table 5 and Graph 6 which represent the distribution patterns of the total interventions of all main characters per act: intra-play and inter-plays (see also *Appendix II.1*). The next stage explores the quantitative correlation among the distribution patterns of the total interventions of all main characters per act: inter-plays (see Graph 7 and *Appendix II.2*). It should be noted that we do not compare the data directly. What we aim to do is normalise the data quantitatively in order to identify the general trends used by the two authors in connection with the distribution patterns of the total interventions of all main characters per act: inter-plays. The final stage looks at the data related to the distribution patterns of the total interventions of all main characters per full text: inter-plays (see Table 5, Graph 8 and *Appendix II.1*).

Table 4 and Graph 5 show the data linked to the distribution patterns of the presence of all main characters per act: intra-play and inter-plays. The analysis and discussion of the data are presented below.

**Table 4:** SH versus SG -Distribution Patterns of the Presence of All Main Characters per Act<sup>10</sup>

Act	SH	SH %	SG	SG %
	Presence	Presence	Presence	Presence
I	5	22.73	2	13.33
II	5	22.73	3	20.00
III	5	22.73	3	20.00
IV	4	18.18	3	20.00
V	3	13.64	4	26.67

According to the data in Table 4, the distribution patterns of the presence of all main characters per act in SH are the following: in Acts I, II and III, the number of all main

<sup>10</sup> Statistically not significant ( $\chi^2 = 1.293$ ;  $df = 4$ ;  $p = 0.862$ ).

characters coincides and equals five (5) in each act, respectively; in Act IV, the number of all main characters equals four (4); and, finally, in Act V, three (3) main characters appear. Thus, there is a slight difference between the block of Acts I-III (5 main characters in each act, separately) on the one hand, and Acts IV (4) and V (3), separately, on the other.

Nevertheless, Act V (3), with the least number of all main characters, seems to be the most atypical in relation to the distribution patterns of the presence of all main characters per act: intra-play (in SH).

The patterns of the presence of all main characters per act in SG are distributed as follows: in Act I, two (2) main characters appear whilst, in Acts II, III and IV, the number of all main characters coincides and equals three (3) in each act, correspondingly. In Act V, the number of all main characters present increases to four (4). Thus, there is a slight difference between Act I (2) and the block of Acts II-IV (with 3 main characters in each act, separately); the difference is slight between the cluster of Acts II-IV and Act V (4); and, finally, the difference is bigger between Act I (2) and Act V (4).

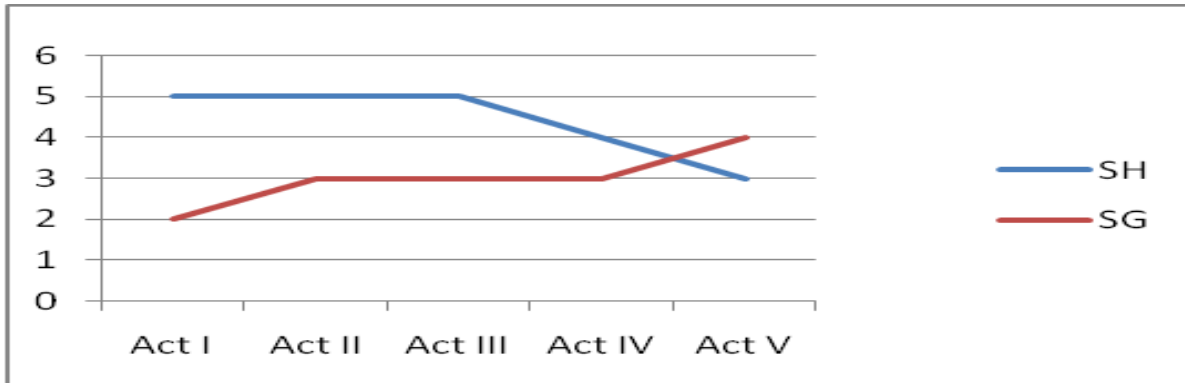
However, Act I (2), with the lowest number of main characters, and Act V (4), with the largest number of main characters, seem to be the most atypical in relation to the distribution patterns of the presence of all main characters per act: intra-play (in SG).

If we compare the previously analysed and discussed data inter-plays in connection with the percentage (see Table 4), we can find the following differences: in Acts I and V, the difference is the greatest as, in Act I, it equals 22.73 % in SH against 13.33 % in SG and, in Act V, 13.64 % in SH against 26.67 % in SG. The difference in the percentage is the same in Acts II and III as it equals 22.73% in SH against 20.00 % in SG, and, finally, in Act IV, it is more or less the same as it equals 18.18 % in SH against 20.00 % in SG.

As a result, the previously analysed and discussed data appear to show that Acts I and V are the most atypical in relation to the distribution patterns of the presence of all main characters per act: inter-plays (see Table 4).

The data in Graph 5 illustrate a probable quantitative correlation among the distribution patterns of the presence of all main characters per act: inter-plays.

**Graph 5: SH versus SG -Quantitative Correlation among the Patterns of the Presence of All Main Characters per Act**



The data in Graph 5 show that the patterns of the presence of all main characters are negatively correlated per act: inter-plays. The statistically non-significant correlation ( $\rho = -0.790$ ;  $df (8)$ ;  $p = 0.111$ ) might indicate different distribution patterns. If we look at Graph 5, we can see that the line remains in the same position in Acts I-III as Shakespeare distributes all main characters equally in these acts whilst in Acts IV and V the line drops dramatically as Shakespeare reduces the number of all main characters. Sumarokov behaves differently as the line goes up from Act I to Act II, remains in the same position in Acts II-IV and again goes up in Act V. It should be noted that the lines of the presence of all main characters cross in Act V, inter-plays, although the movement is downward in SH as opposed to the upward movement in SG. Consequently, the data in Table 4 and Graph 5 probably show that Shakespeare and Sumarokov follow similar distribution patterns of the presence of all main characters per Acts II and III. At the same time, these data possibly show that both authors follow partially dissimilar distribution patterns in Acts I, IV and V, particularly in Acts I and V.

Table 5 and Graphs 6 and 7 contain the data related to the distribution patterns of the total interventions of all main characters per act and per full text: intra-play and inter-plays. Table 5 can be seen below. However, Graphs 6 and 7 are also used for the discussion as they illustrate more clearly the data connected with this table.

**Table 5:** SH versus SG -Distribution Patterns of the Total Interventions of All Main Characters per Act and per Full Text<sup>11</sup>

Act	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text
	SH	SH %	SG	SG %
I	100	9.17	32	16.67
II	145	13.30	22	11.46
III	197	18.07	47	24.48
IV	98	8.99	22	11.46
V	111	10.18	37	19.27
I-V	651	59.72	160	83.33

The data in Table 5 and Graph 6 clearly show that the frequency of total interventions of all main characters is not necessarily symmetrical per act: intra-play (in SH). In Acts I and IV, the patterns of the total interventions of all main characters are distributed more or less symmetrically, that is, 100 and ninety-eight (98) interventions, respectively. The difference is very small between Acts I (100) and IV (98). The difference is slightly greater between the cluster of Acts I (100) and IV (98) on the one hand, and Act V, with 111 interventions, on the other. The difference is very big between the block of Acts I (100), IV (98) and V (111) on the one hand, and Act II, with 145 interventions, on the other. The difference is also very big between Act II, with 145 interventions, and Act III, with 197 interventions. The difference is particularly big between the block of Acts I (100), IV (98) and V (111) on the one hand, and Act III, with 197 interventions, on the other.

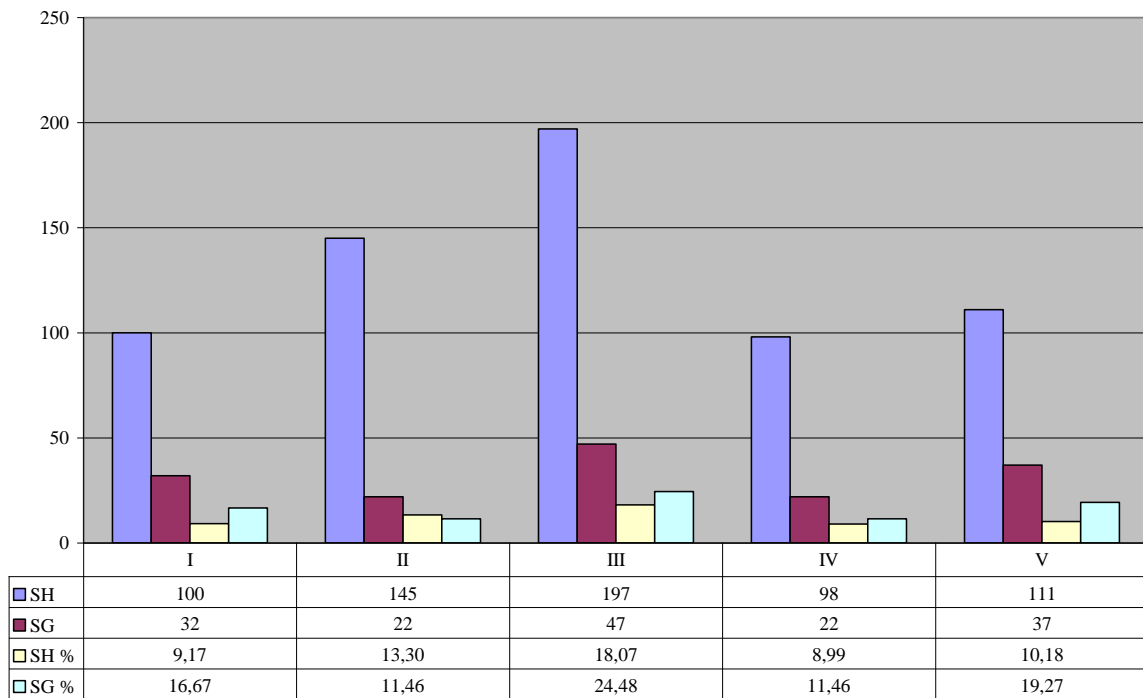
Consequently, Acts II (145) and III (197) are the most dissimilar in comparison to Acts I (100), IV (98) and V (111) in relation to the distribution patterns of the total interventions of all main characters per act: intra-play (in SH). This fact seems to show that all main characters play a more important role in Acts II and III: intra-play (in SH).

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<sup>11</sup> Statistically significant ( $\chi^2 = 9.407$ ;  $df = 4$ ;  $p = 0.049$ ).



**Graph 6:** SH versus SG -Distribution Patterns of the Total Interventions of All Main Characters per Act



The data in Table 5 and Graph 6 also show that the frequency of total interventions of all main characters is not necessarily symmetrical per act: intra-play (in SG). The difference is quite big between Act I, with thirty-two (32) interventions, on the one hand, and Acts II and IV, with twenty-two (22) interventions, respectively, on the other. The difference is very big between Act I (32) and Act III (47), although the difference is smaller between Act I (32) and Act V (37). The patterns of the total interventions of all main characters are symmetrically distributed between Acts II (22) and IV (22). However, the asymmetry is very significant between the block of Acts II (22) and IV (22) on the one hand, and Act III (47) on the other. The difference is very big between the cluster of Acts II (22) and IV (22) on the one hand, and Act V (37) on the other. The difference is quite big between Acts III (47) and V (37).

As a result, Act III (47), with the highest frequency of total interventions of all main characters, seems to be the most dissimilar as opposed to Acts I-IV: intra-play (in SG).

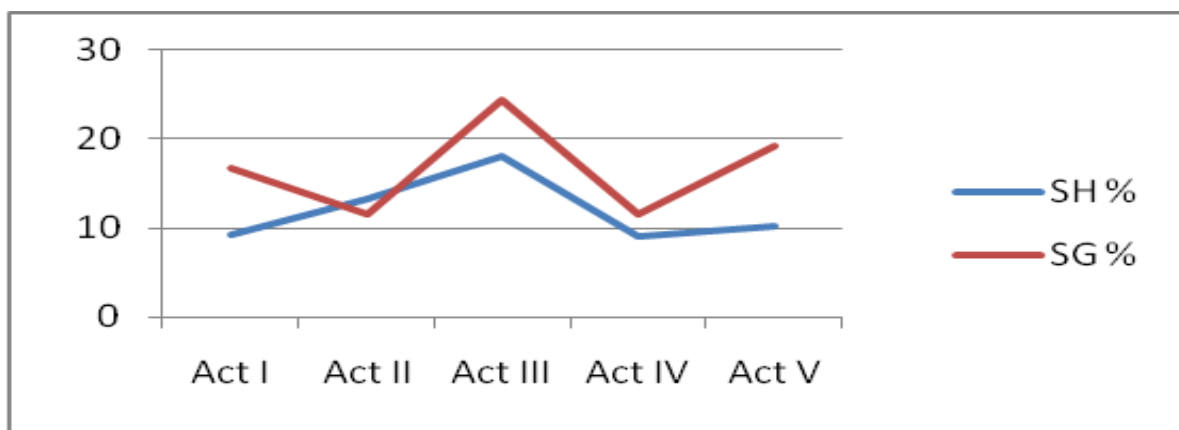
If we compare the previously examined and interpreted data per act, inter-plays, we can see that the frequency of total interventions of all main characters per act is higher in

SH than in SG (see Table 5 and Graph 6). It should be noted that the frequency of occurrence of total interventions is significantly higher in SH, although the percentage of total interventions is higher in SG, especially in Acts I, III and V; for example, in Act I, 9.17 % in SH against 16.67 % in SG; in Act III, 18.07 % in SH against 24.48 % in SG; and, finally, in Act V, 10.18 % in SH against 19.27 % in SG. Thus, the difference is the highest in Act V. The percentage is slightly higher in Act II in SH as it equals 13.30 % against 11.46 % in SG whereas it is slightly higher in Act IV in SG as it equals 8.99 % against 11.46 % in SH. However, the difference is more or less alike in Acts II and IV: inter-plays.

As a result, Acts I and V seem to be the most atypical in connection with the distribution patterns of the total interventions of all main characters per act: inter-plays. The data in the previously mentioned acts probably show that all main characters play a more important role and carry more weight in SG than in SH (see Table 5 and Graph 6). Act III, with the highest frequency of total interventions of all main characters, appears to be more or less alike in both plays, although with preference to SG.

To summarise the data in Table 5 and Graph 6, we generate Graph 7 which shows a possible quantitative correlation among the patterns of the total interventions of all main characters per act: inter-plays.

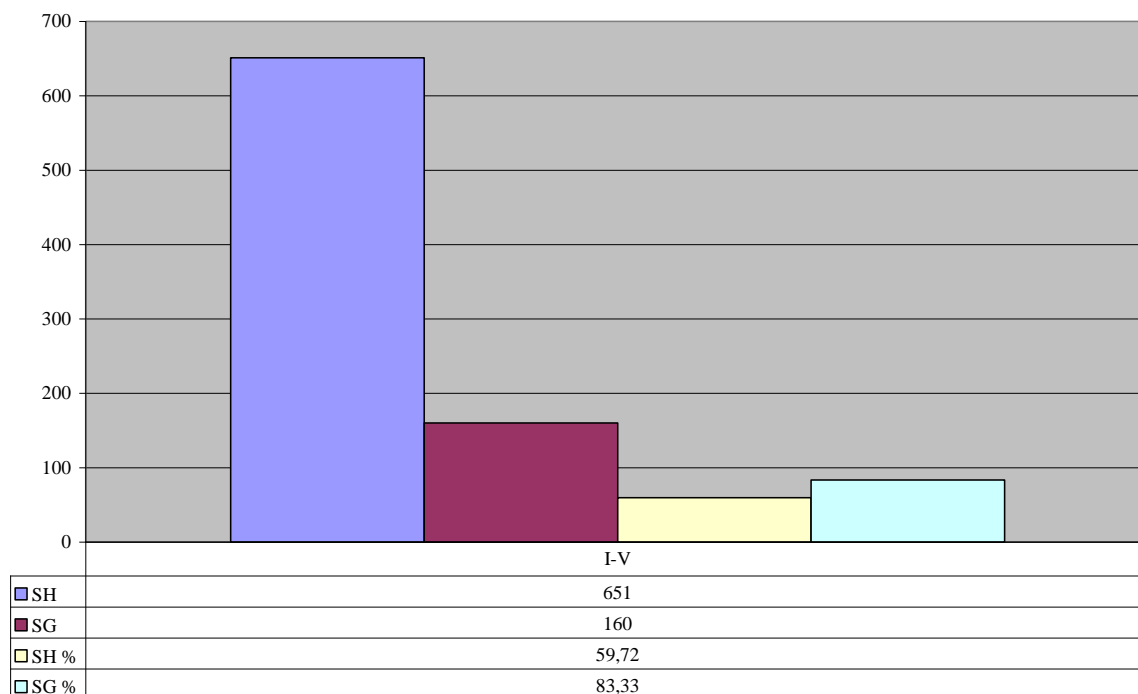
**Graph 7:** SH versus SG -Quantitative Correlation among the Patterns of the Total Interventions of All Main Characters per Act



The data in Graph 7 show that the quantitative correlation among the distribution patterns of the total interventions of all main characters is statistically not significant per

act: inter-plays ( $\rho= 0.608$ ;  $df (8)$ ;  $p = 0.276$ ); a clear sign of a different inter-play behaviour. In fact, the line that illustrates the total interventions of all main characters in SH rises from Act I to Act II, rises considerably in Act III, falls in Act IV and rises a little in Act V. In SG, the line falls and rises more strikingly. For example, it falls from Act I to Act II, rises from Act II to Act III, falls from Act III to Act IV and rises again in Act V. However, in Act III, the rise is more significant in SG. Consequently, Shakespeare and Sumarokov appear to follow dissimilar distribution patterns of the total interventions of all main characters in all acts, especially in Acts I and V.

**Graph 8:** SH versus SG -Distribution Patterns of the Total Interventions of All Main Characters per Full Text



The data in Table 5 and Graph 8 display the frequency of occurrence of total interventions of all main characters per full text which equals 651 in SH in contrast to 160 in SG. However, the total percentage of interventions of all main characters is significantly higher in SG than in SH, that is, 83.33 % against 59.72 %, respectively.

Consequently, the data in Table 5 and Graph 8 also seem to point towards the fact that all main characters play a more important role and carry more weight in SG than in SH.

To sum up, the data in Tables 4 and 5 and Graphs 5-8 probably provide evidence of considerable structural dissimilarities associated with the distribution patterns of the presence and total interventions of all main characters per act and per full text: intra-play and inter-plays.

### **3.3.3. SH versus SG: Presence and Intervention Variables of Each Main Character per Act and per Full Text**

The following stage of our investigation looks at the distribution patterns of the presence and interventions of each main character per act and per full text: intra-play and inter-plays.

Tables 6-13 and Graphs 9-25 enable us to see the previously mentioned data in the following order:

1. Table 6 shows the data related to the distribution patterns of the presence of Hamlet per act and per full text: intra-play and inter-plays.
2. Table 7 shows the data linked to the distribution patterns of the presence of Claudius per act and per full text: intra-play and inter-plays.
3. Table 8 shows the data related to the distribution patterns of the presence of Polonius per act and per full text: intra-play and inter-plays.
4. Table 9 shows the data linked to the distribution patterns of the presence of Gertrude per act and per full text: intra-play and inter-plays.
5. Table 10 shows the data related to the distribution patterns of the presence of Ophelia per act and per full text: intra-play and inter-plays.
6. Table 11 shows the data linked to the distribution patterns of the interventions of each main character per act: intra-play and inter-plays.
7. Graph 9 exhibits the data related to the distribution patterns of the interventions of Hamlet per act: intra-play and inter-plays.
8. Graph 10 exhibits the data linked to the distribution patterns of the interventions of Claudius per act: intra-play and inter-plays.
9. Graph 11 exhibits the data related to the distribution patterns of the interventions of Polonius per act: intra-play and inter-plays.
10. Graph 12 exhibits the data linked to the distribution patterns of the interventions of Gertrude per act: intra-play and inter-plays.

11. Graph 13 exhibits the data related to the distribution patterns of the interventions of Ophelia per act: intra-play and inter-plays.
12. Graph 14 presents the data related to the structural (dis)similarities in the linkage among the main characters based on their interventions per Act I: intra-play (in SH).
13. Graph 15 presents the data related to the structural (dis)similarities in the linkage among the main characters connected with their interventions per Act II: intra-play (in SH).
14. Graph 16 presents the data related to the structural (dis)similarities in the linkage among the main characters associated with their interventions per Act II: intra-play (in SG).
15. Graph 17 presents the data related to the structural (dis)similarities in the linkage among the main characters related to their interventions per Act III: intra-play (in SH).
16. Graph 18 presents the data related to the structural (dis)similarities in the linkage among the main characters based on their interventions per Act III: intra-play (in SG).
17. Graph 19 presents the data related to the structural (dis)similarities in the linkage among the main characters associated with their interventions per Act IV: intra-play (in SH).
18. Graph 20 presents the data related to the structural (dis)similarities in the linkage among the main characters related to their interventions per Act IV: intra-play (in SG).
19. Graph 21 presents the data related to the structural (dis)similarities in the linkage among the main characters based on their interventions per Act V: intra-play (in SH).
20. Graph 22 presents the data related to the structural (dis)similarities in the linkage among the main characters based on their interventions per Act V: intra-play (in SH).
21. Table 12 shows the data linked to the distribution patterns of the total interventions of each main character per full text: intra-play and inter-plays.
22. Graph 23 exhibits the data linked to the distribution patterns of the total

interventions of each main character per full text: intra-play and inter-plays.

23. Graph 24 exhibits the data related to the quantitative correlation among the distribution patterns of the total interventions of each main character per act: inter-plays.
24. Table 13 shows the ordinal ranking of each main character based on the distribution patterns of his/her total interventions per full text: intra-play and inter-plays
25. Graph 25 exhibits the data related to the ordinal correlation among the main characters based on the distribution patterns of the total interventions of each main character per act: inter-plays.

The first stage involves the analysis and discussion of the data in Tables 6-10 related to the distribution patterns of the presence of each main character per act and per full text: intra-play and inter-plays (see also *Appendix II.1*). The second stage represents the analysis and interpretation of the data linked to the distribution patterns of the interventions of each main character per act: intra-play and inter-plays (see Table 11, Graphs 9-22 and *Appendix II.1*). The following stage looks at the data in Table 12 and Graph 23 which show the distribution patterns of the total interventions of each main character per full text: intra-play and inter-plays (see also *Appendix II.1*). The same stage examines the quantitative correlation among the distribution patterns of the total interventions of each main character per full text: inter-plays (see Graph 24 and *Appendix II.2*). What we aim to do here is normalise the data quantitatively in order to identify the general trends used by the two authors in connection with the distribution patterns of the total interventions of each main character per full text: inter-plays. The final stage explores the ordinal correlation among the distribution patterns of the total interventions of each main character per full text: inter-plays (see Table 13, Graph 25 and *Appendix II.2*). The analysis and discussion of the data in Tables 11-13 and Graphs 9-25 are given in relation to each table and graph.

According to the data in Table 6, Hamlet appears in all acts in SH, whilst, in SG, he is present only in three acts. The distribution patterns of the presence of Hamlet per act, inter-plays, are the following: in Acts I, III and V, Hamlet appears in both plays; in Acts II and IV, the distribution is dissimilar as Hamlet appears only in SH.

Consequently, the resultant differences in the distribution patterns of the presence of

Hamlet per act and per full text, inter-plays, show that he appears more in SH than in SG.

**Table 6:** SH versus SG -Distribution Patterns of the Presence of Hamlet per Act and per Full Text

Act	SH	SG	SH vs SG
	Presence	Presence	Presence
I	Yes	Yes	Both
II	Yes	No	SH
III	Yes	Yes	Both
IV	Yes	No	SH
V	Yes	Yes	Both
I-V	All Acts	3 Acts	3 Acts

The data in Table 7 show that the distribution patterns of the presence of Claudius per act, inter-plays, are as follows: in Acts I and III, the distribution is dissimilar because Claudius appears in SH but is absent in SG. In Acts II, IV and V, Claudius appears in both plays. As a result, Claudius is present in all acts in SH, in contrast to SG where he is only present in three acts.

**Table 7:** SH versus SG -Distribution Patterns of the Presence of Claudius per Act and per Full Text

Act	SH	SG	SH vs SG
	Presence	Presence	Presence
I	Yes	No	SH
II	Yes	Yes	Both
III	Yes	No	SH
IV	Yes	Yes	Both
V	Yes	Yes	Both
I-V	All Acts	3 Acts	3 Acts

To sum up, the resultant differences in the distribution patterns of the presence of Claudius per act and per full text, inter-plays, show that he appears more in SH than in SG.

The data in Table 8 show that the distribution patterns of the presence of Polonius are different per act: inter-plays. In Act I, the distribution is dissimilar as Polonius appears in

SH but he is absent in SG. In Acts II and III, Polonius is present in both plays whilst, in Acts IV and V, Polonius appears only in SG. In the full text, Polonius is present in three acts (Acts I-III) in SH and in four acts (Acts II-V) in SG.

**Table 8:** SH Versus SG -Distribution Patterns of the Presence of Polonius per Act and per Full Text

Act	SH	SG	SH vs SG
	Presence	Presence	Presence
I	Yes	No	SH
II	Yes	Yes	Both
III	Yes	Yes	Both
IV	No	Yes	SG
V	No	Yes	SG
I-V	3 Acts	4 Acts	2 Acts

As a result, the revealed differences in the distribution patterns of the presence of Polonius per act and per full text, inter-plays, show that he appears more in SG than in SH. This seems to be one of the most atypical findings based on the distribution patterns of the presence of each main character per act and per full text: inter-plays.

**Table 9:** SH versus SG -Distribution Patterns of Presence of Gertrude per Act and per Full Text

Act	SH	SG	SH vs SG
	Presence	Presence	Presence
I	Yes	Yes	Both
II	Yes	Yes	Both
III	Yes	No	SH
IV	Yes	No	SH
V	Yes	No	SH
I-V	All Acts	2 Acts	2 Acts

As shown in Table 9, the distribution patterns of the presence of Gertrude are quite different per act: inter-plays. In Acts I and II, the distribution is similar as Gertrude is present in both texts. In Acts III, IV and V, the distribution pattern is different as Gertrude appears only in SH whilst she is absent in SG. In the full text, Gertrude is present in five



acts in SH and in two acts (Acts I and II) in SG.

To summarise, the resultant differences in the distribution patterns of the presence of Gertrude per act and per full text, inter-plays, show that she appears more in SH than in SG.

The data in Table 10 show that the distribution patterns of the presence of Ophelia are rather dissimilar per act: inter-plays. In Acts I and II, the distribution is dissimilar as Ophelia appears only in SH. In Acts III and IV, the distribution pattern is similar as Ophelia is present in both texts. In Act V, the distribution pattern is also dissimilar as Ophelia is absent in SH yet present in SG. In the full text, Ophelia is present in four acts (Acts I-IV) in SH versus three acts (Acts III-V) in SG.

Consequently, the revealed differences in the distribution patterns of the presence of Ophelia per act and per full text, inter-plays, show that she appears in more acts in SH than in SG. However, Ophelia's absence in Acts I and II and her presence in Act V in SG seem to be atypical findings related to the distribution patterns of the presence of each main character per act and per full text: inter-plays.

**Table 10:** SH versus SG -Distribution Patterns of the Presence of Ophelia per Act and per Full Text

Act	SH	SG	SH vs SG
	Presence	Presence	Presence
I	Yes	No	SH
II	Yes	No	SH
III	Yes	Yes	Both
IV	Yes	Yes	Both
V	No	Yes	SG
I-V	4 Acts	3 Acts	2 Acts

Table 11 and Graphs 9-13 show the data related to the distribution patterns of the interventions of each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, per act: intra-play and inter-plays.

**Table 11:** SH versus SG -Distribution Patterns of the Interventions of Each Main Character per Act

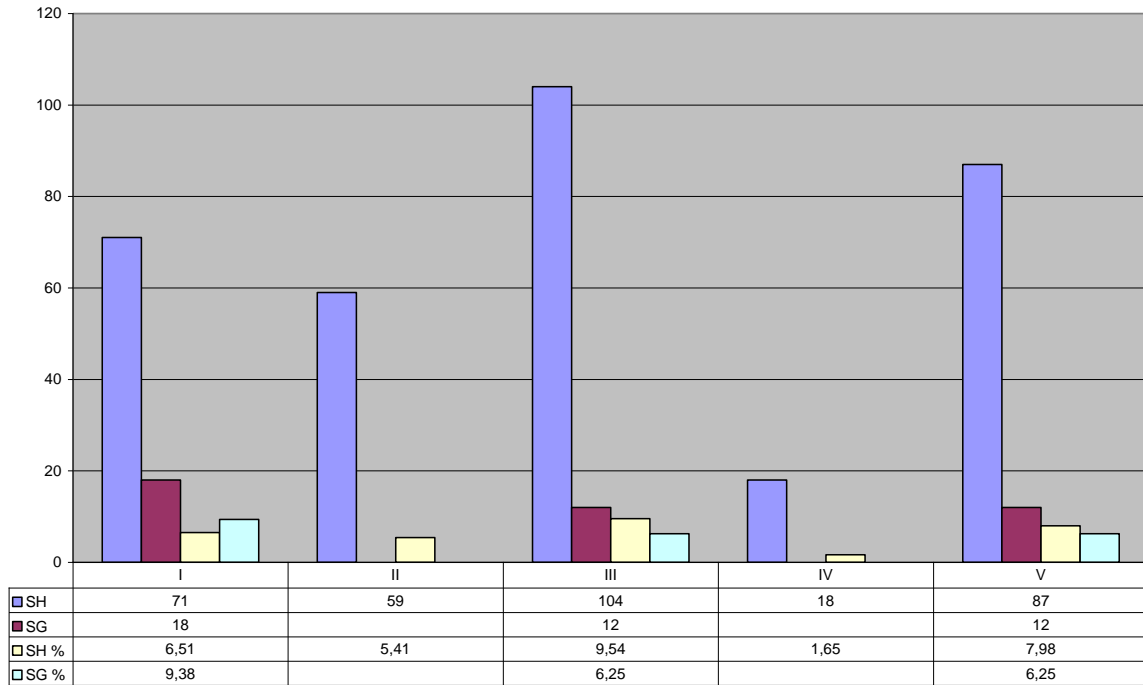
Act	Character	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text
		SH	SH %	SG	SG %
I	Hamlet	71	6.51	18	9.38
	Claudius	7	0.64		
	Polonius	9	0.83		
	Gertrude	3	0.28	14	7.29
	Ophelia	10	0.92		
<b>I</b>	<b>Totals Main</b>	<b>100</b>	<b>9.17</b>	<b>32</b>	<b>16.67</b>
II	Hamlet	59	5.41		
	Claudius	13	1.19	7	3.65
	Polonius	59	5.41	6	3.13
	Gertrude	9	0.83	9	4.69
	Ophelia	5	0.46		
<b>II</b>	<b>Totals Main</b>	<b>145</b>	<b>13.30</b>	<b>22</b>	<b>11.46</b>
III	Hamlet	104	9.54	12	6.25
	Claudius	15	1.38		
	Polonius	18	1.65	13	6.77
	Gertrude	31	2.84		
	Ophelia	29	2.66	22	11.46
<b>III</b>	<b>Totals Main</b>	<b>197</b>	<b>18.07</b>	<b>47</b>	<b>24.48</b>
IV	Hamlet	18	1.65		
	Claudius	49	4.50	3	1.56
	Polonius			8	4.17
	Gertrude	17	1.56		
	Ophelia	14	1.28	11	5.73
<b>IV</b>	<b>Totals Main</b>	<b>98</b>	<b>8.99</b>	<b>22</b>	<b>10.46</b>
V	Hamlet	87	7.98	12	6.25
	Claudius	16	1.47	2	1.04
	Polonius			8	4.17
	Gertrude	8	0.73		
	Ophelia			15	7.81

<b>V</b>	<b>Totals Main</b>	<b>111</b>	<b>10.18</b>	<b>37</b>	<b>19.27</b>
<b>I-V</b>	<b>Totals Main</b>	<b>651</b>	<b>59.72</b>	<b>160</b>	<b>83.33</b>

Table 11 and Graph 9 show the distribution patterns of the interventions of Hamlet per act: intra-play and inter-plays.

As displayed in Graph 9, the patterns of the interventions of Shakespeare’s Hamlet per act are distributed in the following way: Hamlet intervenes seventy-one (71) times in Act I, fifty-nine (59) times in Act II, 104 times in Act III, eighteen (18) times in Act IV and eighty-seven (87) times in Act V. Thus, the distribution patterns of the interventions of Hamlet are asymmetrical per act: intra-play (in SH). However, Acts III and IV are possibly the most dissimilar as the number of interventions of Hamlet is the largest in Act III (104) and the smallest in Act IV (18).

**Graph 9:** SH versus SG -Distribution Patterns of the Interventions of Hamlet per Act



If we look at SG, we can see that Hamlet intervenes eighteen (18) times in Act I and twelve (12) times in Acts III and V, respectively; however, he does not appear in Acts II and IV. Thus, the distribution patterns of the interventions of Sumarokov’s Hamlet are

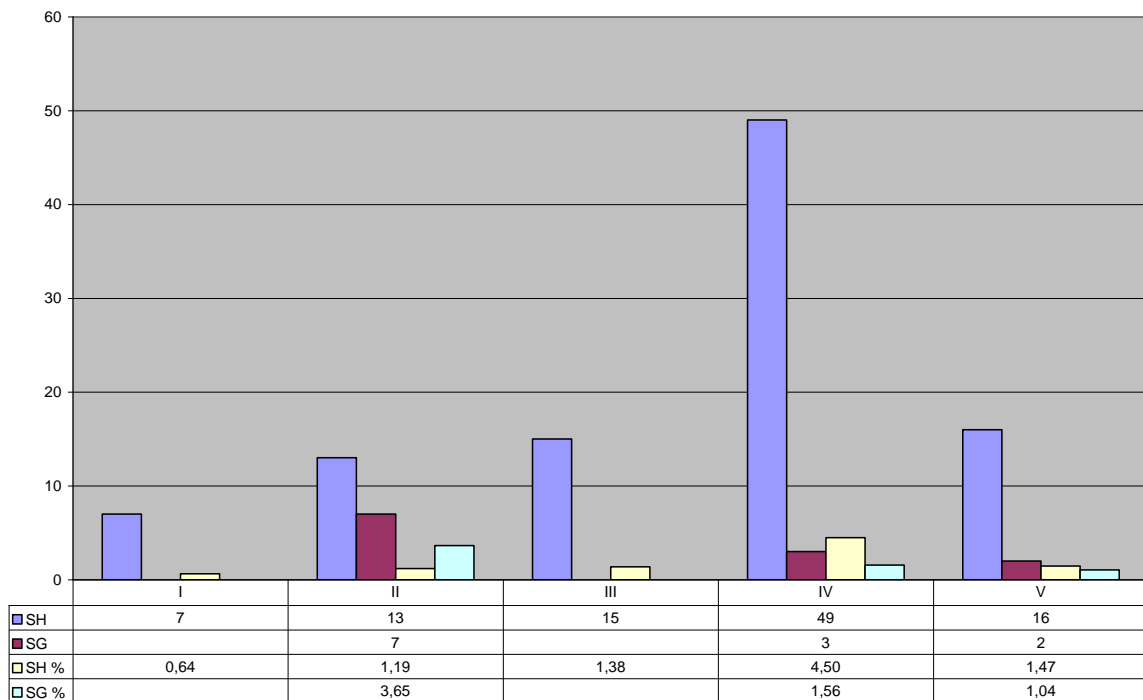
symmetrical in Acts III (12) and V (12). Act I (18) appears to be the most atypical as the number of interventions of Hamlet is the largest intra-play (in SG).

If we compare the data presented as a percentage per act, inter-plays, we can see that, in Act I, the frequency of interventions of Hamlet is slightly higher in SG than in SH, that is, 6.51 % versus 9.38 %, respectively. In Acts III and V, the frequency of interventions of Hamlet is higher in SH than in SG. For example, the difference is slightly greater in Act III, that is, 9.54 % versus 6.25 %, correspondingly, and slight in Act V, that is, 7.98 % versus 6.25 %, in SH versus SG, respectively. We do not compare the frequency of interventions per Acts II and IV as Hamlet does not appear in these acts in SG.

As a result, Act I seems to be the most atypical in relation to the distribution patterns of the interventions of Hamlet per Acts I, III and V where he appears inter-plays. The data in the previously mentioned acts probably show that Hamlet plays a more important role in Act I in SG as opposed to Acts III and V where he plays a more important role in SH.

Table 11 and Graph 10 present the data linked to the distribution patterns of the interventions of Claudius per act: intra-play and inter-plays.

**Graph 10:** SH versus SG -Distribution Patterns of the Interventions of Claudius per Act



The data in Table 11 and Graph 10 show that Shakespeare's Claudius intervenes seven (7) times in Act I, thirteen (13) times in Act II, fifteen (15) times in Act III, forty-nine (49) times in Act IV and sixteen (16) times in Act V. In fact, the distribution patterns of the interventions of Claudius are not necessarily symmetrical per act: intra-play (in SH). There is a slight difference among Acts II (13), III (15) and V (16). There is a bigger difference between Act I (7) on the one hand, and the block of Acts II (13), III (15) and V (16), with more or less the same number of interventions, on the other. The difference is very big between Acts I (7) and IV, with forty-nine (49) interventions, and rather big between the block of Acts II (13), III (15) and V (16) on the one hand, and Act IV (49) on the other. As a result, Act IV (49), with the highest frequency of interventions, seems to be the most asymmetrical in relation to the distribution patterns of the interventions of Claudius per act: intra-play (in SH).

In SG, Claudius intervenes seven (7) times in Act II, three (3) times in Act IV and two (2) times in Act V; however, he does not appear in Acts I and III. Thus, the distribution patterns of the interventions of Claudius are not necessarily symmetrical per act, intra-play (in SG), although they are more or less alike between Acts IV (3) and V (2). However, Act II (7), with the highest frequency of interventions, seems to be the most atypical in relation to the distribution patterns of the interventions of Claudius per act, intra-play (in SG), as the difference is great enough between Act II (7) and the block of Acts IV (3) and V (2).

If we compare the data presented as a percentage per act, inter-plays, we can see that, in Act II, the frequency of interventions of Claudius is higher in SG than in SH, that is, 1.19 % in SH versus 3.65 % in SG. The difference is the highest in Act IV as it equals 4.50 % in SH versus 1.56 % in SG, and, finally, Act V is more or less alike as the difference is minimal, that is, 1.47 % in SH versus 1.04 % in SG. We do not compare the frequency of interventions per Acts I and III as Claudius does not appear in these acts in SG.

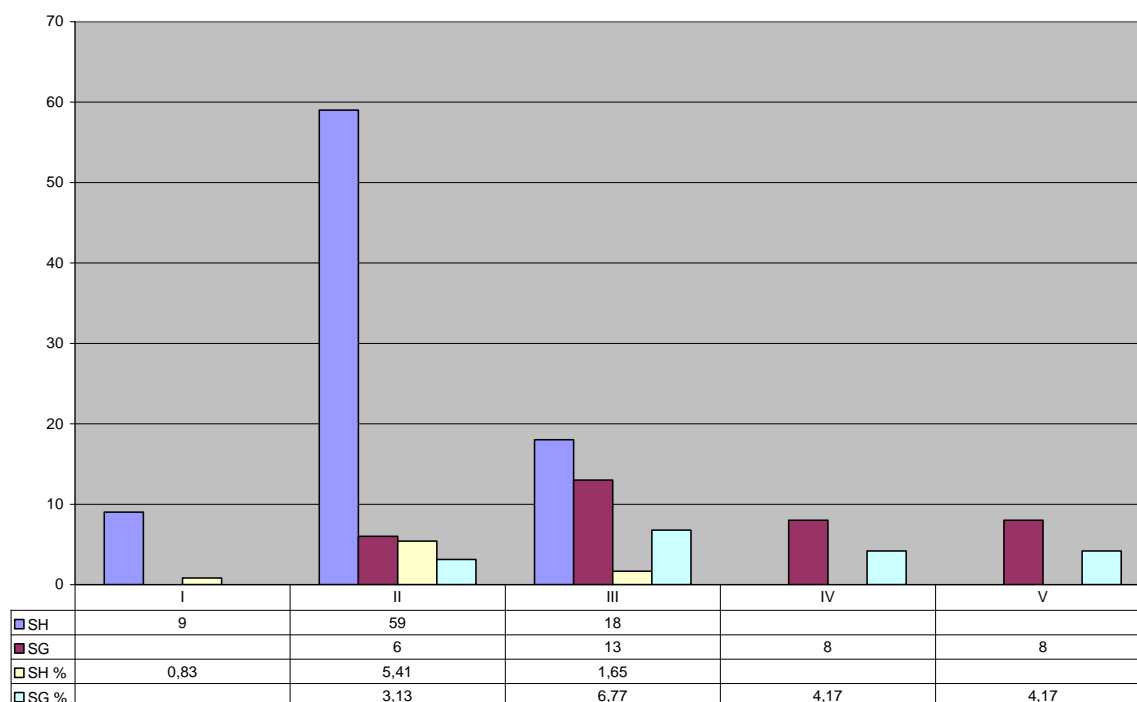
As a result, Acts II and IV are possibly the most atypical in relation to the distribution patterns of the interventions of Claudius per Acts II, IV and V where he appears inter-plays. The data in the previously mentioned acts appears to provide evidence to the fact that Claudius plays a more important role and carries more weight in Act II in SG as opposed to Act IV in SH where he plays a more important role.

Table 11 and Graph 11 show the data related to the distribution patterns of the

interventions of Polonius per act: intra-play and inter-plays.

As shown in Table 11 and Graph 11, Shakespeare's Polonius appears in Acts I, II and III and his interventions are distributed in the following way: nine (9), fifty-nine (59) and eighteen (18) times, correspondingly. He does not appear in Acts IV and V. Thus, the distribution patterns of the interventions of Polonius are asymmetrical per act: intra-play (in SH). However, Acts I and II are the most asymmetrical as Polonius intervenes the least number of times in Act I (9) and the most number of times in Act III (59). The previously mentioned data seem to show that Shakespeare's Polonius plays the least important role in Act I and the most important role in Act III.

**Graph 11:** SH versus SG -Distribution Patterns of the Interventions of Polonius per Act



Sumarokov's Polonius intervenes six (6) times in Act II, thirteen (13) times in Act III, eight (8) times in Act IV and eight (8) times in Act V, yet he is not present in Act I. The distribution patterns of the interventions of Polonius are symmetrical per Acts IV (8) and V (8), respectively. They are more or less symmetrical between Act II (6) and the block of Acts IV (8) and V (8). The difference is quite big between Act III (13) and the block of

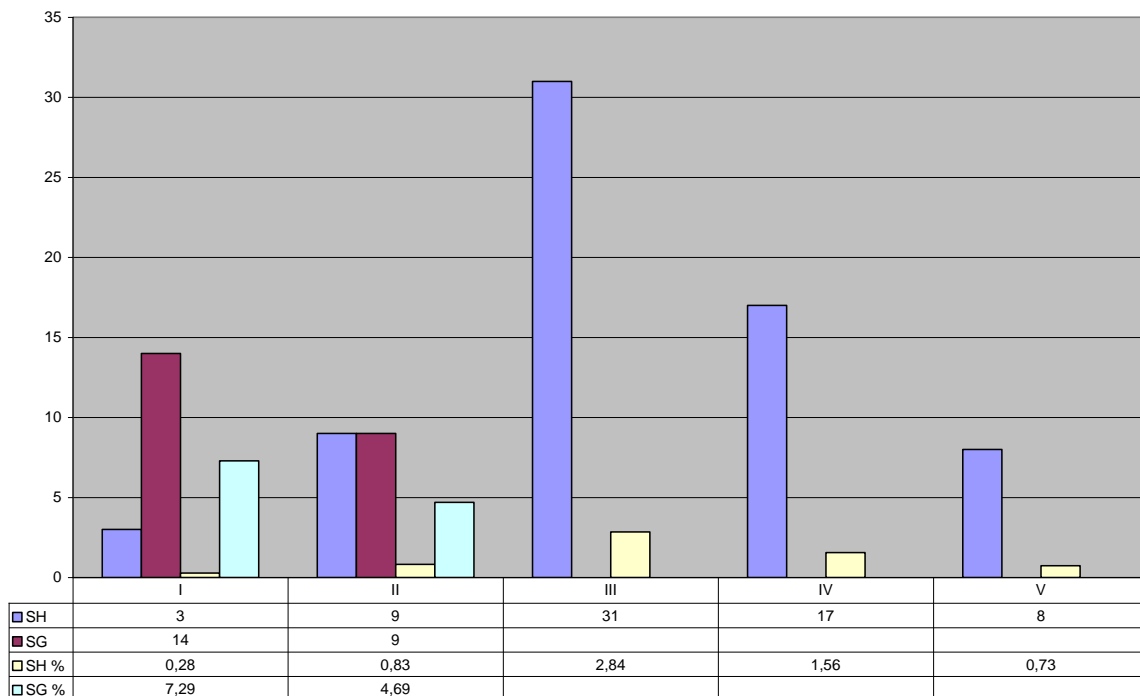
Acts II (6), IV (8) and V (8). Act III (13) is probably the most atypical as the number of interventions of Polonius is the greatest intra-play (in SG).

If we compare the data given as a percentage per act, inter-plays, we can find that, in Act II, the frequency of interventions of Polonius is higher in SH than in SG, that is, 5.41 % versus 3.13 %, respectively, and it is considerably lower in Act III, that is, 1.65 % in SH versus 6.77 % in SG. We do not compare the frequency of interventions per Acts I, IV and V as Sumarokov’s Polonius is not present in Act I, whilst Shakespeare’s Polonius is absent in Acts IV and V.

As a result, Acts II and III are possibly the most atypical in relation to the distribution patterns of the interventions of Polonius per act: inter-plays. The data in the previously mentioned acts appear to show that Polonius plays a more important role and carries more weight in Act II in SH as opposed to Act III in SG where he plays a more important role.

Table 11 and Graph 12 display the data linked to the distribution patterns of the interventions of Gertrude per act: intra-play and inter-plays.

**Graph 12:** SH versus SG -Distribution Patterns of the Interventions of Gertrude per Act



The data in Table 11 and Graph 12 show that Shakespeare’s Gertrude is present in

Acts I-V and intervenes three (3), nine (9), thirty-one (31), seventeen (17) and eight (8) times, correspondingly. In fact, the distribution patterns of the interventions of Gertrude are not necessarily symmetrical per act: intra-play (in SH). There is quite a big difference between Act I (3) and the block of Acts II (9) and V (8). There is a very big difference between Acts I (3) and III (31) and a rather big difference between Acts I (3) and IV (17). The relationship is more or less the same between Acts II (9) and V (8). The difference is rather big between the block of Acts II (9) and V (8) on the one hand, and Act III (31) on the other. The difference is quite big between the previously mentioned block of Acts (II and V) and Act IV (17). The difference is also quite big between Act III (31) and Act IV (17).

As a result, Acts I and III seem to be the most asymmetrical in relation to the distribution patterns of the interventions of Gertrude intra-play (in SH) as she intervenes the least and the most number of times in Acts I (3) and III (31), respectively.

Sumarokov's Gertrude appears in Acts I and II and intervenes fourteen (14) and nine (9) times, respectively. In fact, she does not appear in Acts III-V in SG, although Gertrude is mentioned and her behaviour is discussed by different characters throughout the whole play. Thus, the distribution patterns of the interventions of Gertrude are not necessarily symmetrical per act, intra-play (in SG), although the difference is not very big.

However, Act I (14) is probably the most atypical in relation to the distribution patterns of the interventions of Gertrude intra-play (in SG) as the number of her interventions is the greatest. This possibly shows that Gertrude is the most relevant main character, particularly in Act I.

If we compare the data presented as a percentage per act, inter-plays, we can find that, in Acts I and II, the frequency of interventions of Gertrude is higher in SG than in SH, that is, 0.28 % versus 7.29 % and 0.83 % versus 4.69 %, respectively. The difference is the highest in Act I. We do not compare the frequency of interventions per Acts III-V as Gertrude is absent in these acts in SG.

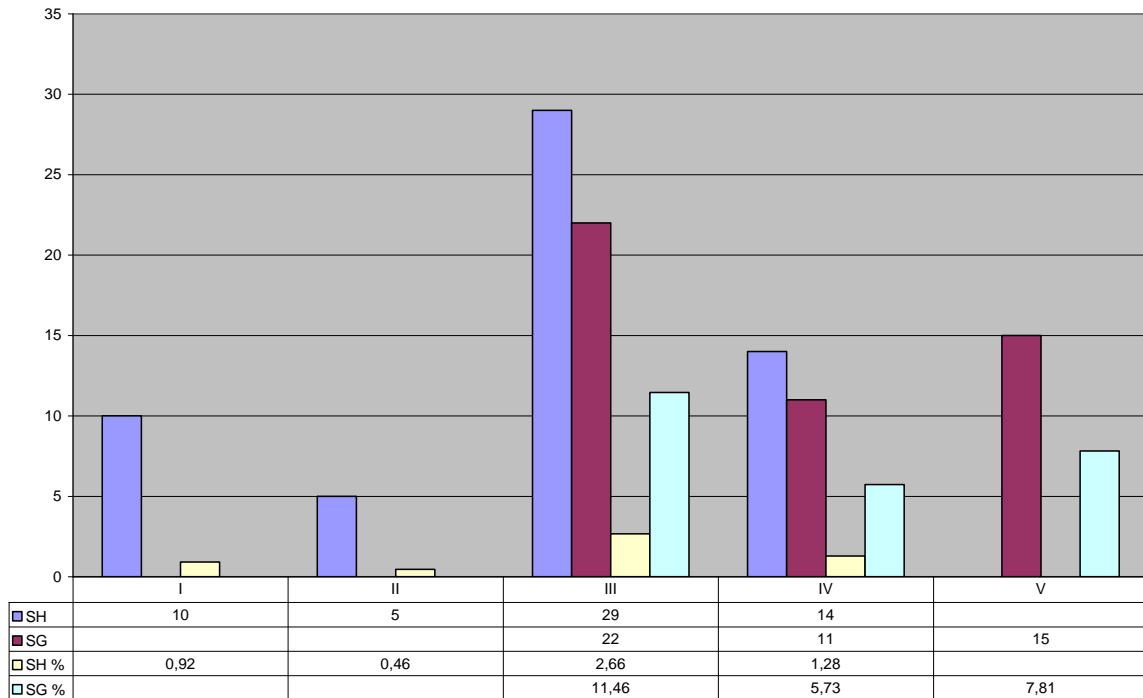
As a result, Acts I and II, particularly Act I, seem to be the most atypical in connection with the distribution patterns of the interventions of Gertrude per Acts I and II where she appears inter-plays. The data in the previously mentioned acts may show that Gertrude plays a more important role and carries more weight in Acts I and II in SG as opposed to



the same acts in SH. It should be noted that, in contrast to Act I in SG, Shakespeare's Gertrude seems to play the most important role and carry the most weight in Act III.

Table 11 and Graph 13 show the data related to the distribution patterns of the interventions of Ophelia per act: intra-play and inter-plays.

**Graph 13:** SH versus SG -Distribution Patterns of the Interventions of Ophelia per Act



As shown in Table 11 and Graph 13, Shakespeare's Ophelia is present in Acts I, II, III and IV, as she dies at the end of the fourth act. Therefore, she intervenes ten (10), five (5), twenty-nine (29) and fourteen (14) times, correspondingly, in Acts I-IV. Thus, the distribution patterns of the interventions of Ophelia are asymmetrical per act: intra-play (in SH). The distribution is quite different between Acts I (10) and II (5) and between Acts I (10) and IV (14). The distribution is rather different between Acts II (5) and IV (14), and finally, it is very dissimilar between Act III (29) on the one hand, and the group of Acts I (10) and IV (14) on the other. However, Acts II and III are the most asymmetrical as the frequency of interventions of Ophelia is the lowest in Act II (5) and the highest in Act III (29). The data appear to provide evidence to the fact that Ophelia plays the most important role and carries the most weight in Act III (29) as opposed to Act II (5) in which she plays

the least important role: intra-play (in SH).

Sumarokov's Ophelia intervenes twenty-two (22) times in Act III, eleven (11) times in Act IV and fifteen (15) times in Act V and the tragedy finishes with her intervention. However, she does not appear in Acts I and II. Thus, the distribution patterns of the interventions of Ophelia are asymmetrical per act: intra-play (in SG). The difference in the distribution is rather big between Acts III (22) and IV (11) and slightly smaller between Acts III (22) and V (15). The difference in the distribution is not big and more or less alike between Acts IV (11) and V (15). Act III (22) is probably the most atypical as Ophelia intervenes the most number of times. The data seem to show that Ophelia's role is the most relevant particularly in Act III: intra-play (in SG).

If we compare the data given as a percentage inter-plays, we can see that, in Act II, the percentage of interventions of Ophelia is much higher in SG than in SH, that is, 11.46 % versus 2.66 %, respectively, and, finally, is quite high in Act IV, that is, 5.73 % against 1.28 %, correspondingly. It should be noted that the number of interventions of Ophelia is higher in SH whilst the percentage is higher in SG. We do not compare the frequency of interventions per Acts I, II and V as Ophelia does not appear in Acts I and II in SG and in Act V in SH, whilst she is present in Acts I and II in SH and in Act V in SG.

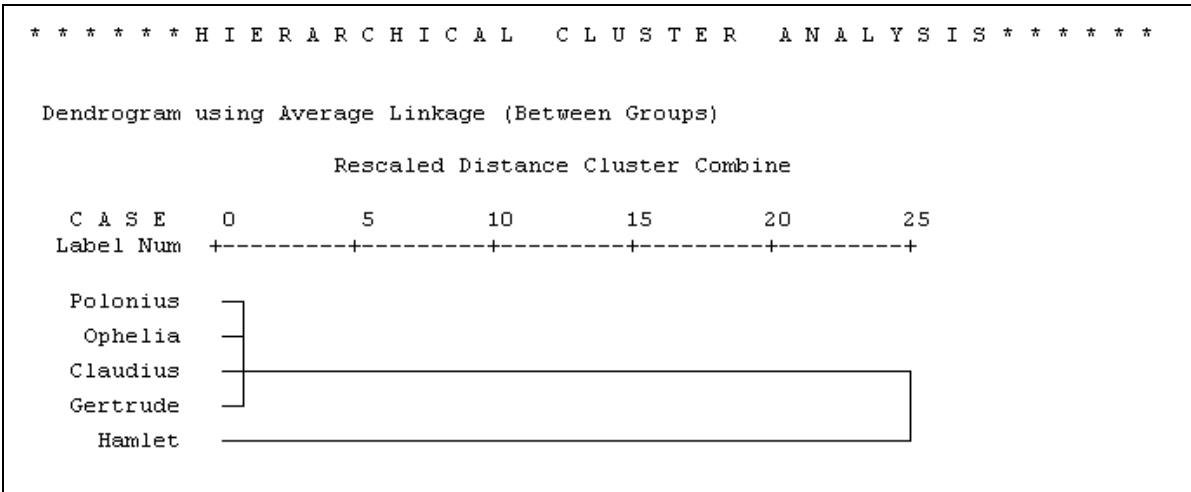
As a result, Act III is possibly the most similar in relation to the distribution patterns of the interventions of Ophelia per Acts III and IV in which Ophelia appears inter-plays. The data in the previously mentioned acts appear to show that Ophelia plays more important role in Act III in both plays, although her importance is much greater in this act in SG than in SH.

To summarise the data in Table 11 and Graphs 9-13, we generate special graphs called dendrograms, by means of applying HCA. These graphs enable us to see the linkage among the main characters per act: intra-play (see Graphs 14-22). This kind of linkage is calculated on the basis of the frequency of interventions of each main character per act: intra-play. The analysis and discussion of the data related to each graph can be found below.

Graph 14 presents the data related to the structural (dis)similarities in the linkage among the main characters based on the interventions of each main character per Act I: intra-play (in SH). We do not generate the same kind of graph for Sumarokov's Act I

because only two main characters, namely Hamlet and Gertrude, appear in this act. However, we compare Act I inter-plays.

**Graph 14:** SH -Hierarchical Linkage among Main Characters per Act I



According to the data in Graph 14, Polonius, Ophelia, Claudius and Gertrude intervene more or less equally and, therefore, they form a small cluster. However, Polonius and Ophelia have a close linkage with each other whilst Claudius and Gertrude have the same kind of linkage. Hamlet appears to be the most atypical main character as the distance between Hamlet and the main characters is the longest. This may mean that Hamlet intervenes much more than the other main characters, namely Polonius, Ophelia, Claudius and Gertrude.

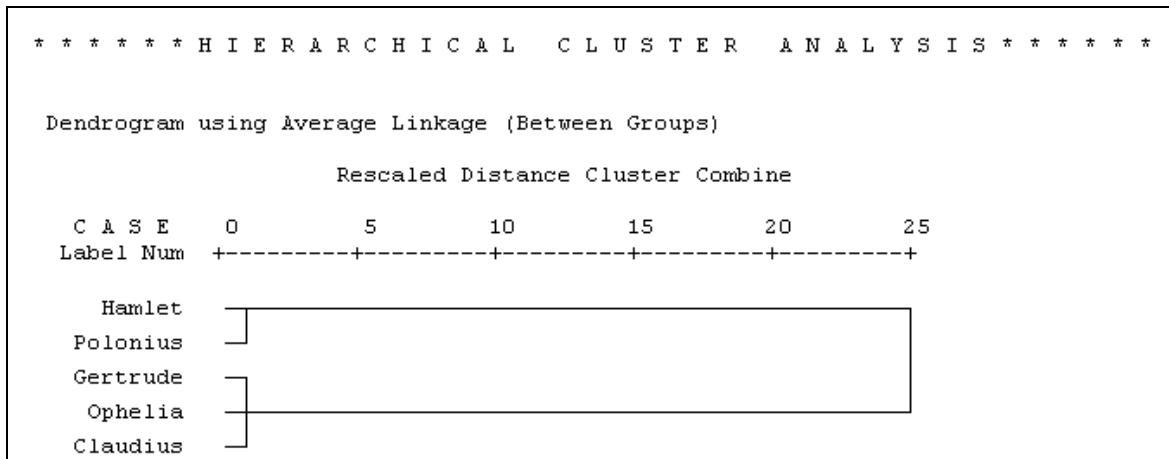
If we compare Act I inter-plays, this may reveal that Shakespeare’s Hamlet and Gertrude possibly do not have a particularly close relationship as opposed to Sumarokov’s Hamlet and Gertrude who seem to have a very close linkage with each other as these are the only two main characters present.

Consequently, the data in Graph 14 probably provide evidence of considerable structural dissimilarities associated with the linkage between Hamlet and Gertrude per Act I: inter-plays.

Graph 15 exhibits the data related to the structural (dis)similarities in the linkage among the main characters per Act II: intra-play (in SH).

The data in Graph 15 show that Hamlet and Polonius are closer to each other than to the rest of the main characters as they intervene equally and, therefore, they form a small cluster. Gertrude and Ophelia intervene more or less equally and, for this reason, they form another small cluster. At the same time, Claudius is closely linked to Gertrude and Ophelia and this is why they form a bigger cluster. The link between Hamlet and Polonius, on the one hand, and Gertrude, Ophelia and Claudius, on the other, is striking as the distance between these two clusters is the longest. This may mean that Shakespeare's Hamlet and Polonius are the most atypical main characters in relation to the distribution patterns of the interventions per Act II: intra-play (in SH).

**Graph 15:** SH -Hierarchical Linkage among Main Characters per Act II



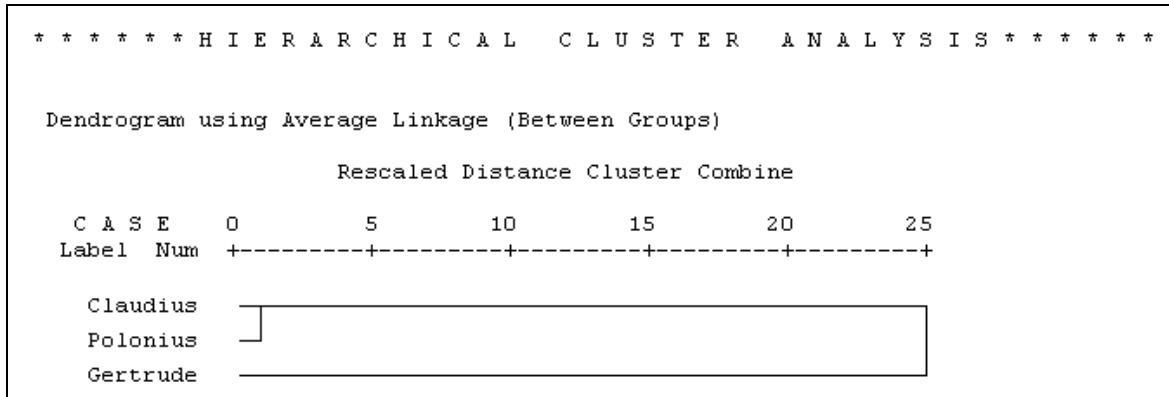
Graph 16 displays the data related to the structural (dis)similarities in the linkage among the main characters per Act II: intra-play (in SG).

As shown in Graph 16, Claudius and Polonius intervene more or less equally. Therefore, they form a small cluster. Gertrude intervenes more than Claudius and Polonius and, for this reason, the distance between the small cluster and Gertrude is very long. This probably means that Gertrude is the most atypical main character in relation to the distribution patterns of the interventions per Act II: intra-play (in SG).

If we compare Act II inter-plays, we may find that Shakespeare's Hamlet and Polonius are probably the most atypical main characters in connection with the distribution patterns

of the interventions as opposed to Sumarokov's Gertrude who is possibly the most atypical main character in SG.

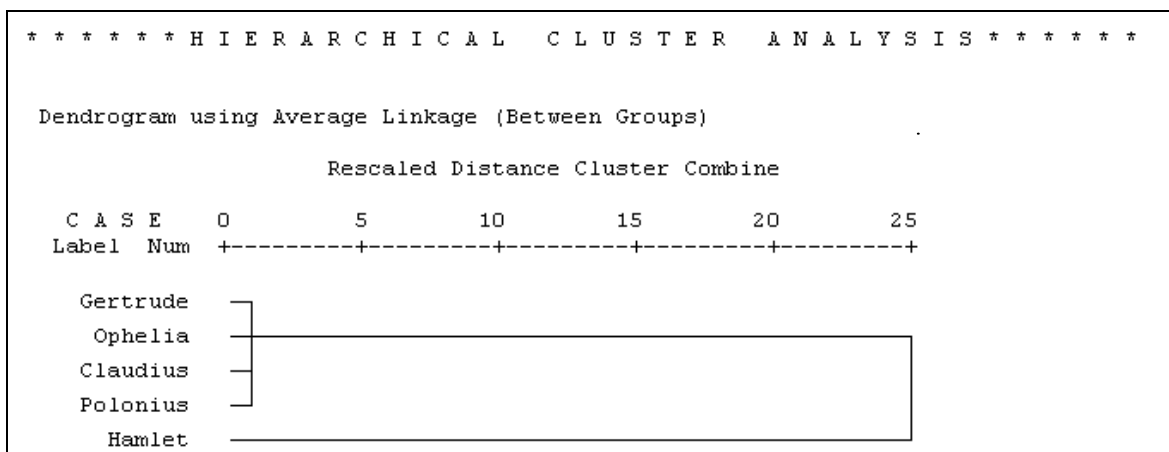
**Graph 16:** SG -Hierarchical Linkage among Main Characters per Act II



Consequently, the data in Graphs 15 and 16 appear to provide evidence of considerable structural dissimilarities associated with the linkage among the main characters per Act II: inter-plays.

Graph 17 exhibits the data related to the structural (dis)similarities in the linkage among the main characters per Act III: intra-play (in SH).

**Graph 17:** SH -Hierarchical Linkage among Main Characters per Act III

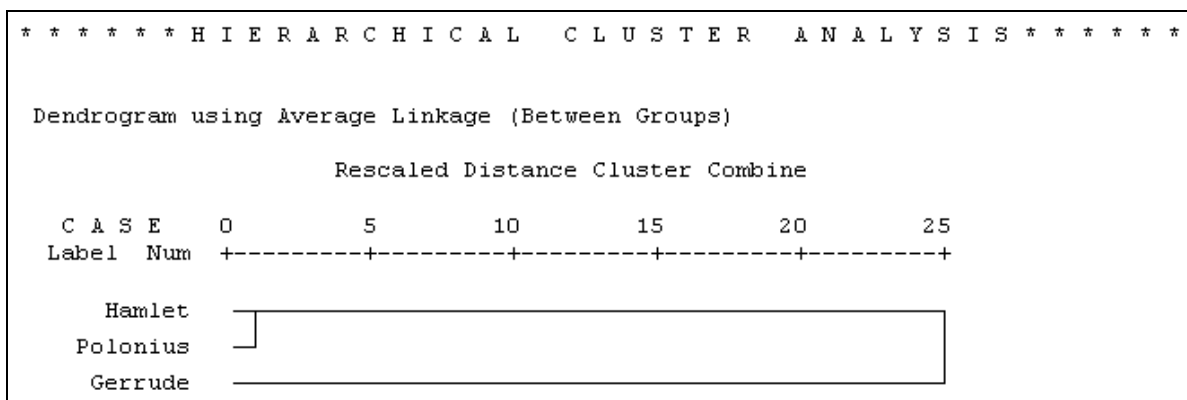


The data in Graph 17 illustrate that Gertrude and Ophelia intervene more or less equally. Therefore, they form a small cluster. Claudius and Polonius have a close linkage

and, for this reason, they form another small cluster. However, Gertrude, Ophelia, Claudius and Polonius are closer to each other than to Hamlet and, as a result, they are joined in a big cluster. Hamlet seems to intervene more than each main character in the big cluster and this is why the distance between this cluster and Hamlet is very long. This may highlight the fact that Hamlet is the most atypical main character in relation to the distribution patterns of the interventions per Act III: intra-play (in SH).

Graph 18 displays the data related to the structural (dis)similarities in the linkage among the main characters per Act III: intra-play (in SG).

**Graph 18:** SG -Hierarchical Linkage among Main Characters per Act III



As shown in Graph 18, Hamlet and Polonius intervene more or less equally. Therefore, they form a small cluster. Gertrude intervenes more than Hamlet and Polonius and, for this reason, the distance between the small cluster and Gertrude is very long. This possibly means that Gertrude is the most atypical main character in relation to the distribution patterns of the interventions per Act III: intra-play (in SG).

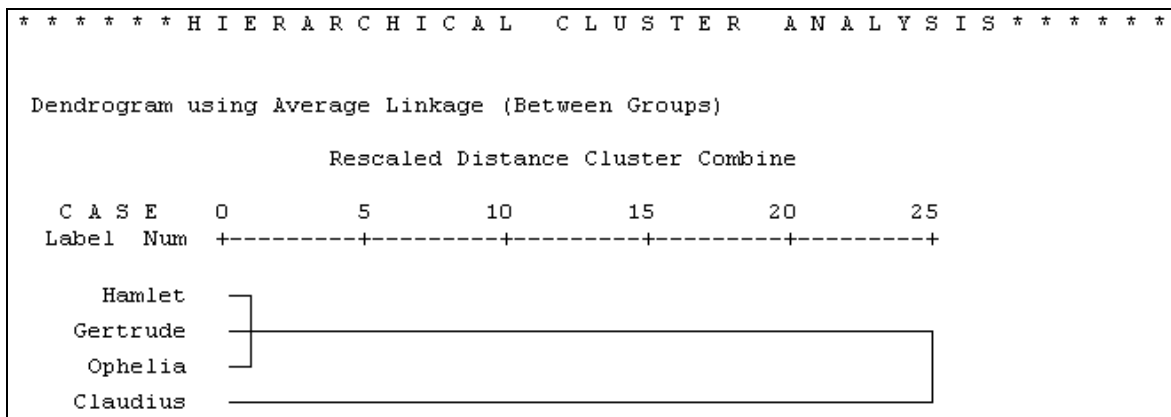
If we compare Act III inter-plays, we may reveal that Shakespeare’s Hamlet is probably the most atypical main characters in relation to the distribution patterns of the interventions as opposed to Sumarokov’s Gertrude who is possibly the most atypical main character in SG.

Consequently, the data in Graphs 17 and 18 seem to point to rather big structural dissimilarities connected with the linkage among the main characters per Act II: inter-plays.

Graph 19 displays the data related to the structural (dis)similarities in the linkage among the main characters per Act IV: intra-play (in SH).

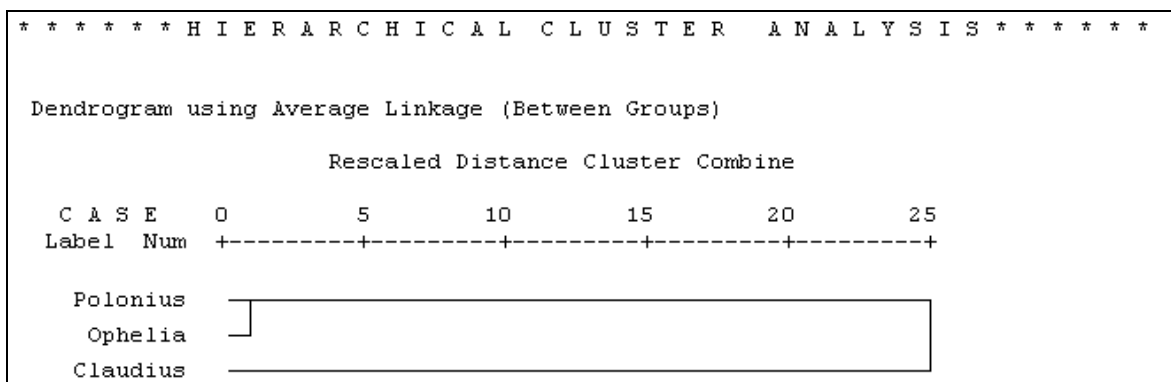
The data in Graph 19 show that Hamlet and Gertrude intervene more or less equally. For this reason, they form a small cluster. At the same time, Ophelia who possibly intervenes fewer times than Hamlet and Gertrude is linked to them. Therefore, these main characters form a big cluster. Claudius seems to intervene more than each main character in the big cluster and, as a result, the distance between this cluster and Claudius is very long. This may point to the fact that Claudius is the most atypical main character in relation to the distribution patterns of the interventions per Act IV: intra-play (in SH).

**Graph 19:** SH -Hierarchical Linkage among Main Characters per Act IV



Graph 20 shows the data related to the structural (dis)similarities in the linkage among the main characters per Act IV: intra-play (in SG).

**Graph 20:** SG -Hierarchical Linkage among Main Characters per Act IV



As shown in Graph 20, Polonius and Ophelia intervene more or less equally. Therefore, they form a small cluster. Claudius intervenes fewer times than Polonius and

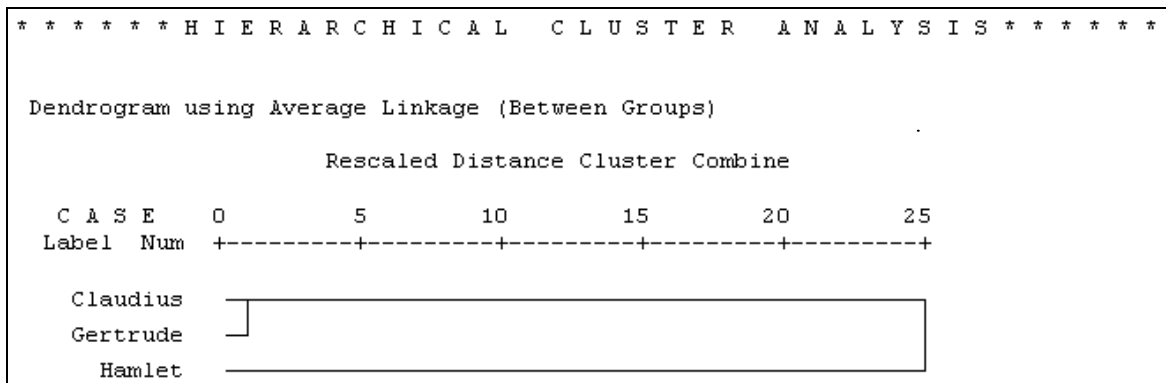
Ophelia, and, for this reason, the distance between the small cluster and Claudius is extremely long. This probably means that Claudius is the most atypical main character in relation to the distribution patterns of the interventions per Act IV: intra-play (in SG).

If we compare Act IV inter-plays, we may see that Shakespeare and Sumarokov's Claudius is possibly the most atypical main character in connection with the distribution patterns of the interventions. However, the frequency of interventions of Shakespeare's Claudius is much higher than that of the other main characters per Act IV as opposed to Sumarokov's Claudius whose frequency of interventions is the lowest among the main characters.

Consequently, the data in Graphs 19 and 20 seem to point to very big structural dissimilarities connected with the linkage among the main characters per Act IV: inter-plays.

Graph 21 displays the data related to the structural (dis)similarities in the linkage among the main characters per Act V: intra-play (in SH).

**Graph 21:** SH -Hierarchical Linkage among Main Characters per Act V



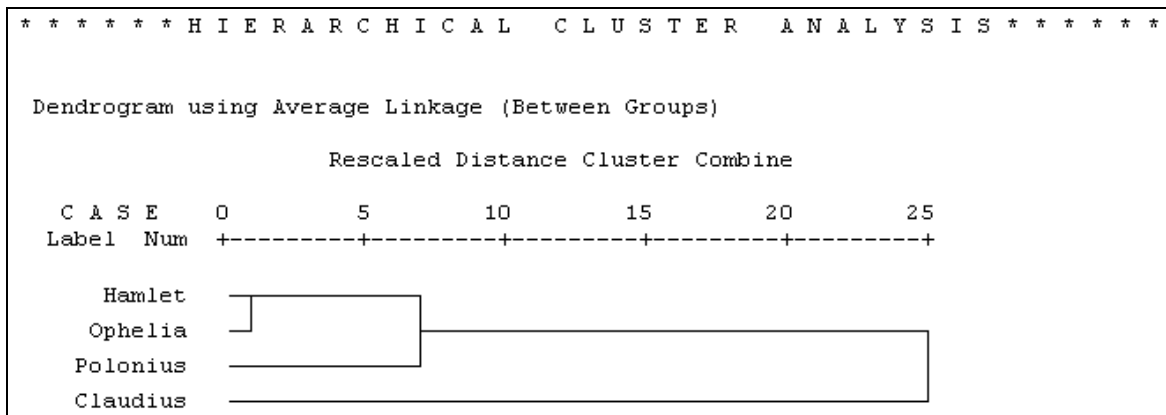
The data in Graph 21 show that Claudius and Gertrude intervene more or less equally. For this reason, they form a small cluster. At the same time, Hamlet possibly intervenes more times than Claudius and Gertrude as the link among them is not very close. As a result, the distance between the small cluster, represented by Claudius and Gertrude, and Hamlet is extremely long. The data probably highlight the fact that Hamlet is the most atypical main character in relation to the distribution patterns of the interventions per Act V: intra-play (in SH).



Graph 22 shows the data related to the structural (dis)similarities in the linkage among the main characters per Act V: intra-play (in SG).

As displayed in Graph 22, Hamlet and Ophelia intervene more than the other main characters and, at the same time, on the same level. Therefore, they form a small cluster. Polonius intervenes fewer times than Hamlet and Ophelia, but the frequency of Polonius' interventions is closely linked to the frequency of Hamlet and Ophelia's interventions and, for this reason, these three main characters form a big cluster. The frequency of the interventions of Claudius seems to be the lowest and, as a result, the distance between the big cluster and Claudius is very long. This possibly means that Claudius is the most atypical main character in relation to the distribution patterns of the interventions per Act V: intra-play (in SG).

**Graph 22:** SG -Hierarchical Linkage among Main Characters per Act V



If we compare Act V inter-plays, we can assume that Shakespeare's Hamlet, with the highest frequency of interventions among the main characters, is the most atypical main character per Act V. In contrast to Shakespeare, Sumarokov's Claudius, with the lowest frequency of interventions among the main characters, seems to be the most atypical main character per Act V.

Consequently, the data in Graphs 21 and 22 appear to provide evidence of very big structural dissimilarities associated with the linkage among the main characters per Act V: inter-plays.

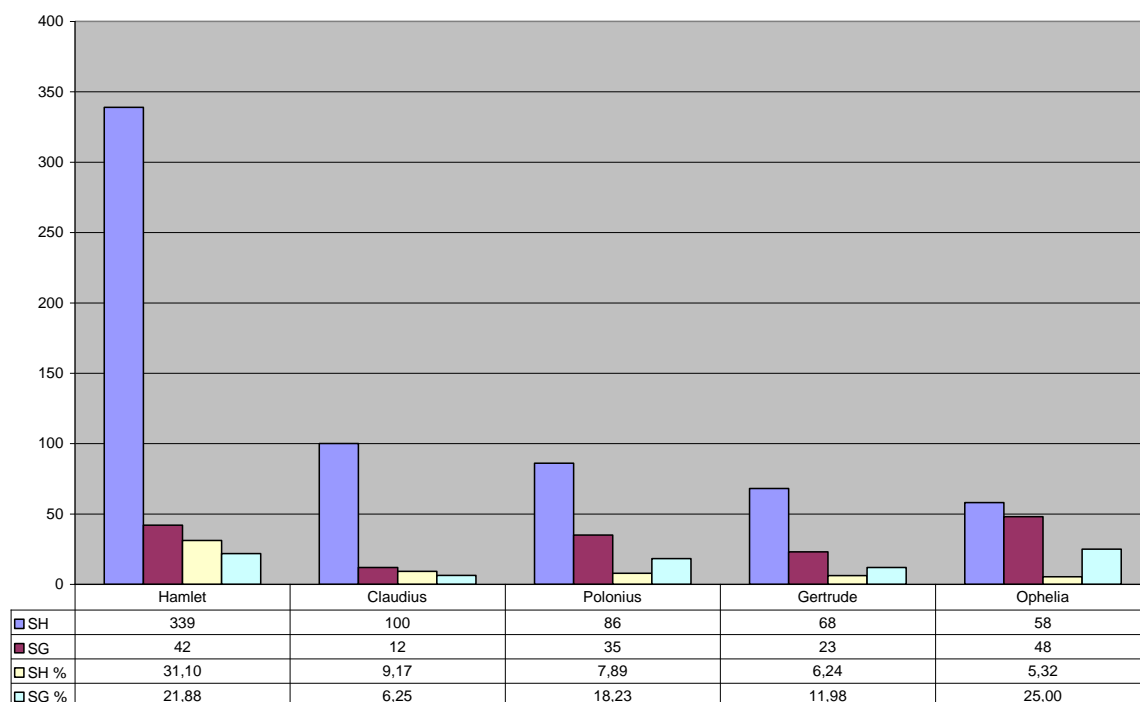
Table 12 is connected with the distribution patterns of the total interventions of each

main character per full text: intra-play and inter-plays<sup>12</sup>. However, Table 13 and Graphs 23-26 are also used for the analysis and interpretation of the data in this table.

**Table 12:** SH versus SG -Distribution Patterns of the Total Interventions of Each Main Character per Full Text

Act	Character	SH	SH %	SG	SG %
I-V	Hamlet	339	31.10	42	21.88
	Claudius	100	9.17	12	6.25
	Polonius	86	7.89	35	18.23
	Gertrude	68	6.24	23	11.98
	Ophelia	58	5.32	48	25.00

**Graph 23:** SH versus SG -Distribution Patterns of the Total Interventions of Each Main Character per Full Text



The data in Table 12 and Graph 23 show that the patterns of the total interventions of each main character are not necessarily symmetrical per full text: intra-play (in SH). According to the data in Table 12 and Graph 23, the patterns of the total interventions of

<sup>12</sup> Distribution patterns of the total interventions of each main character per play are statistically significant ( $\chi^2 = 75.917$ ;  $df = 4$ ;  $p = 0.000$ ).

each main character per full text are distributed more or less alike between Claudius, with 100 interventions, and Polonius, with eighty-six (86) interventions, and between Gertrude, with sixty-eight (68) interventions, and Ophelia, with fifty-eight (58) interventions. It should be noted that Claudius and Gertrude intervene slightly more in each pair, respectively. The difference is not very significant between the former (Claudius/Polonius) and the latter (Gertrude/Ophelia) pairs. However, the difference is much bigger between the total number of Hamlet's interventions which equals 339, and the total number of interventions of Claudius (100) and Polonius (86), separately. The difference is particularly big between the total number of Hamlet's (339) interventions and the total number of interventions of Gertrude (68) and Ophelia (58), respectively.

Consequently, the patterns of the total interventions of Hamlet are the most dissimilar as opposed to the patterns of total interventions of Claudius (100), Polonius (86), Gertrude (68) and Ophelia (58) per full text: intra-play (in SH). The data seem to point to the fact that Hamlet is the most relevant main character in SH. At the same time, the previously examined and discussed data probably show that the female characters, that is, Gertrude and Ophelia, are the least relevant main characters in SH (see Table 12 and Graph 23).

The data in Table 12 and Graph 23 also show that the patterns of the total interventions of each main character are asymmetrical per full text: intra-play (in SG.) The patterns of the total interventions of each main character per full text are more or less symmetrically distributed among Hamlet, with forty-two (42) interventions, Polonius, with thirty-five (35) interventions, and Ophelia, with forty-eight (48) interventions, although Ophelia (48) intervenes more than Hamlet (42) and Polonius (35), separately. The asymmetry is quite significant between Hamlet (42), Polonius (35) and Ophelia (48), each one separately, on the one hand, and Gertrude, with twenty-three (23) interventions, on the other. The asymmetry is also more or less significant between Claudius (12) and Gertrude (23). The asymmetry is very big between Claudius (12) and Polonius (35). However, the asymmetry is the biggest between Hamlet (42) and Ophelia (48), each one separately, on the one hand, and Claudius (12) on the other.

Despite the fact that Ophelia does not appear in Acts I and II in SG, the number of her interventions per full text (48) exceeds the number of Hamlet's interventions per six (6), of Claudius' per thirty-six (36), of Polonius' per thirteen (13) and of Gertrude's per twenty-

five (25). As a result, the patterns of the total interventions of Ophelia (48) are possibly the most dissimilar as opposed to the patterns of the total interventions of Hamlet (42), Claudius (12), Polonius (35) and Gertrude (23) per full text: intra-play (in SG).

Consequently, the data seem to provide evidence to the fact that Ophelia is the most relevant main character in SG, although Hamlet's role in the play seems to be more or less of the same relevance. At the same time, the previously mentioned data possibly show that Claudius is the least important main character in SG (see Table 12 and Graph 23).

If we compare the data given as a percentage per full text, inter-plays, we can see that the percentage of interventions of Shakespeare's Hamlet is 31.10 %, whilst the percentage of interventions of Sumarokov's Hamlet is considerably lower and equals 21.88 %.

In comparison to Shakespeare's Claudius whose percentage of interventions per full text is 9.17 %, the percentage of interventions of Sumarokov's Claudius is slightly lower and equals 6.25 %.

In comparison to Shakespeare's Polonius whose percentage of interventions per full text is 7.89 %, the percentage of interventions of Sumarokov's Polonius is considerably higher and equals 18.23 %.

In comparison to Shakespeare's Gertrude whose percentage of interventions per full text is 6.24 %, the percentage of interventions of Sumarokov's Gertrude is considerably higher and equals 11.98 %.

In comparison to Shakespeare's Ophelia whose percentage of interventions per full text is only 5.32 %, the percentage of interventions of Sumarokov's Ophelia is very high and equals 25.00 %.

Consequently, the previously examined and discussed data appear to provide evidence to the fact that the treatment of each main character is dissimilar in relation to the distribution patterns of the total interventions per full text: inter-plays (see Table 12 and Graph 23).

To sum up the data in Table 12 and Graph 23, we generate Graph 24 which shows the data related to a possible quantitative correlation among the patterns of the total interventions of each main character per full text: inter-plays.

The data in Graph 24 show that the quantitative correlation among the distribution patterns of the total interventions of each main character is statistically not significant per

full text: inter-plays ( $\rho = 0.286$ ;  $df (8)$ ;  $p = 0.640$ ); a clear sign of difference in distribution. In Graph 24, the line that represents the total interventions of Hamlet, Claudius, Polonius and Gertrude indicates that the differences are quite big per full text: inter-plays. However, Ophelia in particular intervenes much more in SG than in SH as the line falls in SH and rises in SG. Consequently, Shakespeare and Sumarokov appear to follow dissimilar distribution patterns of the total interventions of each main character per full text: inter-plays.

**Graph 24:** SH versus SG -Quantitative Correlation among the Patterns of the Total Interventions of Each Main Character per Full Text

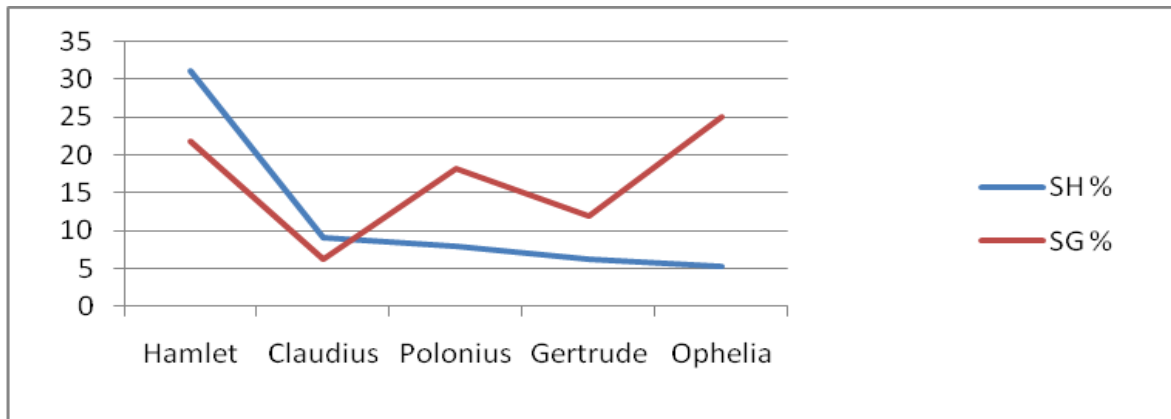


Table 13 and Graph 25 present the data linked to the ordinal ranking of each main character in SH and SG according to the frequency of his/her total interventions per full text: intra-play and inter-plays. The analysis and explanation of the data can be found below.

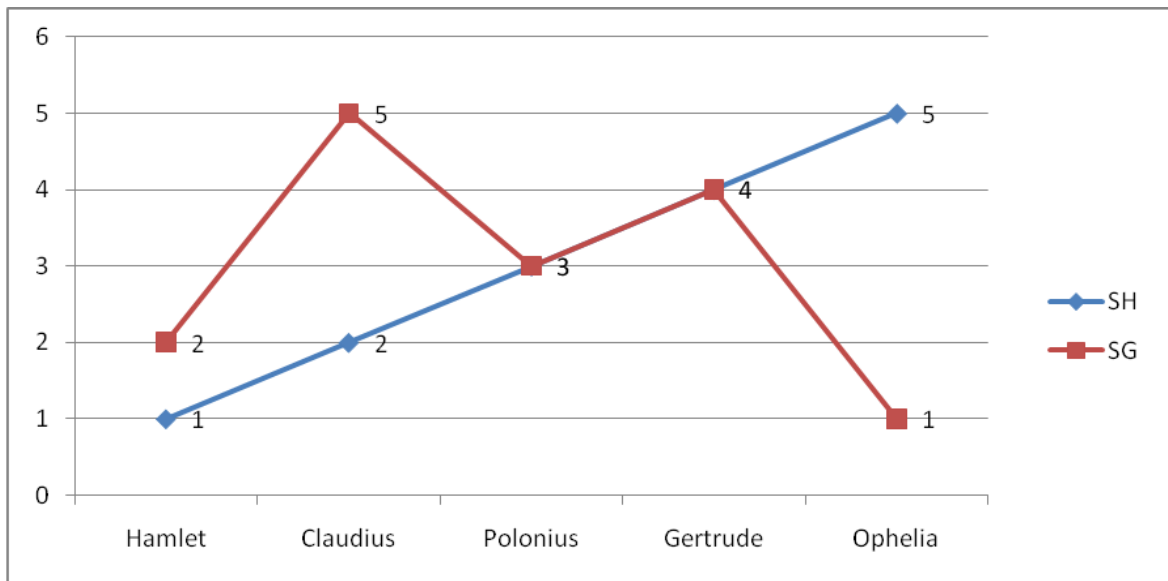
According to the data displayed in Table 13, we can rank each main character per full text, intra-play and inter-plays, as follows: Shakespeare's Hamlet may be given the first ranking as opposed to Sumarokov's Hamlet in second position. Claudius may be given the second ranking in SH in contrast to fifth position in SG. Shakespeare and Sumarokov's Polonius and Gertrude may be ranked third and fourth, respectively, intra-play and inter-plays. Shakespeare's Ophelia may be ranked fifth and probably the least important main character as opposed to Sumarokov's Ophelia who ranks first and seems to be the most relevant main character. Consequently, Shakespeare and Sumarokov appear to have dissimilar perceptions of each main character and of his/her relevance in their plays.

**Table 13:** SH versus SG -Ranking of Each Main Character in Relation to the Distribution Patterns of the Total Interventions per Full Text

Character	SH	SG
Hamlet	1	2
Claudius	2	5
Polonius	3	3
Gertrude	4	4
Ophelia	5	1

Graph 25 displays the data related to a possible ordinal correlation among the main characters based on the patterns of the total interventions per full text: inter-plays.

**Graph 25:** SH versus SG -Ordinal Correlation among the Patterns of the Total Interventions of Each Main Character per Full Text



As shown in Graph 25, the patterns of the total interventions of each main character are negatively correlated per full text: inter-plays. The ordinal correlation is statistically not significant ( $\rho = -0.300$ ;  $df (8)$ ;  $p = 0.624$ ), indicating differences in distribution patterns. In fact, the numbers that represent the ranking of each main character are completely dissimilar, particularly in the case of Ophelia, Claudius and Hamlet. However, there is a

partial ordinal correlation in the case of Polonius and Gertrude. This kind of data may support our earlier findings related to the ranking of each main character in line with the total interventions per full text: intra-play and inter-plays.

Consequently, we can assume that the most atypical finding based on the distribution patterns of the total interventions of each main character per full text, inter-plays, is probably the authors' attitudes towards the female characters, particularly Ophelia. The previously analysed and explained data (see Tables 12 and 13 and Graphs 23-25) possibly show that Ophelia plays a more important role and carries more weight than Hamlet or any other main character in SG in contrast to SH where she has the least important role.

Another atypical finding connected with the distribution patterns of the total interventions of each main character per full text may be the authors' ranking of Claudius as Claudius occupies second position in SH as opposed to fifth in SG, the least important. These data probably highlight the fact that Claudius plays a more important role and carries more weight in SH than in SG.

And, finally, the authors' attitudes towards Polonius and Gertrude seem to be rather different as they carry much less weight in Shakespeare's *Hamlet* than in Sumarokov's *Gamlet*, despite the fact they have the same ranking related to the distribution patterns of the total interventions of each main character per full text: inter-plays.

To sum up, it could be said that the data analysed and discussed in this section (see Tables 6-13 and Graphs 9-25) appear to provide evidence of significant structural dissimilarities based on the distribution patterns of the presence and total interventions of each main character per act and per full text: intra-play and inter-plays.

#### **3.3.4. SH versus SG: Presence and Intervention Variables of All Other Characters per Act and per Full Text**

The next stage of our investigation concentrates on the distribution patterns of the presence and interventions of all other characters per act and per full text: intra-play and inter-plays.

Tables 14 and 15 and Graphs 26-29 allow us to see the previously mentioned data in the following order:

1. Table 14 shows the data related to the distribution patterns of the presence of all

other characters per act: intra-play and inter-plays.

2. Graph 26 exhibits the data linked to the quantitative correlation among the patterns of the presence of all other characters per act: inter-plays.
3. Table 15 shows the data related to the distribution patterns of the total interventions of all other characters per act and per full text: intra-play and inter-plays.
4. Graph 27 displays the data linked to the distribution patterns of the total interventions of all other characters per act: intra-play and inter-plays.
5. Graph 28 exhibits the data linked to the quantitative correlation among the patterns of the total interventions of all other characters per act: inter-plays.
6. Graph 29 displays the data linked to the distribution patterns of the total interventions of all other characters per full text: inter-plays.

The first stage of our investigation here centres on the data in Table 14 related to the distribution patterns of the presence of all other characters per act: intra-play and inter-plays (see also *Appendix II.1*). The same stage also explores the quantitative correlation among the distribution patterns of the presence of all other characters per act: inter-plays (see Graph 26 and *Appendix II.2*). What we aim to do here is normalise the data quantitatively in order to identify the general trends used by the two authors in relation to the distribution patterns of the total interventions of all other characters per act: inter-plays. The next stage analyses the figures in Table 15 and Graph 27 which represent the distribution patterns of the total interventions of all other characters per act: intra-play and inter-plays (see also *Appendix II.1*). The same stage also looks at the data related to the quantitative correlation among the distribution patterns of the total interventions of all other characters per act: inter-plays (see Graph 28 and *Appendix II.2*). What we also want to do here is normalise the data quantitatively in order to reveal the general trends used by the two authors in association with the distribution patterns of the total interventions of all other characters per act: inter-plays. The final stage focuses on the data linked to the distribution patterns of the total interventions of all other characters per full text: intra-play and inter-plays (see Table 15, Graph 29 and *Appendix II.1*).

The data in Table 14 show that the distribution patterns of the presence of all other characters per act in SH are as follows: in Acts I and V, the number of all other characters coincides and equals ten (10) in each act, respectively. In Act IV, the number of all other



characters is very close to Acts I (10) and V (10) as it equals eleven (11); and, finally, in Acts II and III, the number of all other characters coincides and equals seven (7) in each act, correspondingly. Thus, the difference is not very big between the block of Acts I (10), IV (11) and V (10) on the one hand, and the block of Acts II (7) and III (7) on the other, in relation to the distribution patterns of the presence of all other characters per act: intra-play (in SH).

**Table 14:** SH versus SG -Distribution Patterns of the Presence of All Other Characters per Act

Act	SH	SH %	SG	SG %
	Presence	Presence	Presence	Presence
I	10	22.22	1	11.11
II	7	15.56	1	11.11
III	7	15.56	2	22.22
IV	11	24.44	2	22.22
V	10	22.22	3	33.33

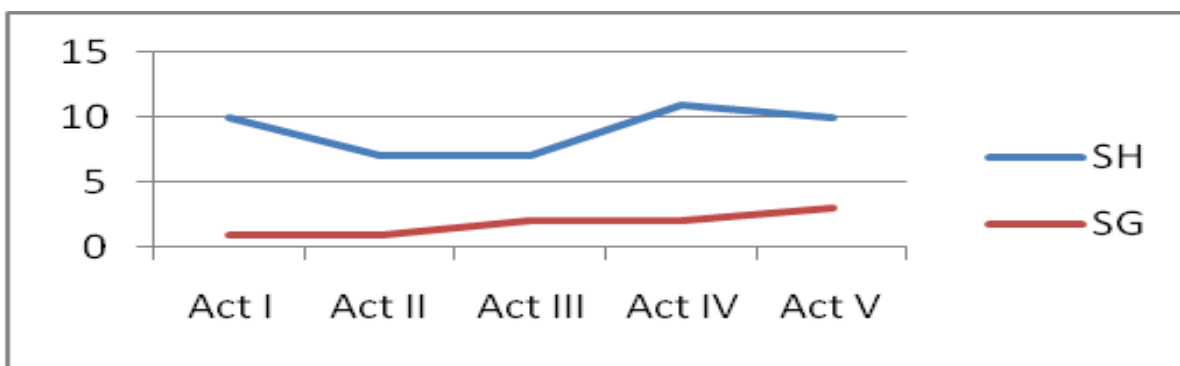
The patterns of the presence of all other characters per act in SG are distributed as follows: in Acts I and II, one (1) other character appears in each act, respectively. In Acts III and IV, the number of all other characters coincides and equals two (2) in each act, correspondingly; and, finally, in Act V, the number of all other characters present increases to three (3). Thus, there is a slight difference between the block of Acts I (1) and II (1) on the one hand, and the cluster of Acts III (2) and IV (2) on the other. At the same time, there is a slight difference between the block of Acts III (2) and IV (2) on the one hand, and Act V (3) on the other. However, the difference is rather big between the cluster of Acts I (1) and II (1) on the one hand, and Act V (3) on the other: intra-play (in SG).

If we compare the previously analysed and discussed data inter-plays in relation to the percentage (see Table 4), we may find the following differences: in Acts I and V, the difference is the biggest as, in Act I, it equals 22.22 % in SH against 11.11 % in SG and, in Act V, 22.22 % in SH against 33.33 % in SG. The difference in the percentage is different in Acts II and III as, in Act II, it equals 15.56 % in SH against 11.11 % in SG and, in Act III, 15.56 % in SH against 22.22 % in SG. Finally, in Act IV, the difference is more or less the same as it equals 24.44 % in SH against 22.22 % in SG.

As a result, the previously analysed and discussed data seem to show that Acts I and V are the most atypical in relation to the distribution patterns of the presence of all other characters per act: inter-plays (see Table 4).

To sum up the data in Table 14, we generate Graph 26 which shows the quantitative correlation among the patterns of the presence of all other characters per act: inter-plays.

**Graph 26:** SH versus SG -Quantitative Correlation among the Patterns of the Presence of All Other Characters per Act



The data in Graph 26 show that the correlation among the distribution patterns of the presence of all other characters is statistically not significant per act: inter-plays ( $\rho = 0.319$ ;  $df(8)$ ;  $p = 0.306$ ), illustrating that the plays have different distributions with regard to the presence of all other characters. If we look at Graph 26, we can observe that the line corresponding to SH goes down gradually from Act I to Act II. It then remains in the same position in Act III. It increases considerably from Act III to Act IV and falls slightly in Act V. In other words, Shakespeare changes the number of all other characters from act to act, reaching its peak in Act IV. Sumarokov gradually increases the number of all other characters from Act I to Act V, reaching its peak in the final act. Consequently, Shakespeare and Sumarokov seem to follow dissimilar distribution patterns of the presence of all other characters per act: inter-plays.

Table 15 and Graph 27 show the data related to the distribution patterns of the total interventions of all other characters per act and per full text: intra-play and inter-plays. Graph 28 displays the data linked to the quantitative correlation between the distribution patterns of the total interventions of all other characters per act: inter-plays. It should be noted that Graphs 27 and 28 are also used in the discussion as they contain the data which

clearly show possible (dis)similarities in the distribution patterns of the total interventions of all other characters per act: inter-plays.

**Table 15:** SH versus SG -Distribution Patterns of the Total Interventions of All Other Characters per Act and per Full Text

Act	SH	SH %	SG	SG %
I	148	13.58	12	6.25
II	56	5.14	5	2.60
III	52	4.77	9	4.69
IV	59	5.41	3	1.56
V	124	11.38	3	1.56
I-V	439	40.28	32	16.67

As shown in Table 15 and Graph 27, the number of total interventions of all other characters is not necessarily symmetrical per act: intra-play (in SH)<sup>13</sup>. In Acts I and V, the patterns of the total interventions of all other characters are distributed slightly asymmetrically, that is, 148 and 124 interventions, respectively. The difference is very small among Acts II-IV, with fifty-six (56), fifty-two (52) and fifty-nine (59) interventions, correspondingly. The difference is particularly big between the block of Acts I (148) and V (124) and the previously mentioned group of Acts II-IV.

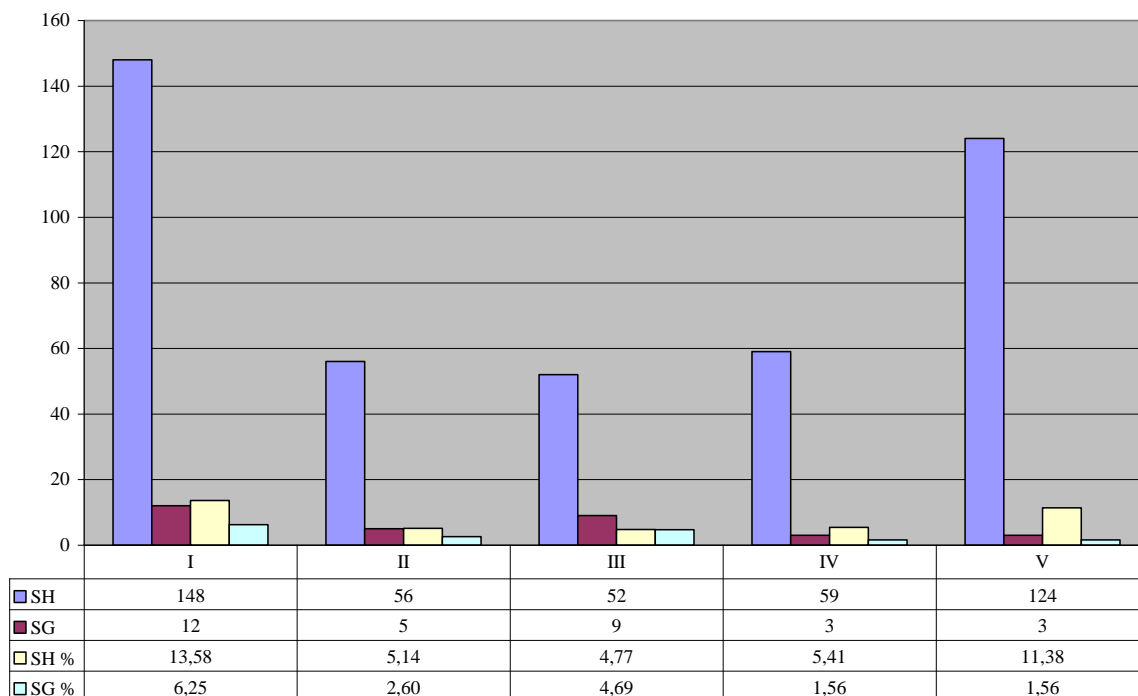
Consequently, Acts I, with 148 interventions which equal 13.58 %, and V, with 124 interventions which equal 11.38 %, are the most dissimilar in comparison to Acts II-IV: intra-play (in SH). This finding probably demonstrates that all other characters are of greater importance, particularly in Acts I and V: intra-play (in SH).

The data in Table 15 and Graph 27 also show that the number of total interventions of all other characters is not necessarily symmetrical per act: intra-play (in SG). In Acts I and II, the patterns of the total interventions of all other characters are distributed asymmetrically, that is, twelve (12) against five (5), respectively. The difference is quite small between Acts I (12) and III, with nine (9) interventions. The difference is particularly big between Act I (12) and the block of Acts IV and V, with three (3) interventions in each act, separately. There is no difference between Acts IV (3) and V (3), with the same number of interventions. The patterns of the total interventions are distributed in more or

<sup>13</sup> Statistically significant ( $\chi^2 = 10.733$ ;  $df = 4$ ;  $p = 0.030$ ).

less the same way in Act II (5) and the block of Acts IV (3) and V (3). The difference is rather big between Act III (9) and the block of Acts IV (3) and V (3), and between Acts II (5) and III (9).

**Graph 27:** SH versus SG -Distribution Patterns of the Total Interventions of All Other Characters per Act



As a result, Acts I, with twelve (12) interventions which equal 6.25 %, and III, with nine (9) interventions which equal 4.69 %, are possibly the most atypical as opposed to Acts II (2.60 %), IV (1.56 %) and V (1.56 %): intra-play (in SG). This finding seems to point to the fact that all other characters play an important role, especially in Acts I and III: intra-play (in SG).

If we compare the previously analysed data per act, inter-plays, we can reveal that, in Act I, the difference in the percentage of total interventions is rather big, that is, 13.58 % in SH against 6.25 % in SG. However, in Act I, the frequency of total interventions of all other characters, expressed in numbers and as a percentage, is significantly higher in comparison to other acts intra-play (in each play, separately). At the same time, in Act V, the frequency of total interventions of all other characters presented as a percentage is

considerably higher in SH than in SG, that is, 11.38 % in SH against 1.56 % in SG. In Act II, the difference is not very big as it equals 5.14 % in SH against 2.60 % in SG. In Act III, the percentage is more or less alike as it equals 4.77 % in SH against 4.69 % in SG; and, finally, in Act IV, the difference in the percentage is quite big, that is, 5.41 % against 1.56 % in SH versus SG, correspondingly.

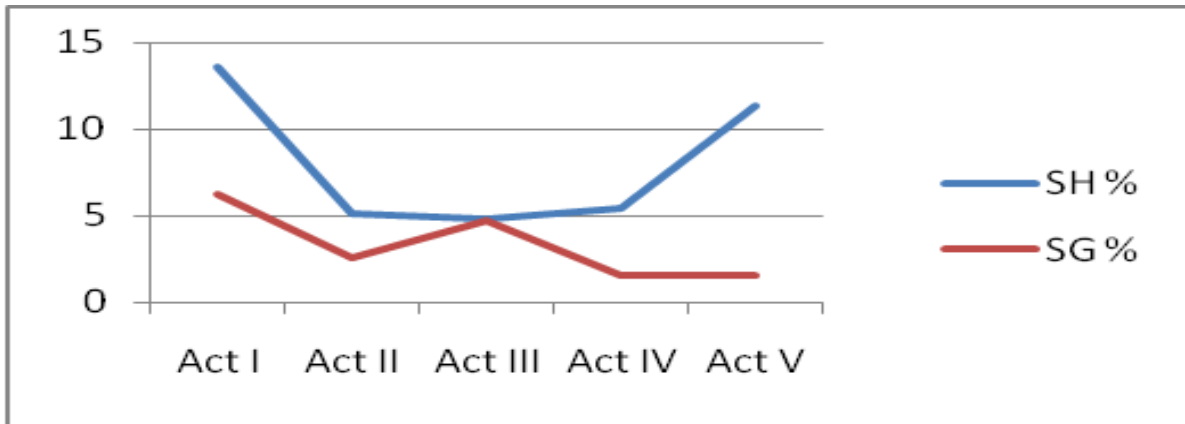
Consequently, the data in Table 14 and Graph 27 show that Act V is the most atypical in relation to the distribution patterns of the total interventions of all other characters per act, inter-plays -in other words, all other characters are possibly more relevant in SH than in SG, particularly in Act V. Act III is also atypical as the weight of all other characters is more or less the same in this act: inter-plays. In fact, this is unusual for SG, as in Acts I, II, IV and V we can reveal various structural dissimilarities based on the distribution patterns of the total interventions of all other characters per act, inter-plays, with preference to the other characters in SH. In relation to Act I, it should be noted that the frequency of total interventions of all other characters is the highest especially in this act in both plays, although with preference to SH.

To sum up the data in Table 15 and Graph 27, we generate Graph 28 which shows the quantitative correlation among the patterns of the total interventions of all other characters per act: inter-plays.

The data in Graph 28 show that the correlation among the distribution patterns of the total interventions of all other characters is almost statistically significant per act: inter-plays ( $p = 0.369$ ;  $df (8)$ ;  $p = 0.051$ ), this means that though both plays exhibit different frequency patterns their distribution with regard to all other characters per act is not too dissimilar. The line corresponding to SH falls from Act I to Act II. It then remains in more or less the same position from Act II to Act IV. It increases considerably from Act IV to Act V. In other words, Shakespeare establishes the highest frequency of total interventions of all other characters, particularly in Act I, where it is at its peak, and V, where it rises significantly but does not reach the peak. In contrast to Shakespeare, Sumarokov decreases dramatically the frequency of total interventions of all other characters from Act I where it is at its peak, to Act II. After, he raises the frequency, especially in Act III. He then reduces the frequency of total interventions and keeps it in the same position in Acts IV and V. Consequently, Shakespeare and Sumarokov appear to follow slightly dissimilar distribution

patterns of the total interventions of all other characters in Acts I, II, IV and V, particularly in Act V: inter-plays. At the same time, a partial quantitative correlation can be revealed in Act III: inter-plays.

**Graph 28:** SH versus SG -Quantitative Correlation among the Patterns of the Total Interventions of All Other Characters per Act



**Graph 29:** SH versus SG -Distribution Patterns of the Total Interventions of All Other Characters per Full Text

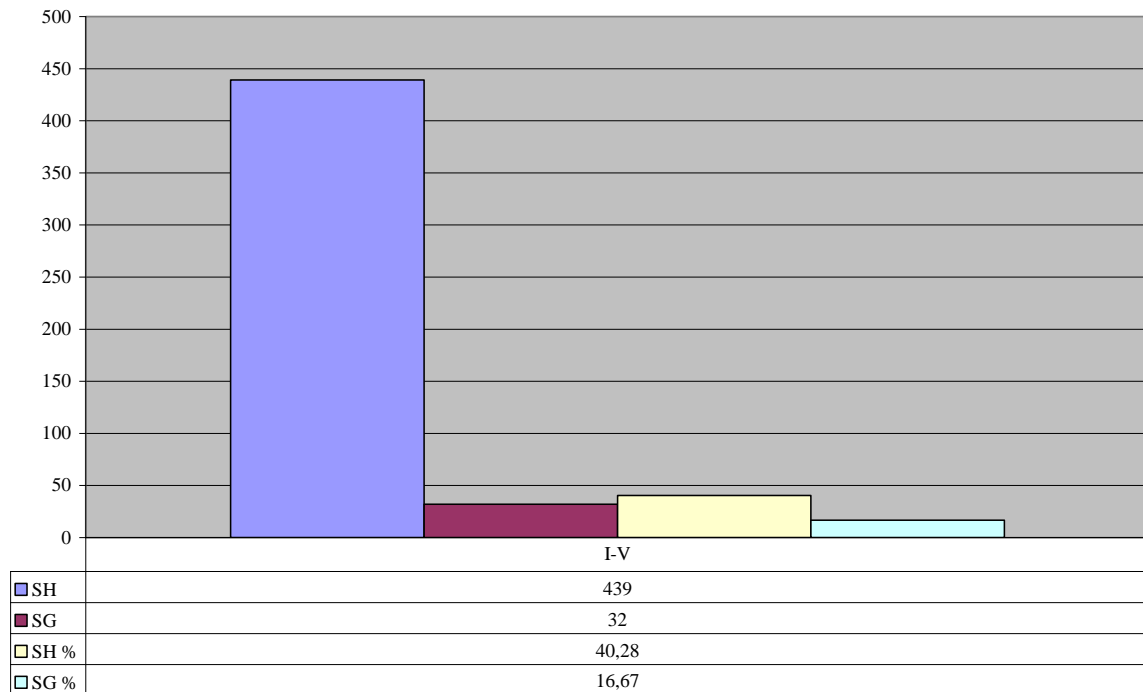


Table 15 and Graph 29 show the number of total interventions of all other characters per full text which equals 439 in SH in contrast to thirty-two (32) in SG. Therefore, the percentage of total interventions is notably higher in SH as opposed to SG, that is, 40.28 % against 16.67 %, respectively.

As a result, the data in Table 15 and Graph 29 seem to show that all other characters are more relevant in SH than in SG.

To summarise, it could be said that the data explored and interpreted in this section appear to provide evidence of considerable structural dissimilarities associated with the distribution patterns of the presence and total interventions of all other characters per act and per full text: intra-play and inter-plays (see Tables 14 and 15 and Graphs 26-29).

### **3.3.5. SH versus SG: Summary of the Complementary Distribution of the Presence and Intervention Variables of Each Other Character per Act**

This stage of our investigation related to the analysis of the distribution patterns of the presence and interventions of all main and other characters, focuses on the summary of the complementary distribution of each other character per act: intra-play and inter-plays (see Table 16, Graphs 30-34 and *Appendix II.1*).

The data in Table 16 and Graphs 30-34 enable us to show the distribution of each other character among the acts: intra-play and inter-plays -in other words, to make a summary of the complementary distribution of each other character per act in SH versus SG. In Table 16, each other character is given a number which appears in the corresponding cell of the table opposite the name of the other character per act; for example, in Act I, Barnardo corresponds to number 1, Francisco corresponds to number 2, etc. Thus, in the column entitled “Presence”, we can see the distribution patterns of the presence of each other character per act: intra-play and inter-plays.

In Graphs 30-34, the following data are given:

1. The name of each other character that appears per act: intra-play and inter-plays.
2. The number of interventions per each other character.
3. The percentage of interventions per each other character.

It should be pointed out that we do not compare or make any comments on the distribution patterns of the interventions of each other character per act, intra-play and inter-plays, as these characters do not coincide, that is, the secondary characters in SH do not appear in SG and vice versa. However, the data presented graphically also help us show how different values such as the patterns of the presence and interventions are interrelated per act: intra-play and inter-plays.

**Table 16:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Other Character per Act

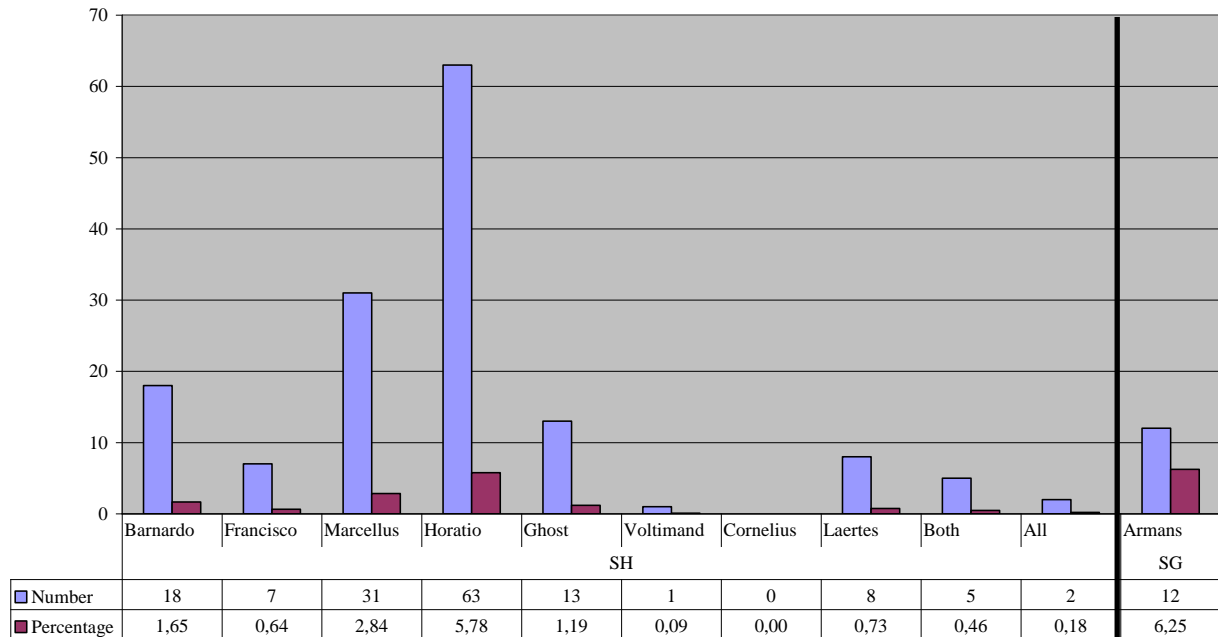
Act	Presence	Character	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text
		Each Other	SH	SH %	SG	SG %
I	1	Barnardo	18	1.65		
	2	Francisco	7	0.64		
	3	Marcellus	31	2.85		
	4	Horatio	63	5.79		
	5	Ghost	13	1.19		
	6	Voltimand	1	0.09		
	7	Cornelius	0	0.00		
	8	Laertes	8	0.73		
	9	Both	5	0.46		
	10	All	2	0.18		
	1	Armans			12	6.25
<b>I</b>		<b>Totals Other</b>	<b>148</b>	<b>13.58</b>	<b>12</b>	<b>6.25</b>
II	1	Reynoldo	13	1.19		
	2	Voltimand	1	0.09		
	3	Cornelius	0	0.00		
	4	Rosincros	23	2.11		
	5	Guildenstare	12	1.10		
	6	Players	6	0.55		
	7	Both	1	0.09		
	1	Ratuda			5	2.60
<b>II</b>		<b>Totals Other</b>	<b>56</b>	<b>5.14</b>	<b>5</b>	<b>2.60</b>



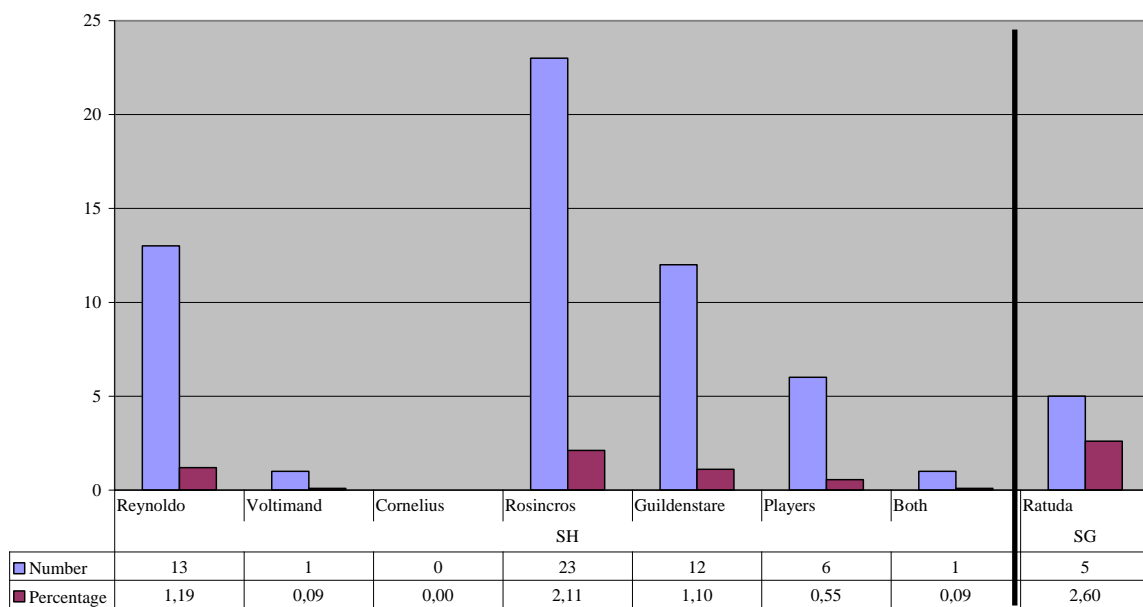
III	1	Rosincros	12	1.10		
	2	Guildenstare	16	1.47		
	3	Players	13	1.19		
	4	Horatio	7	0.64		
	5	Both	2	0.18		
	6	All	1	0.09		
	7	Ghost	1	0.09		
	1	Armans			5	2.60
	2	Ratuda			4	2.08
<b>III</b>		<b>Totals Other</b>	<b>52</b>	<b>4.77</b>	<b>9</b>	<b>4.69</b>
IV	1	Rosincros	9	0.83		
	2	Guildenstare	1	0.09		
	3	Horatio	6	0.55		
	4	Laertes	31	2.84		
	5	Servant	1	0.09		
	6	Sailor	2	0.18		
	7	Messenger	3	0.28		
	8	Fortinbras	2	0.18		
	9	Captain	1	0.09		
	10	All	2	0.18		
	11	Gentlemen	1	0.09		
	1	Flemina			2	1.04
	2	Captain			1	0.52
<b>IV</b>		<b>Totals Other</b>	<b>59</b>	<b>5.41</b>	<b>3</b>	<b>1.56</b>
V	1	Clown	33	3.03		
	2	Other	12	1.10		
	3	Horatio	30	2.75		
	4	Laertes	21	1.93		
	5	Priest	2	0.18		
	6	Osrick	19	1.74		
	7	Fortinbras	4	0.37		
	8	Ambassador	1	0.09		
	9	All	1	0.09		
	10	Gentlemen	1	0.09		
	1	Armans			0	0.00
	2	Guards			0	0.00
	3	Soldier			3	1.56
<b>V</b>		<b>Totals Other</b>	<b>124</b>	<b>11.38</b>	<b>3</b>	<b>1.56</b>

<b>I-V</b>		<b>Totals Other</b>	<b>439</b>	<b>40.28</b>	<b>32</b>	<b>16.67</b>
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**Graph 30:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Other Character per Act I



**Graph 31:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Other Character per Act II



The data in Table 16 and Graph 30 show that, in Act I, ten (10) other characters, among them eight (8) individual other characters, namely Barnardo, Francisco, Marcellus, Horatio, Ghost, Voltimand, Cornelius and Laertes, and two (2) collective other characters, Both and All, appear in SH.

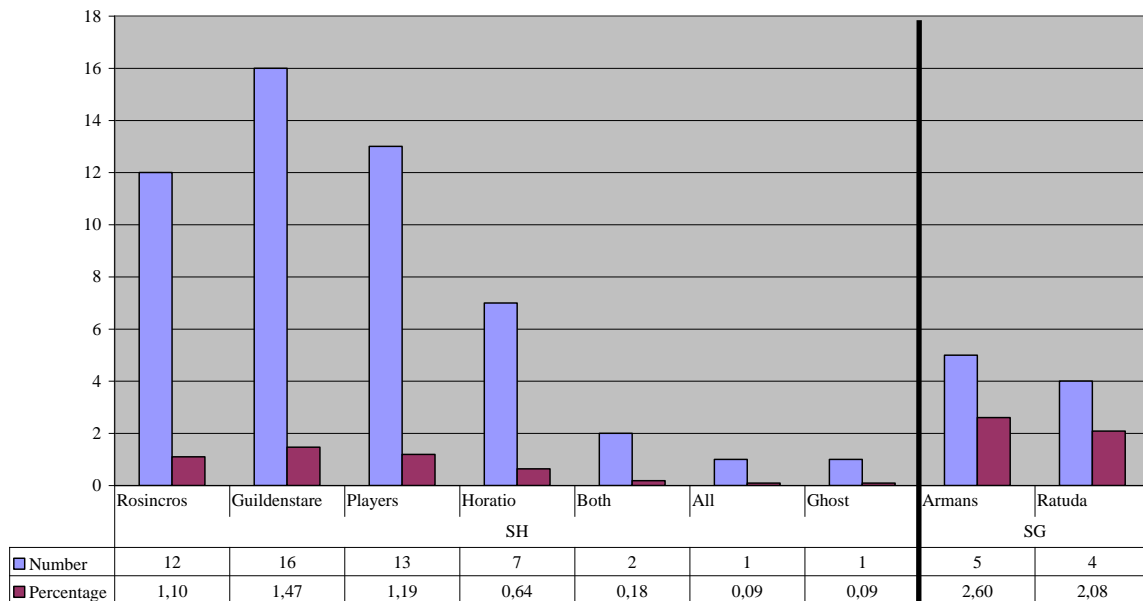
In contrast to SH, one (1) other character, Armans, appears in SG.

The data in Table 16 and Graph 31 show that, in Act II, seven (7) other characters, among them five (5) individual other characters, namely Reynoldo, Voltimand, Cornelius, Rosincros, Guildenstare, and two (2) collective other characters, Players and Both, are present in *Hamlet*, whilst only one (1) other character, Ratuda, is present in *Gamlet*.

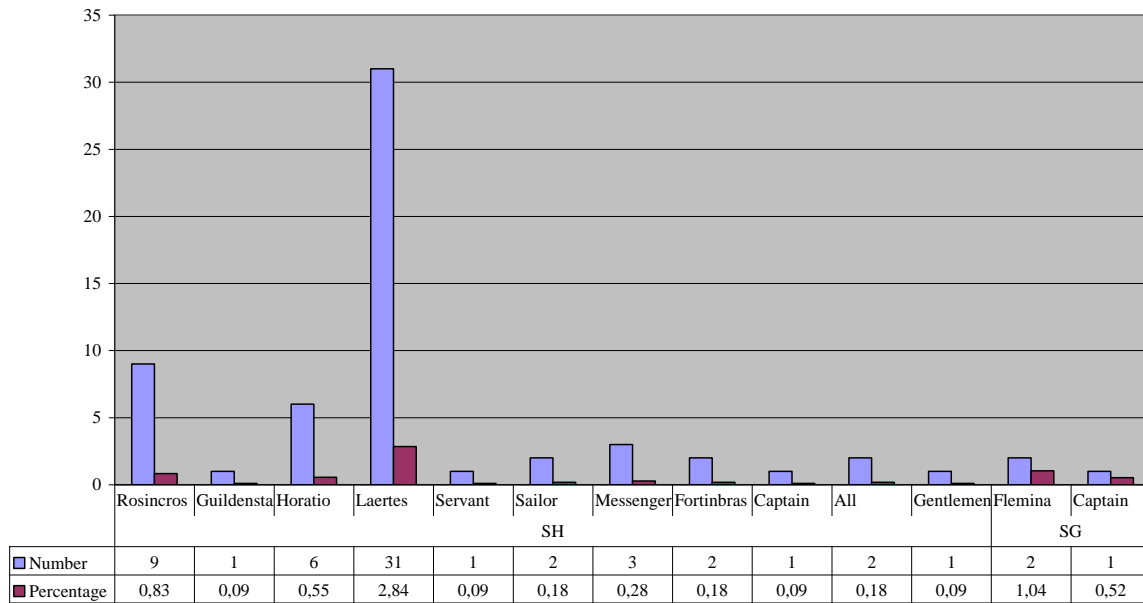
Table 16 and Graph 32 contain the data concerning the distribution patterns of the presence of each other character per Act III in both plays. With regard to the data, we come across seven (7) other characters in SH, among them four (4) individual other characters, namely Rosincros, Guildenstare, Horatio and Ghost, and three (3) collective other characters, Players, Both and All.

In contrast to SH, we can only observe two (2) other characters, Armans and Ratuda, in SG.

**Graph 32:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Other Character per Act III



**Graph 33:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Other Character per Act IV



**Graph 34:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Other Character per Act V

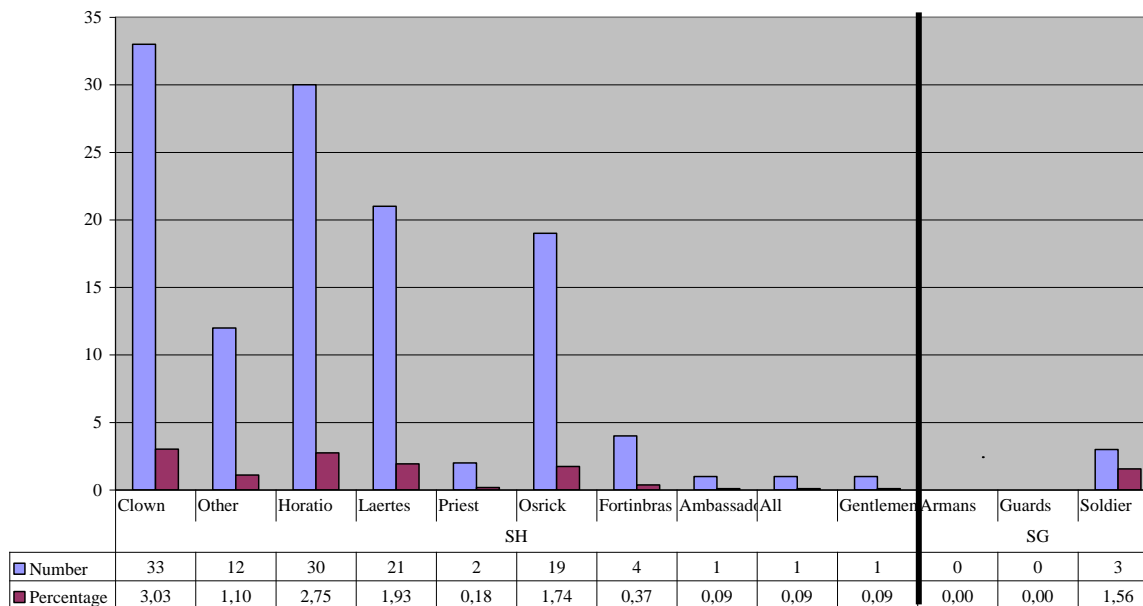


Table 16 and Graph 33 display the data linked to the distribution patterns of the presence of each character per Act IV: inter-plays. According to the data, eleven (11) other

characters, among them nine (9) individual other characters, namely Rosincros, Guildenstare, Horatio, Laertes, Servant, Sailor, Messenger, Fortinbras and Captain, and two (2) collective other characters, All and Gentlemen, appear in SH, whilst two (2) other characters, Flemina and Captain of the Guard, are present in SG.

The data in Table 16 and Graph 34 show that, in Act V, ten (10) other characters, among them eight (8) individual other characters, namely Clown, Other, Horatio, Laertes, Priest, Osrick, Fortinbras and Ambassador, and two (2) collective other characters, All and Gentlemen, appear in SH.

In contrast to SH, three (3) other characters, Armans, Guards and Soldier, are present in SG.

To sum up, the data in Table 16 and Graphs 30-34 seem to provide evidence of significant structural dissimilarities based on the distribution patterns of the presence and interventions of each other character per act: inter-plays.

### **3.3.6. SH versus SG: Summary of the Distribution of Each Character per Act**

The last stage of our investigation linked to the analysis of the distribution patterns of the presence and interventions of all main and other characters, focuses on the summary of the distribution of each character per act: intra-play and inter-plays.

In fact, Table 17 and Graphs 35-39 are used to illustrate the data related to the distribution of each character, both main and other, per act: intra-play and inter-plays (see also *Appendix II.1*). In Table 17, each character is given a number which appears in the appropriate cell of the table opposite the name of each character per act; for example, in Act I, Hamlet corresponds to number 1, Claudius corresponds to number 2, etc. Thus, in the column entitled “Presence”, we can observe the distribution patterns of the presence of each character per act: intra-play and inter-plays.

In Graphs 35-39, the following data are provided:

1. The name of each character that appears per act: intra-play and inter-plays.
2. The number of interventions per each character.
3. The percentage of interventions per each character.

It should be noted that we do not compare or make any comments on the distribution patterns of the interventions of each character per act, intra-play and inter-plays, because we have already discussed this kind of data related to all main and other characters separately in Sections 3.3.1-3.3.5. However, the data presented graphically help us show how different values such as the patterns of the presence and interventions are interrelated.

**Table 17:** SH versus SG -Distribution Patterns of the Presence and Interventions of All Characters, both Main and Other, per Act

Act	Presence		Character	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text	Number of Interventions per Act	Percentage of Interventions per Act in the Full Text
	SH	SG					
I	1	1	Hamlet	71	6.51	18	9.38
	2		Claudius	7	0.64		
	3		Polonius	9	0.83		
	4	2	Gertrude	3	0.28	14	7.29
	5		Ophelia	10	0.92		
	6		Barnardo	18	1.65		
	7		Francisco	7	0.64		
	8		Marcellus	31	2.85		
	9		Horatio	63	5.79		
	10		Ghost	13	1.19		
	11		Voltimand	1	0.09		
	12		Cornelius	0	0.00		
	13		Laertes	8	0.73		
	14		Both	5	0.46		
	15		All	2	0.18		
	3	Armans			12	6.25	
<b>I</b>			<b>Totals</b>	<b>248</b>	<b>22.75</b>	<b>44</b>	<b>22.92</b>
II	1		Hamlet	59	5.41		
	2	1	Claudius	13	1.19	7	3.65
	3	2	Polonius	59	5.41	6	3.13
	4	3	Gertrude	9	0.83	9	4.69

	5		Ophelia	5	0.46		
	6		Reynoldo	13	1.19		
	7		Voltimand	1	0.09		
	8		Cornelius	0	0.00		
	9		Rosincros	23	2.11		
	10		Guildenstare	12	1.10		
	11		Players	6	0.55		
	12		Both	1	0.09		
		4	Ratuda			5	2.60
<b>II</b>			<b>Totals</b>	<b>201</b>	<b>18.44</b>	<b>27</b>	<b>14.06</b>
<b>III</b>	1	1	Hamlet	104	9.54	12	6.25
	2		Claudius	15	1.38		
	3	2	Polonius	18	1.65	13	6.77
	4		Gertrude	31	2.84		
	5	3	Ophelia	29	2.66	22	11.46
	6		Rosincros	12	1.10		
	7		Guildenstare	16	1.47		
	8		Players	13	1.19		
	9		Horatio	7	0.64		
	10		Both	2	0.18		
	11		All	1	0.09		
	12		Ghost	1	0.09		
		4	Armans			5	2.60
		5	Ratuda			4	2.08
<b>III</b>			<b>Totals</b>	<b>249</b>	<b>22.84</b>	<b>56</b>	<b>29.17</b>
<b>IV</b>	1		Hamlet	18	1.65		
	2	1	Claudius	49	4.50	3	1.56
		2	Polonius			8	4.17
	3		Gertrude	17	1.56		
	4	3	Ophelia	14	1.28	11	5.73
	5		Rosincros	9	0.83		
	6		Guildenstare	1	0.09		
	7		Horatio	6	0.55		
	8		Laertes	31	2.84		
	9		Servant	1	0.09		
	10		Sailor	2	0.18		
	11		Messenger	3	0.28		
	12		Fortinbras	2	0.18		
	13		Captain	1	0.09		

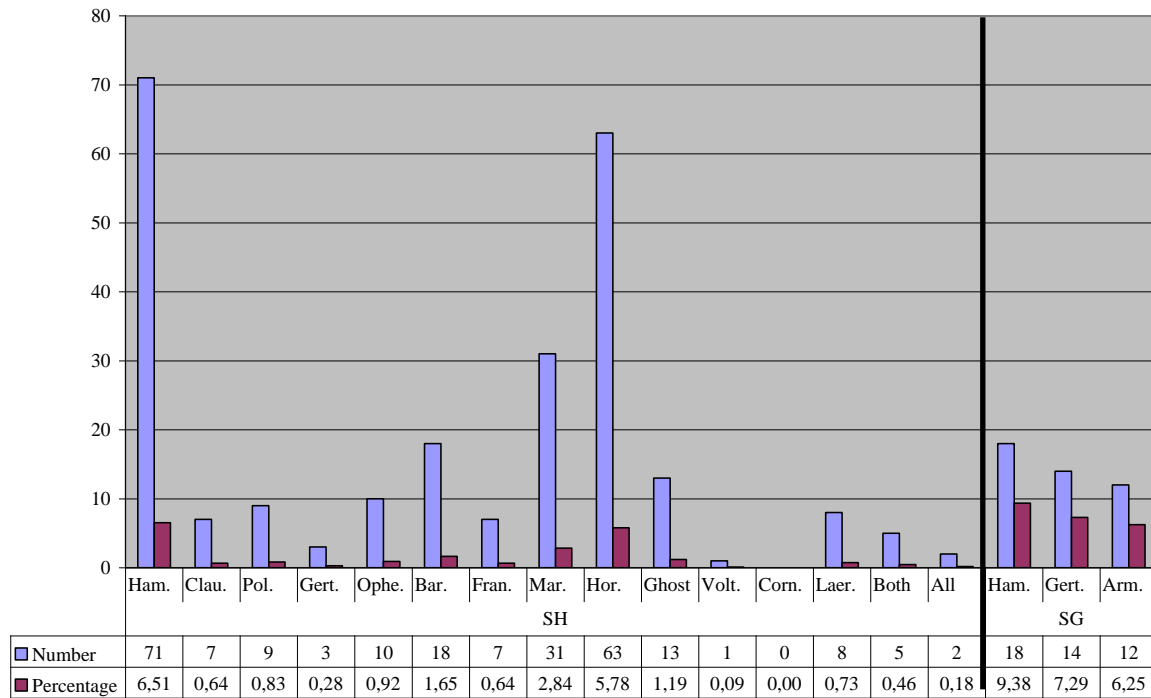
	14		All	2	0.18		
	15		Gentlemen	1	0.09		
		4	Flemina			2	1.04
		5	Captain			1	0.52
<b>IV</b>			<b>Totals</b>	<b>157</b>	<b>14.40</b>	<b>25</b>	<b>13.02</b>
V	1	1	Hamlet	87	7.98	12	6.25
	2	2	Claudius	16	1.47	2	1.04
		3	Polonius			8	4.17
	3		Gertrude	8	0.73		
		4	Ophelia			15	7.81
	4		Clown	33	3.03		
	5		Other	12	1.10		
	6		Horatio	30	2.75		
	7		Laertes	21	1.93		
	8		Priest	2	0.18		
	9		Osrick	19	1.74		
	10		Fortinbras	4	0.37		
	11		Ambassador	1	0.09		
	12		All	1	0.09		
	13		Gentlemen	1	0.09		
		5	Armans			0	0.00
		6	Guards			0	0.00
		7	Soldier			3	1.56
<b>V</b>			<b>Totals</b>	<b>235</b>	<b>21.56</b>	<b>40</b>	<b>20.83</b>
<b>I-V</b>			<b>Totals</b>	<b>1090</b>	<b>100</b>	<b>192</b>	<b>100</b>

The data in Table 17 and Graph 35 show that, in Act I, fifteen (15) characters, among them five (5) main and eight (8) individual other characters, namely Barnardo, Francisco, Marcellus, Horatio, Ghost, Voltimand, Cornelius and Laertes, and two (2) collective other characters, Both and All, appear in SH.

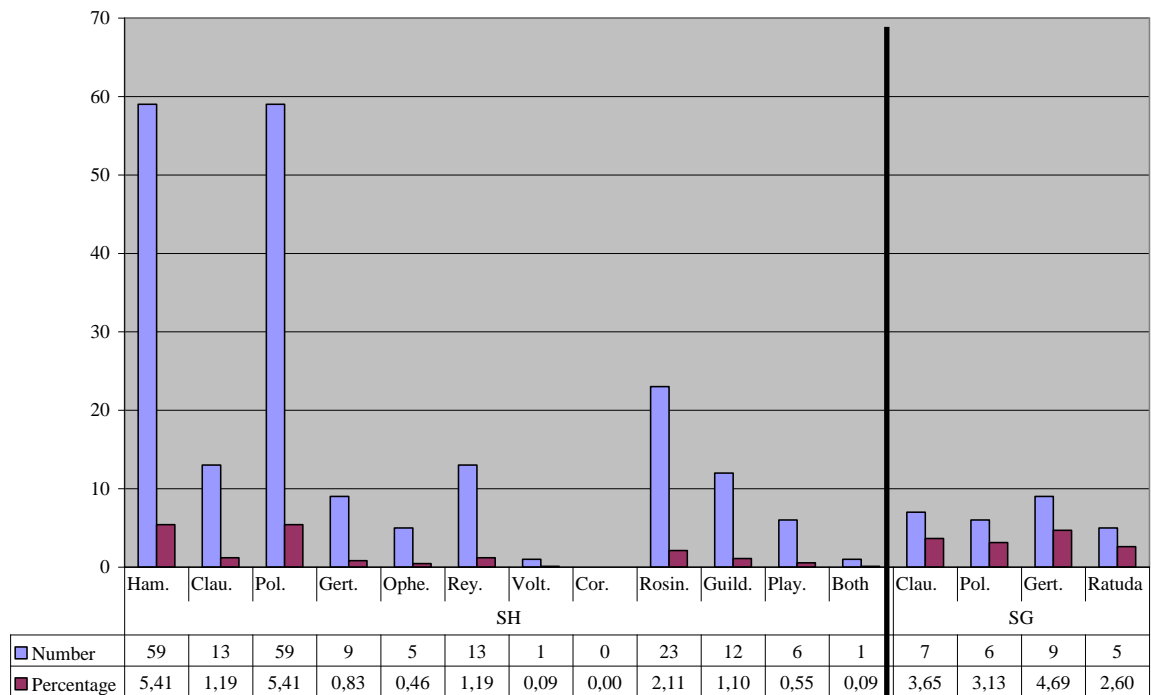
At the same time, in SG, only three (3) characters appear, among them two (2) main characters, Hamlet and Gertrude, and one (1) other character, Armans.



**Graph 35:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Character per Act I



**Graph 36:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Character per Act II



The data in Table 17 and Graph 36 exhibit that, in Act II, twelve (12) characters, among them five (5) main and seven (7) other characters, appear in SH. Other characters are as follows: Reynoldo, Voltimand, Cornelius, Rosincros, Guildenstare and two (2) collective other characters, namely Players and Both.

In SG, only four (4) characters are present, among them three (3) main characters, namely Claudius, Polonius and Gertrude, and one (1) other character, Ratuda.

Table 17 and Graph 37 contain the data concerning the distribution patterns of the presence of each character per Act III in both plays. According to the data, we come across twelve (12) characters in SH, among them five (5) main and four (4) individual other characters, that is, Rosincros, Guildenstare, Horatio and Ghost, and three (3) collective other characters, Players, Both and All.

In SG, there are five (5) characters in Act III, among them three (3) main characters, namely Hamlet, Polonius and Ophelia, and two (2) other characters, Armans and Ratuda.

**Graph 37:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Character per Act III

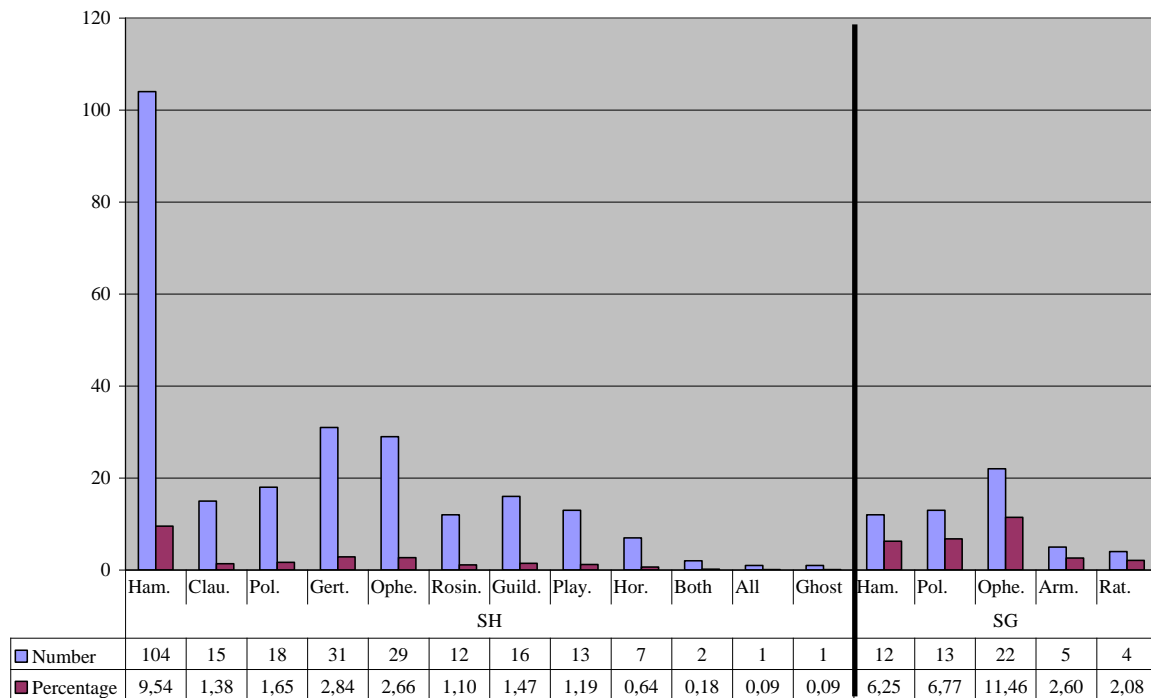
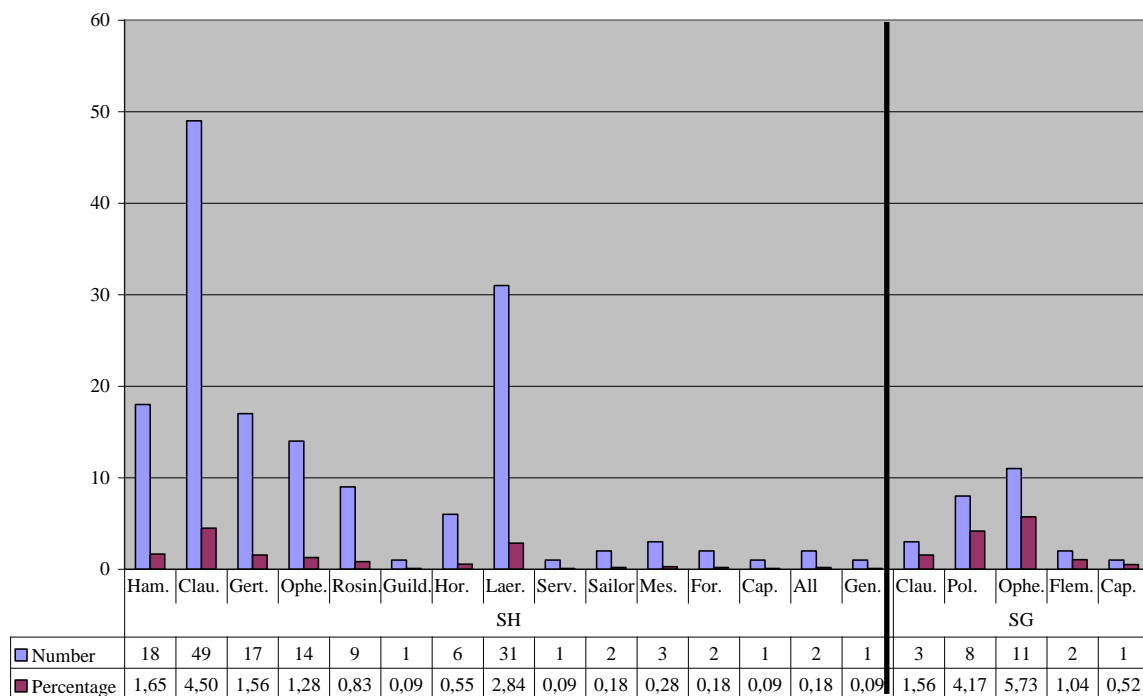


Table 17 and Graph 38 display the data associated with the distribution patterns of the presence of each character per Act IV in both plays. According to the data, fifteen (15)

characters appear in SH, among them four (4) main characters, namely Hamlet, Claudius, Gertrude and Ophelia, and nine (9) individual other characters, Rosincros, Guildenstare, Horatio, Laertes, Servant, Sailor, Messenger, Fortinbras and Captain, and two (2) collective other characters, All and Gentlemen.

As opposed to SH, in SG, five (5) characters are present, among them three (3) main characters, namely Claudius, Polonius and Ophelia, and two (2) other characters, Flemina and Captain of the Guard.

**Graph 38:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Character per Act IV

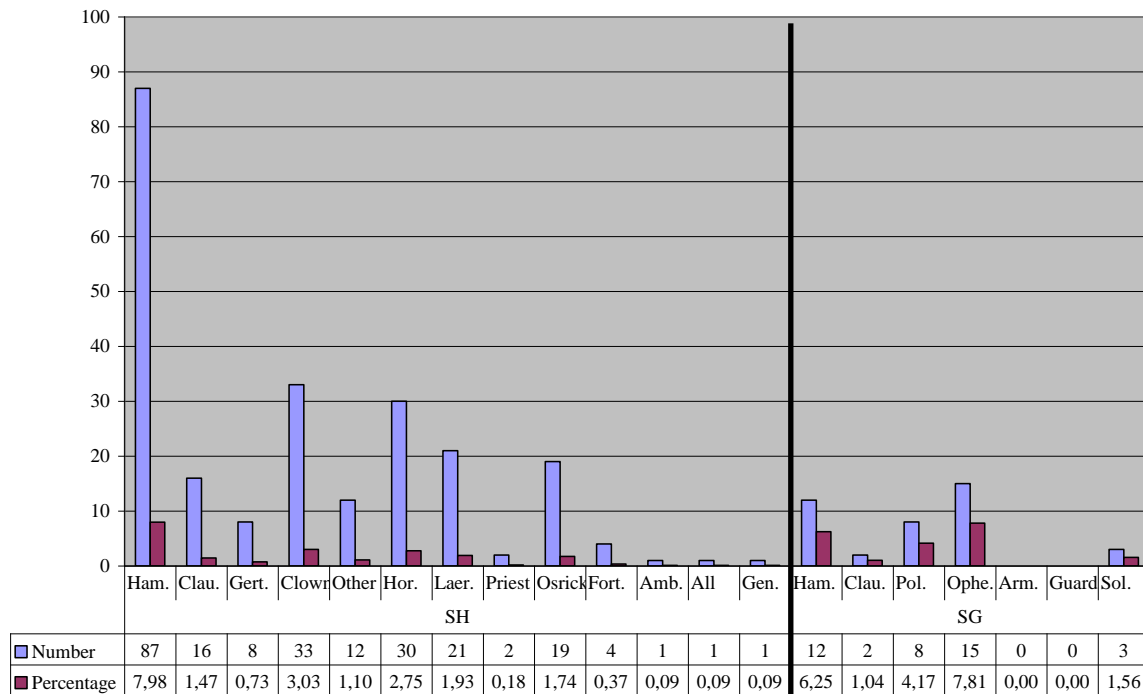


The data in Table 17 and Graph 39 show the distribution patterns of the presence of each character per Act V in *Hamlet* and *Gamlet*. Concerning Shakespeare’s text, thirteen (13) characters, among them three (3) main characters, namely Hamlet, Claudius and Gertrude, and eight (8) individual other characters, Clown, Other, Horatio, Laertes, Priest, Osrick, Fortinbras and Ambassador, and two (2) collective other characters, that is, All and Gentlemen, are all present.

In contrast to SH, seven (7) characters, among them four (4) main characters, namely

Hamlet, Claudius, Polonius and Ophelia, and three (3) other characters, Armans, Guards and Soldier, are present in SG.

**Graph 39:** SH versus SG -Distribution Patterns of the Presence and Interventions of Each Character per Act V



To sum up, the data shown in Table 17 and Graphs 35-39 appear to highlight considerable structural dissimilarities based on the distribution patterns of the presence and interventions of each character per act: intra-play and inter-plays.

**3.3.7. SH versus SG: Summary of the Distribution Patterns of the Presence and Intervention Variables of All Characters, both Main and Other, per Act and per Full Text**

To summarise the data presented in this chapter, it should be noted that we have paid special attention to the presence and intervention variables of all characters, both main and other, per act and per full text: intra-play and inter-plays.

We have used the data related to the presence and intervention variables of each other

character per act, intra-play, for the summary of the complementary distribution, as the other characters are completely different and do not coincide inter-plays. The data presented graphically show in a clear way how different values are related to each other -in other words, how the patterns of the presence and interventions of each other character are distributed per act: intra-play and inter-plays.

We have also summarised the data associated with the presence and intervention variables of each character per act: intra-play and inter-plays. This kind of data has enabled us to provide a detailed examination and analysis of possible structural (dis)similarities related to the distribution patterns of the presence and intervention variables of each character, both main and other, per act: intra-play and inter-plays.

The dimensions of structural variation based on the distribution patterns of the presence and interventions of all main and secondary characters per act and per full text, inter-plays, appear to provide evidence to the fact that the frequency of the presence and interventions of these characters is very dissimilar.

The most important findings linked to the distribution patterns of the presence of all characters, both main and other, may be the following:

1. The number of all characters, both main and other, is completely different inter-plays, that is, thirty (30) against ten (10), in SH versus SG, respectively (see Table 2).
2. The number of all main characters which equals five (5) coincides inter-plays (in SH versus SG). However, the percentage of all main characters is lower in SH than in SG as it equals 16.67 % against 50 %, respectively (see Table 2).
3. The number of all other characters is dissimilar as it equals twenty-five (25) against five (5), with preference to SH. At the same time, the percentage of all other characters is also higher in SH as opposed to SG as it equals 83.33 % against 50 %, correspondingly (see Table 2).
4. The distribution patterns of the presence of all characters are not necessarily parallel per act: intra-play and inter-plays (see Table 1 and Graph 1). Shakespeare decreases the number of all characters in Act II (17.91 %) as opposed to Act I (22.39 %), keeps the same number of all characters in Acts II (17.91 %) and III (17.91 %), increases it considerably in Act IV (22.39 %) and reduces it in Act V (19.40 %).

Sumarokov, in contrast to Shakespeare, distributes all characters rather differently as he increases their number from Act I (12.50 %) to Act II (16.67 %), keeps the same number of all characters in Acts III (20.83 %) and IV (20.83%) and, finally, increases it considerably in Act V (29.17 %).

5. The patterns of the presence of all characters, both main and other, are negatively correlated per act: inter-plays (see Graph 1). The correlation, though statistically not significant, indicates different distribution patterns. The line that shows the patterns of the presence of all characters fluctuates from act to act in SH. The line falls considerably from Act I to Act II, remains in the same position in Acts II and III, rises considerably in Act IV and falls in Act V. Sumarokov behaves differently to Shakespeare as the line gradually goes up from Act I to Act II, remains in the same position in Acts III and IV and, finally, increases considerably in Act V. In fact, Shakespeare and Sumarokov distribute all characters rather differently, especially in Acts I and V. Thus, the movement in Act V is downward in SH as opposed to the upward movement in SG. Consequently, the authors possibly follow dissimilar distribution patterns of the presence of all characters per act: inter-plays (see Table 1 and Graph 1).
6. The distribution patterns of the presence of all main characters are not necessarily symmetrical per act: intra-play and inter-plays (see Table 4). In fact, Shakespeare distributes all main characters equally in Acts I-III (22.73 % in each act, separately) whilst, in Acts IV (18.18 %) and V (13.64 %), Shakespeare reduces the number of these characters. Sumarokov, in contrast to Shakespeare, increases the number of main characters in Acts II-IV in contrast to Act I (13.33 %), keeps the same number of the main characters in Acts II-IV (20.00 % in each act, separately) and, finally, raises the number considerably in Act V (26.67 %).
7. The patterns of the presence of all main characters are negatively correlated per act: inter-plays (see Graph 5). The correlation is statistically significant, a clear indicator of similarity, though some differences might become evident. In fact, the line is maintained in the same position in Acts I-III as Shakespeare distributes all main characters equally whilst in Acts IV and V the line goes down dramatically as Shakespeare reduces the number of these characters. Sumarokov behaves differently

as the line goes up from Act I to Act II, remains in the same position in Acts II-IV and goes up again in Act V. It should be noted that the lines of the presence of all main characters cross in Act V, inter-plays, although the movement is downward in SH as opposed to the upward movement in SG. Consequently, the data in Table 4 and Graph 5 show that Shakespeare and Sumarokov probably follow similar distribution patterns of the presence of all main characters per act: inter-plays. However, there possibly exists a partial dissimilarity in Acts I, IV and V, especially in Acts I and V.

8. Only the main characters coincide in both plays, although they do not necessarily coincide per act: inter-plays (see Tables 6-10). For example, Hamlet, Claudius and Gertrude appear in all acts in SH, whilst, in SG, Hamlet is not present in Acts II and IV; Claudius is absent in Acts I and V; and, finally, Gertrude in Acts III, IV and V (see Tables 6, 7 and 9). Thus, these acts, in which Sumarokov's Hamlet, Claudius and Gertrude are absent, are the most atypical inter-plays. As for Polonius, Acts I, IV and V are the most dissimilar, as Sumarokov's Polonius is absent in Act I whereas Shakespeare's Polonius is present in this act; and, finally, in Acts IV and V, Sumarokov's Polonius is present whereas Shakespeare's Polonius is absent (see Table 8). Another atypical fact in connection with Polonius is that he appears in four acts in SG in contrast to three acts in SH. The results related to the distribution patterns of the presence of Ophelia per act and per full text, inter-plays, show that Ophelia appears in four acts in SH against three acts in SG (see Table 10). At the same time, Ophelia's absence in Acts I and II and her presence in Act V in SG may be another atypical finding.
9. The other characters are completely different and, therefore, do not coincide per act: inter-plays (see Table 16 and Graph 30-34).
10. The distribution patterns of the presence of all other characters do not appear to be parallel per act: intra-play and inter-plays (see Table 14 and Graph 26). In fact, Shakespeare seems to distribute all other characters more or less symmetrically in Acts I (22.22 %), IV (24.44 %) and V (22.22 %), as opposed to Acts II (15.56 %) and III (15.56 %), where the number of these characters is considerably reduced. In contrast to Shakespeare, Sumarokov keeps the same number of other characters in

Acts I (11.11 %) and II (11.11 %), Acts III (22.22 %) and IV (22.22 %) and, finally, increases the number in Act V (33.33 %). However, the difference is very big between the cluster of Acts I (11.11 %) and II (11.11 %) on the one hand, and Act V (33.33 %) on the other, in SG.

11. The quantitative correlation among the distribution patterns of the presence of all other characters is statistically not significant per act: inter-plays (see Graph 26); this means that both plays “behave” clearly distinct in this respect. In fact, the line corresponding to SH goes down gradually from Act I to Act II. It then stays in the same position in Acts II and III. It increases considerably from Act III to Act IV and slides slightly in Act V -in other words, Shakespeare changes the number of all other characters from act to act, reaching its peak in Act IV. Sumarokov gradually increases the number of all other characters from Act I to Act V, reaching the peak in the final act. Consequently, Shakespeare and Sumarokov seem to follow dissimilar distribution patterns of the presence of all other characters per act: inter-plays (see Table 14 and Graph 26).

The most significant results related to the distribution patterns of the interventions of all characters, both main and other, per act and per full text, intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*), appear to be the following:

1. The distribution patterns of the total interventions of all characters per act, intra-play, are not necessarily parallel, whilst they are more or less symmetrical per act: inter-plays (see Table 3 and Graphs 2 and 3). In Acts I, III and V, Shakespeare distributes the patterns of the total interventions of all characters more or less symmetrically, that is, the percentage of these interventions equals 22.75 %, 22.34 % and 21.56 %, respectively. In SH, Acts II (18.44 %) and IV (14.40 %), with a lower frequency of total interventions of all characters, are possibly the most dissimilar in comparison to Acts I, III and V. In SG, Acts II (14.06 %) and IV (13.02 %), with a lower frequency of total interventions of all characters, are probably the most dissimilar as opposed to Acts I (22.92 %), III (29.17 %) and V (20.83 %).



2. The quantitative correlation among the distribution patterns of the total interventions of all characters is close to be statistically significant per act, inter-plays (see Table 3 and Graph 3), that is, the distribution patterns are similar. However, it should be noted that Shakespeare seems to distribute these interventions more or less gradually in his play whilst Sumarokov does this in a slightly more striking way, especially in Act III. This may mean that there exists a partial dissimilarity in this act inter-plays. Consequently, the authors seem to follow more or less the same distribution patterns of the total interventions of all characters per Acts I, II, IV and V: inter-plays (see Table 3 and Graphs 2 and 3).
3. Two factors are possibly behind the outstanding dissimilarities related to the number of total interventions of all characters per full text which total 1,090 interventions in SH against 192 interventions in SG (see Graph 4). They may be as follows: Shakespeare's text is much longer than Sumarokov's text. There are more characters in SH than in SG and, therefore, all of Shakespeare's characters intervene more than Sumarokov's characters.
4. The distribution patterns of the total interventions of all main characters are not necessarily symmetrical per act: intra-play and inter-plays (see Table 5 and Graph 6). The data in Graph 6 show that the frequency of total interventions of all main characters is not necessarily symmetrical per act: intra-play (in SH). In Acts I, IV and V, the patterns of the total interventions of all main characters are distributed more or less symmetrically, that is, 9.17 %, 8.99 % and 10.18 %, respectively. Acts II and particularly Act III, with the highest frequency of total interventions of all main characters which equal 13.30 % and 18.07 %, correspondingly, seem to be the most atypical in SH.
5. The frequency of total interventions of all main characters is probably asymmetrical per act: intra-play (in SG) (see Table 5 and Graph 6). In Acts II and IV, the patterns of the total interventions of all main characters are distributed equally, that is, 11.46 %, respectively. The frequency of total interventions is more or less the same between Acts I and V, with 16.67 % against 19.27 %, correspondingly. In SG, Act III, with the highest frequency of total interventions, that is, 24.48 %, is seemingly the most dissimilar.

6. The quantitative correlation among the distribution patterns of the total interventions of all main characters is statistically not significant per act, inter-plays (see Table 5 and Graph 7) -in other words, plays exhibit different patterns. In fact, the line that represents the total interventions of all main characters rises from Act I to Act II, notably increases in Act III, falls in Act IV and rises slightly in Act V. In SG, the line falls and rises more strikingly. For example, it falls from Act I to Act II, rises from Act II to Act III, falls from Act III to Act IV, and rises again in Act V. However, in Act III, the rise is more significant in SG. Consequently, Shakespeare and Sumarokov seem to follow dissimilar distribution patterns of the total interventions of all main characters in all acts, especially in Acts I and V (see Table 5 and Graphs 6 and 7).
7. The dissimilarity based on the distribution patterns of the total interventions of all main characters per full text is particularly relevant, as the total percentage of interventions of all main characters is significantly higher in SG than in SH, that is, 83.33 % against 59.72 %, respectively (see Graph 8). Such a difference possibly highlights the fact that all main characters are more relevant in SG than in SH.
8. The distribution patterns of the interventions of each main character are not necessarily parallel per act: inter-plays (see Table 11 and Graphs 9-13). For example, Act I is probably the most atypical in relation to the distribution patterns of the interventions of Hamlet per Acts I, III and V where he appears inter-plays (see Graph 9). The data in the previously mentioned acts possibly show that Hamlet plays a more important role in Act I in SG than in SH, as opposed to Acts III and V where he plays a more important role in SH than in SG.
9. Acts II and IV appear to be the most atypical in connection with the distribution patterns of the interventions of Claudius per Acts II, IV and V where he appears in both plays (see Graph 10). The data in the previously mentioned acts seem to provide evidence to the fact that Claudius plays a more important role and carries more weight in Act II in SG as opposed to Act IV in SH.
10. Acts II and III are possibly the most atypical in relation to the distribution patterns of the interventions of Polonius per Acts II and III where he is present inter-plays (see Graph 11). The data in the previously mentioned acts may show that Polonius

plays a more important role and carries more weight in Act II in SH as opposed to Act III in SG.

11. Acts I and II are probably the most atypical in connection with the distribution patterns of the interventions of Gertrude per Acts I and II where she appears inter-plays (see Graph 12). The data in Acts I and II seem to show that Gertrude plays a more important role and carries more weight in these acts in SG as opposed to the same acts in SH. It should be noted that, in contrast to Act I in SG, Shakespeare's Gertrude plays the most important role in Act III.
12. Act III is possibly the most similar in relation to the distribution patterns of the interventions of Ophelia per Acts III and IV where she appears inter-plays (see Graph 13). The data in Acts III and IV show that Ophelia seems to play a more important role in Act III inter-plays, although her relevance is much higher in this act in SG than in SH.
13. The linkage among the main characters based on the interventions of each main character is not necessarily parallel per act: intra-play. For example, the data in Graph 14 appear to show that Hamlet is the most atypical main character, as the distance between Hamlet on the one end, and the main characters on the other, is the longest. This fact possibly means that Hamlet intervenes much more than the other main characters, namely Polonius, Ophelia, Claudius and Gertrude. We have not generated the same kind of graph for Sumarokov's Act I because only two main characters, Hamlet and Gertrude, appear in this act. However, if we compare Act I inter-plays, we may find that Shakespeare's Hamlet and Gertrude do not seem to have a close relationship as opposed to Sumarokov's Hamlet and Gertrude who possibly have a very close linkage with each other as only these two main characters intervene.
14. Graphs 15 and 16 display the data related to the structural (dis)similarities in the linkage among the main characters per Act II: intra-play (in SH and SG). If we compare Act II inter-plays, we may find that Shakespeare's Hamlet and Polonius are probably the most atypical main characters in connection with the distribution patterns of the interventions as opposed to Sumarokov's Gertrude who is probably the most atypical main character in SG. Consequently, the data in Graphs 15 and 16

appear to provide evidence of rather big structural dissimilarities associated with the linkage among the main characters per Act II: inter-plays.

15. Graphs 17 and 18 show the data linked to the structural (dis)similarities in the linkage among the main characters per Act III: intra-play (in SH and SG). If we compare Act III inter-plays, this can reveal that Shakespeare's Hamlet is possibly the most atypical main character in relation to the distribution patterns of the interventions as opposed to Sumarokov's Gertrude who seems to be the most atypical main character in SG.
16. Graphs 19 and 20 exhibit the data related to the structural (dis)similarities in the linkage among the main characters per Act IV: intra-play (in SH and SG). If we compare Act IV inter-plays, we can observe that Shakespeare and Sumarokov's Claudius appears to be the most atypical main character in connection with the distribution patterns of the interventions. However, the frequency of interventions of Shakespeare's Claudius is much higher than of the other main characters per Act IV as opposed to Sumarokov's Claudius whose frequency of interventions is the lowest among the main characters. Consequently, the data in Graphs 19 and 20 possibly point to very big structural dissimilarities connected with the linkage among the main characters per Act IV: inter-plays
17. Graphs 21 and 22 display the data linked to the structural (dis)similarities in the linkage among the main characters per Act V: intra-play (in SH and SG). If we compare Act V inter-plays, we can assume that Shakespeare's Hamlet, with the highest frequency of interventions among the main characters, is the most atypical main character per Act V. In contrast to Shakespeare, Sumarokov's Claudius, with the lowest frequency of interventions among the main characters, may be the most atypical main character per Act V. Consequently, the data in Graphs 21 and 22 appear to provide evidence of very big structural dissimilarities associated with the linkage among the main characters per Act V: inter-plays.
18. The distribution patterns of the total interventions of each main character seem to be asymmetrical per full text: intra-play and inter-plays (see Table 11 and Graphs 23-25). According to the data in Table 11 and Graph 23, the patterns of the total interventions of Shakespeare's Hamlet (31.10 %) seem to be the most dissimilar as

opposed to the patterns of the total interventions of Claudius (9.17 %), Polonius (7.89 %), Gertrude (6.24 %) and Ophelia (5.32 %) per full text: intra-play (in SH). This data may highlight the fact that Hamlet is the most relevant main character in SH. At the same time, the data possibly show that all female characters, that is, Gertrude and Ophelia, are the least important main characters in SH.

19. In Sumarokov's play, the patterns of the total interventions of each main character are more or less symmetrically distributed among Hamlet (21.88 %), Polonius (18.23 %) and Ophelia (25.00 %) per full text: intra-play (in SG). According to the data in Table 11 and Graph 23, Gertrude and Claudius intervene fewer times than the other main characters because the percentage of their total interventions equals 11.98 % and 6.25 %, respectively. Despite the fact that Ophelia does not appear in Acts I and II in SG, the patterns of the total interventions of Ophelia per full text appear to be the most dissimilar as opposed to the patterns of the total interventions of Hamlet, Claudius, Polonius and Gertrude. The data possibly provide evidence to the fact that Ophelia is one of the most relevant main characters in SG, although Hamlet's role in the play is more or less the same. At the same time, the previously mentioned data probably show that Claudius is the least relevant main character in SG.
20. The quantitative correlation among the distribution patterns of the total interventions of each main character is statistically not significant which may indicate differences in distribution patterns per full text: inter-plays (see Table 12 and Graph 24). In fact, the line that shows the total interventions of Hamlet, Claudius, Polonius and Gertrude may indicate that the differences are quite big per full text: inter-plays. However, Ophelia in particular seems to intervene much more in SG than in SH. Consequently, Shakespeare and Sumarokov possibly follow dissimilar distribution patterns of the total interventions of each main character per full text: inter-plays.
21. The patterns of the total interventions of each main character are negatively correlated per full text: inter-plays (see Table 13 and Graph 25). However, the correlation is statistically not significant, meaning that both plays show different patterns in this respect. In fact, the numbers that show the ranking of each main

character appear to be completely dissimilar, particularly in the case of Ophelia, Claudius and Hamlet. At the same time, there seems to be a partial correlation in the case of Polonius and Gertrude.

22. Consequently, we may assume that the most atypical finding based on the distribution patterns of the total interventions of each main character per full text is possibly the authors' attitudes towards the female characters, particularly Ophelia. The previously analysed and explained data probably show that Ophelia plays a more important role and carries more weight than Hamlet or any other main character in SG, in contrast to SH in which she has the least important role (see Tables 12 and 13 and Graph 25).
23. Another atypical finding connected with the distribution patterns of the total interventions of each main character per full text may be the authors' ranking of Claudius as Claudius occupies second position in SH as opposed to fifth in SG, the least important (see Tables 12 and 13 and Graph 25). The data appear to highlight the fact that Claudius plays a more important role and carries more weight in SH than in SG.
24. And, finally, the authors' attitudes towards Polonius and Gertrude seem to be rather different as well, as they seem to carry much less weight in Shakespeare's *Hamlet* than in Sumarokov's *Gamlet*, although they have the same ranking related to the distribution patterns of the total interventions of each main character per full text: inter-plays (see Tables 12 and 13 and Graph 25).
25. To conclude, the data presented above possibly provide evidence of significant structural dissimilarities based on the distribution patterns of the presence and total interventions of each main character per act and per full text: intra-play and inter-plays.
26. The distribution patterns of the total interventions of all other characters appear to be dissimilar per act: intra-play and inter-plays. The number of total interventions of all other characters is not necessarily symmetrical per act: intra-play (in SH) (see Table 14 and Graph 27). In SH, Acts I, with 148 interventions which constitute 13.58 %, and V, with 124 interventions which equal 11.38 %, are the most

dissimilar in comparison to Acts II-IV. This fact may demonstrate that all other characters are of greater importance in SH, particularly in Acts I and V.

27. The number of total interventions of all other characters is not necessarily symmetrical per act: intra-play (in SG) (see Table 14 and Graph 27). In SG, Acts I, with twelve (12) interventions which constitute 6.25 %, and III, with nine (9) interventions which equal 4.69 %, seem to be the most atypical as opposed to Act II, with five (5) interventions which equal 2.60 %, and Acts IV and V, with three (3) interventions which equal 1.56 %, respectively. This finding possibly points to the fact that all other characters play a greater role in SG, especially in Acts I and III.
28. Act V appears to be the most atypical in connection with the distribution patterns of the total interventions of all other characters per act: inter-plays (see Table 14 and Graph 27). In other words, all other characters seem to play a more important role and carry more weight in SH than in SG, particularly in Act V. Acts I and III are probably also atypical in this case as the relevance of all other characters is the highest in Act I and more or less the same in Act III: inter-plays. In fact, this is unusual for SG as in Acts II, IV and V we can see various structural dissimilarities based on the distribution patterns of the total interventions of all other characters per act, inter-plays, with preference to the other characters in SH.
29. The quantitative correlation among the patterns of the total interventions of all other characters is almost statistically significant per act, inter-plays, which means that though both plays exhibit different frequency patterns their distribution is not too dissimilar (see Table 14 and Graph 28). In fact, the line corresponding to SH falls considerably from Act I to Act II. It then remains in more or less the same position from Act II to Act IV. It increases considerably from Act IV to Act V -in other words, Shakespeare establishes the highest frequency of total interventions of all other characters, particularly in Acts I, where it is at its peak, and V, where it rises significantly but does not reach its peak. In contrast to Shakespeare, Sumarokov dramatically decreases the frequency of total interventions of all other characters from Act I, where it is at its peak, to Act II. After, Sumarokov raises the frequency, especially in Act III. Then, Sumarokov reduces the frequency of total interventions and keeps them in the same position in Acts IV and V. Consequently, Shakespeare

and Sumarokov seem to follow slightly dissimilar distribution patterns of the total interventions of all other characters per Acts I, II, IV and V: inter-plays. At the same time, a partial quantitative correlation can be revealed in Act III: inter-plays.

30. The distribution patterns of the total interventions of all other characters appear to be dissimilar per full text: inter-plays (see Table 15 and Graph 29). The data in Graph 29 show the frequency of total interventions of all other characters per full text which equals 439 in SH in contrast to thirty-two (32) in SG. Therefore, the percentage of total interventions is essentially higher in SH as opposed to SG, that is, 40.28 % against 16.67 %, respectively. As a result, the data in Graph 29 may show that all other characters are more relevant in SH than in SG.
31. Thus, the results obtained through the quantitative comparison and analysis of the patterns of the presence and interventions of all characters, both main and other, seem to point to considerable dissimilarities in the authors' perceptions of these characters and of their relevance per act and per full text: intra-play and inter-plays. In contrast to Shakespeare who is probably drawn to the other characters -in other words, the people who occupy a lower social position in society- Sumarokov possibly pays greater attention to the main characters, that is, people of a high social rank.



# CHAPTER 4

## **Analysing the Interaction Variables of the Main and Other<sup>1</sup> Characters Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

### **4.1. Research Question**

In this chapter, we shall be investigating the second research question which considers whether, and to what extent, the structures of the plays under investigation are (dis)similar in connection with the distribution patterns of the interactions of each main character with all characters, both main and other -in other words, the complexity of the relationships, that is, the interaction patterns among all characters, both main and other, particularly among the main characters, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia. Their relationships with each other and with the secondary characters will probably be revealed. The comparison will be carried out per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

Our aim will be to characterise the structure of each play through the identification of the dimensions of structural variation based on the distribution patterns of the interactions of each main character with all characters, both main and other, per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

### **4.2. Procedure**

#### **4.2.1. Variables: Patterns of the Interactions of the Main and Other Characters Intra-play and Inter-plays**

The interaction variables will be used to identify the structural (dis)similarities related to the distribution patterns of the interactions of each main character with all characters, both main and other, and vice versa, respectively, per act and per full text: intra-play and inter-plays. To this end, we shall quantify the interaction variables per act and per full text: intra-

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<sup>1</sup> As previously explained in Chapter 2 (see p. 51), other characters stand for secondary characters in our study.

play. We shall then compare these variables in quantitative and qualitative terms per act and per full text: inter-plays.

The readings of *Hamlet* and *Gamlet* suggest that the distribution patterns of the interactions of each main character with all characters, both main and other, and vice versa, as well as the relationships that are established among them are not necessarily parallel per act: intra-play and inter-plays. Moreover, it seems that the interactions are not only distributed differently but their impact is also completely dissimilar per act and per full text: intra-play and inter-plays. Our hypothesis is that Shakespeare and Sumarokov possibly had dissimilar views about the complexity of the relationships -revealed through the interaction patterns- among all characters, both main and other, and that these views have led Sumarokov to somehow alter the structure of Shakespeare's original play *Hamlet*.

Before we move on to the procedure of the quantitative analysis, we shall describe the different computational techniques that will be applied to this kind of analysis of socialisation among all characters, both main and other, based on the presence and interactions of these characters per act and per full text: intra-play and inter-plays. To explore the patterns of structural variation between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*, we shall select and quantify the total number of interaction variables for the analysis. Such an analysis is extremely valid as it can provide the basis for a reliable structural comparison of the two plays. The quantification of the interaction variables will be carried out by examining the two text files directly. The extracted data will then be computerised, tabulated (intra-play), cross-tabulated (inter-plays) and presented in tables, graphs and schemes. The tool used for the computational quantification and presentation of the data in tables and graphs will be SPSS V.15 and Excel (Office 2007). The tool applied to the design of the schemes will be the computational programme Illustrator (Version CS3).

#### **4.2.2. Procedure of the Quantitative Analysis: Patterns of the Interactions of the Main and Other Characters Intra-play and Inter-plays**

In order to analyse the distribution patterns of the interactions of each main character with all main and all other characters as well as with each main and each other character and

vice versa, respectively, in *Hamlet* and *Gamlet*, we have:

1. Started by extracting and quantifying the data related to the distribution patterns of the interactions of each main character with all main characters and vice versa per act and per full text: intra-play.
2. Tabulated the extracted data according to the occurrences (frequencies) and distribution of these interactions per act and per full text, intra-play, by means of applying a computational quantification tool.
3. Shown the frequencies of occurrence of the interactions of each main character with all main characters and vice versa found per act and per full text, intra-play, in Tables 1, 10, 19, 28 and 37. These tables correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.
4. Presented the data in figures and as a percentage in Tables 1, 10, 19, 28 and 37. However, particular attention has been paid to the data given as a percentage as we consider such data more reliable for this kind of quantitative analysis.
5. Examined the potential quantitative differences found according to the frequencies and distribution of these interactions per act: intra-play. This kind of quantitative analysis of data has been carried out after each table. Greater attention has been paid to the data presented as a percentage, as we consider such data more reliable for this kind of quantitative analysis.
6. Discussed the possible (dis)similarities based on the distribution patterns of the interactions of each main character with all main characters and vice versa found per act: intra-play. This kind of interpretation of data has been proposed in association with each table.
7. Extracted and quantified the data related to the distribution patterns of the interactions of each main character with all other characters and vice versa per act and per full text: intra-play.
8. Tabulated the data according to the occurrences (frequencies) and distribution of these interactions per act and per full text (in each play, separately), by means of applying a computational quantification tool.
9. Exhibited the frequencies of occurrence of the interactions of each main character with all other characters and vice versa found per act and per full text, intra-play, in

Tables 2, 11, 20, 29 and 38. These tables correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.

10. Presented the data in figures and as a percentage in Tables 2, 11, 20, 29 and 38. However, special attention has been paid to the data shown as a percentage.
11. Explored the potential quantitative differences found according to the frequencies and distribution of these interactions per act: intra-play. This kind of quantitative analysis of data has been carried out in connection with each table. Special attention has been paid to the data shown as a percentage.
12. Interpreted the possible (dis)similarities between the distribution patterns of the interactions of each main character with all other characters and vice versa found per act: intra-play. This kind of discussion of data has been provided after each table.
13. Cross-tabulated the total quantitative differences associated with the distribution patterns of the interactions of each main character with all main and all other characters, respectively, and vice versa per acts in which the main characters are present inter-plays (in SH<sup>2</sup> versus SG<sup>3</sup>).
14. Cross-tabulated the total quantitative differences related to the distribution patterns of the interactions of each main character with all main and all other characters together and vice versa per acts in which the main characters are present inter-plays.
15. Displayed the total quantitative differences linked to the previously mentioned data in Tables 3, 12, 21, 30 and 39. These tables correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively. It should be noted that, in the case of Polonius, Gertrude and Ophelia, only the distribution patterns of their interactions with all main and all other characters, respectively, and vice versa have been presented as they coincide in two out of five acts: inter-plays. In relation to Hamlet and Claudius, the distribution patterns of their interactions with all main and all other characters together and vice versa have also been presented as they coincide in three out of five acts: inter-plays.

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<sup>2</sup> As mentioned in the Introduction (see pp. 1-2), SH stands for *The Fourth Folio Edition* of Shakespeare's *The Tragedy of Hamlet Prince of Denmark* (1685).

<sup>3</sup> As explained in the Introduction (see pp. 1-2), SG stands for the English translation (*Hamlet*) of Sumarokov's *Gamlet* (1787).

16. Shown the data in figures and as a percentage in Tables 3, 12, 21, 30 and 39. However, greater attention has been paid to the data given as a percentage.
17. Analysed the potential quantitative dissimilarities among the frequencies and distribution of the interactions of each main character with all main and all other characters and vice versa per acts in which the main characters are present inter-plays. This kind of quantitative analysis of data has been carried out in relation to each table.
18. Discussed the possible goals Shakespeare and Sumarokov wanted to achieve by means of establishing different interaction patterns between each main character individually on the one hand, and all main and all other characters, respectively, on the other, per act: intra-play and inter-plays. This kind of discussion of data has been proposed after each table.
19. Extracted and quantified the data related to the distribution patterns of the interactions of each main character on the one hand, with the rest of the main characters and each other character individually on the other, and vice versa per act: intra-play and inter-plays.
20. Tabulated the previously mentioned data according to the occurrences (frequencies) and distribution of the interactions per act (in each play, separately), by means of applying a computational quantification tool.
21. Cross-tabulated these (between the two plays).
22. Shown the data related to the distribution patterns of the interactions of each main character with the other main characters and each other character individually and vice versa per act, intra-play and inter-plays, in Tables 4-8, 13-17, 22-26, 31-35 and 40-44. These tables correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively.
23. Examined the potential quantitative differences in association with the frequencies and distribution of these interactions per act: intra-play and inter-plays. This kind of quantitative analysis of data has been carried out in connection with each table. Special attention has been paid to the data presented as a percentage which correspond to those cases when the main characters coincide per act: inter-plays.
24. Discussed the possible aims Shakespeare and Sumarokov wanted to achieve by

means of establishing dissimilar lines of communication between each main character and the rest of the main characters and each other character individually and vice versa per act: intra-play and inter-plays. This kind of interpretation of data has been produced in association with each table.

25. Presented all previously mentioned data associated with each main character in the five sections which correspond to the five main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia, respectively (see Sections 4.3.1-4.3.5).
26. Given some clarification on the abbreviations used in the tables that appear in these sections (see Sections 4.3.1-4.3.5).
27. Examined the interaction variables of the first main character -Hamlet- in Section 4.3.1.
28. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data linked to the interaction variables of Hamlet in the corresponding tables which can be found in this section (see Tables 1-9 and *Appendix III.3*).
29. Provided the quantitative analysis and discussion of the data connected with the interactions of Hamlet after each table.
30. Analysed the interaction variables of another main character -Claudius- in Section 4.3.2.
31. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data linked to the interaction variables of Claudius in the corresponding tables which appear in this section (see Tables 10-18 and *Appendix III.3*).
32. Produced the quantitative analysis and interpretation of the data related to the interactions of Claudius after each table.
33. Examined the interaction variables of the third main character -Polonius- in Section 4.3.3.
34. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data associated with the interaction variables of Polonius in the corresponding tables which can be seen in this section (see Tables 19-27 and *Appendix III.3*).
35. Supplied each table linked to the interactions of Polonius with the quantitative analysis and discussion of the extracted data.
36. Considered the interaction variables of the fourth main character -Gertrude- in

#### Section 4.3.4.

37. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data related to the interaction variables of Gertrude in the corresponding tables which appear in this section (see Tables 28-36 and *Appendix III.3*).
38. Provided the quantitative analysis and interpretation of the data connected with the interactions of Gertrude after each table.
39. Investigated the interaction variables of the fifth and last main character -Ophelia- in Section 4.3.5.
40. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data associated with the interaction variables of Ophelia in the corresponding tables which can be seen in this section (see Tables 37-45 and *Appendix III.3*).
41. Presented the quantitative analysis and discussion of the data linked to the interactions of Ophelia after each table.
42. Summarised the distribution of the interaction variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia with each main and other character individually and vice versa per act, intra-play and inter-plays, in Table 46. In fact, this table does not show the data; rather it displays the distribution patterns of the presence of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia per act: intra-play and inter-plays. It also provides the table numbers in which the distribution patterns of the interactions of the corresponding main character with each main and other character and vice versa can be found.
43. Paid particular attention to the interaction variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia with each other per act: intra-play and inter-plays.
44. Used the data related to the interaction variables of each main character with each other character for reference, as the other characters are completely different and do not coincide inter-plays.
45. Made a summary of the data relating to the interactions of all characters, both main and other, per act, inter-plays, in Section 4.3.6.
46. Drawn the schemes linked to the full distribution patterns of the interaction variables of each character, both main and other, per act, intra-play, by means of

applying the computational programme *Illustrator (Version CS3)* (see *Appendix III.4*).

47. Quantified and tabulated the data presented in the previously introduced schemes to show and compare the probable complexity of the relationships, that is, the interaction patterns established among all characters, both main and other, per act: intra-play and inter-plays (see Table 47 and *Appendix III.5*).
48. Presented the data graphically by means of applying a computational programme used for the graphic representation of the data (see Graph 1 and *Appendix III.5*).
49. Examined the potential quantitative differences found according to the frequencies of the distribution of the lines of interaction among all characters per act: intra-play.
50. Analysed the possible (dis)similarities linked to the distribution patterns of the lines of communication established among all characters per act: inter-plays.
51. Considered the potential aims Shakespeare and Sumarokov wanted to achieve by means of establishing different lines of interaction among all characters per act: intra-play and inter-plays.

### **4.3. Data Presentation and Analysis of the Distribution Patterns of the Interaction Variables of the Main and Other Characters Intra-play and Inter-plays**

The starting point in our investigation related to the analysis of the distribution patterns of the interactions of the main and other characters in the two texts under investigation (*Hamlet* and *Gamlet*) is the following:

1. To extract and quantify the data connected with the distribution patterns of the interactions of the main and other characters per act and per full text: intra-play.
2. To tabulate the data associated with the interactions of each main character with all main characters and vice versa per act and per full text: intra-play and inter-plays.
3. To tabulate the data related to the occurrences and distribution of the interactions of each main character with all other characters and vice versa per act and per full text: intra-play and inter-plays.
4. To tabulate the data linked to the frequencies of interactions of each main character with the main characters and each other character individually and vice versa per act



and per full text: intra-play and inter-plays.

5. To provide the quantitative analysis and discussion of the data linked to the interactions of each main character in accordance with the points 2, 3 and 4 mentioned above.
6. To draw the schemes of the interactions of each character, both main and other, per act: intra-play.
7. To summarise the data associated with the interactions of all characters, both main and other, per act and per full text: intra-play and inter-plays.

Before starting the analysis, we should give some clarification on the abbreviations used in the tables which appear in this chapter. In connection with the headings in Tables 1 and 2 which are entitled “Differences (H vs M)-(M vs H)” and “Differences (H vs O)-(O vs H)”, it should be noted that the abbreviations “M” and “O” stand for “Main Characters” and “Other Characters”, correspondingly, whilst the abbreviation “H” stands for “Hamlet”, “vs” for “versus” and the sign “-“ for “minus”. The same abbreviations are used in the tables that follow.

Nevertheless, the abbreviations “M” and “O” need some further explanation as they stand for different combinations of characters. For example, the abbreviation M/M is used to address two main characters. The abbreviation M/O stands for collective other characters such as “Both” or “All”, or two or more characters, including the main and the other character(s).

It should be stated that Hamlet and the rest of the main characters, inter-plays, mostly socialise with the main and/or other characters addressing them individually. However, in a number of cases, Hamlet socialises with two or more characters simultaneously, two of them being the main characters (M/M) or one or some of them being the main character(s) whilst the rest of them being the other character(s) (M/O).

For example, in Act III, Shakespeare’s Hamlet addresses two main characters, that is, Claudius/Ophelia and Claudius/Polonius, one (1)<sup>4</sup> time, correspondingly. These interactions

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<sup>4</sup> The figure in round brackets indicates the number of interactions of Hamlet with Claudius/Ophelia and vice versa per Act III: intra-play (in SH). The rest of the figures in round brackets that follow, and which come from the other tables under analysis show either the number of occurrences or the percentage of interactions,

are included in the interactions of Hamlet with all main characters which result in sixty-eight (68) interactions per Act III: intra-play (in SH). Furthermore, Shakespeare's Hamlet socialises with the M/O characters Players/Polonius, Polonius/Rosincros and Gertrude/Ghost one (1) time, respectively, whilst Sumarokov's Hamlet, in the same act (Act III), interacts with the M/O characters, represented by Armans/Ophelia, one (1) time. The former and latter interactions are added to the interactions of Hamlet with all other characters which result in thirty-three (33) interactions in SH and three (3) interactions in SG.

In fact, the other main characters in both plays and the other characters only in SH address two or more characters simultaneously whilst, in SG, the other characters socialise either with the main or other characters individually. For instance, in Act III in SH, the players interact simultaneously with many characters such as Claudius/ Polonius/ Ophelia/ Rosincros/ Guildenstare/ Hamlet/ Horatio/ Lords/ Attendants/ Guard one (1) time, whilst Sumarokov's Armans socialises with only one other character, Ratuda, three (3) times.

Arbitrarily, for the purposes of the quantitative analysis of the text, the interactions of the M/M characters have been included in the interactions of the main characters, and the interactions of the M/O characters in the interactions of the other characters. Two important factors have been taken into consideration:

1. The number of these interactions is rather low.
2. Such cases are mostly present in the interactions going in one direction from the main or other characters to the M/M or M/O characters.

Nevertheless, in future research, the above-mentioned relationship can be dealt with separately as it may provide evidence of considerable structural dissimilarities between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

#### **4.3.1. SH versus SG: Interaction Variables of Hamlet per Act**

The first stage of our investigation looks at the interaction variables of the first main

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or the differences between the interactions of the different main characters with the main or other characters and vice versa per act: intra-play and inter-plays.

character: Hamlet. The data related to the interaction variables of Hamlet are tabulated intra-play (see Tables 1 and 2) and cross-tabulated inter-plays (see Tables 3-9). The data are then presented in Tables 1-8 (see also *Appendixes III.1* and *III.3*). In relation to Tables 1-3, it should be noted that:

1. We analyse and discuss the data associated with the interactions of Hamlet with all main characters in SH.
2. We examine and discuss the data linked to the interactions of Hamlet with all main characters in SG.
3. We explore and interpret the data connected with the interactions of Hamlet with all other characters in SH.
4. We analyse and discuss the data based on the interactions of Hamlet with all other characters in SG.
5. Although Hamlet does not appear in Acts II and IV in SG, the figures related to the differences in the distribution patterns in SH are kept in Tables 1 and 2. Moreover, they are included in the total data which show the frequency of the interactions per full text: intra-play.
6. The data that correspond to the acts in which Hamlet only appears in one of the plays (Acts II and IV) are not included in Table, as Table 3 shows the total differences in the frequency of interactions only per Acts I, III and V: inter-plays.
7. The data in Tables 1-3 are expressed in figures and as a percentage. In Tables 1 and 2, the columns entitled “Differences (H vs M)-(M vs H)” and “Differences (H vs O)-(O vs H)” display the data in figures which correspond to the differences in the frequency of interactions of Hamlet with all main characters and all other characters per act and per full text: intra-play.
8. In Table 3, the columns entitled “Differences (H vs M)-(M vs H)” and “Differences (H vs O)-(O vs H)” show the data in figures which correspond to the differences in the frequency of interactions of Hamlet with all main characters and all other characters, separately, per Acts I, III and V: intra-play. The columns entitled “Absolute Differences (SH-SG)” show the data in figures which correspond to the absolute differences in the frequency of interactions of Hamlet with all main characters and all other characters, respectively, per Acts I, III and V: inter-plays.

The column entitled “Total Absolute Differences [(H vs M)-(M vs H)]+[(H vs O)-(O vs H)]” displays the data in figures which correspond to the total absolute differences in the frequency of interactions of Hamlet with all main and all other characters together per Acts I, III and V: inter-plays.

9. Greater attention is paid to the data shown as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

Table 1 contains the data related to the distribution patterns of the interactions of Hamlet with all main characters and vice versa per act and per full text: intra-play. The analysis and explanation of the data can be found below.

**Table 1:** SH & SG -Distribution Patterns of the Interactions of Hamlet with All Main Characters and vice versa per Act and per Full Text<sup>5</sup>

Act	SH			SG		
	Hamlet with All Main Characters	All Main Characters with Hamlet	Differences (H vs M)-(M vs H)	Hamlet with All Main Characters	All Main Characters with Hamlet	Differences (H vs M)-(M vs H)
I	7	5	2	10	13	-3
II	22	19	3	-	-	-
III	68	63	5	9	9	0
IV	10	8	2	-	-	-
V	6	6	0	10	11	-1
I-V	113	101	12	29	33	-4
	%			%		
I	3.13	2.23	0.90	16.13	20.97	-4.84
II	9.82	8.48	1.34	-	-	-
III	30.36	28.13	2.23	14.52	14.52	0.00
IV	4.46	3.57	0.89	-	-	-
V	2.68	2.68	0.00	16.13	17.74	-1.61
I-V	50.45	45.09	5.36	46.78	53.23	-6.45

As shown in Table 1, the relationship between the distribution patterns of the interactions of Hamlet with all main characters and vice versa per act and per full text,

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<sup>5</sup> As some cells are empty, no inferential statistics can be applied here (this applies also to the rest of the data below).

intra-play (in SH), is as follows: the difference equals two (2) in Acts I and IV, separately. In Act II, the difference is slightly bigger as it equals three (3). In Act III, the difference is five (5) which is considerably bigger than in other acts. However, in Act V, there is no difference as it equals zero (0). As a result, the difference per full text is twelve (12).

The same data are presented as a percentage in Table 1. In accordance with the data, the link between the patterns of the interactions of Shakespeare's Hamlet with all main characters and vice versa is not necessarily symmetrical per act, although it is particularly asymmetrical in Act III (2.23 %). This kind of asymmetry probably reveals that the relationship between Hamlet and all main characters is the most dissimilar in Act III, with a slight preference to Hamlet. However, the interaction pattern is more or less equal in Acts I (0.90 %), II (1.34 %) and IV (0.89 %) and completely symmetrical in Act V (0.00 %). The difference is quite significant per full text as it equals 5.36 %. This finding possibly means that Hamlet plays a slightly more prominent role in the relationship with all main characters per full text: intra-play (in SH).

Consequently, the data (see Table 1) examined and discussed above seem to point to slight structural dissimilarities based on the distribution patterns of the interactions of Hamlet with all main characters and vice versa per act and quite a big dissimilarity per full text: intra-play (in SH).

As displayed in Table 1, the link between the distribution patterns of the interactions of Hamlet with all main characters and vice versa per act and per full text, intra-play (in SG), is as follows: the difference is fairly big and equals minus three (-3) in Act I. In Acts II and IV, Hamlet does not appear and, therefore, we do not compare these acts. In Act III, the interaction pattern is symmetrical as it equals zero (0) whilst, in Act V, the difference is minimal and equals minus one (-1). As a result, the difference per full text is minus four (-4).

If we look at the data given as a percentage in Table 1, this may reveal that the link between the patterns of the interactions of Sumarokov's Hamlet with all main characters and vice versa appears to be asymmetrical per act, particularly in Act I (-4.84 %). This kind of asymmetry, resultant in a negative figure (-4.84 %), possibly shows that the relationship between Hamlet and all main characters is the most dissimilar, especially in this act and with preference to all main characters whose frequency of interactions is higher than that of

Hamlet. The interaction pattern is symmetrical in Act III (0.00 %) and more or less equal in Act V (-1.61 %), with a slight preference to all main characters. The difference is slightly more significant per full text as it equals -6.45 %. This finding may mean that all main characters show greater initiative in their relationships with Hamlet per full text: intra-play (in SG).

Consequently, all previously analysed and explained data (see Table 1) seem to provide evidence of quite significant structural differences based on the distribution patterns of the interactions of Hamlet with all main characters and vice versa per Act I (-4.84 %) and per full text (-6.45 %): intra-play (in SG).

The data in Table 2 show the connection between the distribution patterns of the interactions of Hamlet with all other characters and vice versa per act and per full text: intra-play. The analysis and interpretation of the data can be seen below.

**Table 2:** SH & SG -Distribution Patterns of the Interactions of Hamlet with All Other Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Hamlet with All Other Characters	All Other Characters with Hamlet	Differences (H vs O)-(O vs H)	Hamlet with All Other Characters	All Other Characters with Hamlet	Differences (H vs O)-(O vs H)
I	64	64	0	8	8	0
II	37	37	0	-	-	-
III	36	30	6	3	1	2
IV	8	8	0	-	-	-
V	81	72	9	2	2	0
I-V	226	211	15	13	11	2
	%			%		
I	14.65	14.65	0.00	33.33	33.33	0.00
II	8.47	8.47	0.00	-	-	-
III	8.24	6.86	1.38	12.50	4.17	8.33
IV	1.83	1.83	0.00	-	-	-
V	18.54	16.48	2.06	8.33	8.33	0.00
I-V	51.72	48.28	3.44	54.16	45.83	8.33

The data in Table 2 show that there is no difference between the distribution patterns of the interactions of Shakespeare's Hamlet with all other characters and vice versa in Acts

I, II and IV as it equals zero (0) in all cases. However, the difference is rather big in Act III and very big in Act V as it equals six (6) and nine (9), respectively. As a result, the difference per full text is fifteen (15).

In accordance with the data presented as a percentage, the interaction pattern between Shakespeare's Hamlet and all other characters is probably symmetrical in Acts I (0.00 %), II (0.00 %) and V (0.00 %) and more or less equal in Act III (1.38 %). The pattern is possibly the most dissimilar in Act V as it equals 2.06 %. As a result, the difference is not considerable per full text as it equals 3.44 %.

Seemingly, the link between the patterns of the interactions of Hamlet with all other characters and vice versa is not necessarily parallel per act and per full text (in SH), although it is asymmetrical only in Acts III (1.38 %) and V (2.06 %) and, as a result, in the full text (3.44 %). This kind of asymmetry, resultant in positive figures, probably shows that Hamlet has slightly more initiative than all other characters as he socialises more with them than they socialise with him per full text: intra-play (in SH).

Consequently, the data (see Table 2) examined and discussed above may point to slight structural dissimilarities based on the distribution patterns of the interactions of Hamlet with all other characters and vice versa in Shakespeare's *Hamlet*:

1. In Acts III (1.38 %) and V (2.06 %);
2. Between the block of Acts I (0.00 %), II (0.00 %) and IV (0.00 %) on the one hand, and the block of Acts III (1.38 %) and V (2.06 %) on the other; and
3. Finally, per full text (3.44 %).

As shown in Table 2, the connection between the distribution patterns of the interactions of Hamlet with all other characters and vice versa per act and per full text, intra-play (in SG), is as follows: there is no difference in Acts I and V as it equals zero (0) in both acts. In Acts II and IV, Sumarokov's Hamlet does not appear and, therefore, we do not compare these acts. However, the difference is slightly more significant in Act III as it equals two (2). As a result, the difference per full text is two (2).

According to the data presented as a percentage, the interaction pattern between Sumarokov's Hamlet and all other characters is probably symmetrical in Acts I and V as it equals 0.00 %, respectively. The relationship is the most asymmetrical in Act III as it

equals 8.33 %. As a result, the difference is fairly significant per full text as it equals 8.33 %.

Seemingly, the link between the patterns of the interactions of Hamlet with all other characters and vice versa is not necessarily parallel per act and per full text (in SG), although it is asymmetrical only in Act III (8.33 %) and, therefore, in the full text. This kind of asymmetry possibly highlights that Hamlet shows greater initiative than all other characters, especially in this act, as Hamlet socialises more with them than they socialise with him.

Consequently, the above-mentioned data appear to show quite significant structural dissimilarities based on the distribution patterns of the interactions of Hamlet with all other characters and vice versa in Sumarokov's *Gamlet*:

1. In Act III (8.33 %);
2. Between the block of Acts I (0.00 %) and V (0.00 %) on the one hand, and Act III (8.33 %) on the other; and
3. Finally, per full text as the difference equals 8.33 %.

The following stage of our investigation focuses on the differences between the distribution patterns of the interactions of Hamlet per acts in which he is present inter-plays.

The data in Table 3 show the differences between the distribution patterns of the interactions of Hamlet with all main characters and vice versa per Acts I, III and V: intra-play and inter-plays. It also exhibits the differences in the distribution patterns of the interactions of Hamlet with all other characters and vice versa per the same acts: intra-play and inter-plays. Finally, it displays the total differences between the distribution patterns of the interactions of Hamlet with all main and all other characters together and vice versa per acts in which Hamlet appears inter-plays. The data in the columns entitled "Absolute Differences" are shown in figures which correspond to the absolute differences in the frequency of interactions of Hamlet with all main and all other characters, respectively. The data in the column entitled "Total Absolute Differences" are shown in figures which correspond to the absolute differences in the frequency of interactions of Hamlet with all main and all other characters together. However, our focus is on the data presented as a



percentage, as we consider such data more reliable for this kind of quantitative analysis.

In accordance with the data in Table 3, the absolute differences between the distribution patterns of the interactions of Hamlet with all main characters and vice versa per act and per all acts in which he is present inter-plays are as follows: in Acts I and III, the absolute difference is the same and equals five (5) in each act, separately. In Act V, it equals one (1). As a result, the total absolute difference per Acts I (5), III (5) and V (1) equals eleven (11).

**Table 3:** SH versus SG -Differences in Distribution Patterns of the Interactions of Hamlet with All Main and Other Characters and vice versa per Acts I, III and V

Act	Differences (H vs M)-(M vs H)		Absolute Differences (SH-SG)	Differences (H vs O)-(O vs H)		Absolute Differences (SH-SG)	Total Absolute Differences [(H vs M)-(M vs H)+ [(H vs O)-(O vs H)] SH vs SG
	SH	SG		SH	SG		
I	2	-3	5	0	0	0	5
III	5	0	5	6	2	4	9
V	0	-1	1	9	0	9	10
I, III & V	7	-4	11	15	2	13	24
%			%			%	
I	0.90	-4.84	5.74	0.00	0.00	0.00	5.74
III	2.23	0.00	2.23	1.38	8.33	-6.95	-4.72
V	0.00	-1.61	1.61	2.06	0.00	2.06	3.67
I, III & V	3.13	-6.45	9.58	3.44	8.33	-4.89	4.69

If we look at the data presented as a percentage, we may find that the link between the patterns of the interactions of Hamlet with all main characters and vice versa is not necessarily symmetrical per act and per all acts in which he is present inter-plays. In fact, the relationship is quite asymmetrical in Act I (5.74 %), slightly asymmetrical in Acts III (2.23 %) and V (1.61 %) and, as a result, per all acts in which Hamlet appears in both plays<sup>6</sup>. This kind of asymmetry, resultant in positive figures, probably provides evidence to the fact that Shakespeare's Hamlet has more initiative than all main characters as he

<sup>6</sup> In relation to Acts II and IV, see the discussion on p. 203.

socialises more with them than they socialise with him. At the same time, these figures possibly show that Sumarokov's Hamlet has less initiative than all main characters as he addresses them fewer times than they address him.

Consequently, the data (see Table 3) analysed and interpreted above seem to show various structural dissimilarities based on the distribution patterns of the interactions of Hamlet with all main characters and vice versa in *Hamlet* versus *Gamlet*:

1. Quite a big dissimilarity in Act I (5.74 %);
2. Slight dissimilarities between the block of Acts III (2.23 %) and V (1.61 %) on the one hand, and Act I (5.74 %) on the other; and
3. Finally, quite a big dissimilarity per Acts I (5.74 %), III (2.23 %) and V (1.61 %) together as the difference equals 9.58 %.

The data in Table 3 also show that the link between the distribution patterns of the interactions of Hamlet with all other characters and vice versa per act and per all acts in which he is present inter-plays is as follows: in Act I, there is no difference as it equals zero (0); however, the absolute difference is quite big in Act III and very big in Act V as it equals four (4) and nine (9), respectively. As a result, the absolute difference per Acts I (0), III (4) and V (9) is thirteen (13). However, the difference as a percentage shows that Act III is possibly the most dissimilar as it equals -6.95 %, with preference to SG.

Seemingly, the relationship between the patterns of the interactions of Hamlet with all other characters and vice versa is not necessarily symmetrical per act and per all acts in which Hamlet appears inter-plays. However, it is asymmetrical only in Acts III (-6.95 %) and V (2.06 %) and, therefore, in all acts in which Hamlet coincides inter-plays, as the difference equals -4.89 %. This kind of asymmetry probably shows that Sumarokov's Hamlet, as opposed to Shakespeare's Hamlet, has more initiative than all other characters, particularly in Act III, as Hamlet socialises more with them than they socialise with him. At the same time, Shakespeare's Hamlet possibly has a slightly more initiative in Act V as the difference equals 2.06 %.

Consequently, the previously examined and discussed data (see Table 3) may point to various structural dissimilarities based on the distribution patterns of the interactions of Hamlet with all other characters and vice versa in *Hamlet* versus *Gamlet*:

1. Quite a big dissimilarity in Act III (-6.95 %);
2. Quite big dissimilarities between Acts III (-6.95 %) and V (2.06 %);
3. Quite big dissimilarities between Acts III (-6.95 %) and Act I (0.00 %);
4. Slight dissimilarities between Acts V (2.06 %) and Act I (0.00 %); and
5. Finally, quite a big dissimilarity per Acts I (0.00 %), III (-6.95 %) and V (2.06 %) together as it equals -4.89 %.

At this stage of our analysis, we move on to discuss the data in the last column in Table 3 which is entitled “Absolute Total Differences [(H vs M)-(M vs H)] + [(H vs O)-(O vs H)]”. In fact, this table displays the data related to the total absolute differences between the distribution patterns of the interactions of Hamlet with all main and all other characters together and vice versa per act and per all acts in which Hamlet is present inter-plays.

As shown in the last column in Table 3, the total absolute differences are as follows: in Act I, the total absolute difference equals five (5). In Acts III and V, it is considerable as it equals nine (9) and ten (10), respectively. As a result, the total absolute difference per Acts I (5), III (9) and V (10) is twenty-four (24).

If we look at the data given as a percentage, we may find that the total differences in the occurrences (frequencies) of Hamlet’s interactions with all main and all other characters together and vice versa are not necessarily parallel per act and per all acts in which Hamlet appears inter-plays. The total differences are quite big in Acts I (5.74 %), III (-4.72 %) and V (3.67 %). This kind of asymmetry, resultant in positive figures in Acts I (5.74 %) and V (3.67 %), probably shows that Shakespeare’s Hamlet has more initiative than Sumarokov’s Hamlet as he socialises more with all main and other characters than they socialise with him. In contrast to Shakespeare’s Hamlet, Sumarokov’s Hamlet seems to have more initiative than all main and other characters together in Act III as the difference is negative and equals -4.72 %. However, the total difference per Acts I, III and V which equals 4.69 % probably shows that Sumarokov’s Hamlet is a character with less initiative compared to Shakespeare’s Hamlet.

Consequently, the data (see Table 3) analysed and interpreted above possibly show various structural dissimilarities based on the distribution patterns of the total interactions of Hamlet with all main and all other characters together and vice versa in *Hamlet* versus

*Gamlet:*

1. Quite big dissimilarities in Acts I (5.74 %), III (-4.72 %) and V (3.67 %), particularly in Acts I and III;
2. Quite big dissimilarities between Acts I (5.74 %) and V (3.67 %) separately on the one hand, and Act I (-4.72 %) on the other; and
3. Finally, quite a big dissimilarity per Acts I (5.74 %), III (-4.72 %) and V (3.67 %) together as the difference equals 4.69 %.

The final stage of our investigation related to Hamlet focuses on the distribution patterns of the interactions of Hamlet with each main and other character per Acts I-V: intra-play and inter-plays. The data are tabulated (intra-play), cross-tabulated (inter-plays) and presented in Tables 4-8.

In Tables 4-8, we include only those characters with whom Hamlet socialises or who in turn socialise with him. Here we mostly deal with the data based on the differences between the distribution patterns of the interactions of Hamlet with each main character and vice versa per Acts I, III and V: inter-plays. In this connection, the following question may arise: Why do we focus on the above-mentioned differences, particularly in Acts I, III and V? Our answer to this question is the following:

1. Hamlet is absent in Acts II and IV in SG. Therefore, we can only compare the data that appear in Acts I, III and V (see Table 3).
2. We have already discussed Hamlet's presence or absence per act: intra-play and inter-plays (see the discussions linked to Tables 1-3).
3. The other characters do not coincide in SH and SG. Therefore, we cannot calculate and compare the differences in the frequencies of interactions of Hamlet with each other character or vice versa, even in Acts I, III and V in which Hamlet appears in both texts. However, to be coherent, we shall give a short explanation on how the frequencies of interactions of Hamlet with each other character and vice versa are distributed in Acts I, III and V: inter-plays.

In Tables 4, 6 and 8, which correspond to Acts I, III and V, the data are also shown as a percentage in those cases when the interactions of Hamlet with the main characters and

vice versa coincide per act: inter-plays. Special attention is paid to the analysis and interpretation of this kind of data presented as a percentage.

One point should be mentioned in relation to Tables 5 and 7: these tables are included in our investigation because the data shown in them may be of particular relevance for the quantitative and qualitative comparison and analysis of the two texts. Although Sumarokov's Hamlet is absent, Shakespeare's Hamlet is present in these acts. Moreover, other main characters, namely Claudius and Polonius, coincide in these acts inter-plays. Shakespeare's Gertrude and Ophelia coincide with Sumarokov's Gertrude and Ophelia in Acts II and IV, correspondingly.

Table 4 shows the data associated with the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act I: inter-plays. The analysis and discussion of the data are given below.

The data in Table 4 show that the patterns of the interactions of Hamlet with each main character are distributed as follows per Act I in SH versus SG: Shakespeare's Hamlet interacts with himself two (2) times in contrast to Sumarokov's Hamlet who interacts with himself only one (1) time. Therefore, the difference equals one (1). Shakespeare's Claudius socialises with Hamlet two (2) times. However, Claudius is absent in SG and, for this reason, the comparison is impossible. Shakespeare's Gertrude socialises with Hamlet three (3) times in contrast to Sumarokov's Gertrude who socialises with Hamlet nine (9) times. As a result, the difference equals minus six (-6).

The patterns of the interactions of Shakespeare's Hamlet with each other character are distributed as follows per Act I: Hamlet socialises with Marcellus one (1) time, with Horatio twenty-six (26) times, with the Ghost eleven (11) times, with Barnardo/Marcellus/Horatio six (6) times, with Horatio/Marcellus thirteen (13) times, with Barnardo/Marcellus two (2) times, with Barnardo/Marcellus/Horatio/Hamlet one (1) time and with Horatio/Marcellus/Ghost four (4) times. Sumarokov's Hamlet interacts with Armans six (6) times and with Gertrude/Armans two (2) times.

The data in Table 4 also show that the distribution patterns of the interactions of each main character with Shakespeare's Hamlet are as follows: Shakespeare's Claudius socialises with Hamlet two (2) times; however, Claudius is absent in SG and, therefore, the comparison is impossible. Shakespeare's Gertrude interacts with Hamlet three (3) times as

opposed to thirteen (13) times in SG. As a result, the difference equals minus ten (-10).

The distribution patterns of the interactions of each other character with Shakespeare's Hamlet are as follows: Marcellus socialises eight (8) times, Horatio forty-one (41) times, the Ghost nine (9) times, Both (Barnardo/Marcellus) three (3) times, Both (Horatio/Marcellus) two (2) times and All (Barnardo/Marcellus/Horatio) one (1) time. In SG, only one other character, Armans, addresses Hamlet eight (8) times.

**Table 4:** SH versus SG -Distribution Patterns of the Interactions of Hamlet with Each Main and Other Character and vice versa per Act I

Hamlet with Each Main & Other Character	Number of Interactions		Differences (H vs M)	Each Main & Other Character with Hamlet	Number of Interactions		Differences (M vs H)
	SH vs SG	SH	SG		(SH-SG)	SH vs SG	SH
Hamlet	2	1	1	Claudius	2	-	-
Claudius	2	-	-	Gertrude	3	13	-10
Gertrude	3	9	-6	Marcellus	8		
Marcellus	1			Horatio	41		
Horatio	26			Ghost	9		
Ghost	11			Both (Bar-Mar)	3		
Bar-Mar-Hor	6			Both (Hor-Mar)	2		
Horatio-Marcellus	13			All (Bar-Mar-Hor)	1		
Bar-Mar	2			Armans		8	
Bar-M-Hor-Ham	1						
Hor-Mar-Ghost	4						
Armans		6					
Gertrude-Armans		2					
<b>Total</b>	71	18	-5	<b>Total</b>	69	21	-10
%				%			
Hamlet	2.82	5.56	-2.74	Gertrude	4.35	61.90	-57.55
Gertrude	4.23	50.00	-45.77				
<b>Total</b>	7.05	55.56	-48.51	<b>Total</b>	4.35	61.90	-57.55

If we look at the data presented as a percentage, we may find that the link between the patterns of the interactions of Hamlet with each main character and vice versa is seemingly asymmetrical per Act I: inter-plays. It is slightly asymmetrical in connection with the interactions of Hamlet with himself (in the monologues) as the difference is negative and equals -2.74 %. This finding possibly means that Sumarokov's Hamlet reflects (upon

things) slightly more than Shakespeare's Hamlet. The interaction pattern is particularly asymmetrical between Hamlet and Gertrude and vice versa as it equals -45.77 % and -57.55 %, respectively. In fact, this kind of asymmetry, resultant in negative figures, may show that in Act I:

1. Sumarokov's Hamlet has a much closer relationship with Gertrude than Shakespeare's Hamlet in the same act.
2. Sumarokov's Gertrude has more initiative than Shakespeare's Gertrude in her relationship with Hamlet.

Consequently, the data examined and discussed above (see Table 4) seem to provide evidence of considerable structural differences based on the distribution patterns of the interactions of Hamlet with Gertrude and vice versa per Act I: inter-plays.

At the same time, the dissimilarity is also possibly evident in the distribution patterns of the interactions of Hamlet with each other character and vice versa as, in comparison to Shakespeare's Hamlet, the link between Sumarokov's Hamlet and the other characters is seemingly constrained by limitations. The latter finding may point to the fact that, in Act I, Sumarokov is more interested in the relationship between Hamlet and the main characters, represented by his mother (Gertrude), than with the other characters. Thus, the relationship between the mother and the son, where the mother has more initiative than her son, are probably of greater importance for Sumarokov. By contrast, Shakespeare seems to ascribe much more importance to Hamlet's socialisation with the other characters that belong to a lower social rank.

Table 5 shows the data connected with the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act II: intra-play (only in SH). The analysis and discussion of the data are presented below.

The data in Table 5 show that the patterns of the interactions of Hamlet with each main character are distributed in the following way: Hamlet interacts with himself (in the two monologues) two (2) times and with Polonius twenty (20) times. The distribution patterns of the interactions of Hamlet with each other character are as follows: Hamlet socialises with Rosincros six (6) times, with Guildenstare one (1) time, with the players five (5) times, with Rosincros/Guildenstare twenty-three (23) times, with

Polonius/Rosincros and Players/Rosincros/Guildenstare one (1) time, correspondingly.

**Table 5:** SH -Distribution Patterns of the Interactions of Hamlet with Each Main and Other Character and vice versa per Act II

<b>Hamlet with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Hamlet</b>	<b>Number of Interactions</b>
Hamlet	2	Polonius	19
Polonius	20	Rosincros	22
Rosincros	6	Guildenstare	10
Guildenstare	1	Players	4
Players	5	Both (Rosincros-Guildenstare)	1
Rosincros-Guildenstare	23		
Polonius-Players	1		
Players-Rosincros-Guildenstare	1		

The patterns of the interactions of each main character with Hamlet are distributed in the following way: Polonius addresses Hamlet nineteen (19) times. The distribution patterns of the interactions of each other character with Hamlet are the following: Rosincros socialises twenty-two (22) times, Guildenstare ten (10) times, the players four (4) times and Both (Rosincros/Guildenstare) one (1) time.

Consequently, the data in Table 5 seem to point to considerable structural differences based on the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act II: intra-play (in SH). For example, Hamlet socialises more with the other characters than with the main characters and the other characters socialise more with Hamlet than the main characters socialise with him. These findings may indicate that Shakespeare focuses more on the link between Hamlet and the other characters than on the relationship between Hamlet and the main characters. Thus, in Act II, the interaction pattern between Hamlet and the people of a lower social status, represented by the other characters, is probably of great interest to Shakespeare.

Table 6 displays the data related to the distribution patterns of the interactions of Hamlet with each main and other character as well as vice versa per Act III: inter-plays. The analysis and explanation of the data can be found below.

The data in Table 6 show that the distribution patterns of the interactions of Hamlet with each main character are as follows per Act III in SH versus SG: Hamlet, in SH,



interacts with himself two (2) times in contrast to one (1) time in SG. Therefore, the difference equals one (1). Shakespeare's Hamlet interacts with Claudius two (2) times. However, Claudius is absent in SG and, for this reason, the comparison is not possible. Shakespeare's Hamlet interacts with Polonius five (5) times; however, Hamlet and Polonius do not coincide in Act III, in SG, and, therefore, Hamlet does not address Polonius. Hamlet interacts with Gertrude twenty-seven (27) times in SH, whilst Sumarokov's Gertrude is absent in this act. As a result, the comparison is not possible. Shakespeare's Hamlet addresses Ophelia thirty (30) times in contrast to Sumarokov's Hamlet, who addresses Ophelia only eight (8) times. The resultant difference is positive and equals twenty-two (22). In contrast to Sumarokov's Hamlet, Shakespeare's Hamlet also socialises with Claudius/ Ophelia and Claudius/ Polonius one time (1), respectively.

The patterns of the interactions of Shakespeare's Hamlet with each other character are distributed as follows per Act III: Hamlet interacts with Rosincros four (4) times, with Guildenstare thirteen (13) times, with the players two (2) times, with Horatio eight (8) times, with the Ghost and Rosincros/ Guildenstare two (2) times, correspondingly, and with Players/ Polonius, Polonius/ Rosincros, Rosincros/ Recorder/ Guildenstare, Rosincros/ Guildenstare/ Hamlet and Gertrude/ Ghost one time (1), respectively. In SG, Hamlet interacts with Armans six (6) times and with Gertrude/Armans two (2) times.

The patterns of the interactions of each main character with Hamlet are distributed as follows per Act III in SH versus SG: Shakespeare's Claudius addresses Hamlet four (4) times; however, the comparison cannot take place because Claudius is not present in SG. Polonius socialises with Hamlet eight (8) times in SH, but they do not coincide in SG and this is the reason why they do not socialise. Gertrude interacts with Hamlet twenty-four (24) times in SH, but the comparison is not possible as she is absent in this act in SG. Shakespeare's Ophelia addresses Hamlet twenty-seven (27) times, whilst Sumarokov's Ophelia does so only nine (9) times. The resultant difference is positive and equals eighteen (18).

The distribution patterns of the interactions of each other character with Shakespeare's Hamlet are the following: Rosincros interacts six (6) times, Guildenstare thirteen (13) times, the players two (2) times, Horatio seven (7) times and Both (Rosincros/ Guildenstare) and the Ghost one (1) time, respectively. In SG, only one other character,

Armans, addresses Hamlet one (1) time.

**Table 6:** SH versus SG -Distribution Patterns of the Interactions of Hamlet with Each Main and Other Character and vice versa per Act III

Hamlet with Each Main & Other Character	Number of Interactions		Differences (H vs M)	Each Main & Other Character with Hamlet	Number of Interactions		Differences (M vs H)
	SH vs SG	SH	SG		(SH-SG)	SH vs SG	SH
Hamlet	2	1	1	Claudius	4	-	-
Claudius	2	-	-	Polonius	8	0	8
Polonius	5	0	5	Gertrude	24	-	-
Gertrude	27	-	-	Ophelia	27	9	18
Ophelia	30	8	22	Rosincros	6		
Rosincros	4			Guildenstare	13		
Guildenstare	13			Players	2		
Players	2			Horatio	7		
Horatio	8			Both (Rosin-Guild)	1		
Ghost	2			Ghost	1		
Rosin-Guild	2			Armans		1	
Claudius-Ophelia	1	-					
Players-Polonius	1						
Claudius-Polonius	1	-					
Polonius-Rosincros	1						
Rosin-Rec-Guild	1						
Rosin-Guild-Ham	1						
Gertrude-Ghost	1						
Armans		2					
Armans-Ophelia		1					
<b>Total</b>	104	12	28	<b>Total</b>	93	10	26
%				%			
Hamlet	1.92	8.33	-6.41	Polonius	8.60	0.00	8.60
Polonius	1.92	0.00	1.92	Ophelia	29.03	90.00	-60.97
Ophelia	4.81	66.67	-61.86				
<b>Total</b>	8.65	75.00	-66.35	<b>Total</b>	37.63	90.00	-52.37

If we look at the data shown as a percentage, this may reveal that the connection between the patterns of the interactions of Hamlet with each main character and vice versa is not necessarily parallel per Act III: inter-plays. It is quite asymmetrical in connection

with the interactions of Hamlet with himself (in the monologues) as the difference is negative and equals -6.41 %. This finding possibly means that Sumarokov's Hamlet reflects slightly more than Shakespeare's Hamlet. It is slightly asymmetrical in relation to the interactions of Hamlet with Polonius as the difference equals 1.92 %, with preference to Shakespeare's Hamlet. It is quite dissimilar in relation to the interactions of Polonius with Hamlet as it equals 8.60 %, with preference to Shakespeare's Polonius. However, Sumarokov's Hamlet does not socialise with Polonius which may show that this relationship is of no importance to Sumarokov. The link is particularly asymmetrical between Hamlet and Ophelia and vice versa as the difference equals -61.86 % and -60.87 %, correspondingly. This kind of asymmetry, resultant in negative figures, probably highlights that the link between Hamlet and Ophelia is closer in SG than in SH. Moreover, it possibly shows that the relationship between them is more or less symmetrical.

Consequently, the data (see Table 6) analysed and explained above seemingly show considerable structural dissimilarities based on the distribution patterns of the interactions of Hamlet with Polonius and Ophelia and vice versa per Act III: inter-plays.

At the same time, Shakespeare and Sumarokov's standpoints seem to coincide (to some extent) in relation to the link between Hamlet and the other characters as it is possibly of little importance in SH and almost of no importance in SG. The latter point may provide evidence to the fact that, in Act III, both Shakespeare and Sumarokov, particularly Sumarokov, pay more attention to the relationship of Hamlet with the main characters -in other words, with the people who occupy a high social position, than with the other characters who belong to a lower social status.

**Table 7:** SH -Distribution Patterns of the Interactions of Hamlet with Each Main and Other Character and vice versa per Act IV

<b>Hamlet with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Each Other Character with Hamlet</b>	<b>Number of Interactions</b>
Hamlet	1	Claudius	8
Claudius	9	Rosincros	6
Rosincros	6	Guildestare	1
Guildestare	1	Gentlemen (Ros-Guild)	1
Ros-Guild-Ham	1		

Table 7 displays the data associated with the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act IV: intra-play (only in SH). The analysis and interpretation of the data are presented below.

The data in Table 7 show that the patterns of the interactions of Hamlet with each main character are distributed in the following way: Hamlet interacts with himself (in one monologue) one (1) time and with Claudius nine (9) times. The distribution patterns of the interactions of Hamlet with each other and the M/O characters are the following: he socialises with Rosincros six (6) times, with Guildenstare and Rosincros/ Guildenstare/ Hamlet one (1) time, respectively.

The patterns of the interactions of each main character with Hamlet are distributed in the following way: Claudius socialises with Hamlet eight (8) times. The distribution patterns of the interactions of each other character with Hamlet are the following: Rosincros interacts six (6) times, whilst Guildenstare and Gentlemen (Rosincros/ Guildenstare) do so one (1) time, respectively.

Consequently, the data (see Table 7) examined and discussed above do not seem to show any structural dissimilarities based on the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act IV, intra-play (in SH), as these interactions are distributed more or less symmetrically. The latter finding seemingly shows that Shakespeare ascribes more or less the same role to Hamlet and all the other characters, both main and other, with whom Hamlet socialises or who in turn socialise with him.

Table 8 displays the data related to the distribution patterns of the interactions of Hamlet with each main and other character as well as vice versa per Act V: inter-plays. The analysis and discussion of the data can be found below.

The data in Table 8 show that the distribution patterns of the interactions of Hamlet with each main character are as follows per Act V in SH versus SG: Shakespeare's Hamlet interacts with Claudius four (4) times. However, Hamlet and Claudius do not socialise in SG and, therefore, the difference equals four (4). Polonius is absent in SH, but he is present in SG and interacts with Hamlet one (1) time. Therefore, the comparison cannot take place. Shakespeare's Gertrude interacts with Hamlet two (2) times whilst she is absent in SG, and, for this reason, the comparison is not possible. Ophelia is absent in SH, but she is present in

SG and addresses Hamlet nine (9) times. Thus, there are no data to be compared.

The patterns of the interactions of Shakespeare's Hamlet with each other character are distributed in the following way per Act V: Hamlet socialises with Clown seventeen (17) times, with Horatio thirty-three (33) times, with Laertes fifteen (15) times, with Osrick twelve (12) times and with All, Horatio/ Clown, Gertrude/ Gentlemen and Osrick/ Horatio one (1) time, respectively. In SG, Hamlet interacts with the Soldier and Ophelia/ Polonius/ Guard one (1) time, correspondingly.

**Table 8:** SH versus SG -Distribution Patterns of the Interactions of Hamlet with Each Main and Other Character and vice versa per Act V

Hamlet with Each Main & Other Character	Number of Interactions		Differences (H vs M)	Each Main & Each Other Character with Hamlet	Number of Interactions		Differences (M vs H)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG	SH	SG	(SH-SG)	SH vs SG	SH	SG	(SH-SG)
Claudius	4	0	4	Claudius	3	0	3
Polonius	-	1	-	Polonius	-	1	-
Gertrude	2	-	-	Gertrude	3	-	-
Ophelia	-	9	-	Ophelia	-	10	-
Clown	17			Clown	18		
Horatio	33			Horatio	27		
Laertes	15			Laertes	12		
Osrick	12			Osrick	14		
All	1			Gentlemen (Lords)	1		
Horatio-Clown	1			Soldier		2	
Gert-Gent	1						
Osrick-Horatio	1						
Soldier		1					
Oph-Pol-Guard		1					
<b>Total</b>	87	12	4	<b>Total</b>	78	13	3
%				%			
Claudius	4.60	0.00	4.60	Claudius	3.85	0.00	3.85
<b>Total</b>	4.60	0.00	4.60	<b>Total</b>	3.85	0.00	3.85

The patterns of the interactions of each main character with Hamlet are distributed as follows per Act V in SH versus SG: Shakespeare's Claudius interacts with Hamlet three (3) times. Although Claudius is present in SG, he does not socialise with Hamlet and,

therefore, the difference equals three (3). Despite the fact that Polonius is present in SG and interacts with Hamlet one (1) time, the comparison cannot take place as Polonius is absent in SH. Ophelia addresses Hamlet ten (10) times in SG, but she is absent in SH and, for this reason, there are no data to be compared.

The distribution patterns of the interactions of each other character with Shakespeare's Hamlet are the following: Clown interacts eighteen (18) times, Horatio twenty-seven (27) times, Laertes twelve (12) times, Osrick fourteen (14) times and Gentlemen (Lords) one (1) time. In SG, only one other character, the Soldier, addresses Hamlet two (2) times.

If we analyse the data presented as a percentage, this may reveal that the link between the patterns of the interactions of Hamlet with each main character and vice versa is not necessarily symmetrical per Act V: inter-plays. It is not parallel in relation to the interactions of Hamlet with Claudius and vice versa as the difference equals 4.60 % and 3.85 %, correspondingly. Although the difference does not seem to be significant, it should be noted that Hamlet and Claudius socialise in SH but they do not socialise in SG. In fact, this kind of asymmetry, resultant in positive figures, possibly shows that in Act V:

- Shakespeare, in contrast to Sumarokov, pays more attention to the relationship between Hamlet and Claudius.

Consequently, the previously analysed and explicated data (see Table 8) appear to point to considerable structural dissimilarities based on the distribution patterns of the interactions of Hamlet with Claudius and vice versa per Act V: inter-plays.

At the same time, the structural differences in the distribution patterns of the interactions of Hamlet with each other character and vice versa also seem to reveal that Shakespeare, in contrast to Sumarokov, gives priority to the link between Hamlet and the other characters. Sumarokov appears to focus more on the relationship between Hamlet and the main characters, represented by Polonius and Ophelia who are absent in SH. Thus, in Act V, the political relationship (between the king and the prince) and family relationship (between the stepfather and the stepson) of Hamlet with Claudius are probably of major interest to Shakespeare. By contrast, Sumarokov possibly centres on the personal relationship of Hamlet with his beloved Ophelia.

To summarise the data related to the distribution of the interaction variables of Hamlet

with each main and other character and vice versa per act, intra-play and inter-plays, we have generated Table 9. In fact, it does not show the data; rather it displays the distribution patterns of the presence of Hamlet per act: intra-play and inter-plays. It also provides the table numbers in which the corresponding data can be found.

**Table 9:** SH versus SG -Summary of the Distribution of the Interaction Variables of Hamlet with Each Main and Other Character and vice versa per Acts I-V

Act	Table Number	Character	SH	SG	SH versus SG
I	4	Hamlet			Hamlet with Each Main and Other Character and vice versa
II	5	Hamlet	Hamlet with Each Main and Other Character and vice versa		
III	6	Hamlet			Hamlet with Each Main and Other Character and vice versa
IV	7	Hamlet	Hamlet with Each Main and Other Character and vice versa		
V	8	Hamlet			Hamlet with Each Main and Other Character and vice versa

#### 4.3.2. SH versus SG: Interaction Variables of Claudius per Act

The next stage of our investigation looks at the interaction variables of another main character: Claudius. The data linked to the interaction variables of Claudius are tabulated intra-play (see Tables 10, 11, 13 and 15) and cross-tabulated inter-plays (see Tables 12, 14 and 16-18). The data are then presented in Tables 10-18 (see also *Appendixes III.1* and *III.3*). In connection with Tables 10-12, it should be noted that:

1. We analyse and interpret the data related to the interaction variables of Claudius with all main characters and vice versa in SH.
2. We explore and interpret the data linked to the interaction variables of Claudius

with all main characters in SG.

3. We move on to examine and discuss the data based on the interaction variables of Claudius with all other characters in SH.
4. We analyse and interpret the data connected with the interaction variables of Claudius with all other characters in SG.
5. Although Claudius does not appear in Acts I and III in SG, the data related to the differences in the distribution patterns in SH are kept in Tables 10 and 11. Moreover, they are included in the total data which show the number of interactions per full text: intra-play.
6. The headings in Tables 10 and 11 which are entitled “Differences (C vs M)-(M vs C)” and “Differences (C vs O)-(O vs C)” contain the abbreviation “C” which stands for “Claudius”. The same abbreviations are used in the tables that follow. Regarding the other abbreviations, see the explanation above in relation to Hamlet, in Section 4.3.1.
7. The data which correspond to the acts in which Claudius appears in only one of the plays (Acts I and III) are not included in Table 12, which shows the total differences in the number of interactions only per Acts II, IV and V: inter-plays.
8. The data in Tables 10-12 are displayed in figures and as a percentage. In Tables 10 and 11, the columns entitled “Differences (C vs M)-(M vs C)” and “Differences (C vs O)-(O vs C)” show the data in figures which correspond to the differences in the frequency of interactions of Claudius with all main characters and all other characters, respectively, per act and per full text: intra-play.
9. In Table 12, the columns entitled “Differences (C vs M)-(M vs C)” and “Differences (C vs O)-(O vs C)” show the data in figures which correspond to the differences in the frequency of interactions of Claudius with all main characters and all other characters, separately, per Acts II, IV and V: intra-play. The columns entitled “Absolute Differences (SH-SG)” display the data in figures which correspond to the absolute differences in the frequency of interactions of Claudius with all main characters and all other characters, respectively, per Acts II, IV and V: inter-plays. The column entitled “Total Absolute Differences [(C vs M)-(M vs C)]+[(C vs O)-(O vs C)]” presents the data in figures which correspond to the total



absolute differences in the frequency of interactions of Claudius with all main characters and all other characters together per Acts II, IV and V: inter-plays.

10. Special attention is paid to the data shown as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

Table 10 displays the data associated with the distribution patterns of the interactions of Claudius with all main characters and vice versa per act and per full text: intra-play. The analysis and interpretation of the data are presented below.

**Table 10:** SH & SG -Distribution Patterns of the Interactions of Claudius with All Main Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Claudius with All Main Characters	All Main Characters with Claudius	Differences (C vs M)-(M vs C)	Claudius with All Main Characters	All Main Characters with Claudius	Differences (C vs M)-(M vs C)
I	2	3	-1	-	-	-
II	10	8	2	7	6	1
III	10	6	4	-	-	-
IV	20	18	2	3	4	-1
V	6	6	0	1	3	-2
I-V	48	41	7	11	13	-2
	%			%		
I	2.25	3.37	-1.12	-	-	-
II	11.24	8.99	2.25	29.17	25.00	4.17
III	11.24	6.74	4.50	-	-	-
IV	22.47	20.22	2.25	12.50	16.67	-4.17
V	6.74	6.74	0.00	4.17	12.50	-8.33
I-V	53.94	46.06	7.88	45.84	54.17	-8.33

The data in Table 10 show that the connection between the distribution patterns of the interactions of Claudius with all main characters and vice versa per act and per full text, intra-play (in SH), is as follows: the difference equals minus one (-1) in Act I and, in Acts II and IV, the difference is slightly bigger as it equals two (2) in each act, separately. In Act III, the difference is four (4) which is slightly bigger than in Acts II and IV. However, in Act V, there is no difference in this relation as it equals zero (0). As a result, the difference

per full text is seven (7).

In accordance with the data displayed as a percentage, the relationship between Shakespeare's Claudius and all main characters is more or less equal in Act I (-1.12 %), with a slight preference to all main characters, and in Acts II (2.25 %) and IV (2.25 %), with preference to Claudius. The relationship is possibly symmetrical in Act V (0.00 %) and seems to be the most dissimilar in Act III as it equals 4.50 %. As a result, the difference is quite significant per full text as it equals 7.88 %.

Seemingly, the link between the patterns of the interactions of Claudius with all main characters and vice versa is not necessarily parallel per act and per full text: intra-play (in SH). In fact, it is asymmetrical in Acts I-IV and, therefore, in the full text. This kind of asymmetry, resultant in positive figures in Acts II-IV, seems to show that Claudius has slightly more initiative than all main characters as Claudius socialises more with them than they socialise with him. Another kind of asymmetry, resultant in a negative figure in Act I (-1.12 %), possibly points to the fact that Claudius has less initiative and plays a less important role than all main characters.

Consequently, both types of asymmetry probably show various structural differences based on the distribution patterns of the interactions of Claudius with all main characters and vice versa in Shakespeare's *Hamlet*:

1. Slight differences in Acts I (-1.12 %), II (2.25 %) and IV (2.25 %);
2. Quite a big difference in Act III (4.50 %);
3. Quite big differences between Acts I (-1.12 %) and III (4.50 %) and between Acts III (4.50%) and V (0.00 %); and
4. Finally, quite a big difference per full text as it equals 7.88 %.

The data in Table 10 also show that the relation between the distribution patterns of the interactions of Claudius with all main characters and vice versa per act and per full text, intra-play (in SG), is as follows: Claudius does not appear in Acts I and III and, therefore, we cannot compare these acts. In Act II, the difference is minimal and equals one (1). In Acts IV and V, the difference is more or less the same and equals minus one (-1) and minus two (-2), respectively. As a result, the difference per full text is minus two (-2).

According to the data shown as a percentage, the link between the patterns of the

interactions of Sumarokov's Claudius with all main characters and vice versa is slightly asymmetrical per Acts II (4.17 %), with preference to Claudius, and IV (-4.17 %), with preference to all main characters. The relationship is evidently the most dissimilar in Act V as it equals -8.33 %. As a result, the difference is quite significant per all acts in which Claudius appears inter-plays as it equals -8.33 %. This kind of asymmetry, resultant in a positive figure (4.17 %) in Act II, seems to show that Claudius has more initiative as opposed to all main characters. Another type of asymmetry, resultant in negative figures in Acts IV (-4.17 %) and V (-8.33 %), probably reveals that all main characters have more initiative than Claudius as they socialise more with him than he socialises with them.

Consequently, both kinds of asymmetry seem to provide evidence of various structural dissimilarities based on the distribution patterns of the interactions of Claudius with all main characters and vice versa in Sumarokov's *Gamlet*:

1. Quite big dissimilarities in Acts II (4.17 %), IV (-4.17 %) and V (-8.33 %);
2. Quite big dissimilarities between Acts II (4.17 %) and IV (-4.17 %) and between Acts II (4.17 %) and V (-8.33 %); and
3. Quite a big dissimilarity per Acts II (4.17 %), IV (-4.17 %) and V (-8.33 %) together as the difference equals -8.33 %.

Table 11 displays the data related to the distribution patterns of the interactions of Claudius with all other characters and vice versa per act and per full text: intra-play. The analysis and explanation of the data can be seen below.

The data in Table 11 show that the difference between the distribution patterns of the interactions of Shakespeare's Claudius with all other characters and vice versa is the same in Acts I and IV as it equals three (3) in each act, separately. In Act II, the difference is very similar to Acts I and IV as it equals two (2). In Act III, the difference is negative and equals minus one (-1). However, the difference is very big in Act V as it equals seven (7). As a result, the difference per full text is fourteen (14).

In accordance with the data presented as a percentage, the link between the patterns of the interactions of Claudius with all other characters and vice versa does not appear to be symmetrical per act and per full text: intra-play (in SH). This kind of asymmetry, resultant in positive figures in Acts I (3.34 %), II (2.22 %), IV (3.33 %) and V (7.78 %), particularly

in Act V, probably shows that Claudius has more initiative than all other characters as he interacts more with them than they with him. The second type of asymmetry, resultant in a negative figure in Act III (-1.11 %), may reveal that the relationship between Claudius and all other characters is more or less alike, although with a slight preference to all other characters.

**Table 11:** SH & SG -Distribution Patterns of the Interactions of Claudius with All Other Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Claudius with All Other Characters	All Other Characters with Claudius	Differences (C vs O)-(O vs C)	Claudius with All Other Characters	All Other Characters with Claudius	Differences (C vs O)-(O vs C)
I	5	2	3	-	-	-
II	3	1	2	0	0	0
III	5	6	-1	-	-	-
IV	29	26	3	0	0	0
V	10	3	7	1	1	0
I-V	52	38	14	1	1	0
%			%			
I	5.56	2.22	3.34	-	-	-
II	3.33	1.11	2.22	0.00	0.00	0.00
III	5.56	6.67	-1.11	-	-	-
IV	32.22	28.89	3.33	0.00	0.00	0.00
V	11.11	3.33	7.78	50.00	50.00	0.00
I-V	57.78	42.22	15.56	50.00	50.00	0.00

Consequently, the two kinds of asymmetry described above seem to show various dissimilarities based on the distribution patterns of the interactions of Claudius with all other characters and vice versa in Shakespeare's *Hamlet*:

1. More or less the same dissimilarities in Acts I (3.34 %), II (2.22 %) and IV (3.33 %);
2. A slight dissimilarity in Act III (-1.11 %);
3. Quite a big dissimilarity in Act V (7.78 %);
4. Quite big dissimilarities among Acts I (3.34 %), II (2.22 %) and IV (3.33 %),

- separately on the one hand, and Act V (7.78 %) on the other;
5. Quite a big dissimilarity between Acts III (-1) and V (7.78 %); and
  6. Finally, a very big dissimilarity per full text as the difference equals 15.56 %.

As shown in Table 11, the relation between the distribution patterns of the interactions of Claudius with all other characters and vice versa per act and per full text, intra-play (in SG), is as follows: Claudius is absent in Acts I and III in SG and, therefore, there are no data to be compared. Although Claudius appears in Acts II and IV, neither he nor the other characters address each other and, therefore, the difference equals zero (0). Only in Act V do Claudius and the other characters socialise with each other one (1) time, correspondingly, and, for this reason, the difference equals zero (0). As a result, the difference per full text is zero (0).

If we look at the data presented as a percentage, this may reveal that the link between the patterns of the interactions of Claudius with all other characters and vice versa seems to be more or less symmetrical per act and per full text: intra-play (in SG). This kind of symmetry, resultant in 0.00 % in Acts II and IV, possibly exhibits that the interrelation between Claudius and the other characters is of little importance to Sumarokov as they do not socialise at all. In Act V, the interaction pattern is symmetrical but the reason is different, that is, Claudius and the other characters intervene equally.

Consequently, the data (see Table 11) analysed and discussed above seem to point to almost no structural differences based on the distribution patterns of the interactions of Claudius with all other characters and vice versa per act: intra-play (in SG).

The next stage of our investigation looks at the differences based on the distribution patterns of the interactions of Claudius per acts in which he appears inter-plays.

The data in Table 12 show the differences between the distribution patterns of the interactions of Claudius with all main characters and vice versa per Acts II, IV and V: intra-play and inter-plays. The data also show the differences in the distribution patterns of the interactions of Claudius with all other characters and vice versa per the same acts: intra-play and inter-plays. Finally, the data show the total differences between the distribution patterns of the interactions of Claudius with all main and all other characters together and vice versa per acts in which he is present inter-plays. The data in the columns entitled

“Absolute Differences” are shown in figures which correspond to the absolute differences in the frequency of interactions of Claudius with all main and all other characters, respectively, and all main and all other characters together. The data in the columns entitled “Total Absolute Differences” are shown in figures which correspond to the total absolute differences in the frequency of interactions of Claudius with all main and all other characters together. However, greater attention is paid to the data displayed as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

**Table 12:** SH versus SG -Differences in the Distribution Patterns of the Interactions of Claudius with All Main and Other Characters and vice versa per Acts II, IV and V

Act	Differences (C vs M)-(M vs C)		Absolute Differences	Differences (C vs O)-(O vs C)		Absolute Differences	Total Absolute Differences [(C vs M)-(M vs C)]+ [(C vs O)-(O vs C)]
	SH	SG		(SH-SG)	SH		
II	2	1	1	3	0	3	4
IV	2	-1	3	3	0	3	6
V	0	-2	2	7	0	7	9
II, IV & V	4	-2	6	13	0	13	19
%			%			%	
II	2.25	4.17	-1.92	2.22	0.00	2.22	0.30
IV	2.25	-4.17	6.42	3.33	0.00	3.33	9.74
V	0.00	-8.33	8.33	7.78	0.00	7.78	16.11
II, IV & V	4.50	-8.33	12.83	13.33	0.00	13.33	26.66

The data in Table 12 show that the absolute differences based on the distribution patterns of the interactions of Claudius with all main characters and vice versa per Acts II, IV and V, inter-plays, are as follows: in Acts I and III, Claudius appears only in SH. Therefore, we do not compare these acts (see Table 9 for the data related to the interactions of Sumarokov’s Claudius in these acts). In Act II, the absolute difference is minimal and equals one (1). In Act IV, the absolute difference is the biggest as it equals three (3). In Act V, the absolute difference is similar to Acts I and III as it equals two (2). As a result, the total absolute difference per Acts II (1), IV (3) and V (2) equals six (6).

If we analyse the data given as a percentage, this may reveal that the link between the

patterns of the interactions of Claudius with all main characters and vice versa does not appear to be parallel per Acts II (-1.92 %), IV (6.42 %) and V (8.33 %): inter-plays. In fact, it is slightly asymmetrical in Act II (-1.92 %) and more asymmetrical in Acts IV (6.42 %) and V (8.33 %). This kind of asymmetry, resultant in positive figures in Acts IV (6.42 %) and V (8.33 %), possibly provides evidence to the fact that Shakespeare's Claudius has more initiative than Sumarokov's Claudius in his relationship with all main characters as he socialises more with them than they socialise with him. At the same time, the positive figures probably show that Sumarokov's Claudius has less initiative than all main characters in the same acts as he addresses them fewer times than they address him. In Act II (-1.92 %), Sumarokov's Claudius has slightly more initiative than Shakespeare's Claudius in his relationship with all main characters.

Consequently, the data (see Table 12) examined and interpreted above may point to various structural differences based on the distribution patterns of the interactions of Claudius with all main characters and vice versa inter-plays:

1. A slight difference in Act II (-1.92 %);
2. Quite big dissimilarities in Acts IV (6.42 %) and V (8.33 %);
3. Quite a big difference between Act II (-1.92 %) on the one hand, and Acts IV (6.42 %) and V (8.33 %) on the other; and
4. A rather big total difference per Acts II (-1.92 %), IV (6.42 %) and V (8.33 %) together as it equals 12.83 %.

The data in Table 12 also show that the connection between the distribution patterns of the interactions of Claudius with all other characters and vice versa per Acts II, IV and V, inter-plays, is as follows: in Acts II and IV, the absolute difference is the same as it equals three (3) in each act, separately. In Acts I and III, the absence of Claudius in SG makes the comparison impossible (see Table 9 for the data related to the interactions of Sumarokov's Claudius in these acts). However, the absolute difference is significant in Act V as it equals seven (7). As a result, the total absolute difference per Acts II (3), IV (3) and V (7) is thirteen (13).

If we consider the data presented as a percentage, we may find that the link between the patterns of the interactions of Claudius with all other characters and vice versa is

seemingly asymmetrical per Acts II, IV and V: inter-plays. This kind of asymmetry, resultant in positive figures in Acts II (2.22 %), IV (3.33 %) and V (7.78 %), suggests that Shakespeare's Claudius plays a more important role than Sumarokov's Claudius in his relationship with all other characters as he socialises more with them than they socialise with him. Sumarokov does not seem to pay any attention to socialisation between Claudius and all other characters as they do not socialise in Acts II (0.00 %) and IV at all and, therefore, the difference equals 0.00 %. However, in Act V, they interact only one (1) time with each other, respectively, which also gives a difference of 0.00 %.

Consequently, the data (see Table 12) analysed and discussed above possibly show various structural dissimilarities based on the distribution patterns of the interactions of Claudius with all other characters and vice versa inter-plays:

1. Slight dissimilarities in Acts II (2.22 %) and IV (3.33 %);
2. Quite a big dissimilarity in Act V (7.78 %);
3. Quite big dissimilarities between Acts II (2.22 %) and IV (3.33 %) on the one hand, and Act V (7.78 %) on the other; and
4. A rather big total dissimilarity per Acts II (2.22 %), IV (3.33 %) and V (7.78 %) together as it equals 13.33 %.

The following stage of our investigation looks at the data in the last column in Table 12 which is entitled "Total Absolute Differences [(C vs M)-(M vs C)] + [(C vs O)-(O vs C)]". In fact, this task displays the total absolute differences between the distribution patterns of the interactions of Claudius with all main and all other characters together and vice versa per Acts II, IV and V: inter-plays.

As shown in the last column in Table 12, the total absolute differences are as follows: in Act II, the total absolute difference equals four (4). In Act IV, it is rather big and equals six (6). In Act V, it is very big as it equals nine (9). As a result, the total absolute difference per Acts II (4), IV (6) and V (9) is nineteen (19). However, the differences exhibited as a percentage show that Acts IV and V are probably the most dissimilar as the differences equal 9.74% and 16.11 %, respectively. At the same time, Act I is also slightly asymmetrical as the difference equals 0.30 %.

The data which display the total differences in the occurrences (frequencies) of



interactions of Claudius with all main and other characters together and vice versa provide evidence to the fact that the distribution is seemingly asymmetrical per Acts II, IV and V, especially in Acts IV (9.74 %) and V (16.11 %): inter-plays. This kind of asymmetry, resultant in positive figures in Acts I (0.30 %), IV (9.74 %) and V (16.11 %), possibly shows that Shakespeare's Claudius has more initiative than Sumarokov's Claudius in his relationship with all main and other characters. The same figures may also demonstrate that Sumarokov's Claudius has slightly less initiative than all main characters and plays an almost equally unimportant role like all the other characters in the play, resulting in a character with much less initiative compared to Shakespeare's Claudius.

Consequently, the data (see Table 12) examined and interpreted above seem to provide evidence of various structural differences based on the distribution patterns of the interactions of Claudius with all main and other characters and vice versa inter-plays:

1. A slight dissimilarity in Act II (0.30 %);
2. Quite a big dissimilarity in Act IV (9.74 %);
3. A very big dissimilarity in Act V (16.11 %);
4. Quite big dissimilarities between Act II (0.30 %) on the one hand, and the block of Acts IV (9.74 %) and V (16.11 %) on the other; and
5. A very big total dissimilarity per Acts II (0.30 %), IV (9.74 %) and V (16.11 %) together as it equals 26.66 %.

The final stage of our study regarding Claudius considers the distribution patterns of the interaction variables of Claudius with each main and other character per Acts I-V: intra-play and inter-plays. The data are tabulated (intra-play), cross-tabulated (inter-plays) and presented in Tables 13-17.

In Tables 13-17, we include only those characters with whom Claudius socialises or who socialise with Claudius. Here we mostly deal with the data linked to the differences between the distribution patterns of the interactions of Claudius with each main character and vice versa per Acts II, IV and V: inter-plays. In this connection, the following question may arise: Why do we consider the above-mentioned differences, particularly in Acts II, IV and V? Our answer to this question is the following:

1. Claudius is absent in Acts I and III in SG. Therefore, we can only compare the data

that appear in Acts II, IV and V.

2. We have already discussed Claudius' presence or absence per act: intra-play and inter-plays, (see the discussions linked to Tables 10-12).
3. The other characters are completely different and, therefore, do not coincide in SH and SG. This is why we cannot calculate and compare the differences in the frequencies of interactions of Claudius with each other character or vice versa, even in Acts II, IV and V in which Claudius is present in both texts. However, to be coherent, we shall give a short explanation on how the frequencies of interactions of Claudius with each other character and vice versa are distributed in Acts II, IV and V: inter-plays.

In Tables 14, 16 and 17, which correspond to Acts II, IV and V, the data are also shown as a percentage in those cases where the interactions of Claudius with the main characters and vice versa coincide per act: inter-plays. Special attention is paid to the analysis and interpretation of this kind of data shown as a percentage.

One point should be mentioned in relation to Tables 13 and 15: these tables are included in our study as the data shown in them may be of particular relevance for the quantitative and qualitative comparison and analysis of the two texts. Although Sumarokov's Claudius is absent, Shakespeare's Claudius is present in these acts. Moreover, the other main characters Hamlet and Gertrude coincide in these acts inter-plays.

Table 13 displays the data associated with the distribution patterns of the interactions of Claudius with each main and other character as well as vice versa per Act I: intra-play (only in SH). The analysis and discussion of the data can be found below.

The data in Table 13 show that the patterns of the interactions of Claudius with each main character are distributed in the following way: Claudius interacts with Hamlet two (2) times and Hamlet/Gertrude one (1) time. The distribution patterns of the interactions of Claudius with each other character are the following: he socialises with Gertrude/ Hamlet/ Polonius/ Ophelia/ Voltimand/ Cornelius/ Laertes/ All/ Voltimand/ Cornelius/ Laertes, Laertes/ Polonius and with Laertes/ Hamlet one (1) time, respectively.

**Table 13:** SH -Distribution Patterns of the Interactions of Claudius with Each Main and Other Character and vice versa per Act I

<b>Claudius with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Claudius</b>	<b>Number of Interactions</b>
Hamlet	2	Hamlet	2
Gertrude-Hamlet-Polonius-Ophelia-Volt-Corn-Laertes-All	1	Polonius	1
Voltimand-Cornelius-Laertes	1	Voltimand	1
Laertes-Polonius	1	Laertes	1
Laertes-Hamlet	1		
Hamlet-Gertrude	1		

The patterns of the interactions of each main character with Claudius are distributed in the following way: Hamlet and Polonius interact with Claudius two (2) times and one (1) time, correspondingly. The distribution patterns of the interactions of each other character with Claudius are the following: Voltimand and Laertes address Claudius one (1) time, respectively.

Consequently, the data in Table 13 do not seem to show any obvious structural differences based on the distribution patterns of the interactions of Claudius with each main and other character and vice versa as these interactions are distributed more or less symmetrically per Act I. The latter point probably reveals that Shakespeare ascribes more or less the same role to Claudius and all characters, both main and other, with whom Claudius socialises or who in turn socialise with Claudius.

Table 14 shows the data connected with the distribution patterns of the interactions of Claudius with each main and other character and vice versa per Act II: inter-plays. The analysis and discussion of the data are given below.

As shown in Table 14, the distribution patterns of the interactions of Claudius with each main character are as follows per Act II in SH versus SG: Shakespeare's Claudius interacts with Polonius eight (8) times in contrast to six (6) times in SG. Therefore, the difference equals two (2). Claudius interacts with Gertrude one (1) time in SH and SG, respectively. As a result, the difference equals zero (0). Shakespeare's Claudius addresses Gertrude/Polonius simultaneously one (1) time. However, the comparison is not possible as Sumarov's Claudius does not socialise with them simultaneously.

The patterns of the interactions of Shakespeare's Claudius with each other character

are distributed in the following way per Act II: Claudius interacts with Rosincros/ Guildenstare one (1) time and with Voltimand/ Cornelius two (2) times. In contrast to Shakespeare’s Claudius, Sumarokov’s Claudius does not socialise with the other characters.

**Table 14:** SH versus SG -Distribution Patterns of the Interactions of Claudius with Each Main and Other Character and vice versa per Act II

Claudius with Each Main & Other Character	Number of Interactions		Differences (C vs M)	Each Main & Other Character with Claudius	Number of Interactions		Differences (M vs C)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG				SH vs SG			
Polonius	8	6	2	Polonius	6	5	1
Gertrude	1	1	0	Gertrude	2	1	1
Rosin-Guild	1			Voltimand	1		
Gertrude-Polonius	1						
Voltimand-Cornelius	2						
<b>Total</b>	13	7	2	<b>Total</b>	9	6	2
%				%			
Polonius	61.54	85.71	-24.17	Polonius	66.67	83.33	-16.66
Gertrude	7.69	14.29	-6.60	Gertrude	22.22	16.67	5.55
<b>Total</b>	69.23	100.00	-30.77	<b>Total</b>	88.89	100.00	-11.11

The data in Table 14 also show that the distribution patterns of the interactions of each main character with Claudius are as follows: Shakespeare’s Polonius interacts with Claudius six (6) times as opposed to five (5) times in SG and, therefore, the difference equals one (1). Shakespeare’s Gertrude interacts with Claudius two (2) times in contrast to one (1) time in SG. As a result, the difference equals one (1).

The distribution patterns of the interactions of each other character with Shakespeare’s Claudius are the following: Voltimand interacts with Claudius one (1) time. In SG, none of the other characters address Claudius.

If we explore the data given as a percentage, this may reveal that the link between the patterns of the interactions of Claudius with each main character and vice versa is not necessarily symmetrical per Act II: inter-plays. It is very asymmetrical, particularly in the relationship of Claudius with Polonius, as it equals -24.15 %. This kind of asymmetry seems to show that Sumarokov’s Claudius has more initiative than Shakespeare’s Claudius. However, the relationship between Claudius and Gertrude is slightly asymmetrical in both

plays as it equals -6.60 %, with preference to Sumarokov's Claudius. As a result, the total difference equals -30.77 %. At the same time, the distribution patterns of the interactions between Polonius and Claudius are not necessarily parallel either as the difference equals -16.66 %, with preference to Sumarokov's Claudius. Shakespeare's Gertrude seemingly socialises more with Claudius as the difference equals 5.55 %. As a result, the total difference equals -11.11 %. Thus, the relationship between Claudius and Polonius is probably much closer in SG than in SH. At the same time, the relationship between Claudius and Gertrude is also possibly closer in SG than in SH.

The previously analysed and discussed data (see Table 14) seem to provide evidence of quite big structural dissimilarities based on the distribution patterns of the interactions of Claudius with Polonius and Gertrude and vice versa per Act II: inter-plays.

The difference related to the distribution patterns of the interactions of Claudius with the other characters is also considerable as Sumarokov's Claudius, in contrast to Shakespeare's Claudius, does not socialise with the other characters at all. The latter point seemingly shows that Claudius is completely isolated from the other characters and lacks political importance in SG. At the same time, Shakespeare possibly pays greater attention to the political importance of the king Claudius.

Table 15 displays the data associated with the distribution patterns of the interactions of Claudius with each main and other character and vice versa per Act III: intra-play (only in SH). The analysis and interpretation of the data can be found below.

**Table 15:** SH -Distribution Patterns of the Interactions of Claudius with Each Main and Other Character and vice versa per Act III

<b>Claudius with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Claudius</b>	<b>Number of Interactions</b>
Hamlet	4	Hamlet	2
Claudius	1	Polonius	3
Polonius	4	Gertrude	1
Gertrude	1	Rosincros	3
Rosincros-Guildenstare	4	Guildenstare	2
Gert-Pol-Oph-Ham-Hor-Rosin-Guild-Lords-Att-Guard	1	Both (Rosin-Guild)	1

As can be seen in Table 15, the patterns of the interactions of Claudius with each main

character are distributed as follows: Claudius interacts with Hamlet and Polonius four (4) times, respectively. Claudius addresses himself (in the monologue) one (1) time and, finally, Claudius also socialises with Gertrude one (1) time. The distribution patterns of the interactions of Claudius with each other character are the following: Claudius interacts with Rosincros/ Guildenstare four (4) times and Gertrude/ Polonius/ Ophelia/ Hamlet/ Horatio/ Rosincros/ Guildenstare/ Lords/ Attendant/ Guard one (1) time.

The patterns of the interactions of each main character with Claudius are distributed in the following way: Hamlet addresses Claudius two (2) times, Polonius three (3) times and Gertrude one (1) time. The distribution patterns of the interactions of each other character with Claudius are the following: Rosincros and Guildenstare interact with Claudius three (3) and two (2) times, respectively, and Both (Rosincros/ Guildenstare) one (1) time.

Consequently, the data in Table 15 seem to show quite notable structural differences in the distribution patterns of the interactions of Claudius with each main character and vice versa per Act III, intra-play (in SH), as Claudius socialises more with the main characters than vice versa. The patterns of the interactions of Claudius with the other characters and vice versa are distributed more or less symmetrically.

However, the interrelation between the interactions of Claudius with the main characters on the one hand, and the other characters on the other, is asymmetrical as Claudius socialises more with the main characters than with the others. The latter point seemingly highlights Shakespeare's interest in the link between Claudius and the main characters -in other words, with the people who occupy a high social position in society, as opposed to the relationship between Claudius and the other characters who belong to a lower social status.

Table 16 displays the data related to the distribution patterns of the interactions of Claudius with each main and other character as well as vice versa per Act IV: inter-plays. The analysis and explanation of the data are presented below.

The data in Table 16 show that the distribution patterns of the interactions of Claudius with each main character are as follows per Act IV in SH versus SG: Shakespeare's Claudius interacts with Hamlet eight (8) times whilst Hamlet is absent in SG and, for this reason, the comparison is not possible. Shakespeare's Claudius addresses himself one (1) time whilst this does not happen in SG. Therefore, the difference equals one (1).

Sumarokov's Claudius interacts with Polonius two (2) times. Nevertheless, Polonius is absent in SH and, for this reason, the comparison does not take place. Claudius addresses Gertrude eight (8) times in SH. However, Gertrude is absent in this act in SG. Shakespeare's Ophelia socialises with Claudius three (3) times in contrast to one (1) time in SG. Therefore, the resultant difference is positive and equals two (2).

**Table 16:** SH versus SG -Distribution Patterns of the Interactions of Claudius with Each Main and Other Character and vice versa per Act IV

Claudius with Each Main & Other Character	Number of Interactions		Differences (C vs M)	Each Main & Other Character with Claudius	Number of Interactions		Differences (M vs C)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG	SH	SG	(SH-SG)	SH vs SG	SH	SG	(SH-SG)
Hamlet	8	-	-	Hamlet	9	-	-
Claudius	1	0	1	Polonius	-	3	-
Polonius	-	2	-	Gertrude	6	-	-
Gertrude	8	-	-	Ophelia	3	1	2
Ophelia	3	1	2	Rosincros	3		
Rosincros	2			Laertes	20		
Laertes	20			Messenger	3		
Messenger	1						
Gert-Rosin-Guild	1						
Claudius-Rosincros	1						
Rosin-Guild	1						
Gertrude-Messenger	1						
Laertes-Messenger	2						
<b>Total</b>	49	3	3	<b>Total</b>	44	4	2
%				%			
Claudius	2.04	0.00	2.04	Ophelia	6.82	25.00	-18.18
Ophelia	6.12	33.33	-27.21				
<b>Total</b>	8.16	33.33	-25.17	<b>Total</b>	6.82	25.00	-18.18

The patterns of the interactions of Shakespeare's Claudius with each other character are distributed in the following way per Act IV: Claudius interacts with Rosincros two (2) times; with Laertes twenty (20) times, with the messenger one (1) time and with Gertrude/ Rosincros/ Guildenstare, Claudius/ Rosincros, Rosincros/ Guildenstare, Gertrude/ Messengers and, finally, Laertes/ Messenger one (1) time, respectively. In SG, Claudius

does not socialise with the other characters.

The patterns of the interactions of each main character with Claudius per Act IV, in SH versus SG, are distributed as follows: Shakespeare's Hamlet addresses Claudius nine (9) times; however, the comparison cannot take place because Hamlet is not present in SG. Sumarokov's Polonius interacts with Claudius three (3) times, but Polonius is not present in SH and, for this reason, we cannot compare the data. Shakespeare's Gertrude addresses Claudius six (6) times, but the comparison is not possible as she is absent in this act in SG. Ophelia addresses Claudius three (3) times in SH as opposed to one (1) time in SG. The resultant difference is positive as it equals two (2).

The distribution patterns of the interactions of each other character with Shakespeare's Claudius are the following: Rosincros interacts three (3) times, Laertes twenty (20) times and, finally, messengers three (3) times. In SG, the other characters do not socialise with Claudius.

If we compare the data presented as a percentage, we may find that the link between the patterns of the interactions of Claudius with each main character and vice versa is seemingly asymmetrical in those cases in which the characters coincide per Act IV: inter-plays. It is slightly asymmetrical in relation to the interactions of Claudius with himself (in the monologues) as the difference is positive and equals 2.04 %, which possibly means that Shakespeare's Claudius refelects more whilst Sumarokov's Claudius does not reflect at all (0.00 %). It is particularly dissimilar in the relationship between Claudius and Ophelia and vice versa as the difference equals -27.21 % and -18.18 %, respectively. In fact, this kind of asymmetry, resultant in negative figures, may reveal that in Act IV:

- The relationship between Claudius and Ophelia is closer in SG than it is in SH.

Consequently, the data (see Table 16) analysed and explained above probably highlight considerable structural dissimilarities based on the distribution patterns of the interactions of Claudius with Ophelia and vice versa per Act IV: inter-plays.

At the same time, the difference related to the distribution patterns of the interactions of Claudius with each other character and vice versa is very significant as, in contrast to Shakespeare's Claudius who socialises more with the other characters than with the main ones, Sumarokov's Claudius does not socialise with the other characters at all. The former



point possibly provides evidence to the fact that Shakespeare's Claudius is a strong and powerful sovereign who socialises with a lot of the main and other characters and, as a result, somehow influences the development of the plot in Act IV. In contrast to Shakespeare's Claudius, Sumarokov's Claudius is not relevant in Act IV.

Table 17 displays the data associated with the distribution patterns of the interactions of Claudius with each main and other character as well as vice versa per Act V: inter-plays. The analysis and interpretation of the data are given below.

**Table 17:** SH versus SG -Distribution Patterns of the Interactions of Claudius with Each Main and Other Character and vice versa per Act V

Claudius with Each Main & Other Character	Number of Interactions		Differences (C vs M)	Each Main & Other Character with Claudius	Number of Interactions		Differences (M vs C)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG				SH vs SG			
Hamlet	3	0	3	Hamlet	4	0	4
Claudius	1	0	1	Polonius	-	3	-
Polonius	-	1	-	Gertrude	1	-	-
Gertrude	2	-	-	Laertes	2		
Laertes	3			Osrick	1		
Osrick	1			Soldier		1	
All	1						
Gentlemen	1						
Horatio-Gertrude	1						
Osrick-Hamlet	2						
Osr-Ham-Laer-Gert-All	1						
Clau-Pol-Soldier		1					
<b>Total</b>	16	1	4	<b>Total</b>	8	4	4
%				%			
Hamlet	18.75	0.00	18.75	Hamlet	50.00	0.00	50.00
Claudius	6.25	0.00	6.25				
<b>Total</b>	25.00	0.00	25.00	<b>Total</b>	50.00	0.00	50.00

The data in Table 17 show that the patterns of the interactions of Claudius with each main character are distributed as follows per Act V in SH versus SG: Shakespeare's Claudius interacts with Hamlet three (3) times; however, they do not coincide in SG and, therefore, the difference equals three (3). Shakespeare's Claudius addresses himself (in the

monologue) one time in contrast to Sumarokov's Claudius who does not do this. As a result, the difference is one (1). Sumarokov's Claudius interacts with Polonius one (1) time but he is absent in SH, and, for this reason, the comparison cannot take place. Claudius addresses Gertrude two (2) times in SH whilst she is absent in SG and, therefore, the comparison is not possible.

The patterns of the interactions of Shakespeare's Claudius with each other character are distributed in the following way per Act V: Claudius socialises with Laertes three (3) times; with Osrick, All, Gentlemen, Horatio/Gertrude and Osrick/ Hamlet/ Laertes/ Gertrude/ All one (1) time, respectively, and, finally, with Osrick/ Hamlet two (2) times. In SG, Claudius interacts with Claudius/Polonius/Soldier one (1) time. The latter interaction needs some further clarification as Claudius addresses himself first, and, then, in the same interaction, he addresses Polonius/Soldier. Therefore, it counts as one (1) interaction.

In accordance with the data in Table 17, the patterns of the interactions of each main character with Claudius per Act V, in SH versus SG, are distributed as follows: Shakespeare's Hamlet interacts with Claudius four (4) times. Although Hamlet is present in SG, he does not socialise with Claudius and, therefore, the difference equals four (4). Despite the fact that Polonius is present in SG and interacts with Claudius three (3) times, the comparison cannot take place as Polonius is absent in SH. Gertrude addresses Claudius one (1) time in SH, but she is absent in SG and, for this reason, there are no data to be compared.

The distribution patterns of the interactions of each other character with Shakespeare's Claudius are the following: Laertes interacts two (2) times and Osrick one (1) time. In SG, only one other character, Soldier, addresses Claudius one (1) time.

If we look at the data given as a percentage, we may find that the link between the patterns of the interactions of Claudius with each main character and vice versa does not seem to be parallel per Act V: inter-plays. It is rather asymmetrical in connection with the interactions of Claudius with Hamlet and vice versa as the difference is positive and equals 18.75 % and 50 %, respectively. In fact, this kind of asymmetry, resultant in positive figures, appears to show that in Act V:

- Shakespeare is more interested in showing interaction between Claudius and Hamlet than Sumarokov is as Claudius and Hamlet do not socialise in SG.

Consequently, the previously examined and discussed data (see Table 17) possibly point to very significant structural dissimilarities based on the distribution patterns of the interactions of Claudius with Hamlet and vice versa per Act V: inter-plays.

The difference associated with the distribution patterns of the interactions of Claudius with each other character and vice versa is also very significant as Shakespeare's Claudius socialises more with the other characters than with the main ones. At the same time, the link between Sumarokov's Claudius and the other characters is rather limited. Thus, the previously mentioned data seemingly provide evidence to the fact that Shakespeare's Claudius is an influential figure who socialises with the other characters whilst Sumarokov's Claudius is almost completely isolated from the other characters in Act V.

**Table 18: SH versus SG -Summary of the Distribution of the Interaction Variables of Claudius with Each Main and Other Character and vice versa per Acts I-V**

<b>Act</b>	<b>Table Number</b>	<b>Character</b>	<b>SH</b>	<b>SG</b>	<b>SH versus SG</b>
<b>I</b>	13	<b>Claudius</b>	Claudius with Each Main and Other Character and vice versa		
<b>II</b>	14	<b>Claudius</b>			Claudius with Each Main and Other Character and vice versa
<b>III</b>	15	<b>Claudius</b>	Claudius with Each Main and Other Character and vice versa		
<b>IV</b>	16	<b>Claudius</b>			Claudius with Each Main and Other Character and vice versa
<b>V</b>	17	<b>Claudius</b>			Claudius with Each Main and Other Character and vice versa

To summarise the data connected with the distribution of the interaction variables of Claudius with each main and other character and vice versa per act, intra-play and inter-plays, we have generated Table 18. In fact, it does not show the data; rather it displays the distribution patterns of the presence of Claudius per act: intra-play and inter-plays. It also

provides the table numbers in which the distribution patterns of the interactions of Claudius with each main and other character and vice versa can be found.

#### **4.3.3. SH versus SG: Interaction Variables of Polonius per Act**

The next stage of our investigation examines the interaction variables of the third main character: Polonius. The data related to the interaction variables of Polonius are tabulated intra-play (see Tables 19, 20, 22, 25 and 26) and cross-tabulated inter-plays (see Tables 21, 23, 24 and 27). The data are then presented in Tables 19-27 (see also *Appendixes III.1* and *III.3*). In connection with Tables 19-21, it should be noted that:

1. We analyse and discuss the data linked to the interaction variables of Polonius with all main characters and vice versa in SH.
2. We explore and interpret the data associated with the interaction variables of Polonius with all main characters and vice versa in SG.
3. We move on to examine and discuss the data based on the interaction variables of Polonius with all other characters and vice versa in SH.
4. We analyse and interpret the data connected with the interaction variables of Polonius with all other characters and vice versa in SG.
5. Although Polonius does not appear in Act I in SG and Acts IV and V in SH, the figures related to the differences in the distribution patterns within these acts are maintained in Tables 17 and 18 in the two contrasting plays. Moreover, they are included in the total figures which show the number of interactions per full text: intra-play.
6. In connection with the headings in Tables 19 and 20 which are entitled “Differences (P vs M)-(M vs P)” and “Differences (P vs O)-(O vs P)”, it should be noted that the abbreviation “P” stands for “Polonius”. The same abbreviations are used in the tables that follow. Concerning the other abbreviations, see the explanation related to Hamlet, in Section 4.3.1.
7. The figures corresponding to the acts in which Polonius appears in only one of the plays (Acts I, IV and V) are not included in Table 21, which shows the differences in the number of interactions only found per Acts II and III: inter- plays.

8. The data in Tables 19-21 are shown in figures and as a percentage. In Tables 19 and 20, the columns entitled “Differences (P vs M)-(M vs P)” and “Differences (P vs O)-(O vs P)” present the data in figures which correspond to the differences in the frequency of interactions of Polonius with all main characters and all other characters, respectively, per act and per full text: intra-play.
9. In Table 21, the columns entitled “Differences (P vs M)-(M vs P)” and “Differences (P vs O)-(O vs P)” display the data in figures which correspond to the differences in the frequency of interactions of Polonius with all main characters and all other characters, separately, per Acts II and III: intra-play. The columns entitled “Absolute Differences (SH-SG)” show the data in figures which correspond to the absolute differences in the frequency of interactions of Polonius with all main characters and all other characters, correspondingly, per Acts II and III: inter-plays. The column entitled “Total Absolute Differences [(P vs M)-(M vs P)]+[(P vs O)-(O vs P)]” is not included as Polonius only appears in two out of five acts: inter-plays.
10. Particular attention is paid to the data presented as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

Table 19 contains the data related to the distribution patterns of the interaction variables of Polonius with all main characters and vice versa per act and per full text: intra-play. The analysis and discussion of the data can be found below.

As displayed in Table 19, the relation between the distribution patterns of the interactions of Polonius with all main characters and vice versa per act and per full text, intra-play (in SH), is as follows: in Act I, the difference equals one (1) as opposed to Act II in which the difference is slightly bigger and equals two (2). In Act III, the difference is seven (7) which is much bigger than in the block of Acts I and II. However, in Acts IV and V, Polonius does not appear at all. As a result, the difference per full text is ten (10).

If we analyse the data given as a percentage, we may find that the link between the patterns of the interactions of Polonius with all main characters and vice versa is not necessarily parallel per act and per full text: intra-play (in SH). In fact, it is asymmetrical in Acts I-III and, therefore, in the full text. It is slightly asymmetrical in Acts I and II as the difference equals 0.88 % and 1.75 %, respectively. It is especially asymmetrical in Act III

as it equals 6.14 %. This kind of asymmetry, resultant in a positive figure, seems to show that Polonius has more initiative than all the main characters, particularly in Act III (6.14 %).

**Table 19:** SH & SG -Distribution Patterns of the Interactions of Polonius with All Main Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Polonius with All Main Characters	All Main Characters with Polonius	Differences (P vs M)-(M vs P)	Polonius with All Main Characters	All Main Characters with Polonius	Differences (P vs M)-(M vs P)
I	7	6	1	-	-	-
II	38	36	2	6	6	0
III	17	10	7	13	12	1
IV	-	-	-	8	6	2
V	-	-	-	7	3	4
I-V	62	52	10	34	27	7
	%			%		
I	6.14	5.26	0.88	-	-	-
II	33.33	31.58	1.75	9.84	9.84	0.00
III	14.91	8.77	6.14	21.31	19.67	1.64
IV	-	-	-	13.11	9.84	3.27
V	-	-	-	11.48	4.92	6.56
I-V	54.39	45.61	8.77	55.74	44.27	11.47

Consequently, this type of asymmetry seems to reveal various structural dissimilarities based on the distribution patterns of the interactions of Polonius with all main characters and vice versa in Shakespeare's *Hamlet*:

1. Slight dissimilarities in Acts I (0.88 %) and II (1.75 %);
2. Quite a big dissimilarity in Act III (6.14 %);
3. Quite big dissimilarities between the block of Acts I (0.88 %) and II (1.75 %) on the one hand, and Act III (6.14 %) on the other; and
4. Finally, quite a big total dissimilarity per Acts I-III together as the difference equals 8.77 %.

The data in Table 19 also show that the connection between the distribution patterns of

the interactions of Polonius with all main characters and vice versa per act and per full text, intra-play (in SG), is as follows: Polonius does not appear in Act I. In Act II, the distribution is symmetrical and, therefore, it equals zero (0). In Acts III and IV, the difference is more or less the same as it equals one (1) and two (2), respectively. In Act V, the difference is the biggest as it equals four (4). As a result, the difference per full text is seven (7).

If we look at the data presented as a percentage, this may reveal that the link between the patterns of the interactions of Polonius with all main characters and vice versa is not necessarily symmetrical per act and per full text: intra-play (in SG). Although it is symmetrical per Act II as the difference equals 0.00 %, it is asymmetrical per Acts III (1.64 %), IV (3.27 %) and V (6.56 %) and, therefore, per full text as the difference equals 11.47 %. This kind of asymmetry, resultant in positive figures per Acts III-V, probably reveals that Polonius has more initiative as opposed to all main characters, particularly in Act V (6.56 %), as Polonius interacts more with them than they interact with him.

Consequently, this type of asymmetry appears to highlight various structural dissimilarities based on the distribution patterns of the interactions of Polonius with all main characters and vice versa in Sumarokov's *Gamlet*:

1. Slight dissimilarities in Acts III (1.64 %) and IV (3.27 %);
2. Quite a big dissimilarity in Act V (6.56 %);
3. Slight dissimilarities among the block of Acts III (1.64 %) and IV (3.27 %) on the one hand, and Act V (6.56 %) on the other; however, the dissimilarity is the biggest between Acts II (0.00 %) and V (6.56 %) as it equals 6.56 %; and
4. Finally, a rather big total dissimilarity per Acts II-V together as it equals 11.47 %.

The data in Table 20 display the link between the distribution patterns of the interactions of Polonius with all other characters and vice versa per act and per full text: intra-play. The analysis and explanation of the data are presented below.

In accordance with the data in Table 20, the difference between the distribution patterns of the interactions of Shakespeare's Polonius with all other characters as well as vice versa is the same in Acts I and III as it equals one (1) in each act, separately. However, the difference is very big in Act III as it equals seven (7). In Acts IV and V, Polonius does

not appear. As a result, the difference per full text is nine (9).

If we explore the data given as a percentage, we may find that the link between the patterns of the interactions of Polonius with all other characters and vice versa is not symmetrical per act and per full text: intra-play (in SH). This kind of asymmetry, resultant in positive figures in Acts I-III, particularly in Act II as it equals 18.91 %, seems to show that Shakespeare's Polonius has more initiative than all other characters as he socialises more with them than they socialise with him. Although the difference in Act III equals only 2.70 %, it also appears to be atypical as all other characters do not socialise with Polonius at all.

**Table 20:** SH & SG -Distribution Patterns of the Interactions of Polonius with All Other Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Polonius with All Other Characters	All Other Characters with Polonius	Differences (P vs O)-(O vs P)	Polonius with All Other Characters	All Other Characters with Polonius	Differences (P vs O)-(O vs P)
I	2	1	1	-	-	-
II	20	13	7	0	0	0
III	1	0	1	0	0	0
IV	-	-	-	0	0	0
V	-	-	-	1	0	1
I-V	23	14	9	1	0	1
	%			%		
I	5.41	2.70	2.71	-	-	-
II	54.05	35.14	18.91	0.00	0.00	0.00
III	2.70	0.00	2.70	0.00	0.00	0.00
IV	-	-	-	0.00	0.00	0.00
V	-	-	-	100.00	0.00	100.00
I-V	62.16	37.84	24.32	100.00	0.00	100.00

Consequently, this type of asymmetry seemingly points to various structural dissimilarities based on the distribution patterns of the interactions of Polonius with all other characters and vice versa in Shakespeare's *Hamlet*:

1. More or less the same minimal differences in Acts I (2.71 %) and III (2.70 %);



2. A very big difference in Act II (18.91 %);
3. Very big differences between the block of Acts I (2.71 %) and III (2.70 %) on the one hand, and Act II (18.91 %) on the other; and
4. Finally, a very big total difference per Acts I-III together as it equals 24.32 %.

The data in Table 20 also show that the connection between the distribution patterns of the interactions of Polonius with all other characters and vice versa per act and per full text, intra-play (in SG), is as follows: Polonius is absent in Act I. In Acts II, III and IV, Polonius is present, but neither Polonius socialises with the other characters nor do the other characters socialise with him. Therefore, the difference equals zero (0) in each act, separately. Only in Act V does Polonius address the other characters one (1) time, although they do not address Polonius at all and, therefore, the difference equals one (1). As a result, the difference per full text is also one (1).

If we analyse the data shown as a percentage, we may find that the link between the patterns of the interactions of Sumarokov's Polonius with all other characters and vice versa is symmetrical per Acts II-IV: intra-play (in SG). The kind of symmetry, resultant in 0.00 % in Acts II-IV, probably points to the fact that the relationship between Polonius and the other characters is of little importance to Sumarokov. It should be noted that Polonius socialises with the other characters in Act V, although they do not socialise with him. Therefore, the difference per Act V and per full text equals 100.00 %, which probably suggests that the communication goes in one direction, that is, from Polonius to the other characters.

Consequently, the data (see Table 20) examined and discussed above seemingly provide evidence to the fact that there are no important structural dissimilarities based on the distribution patterns of the interactions of Polonius with all other characters and vice versa per Acts II-IV: intra-play (in SG). At the same time, there is possibly a very big difference in Act V (100.00 %). However, we should bear in mind that Polonius addresses the other characters only one (1) time which gives us a very big dissimilarity of 100.00 %. In fact, Sumarokov does not seem to pay much attention to the relationship between Polonius and the other characters in Act V either.

The next stage of our investigation focuses on the dissimilarities based on the

distribution patterns of the interactions of Polonius per Acts II and III in which he appears inter-plays.

The data in Table 21 highlight the differences between the distribution patterns of the interactions of Polonius with all main characters and vice versa per Acts II and III: intra-play and inter-plays. The data also show the dissimilarities in the distribution patterns of the interactions of Polonius with all other characters and vice versa per the same acts: intra-play and inter-plays. In contrast to Tables 3 and 12, Table 21 does not display the total differences between the distribution patterns of the interactions of Polonius with all main and all other characters together and vice versa per acts in which Polonius is present inter-plays. The latter data are not included in Table 21 as Polonius only coincides per two out of five acts inter-plays. The data in the columns entitled “Absolute Differences” are shown in figures which correspond to the absolute differences in the frequency of interactions of Polonius with all main and all other characters, respectively, per Acts II and III: inter-plays. However, there is a greater focus on the data displayed as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

**Table 21:** SH versus SG -Differences in the Distribution Patterns of the Interactions of Polonius with All Main and Other Characters and vice versa per Acts II and III

Act	Differences (P vs M)-(M vs P)		Absolute Differences (SH-SG)	Differences (P vs O)-(O vs P)		Absolute Differences (SH-SG)
	SH	SG		SH	SG	
II	2	0	2	7	0	7
III	7	1	6	1	0	1
II & III	9	1	8	8	0	8
%			%			
II	1.75	0.00	1.75	18.92	0.00	18.92
III	6.14	1.64	4.50	2.70	0.00	2.70
II & III	7.89	1.64	6.25	21.62	0.00	21.62

The data in Table 21 show that the absolute differences based on the distribution patterns of the interactions of Polonius with all main characters and vice versa per Acts II and III, inter-plays, are as follows: in Act II, the absolute difference is slight as it equals two (2). In Act III, the absolute difference is the biggest as it equals six (6). As a result, the

total absolute difference per Acts II (2) and III (6) equals eight (8).

If we explore the data presented as a percentage, we may find that the connection between the patterns of the interactions of Polonius with all main characters and vice versa does not seem to be parallel per Acts II and III: inter-plays. In fact, it is slightly asymmetrical in Act II as it equals 1.75 % and more asymmetrical in Act III as it equals 4.50 %. This kind of asymmetry, resultant in positive figures, may indicate that Shakespeare's Polonius has more initiative in his relationship with all main characters than Sumarokov's Polonius. At the same time, the positive figures probably show that Sumarokov's Polonius has less initiative in his relationship with the main characters than Shakespeare's Polonius.

Consequently, the above-mentioned data appear to present various structural differences based on the distribution patterns of the interactions of Polonius with all main characters and vice versa per Acts II and III in which he is present inter-plays:

1. A slight difference in Act II (1.75 %);
2. Quite a big difference in Act III (4.50 %);
3. A slight difference between Acts II (1.75 %) and III (4.50 % ); and
4. Finally, quite a big total difference per Acts II (1.75 %) and III (4.50 %) together as it equals 6.25 %.

The data in Table 21 also show that the absolute differences between the distribution patterns of the interactions of Polonius with all other characters and vice versa per Acts II and III, inter-plays, are as follows: in Act II, the absolute difference is very big as it equals seven (7). However, the absolute difference is very small in Act III as it equals one (1). As a result, the total absolute difference per Acts II and III is eight (8).

In accordance with the data shown as a percentage, the link between the patterns of the interactions of Polonius with all other characters and vice versa per Acts II and III, inter-plays, is seemingly asymmetrical. It is very asymmetrical in Act II as it equals 18.92 %. It is slightly different in Act III as it equals 2.70 %. This kind of asymmetry, resultant in positive figures, possibly shows that Shakespeare's Polonius has more initiative than all other characters as he socialises more with them than they socialise with him. In contrast to Shakespeare's Polonius, it is unlikely that Sumarokov's Polonius has a close link with the

other characters as they rarely socialise, except in Act V.

Consequently, the data (see Table 21) examined and interpreted above seem to point to various structural dissimilarities based on the distribution patterns of the interactions of Polonius with all other characters and vice versa per Acts II and III in which he appears inter-plays:

1. A very big dissimilarity in Act II (18.92 %);
2. A minimal dissimilarity in Act III (2.70 %);
3. Very big dissimilarities between Acts II (18.92 %) and III (2.70 %); and
4. Finally, a very big total dissimilarity per Acts II (18.92 %) and III (2.70 %) together as it equals 21.62 %.

The final stage of our investigation regarding Polonius looks at the data related to the distribution patterns of the interactions of Polonius with each main and other character per Acts I-V: intra-play and inter-plays. In Tables 22-26, we include only those characters with whom Polonius socialises or who in turn socialise with Polonius.

Here we mostly deal with the data related to the differences based on the distribution patterns of the interactions of Polonius with each main character and vice versa per Acts II and III: inter-plays. In this connection, the following question may arise: Why do we examine the above-mentioned differences particularly in Acts II and III? Our answer to this question is as follows:

1. Polonius is absent in Act I in SG as well as in Acts IV and V in SH. Therefore, we can only compare the data that appear in Acts II and III.
2. We have already discussed Polonius' absence or presence per act: intra-play and inter-plays, (see the discussions linked to Tables 19-21).
3. The other characters are completely different and, therefore, do not coincide in SH and SG. Moreover, Sumarokov's Polonius does not interact with the other characters and vice versa, even in Acts II and III in which he is present inter-plays. This is why we cannot calculate and compare the differences in the frequencies of interactions of Polonius with each other character or vice versa even in Acts II and III. However, to be coherent, we shall give a short explanation on how the frequencies of interactions of Polonius with each other character and vice versa are

distributed in Acts I-V: inter-plays.

In Tables 23 and 24, which correspond to Acts II and III, the data are also given as a percentage in those cases where the interactions of Polonius with the main characters and vice versa coincide per act: inter-plays. Particular attention is paid to the analysis and interpretation of this kind of data displayed as a percentage.

One point should be mentioned in relation to Tables 22, 25 and 26: these tables are included in our investigation because the data shown in them can be of special importance for the qualitative comparison and analysis of the two texts. Although Sumarokov's Polonius is absent in Act I as is Shakespeare's Polonius in Acts IV and V, the rest of the main characters Hamlet, Claudius and Gertrude coincide in Acts I, IV and V and Ophelia in Act IV: inter-plays.

Table 22 displays the data associated with the distribution patterns of the interactions of Polonius with each main and other character and vice versa per Act I: intra-play (only in SH). The analysis and interpretation of the data can be found below.

**Table 22:** SH -Distribution Patterns of the Interactions of Polonius with Each Main and Other Character and vice versa per Act I

<b>Polonius with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Polonius</b>	<b>Number of Interactions</b>
Claudius	1	Ophelia	6
Ophelia	6	Laertes	1
Laertes	2		

The data in Table 22 show that the patterns of the interactions of Polonius with each main character are distributed in the following way: Polonius interacts with Claudius and Ophelia one (1) time and six (6) times, correspondingly. The distribution patterns of the interactions of Polonius with each other character are the following: he interacts only with Laertes two (2) times.

The patterns of the interactions of each main character with Claudius are distributed in the following way: Ophelia interacts with Polonius six (6) times. The distribution patterns of the interactions of each other character with Polonius are the following: Laertes addresses Polonius one (1) time.

Consequently, the data in Table 22 seem to reveal quite obvious structural differences per Act I based on the distribution patterns of the interactions of Polonius with each main character and vice versa on the one hand, and with the other characters and vice versa on the other, as Polonius and the main characters socialise more with each other than Polonius and the other characters do. The latter point seems to suggest that Shakespeare ascribes a more important role to the interrelation of Polonius with the main characters, represented by Ophelia and Claudius, particularly Ophelia, than with the other characters, represented by Laertes. Thus, family relationships between the father and the daughter are probably of greater relevance to Shakespeare in Act I.

Table 23 shows the data connected with the distribution patterns of the interactions of Polonius with each main and other character and vice versa per Act II: inter-plays. The analysis and discussion of the data are given below.

The data in Table 23 show that the patterns of the interactions of Polonius with each main character per Act II, in SH versus SG, are distributed as follows: Shakespeare's Polonius socialises with Hamlet nineteen (19) times. However, Hamlet is not present in SG. Therefore, the comparison is not possible. Shakespeare's Polonius socialises with Claudius six (6) times in contrast to five (5) times in SG. As a result, the difference equals one (1). Shakespeare's Polonius addresses himself (in a short monologue) one (1) time, although this does not happen in SG. This is why the difference equals one (1). Sumarokov's Polonius socialises with Gertrude one (1) time, although they do not address each other in SH. Shakespeare's Polonius socialises with Ophelia five (5) times. As Ophelia is absent in SG, the comparison cannot take place. Polonius addresses Claudius/Gertrude six (6) times in SH. However, Sumarokov's Polonius does not socialise with them simultaneously. Polonius socialises with Claudius/Gertrude/Hamlet and Polonius/Hamlet one (1) time, respectively, in SH. In fact, this does not happen in SG.

The patterns of the interactions of Shakespeare's Polonius with each other character are distributed in the following way per Act II: Polonius interacts with Reynoldo thirteen (13) times, with the Players three (3) times, and with Reynoldo/ Ophelia, Rosincros/ Guildenstare, Hamlet/ Rosincros/ Guildenstare and, finally, Hamlet/Players one (1) time, correspondingly. Sumarokov's Polonius does not socialise with the other characters at all.

**Table 23:** SH versus SG -Distribution Patterns of the Interactions of Polonius with Each Main and Other Character and vice versa per Act II

Polonius with Each Main & Other Character	Number of Interactions		Differences (P vs M)	Each Main & Other Character with Polonius	Number of Interactions		Differences (M vs P)
	SH vs SG	SH	SG		(SH-SG)	SH vs SG	SH
Hamlet	19	-	-	Hamlet	20	-	-
Claudius	6	5	1	Claudius	8	6	2
Polonius	1	0	1	Gertrude	3	0	3
Gertrude	0	1	-1	Ophelia	5	-	-
Ophelia	5	-	-	Reynoldo	13		
Reynoldo	13						
Players	3						
Reynoldo-Ophelia	1						
Rosin-Guild	1						
Claudius-Gertrude	6	0	6				
Clau-Gert-Ham	1	-	-				
Polonius-Hamlet	1	-	-				
Ham-Rosin-Guild	1						
Hamlet-Players	1						
<b>Total</b>	59	6	9	<b>Total</b>	49	6	5
	%				%		
Claudius	10.17	83.33	-73.16	Claudius	16.33	100.00	-83.67
Polonius	1.69	0.00	1.69	Gertrude	6.12	0.00	6.12
Gertrude	0.00	16.67	-16.67				
Claudius-Gertrude	10.17	0.00	10.17				
<b>Total</b>	22.03	100.00	-77.97	<b>Total</b>	22.45	100.00	-77.55

The data in Table 23 also show that the patterns of the interactions of each main character with Polonius are distributed as follows: Hamlet interacts with Polonius twenty (20) times as opposed to SG in which Hamlet is absent. Shakespeare's Claudius socialises with Polonius eight (8) times in contrast to six (6) times in SG and, therefore, the difference is two (2). Shakespeare's Gertrude interacts with Polonius three (3) times whilst they do not meet in SG and this is why the difference equals three (3). In SH, Ophelia addresses Polonius five (5) times whilst she is absent in SG and, therefore, there are no data to be compared.

The distribution patterns of the interactions of each other character with Polonius are the following in SH: Reynoldo addresses Polonius thirteen (13) times. In SG, the other characters do not socialise with Polonius.

If we examine the data presented as a percentage, we may find that the link between the patterns of the interactions of Polonius with each main character and vice versa is not necessarily parallel in those cases in which the characters coincide per Act II: inter-plays. The interaction pattern is particularly asymmetrical between Polonius and Claudius and vice versa as the difference is negative and equals -73.16 % and -83.67 %, respectively. This kind of asymmetry seems to highlight that Polonius and Claudius socialise much more in SG than in SH. It is also asymmetrical between Polonius and Gertrude and vice versa as the difference equals -16.67 % and 6.12 %, correspondingly. This kind of interaction suggests that Sumarokov pays more attention to Polonius' interaction with Gertrude as opposed to Shakespeare who is more interested in Gertrude's interaction with Polonius. Shakespeare's Polonius also interacts with Claudius and Gertrude simultaneously whilst this does not take place in SG. Therefore, the difference is 10.17 %. The total difference between the interactions of Polonius with the main characters equals -77.97 %. The total difference between the interactions of the main characters with Polonius equals -77.55 %. This kind of asymmetry, resultant in negative figures, appears to show that Polonius has a closer link with Claudius and Gertrude in SG than in SH.

The previously analysed and discussed data (see Table 23) probably provide evidence of very significant structural differences based on the distribution patterns of the interactions of Polonius with Claudius and Gertrude per Act II: inter-plays.

However, the difference related to the distribution patterns of the interactions of Polonius with each other character and vice versa is more prominent in Shakespeare as Sumarokov's Polonius does not socialise with the other characters at all. The latter point possibly highlights that the interaction between Polonius and the other characters is of no relevance to Sumarokov whilst it is rather important for Shakespeare.

Table 24 displays the data connected with the distribution patterns of the interactions of Polonius with each main and other character and vice versa per Act III: inter-plays. The analysis and interpretation of the data can be seen below.

The data in Table 24 show that the patterns of the interactions of Polonius with each



main character per Act III, in SH versus SG, are distributed as follows: Shakespeare's Polonius interacts with Hamlet eight (8) times in contrast to zero (0) times in SG and, therefore, the difference equals eight (8). Shakespeare's Polonius addresses Claudius and Gertrude three (3) times, respectively. However, Claudius and Gertrude are not present in SG and, for this reason, the comparison is not possible. Sumarokov's Ophelia socialises with Polonius thirteen (13) times as opposed to zero (0) times in SH and, therefore, the difference is minus thirteen (-13). Shakespeare's Polonius addresses Gertrude/ Claudius, Claudius/ Ophelia and, finally, Gertrude/ Hamlet one (1) time, respectively.

**Table 24:** SH versus SG -Distribution Patterns of the Interactions of Polonius with Each Main and Other Character and vice versa per Act III

Polonius with Each Main, & Other Character	Number of Interactions		Differences (P vs M)	Each Main & Other Character with Polonius	Number of Interactions		Differences (M vs P)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG	SH	SG	(SH-SG)	SH vs SG	SH	SG	(SH-SG)
Hamlet	8	0	8	Hamlet	5	0	5
Claudius	3	-	-	Claudius	4	-	-
Gertrude	3	-	-	Gertrude	1	-	-
Ophelia	0	13	-13	Ophelia	0	12	-12
Players	1						
Gertrude-Claudius	1						
Claudius-Ophelia	1						
Gertrude-Hamlet	1						
<b>Total</b>	18	13	-5	<b>Total</b>	10	12	-7
Hamlet	44.44	0.00	44.44	Hamlet	50.00	0.00	50.00
Ophelia	0.00	100.00	-100.00	Ophelia	0.00	100.00	-100.00
<b>Total</b>	44.44	100.00	-55.56	<b>Total</b>	50.00	100.00	-50.00

The patterns of the interactions of Polonius with each other character are distributed in the following way per Act III: Polonius communicates with the Players one (1) time. In SG, Polonius does not socialise with the other characters at all.

The patterns of the interactions of each main character with Polonius per Act III, in SH versus SG, are distributed as follows: Shakespeare's Hamlet addresses Polonius five (5) times in contrast to zero (0) times in SG and, therefore, the difference is five (5).

Shakespeare's Claudius socialises with Polonius four (4) times; however, Claudius is not present in SG and, for this reason, no data are compared. Gertrude addresses Polonius one (1) time in SH, but the comparison is not possible as she is absent in this act in SG. Ophelia addresses Polonius twelve (12) times in SG. However, she does not socialise with Polonius in SH and, therefore, the resultant difference is negative and equals minus twelve (-12).

The other characters do not socialise with Polonius in either play.

If we analyse the data given as a percentage, this may reveal that the link between the patterns of the interactions of Polonius with each main character and vice versa is seemingly not parallel in those cases in which the characters coincide per Act III: inter-plays. The asymmetry is positive in relation to the interactions of Polonius with Hamlet and vice versa as it equals 44.44 % and 50.00 %, respectively. It is particularly asymmetrical in connection with the interactions of Polonius with Ophelia and Ophelia with Polonius as it equals -100.00 % in both cases, correspondingly. The total difference between the interactions of Polonius with the main characters equals -55.56 %. The total difference between the interactions of the main characters with Polonius equals -50.00 %. In fact, this kind of asymmetry, resultant in positive and negative figures, seems to indicate that in Act III:

1. Shakespeare's Polonius socialises more with Hamlet and has more initiative in his relationship with Hamlet whilst Sumarokov's Polonius does not socialise with Hamlet at all.
2. At the same time, Sumarokov's Polonius and Ophelia communicate more with each other in contrast to Shakespeare's Polonius who does not socialise with Ophelia at all.

Consequently, the data (see Table 24) examined and interpreted above may provide evidence of very significant structural differences based on the distribution patterns of the interactions of Polonius with Hamlet and Ophelia and vice versa per Act III: inter-plays. In fact, Shakespeare seems to be more interested in the interaction between Polonius and Hamlet than Sumarokov who probably focuses more on the link between Polonius and Ophelia. Thus, in Act III, the political relationship between the statesman and the prince possibly plays an all-important role for Shakespeare whilst the family relationship between

the father and the daughter seems to be a crucial factor for Sumarokov.

The data in Table 25 display the distribution patterns of the interactions of Polonius with each main and other character as well as vice versa per Act IV: intra-play (only in SG). The analysis and discussion of the data are presented below.

The data in Table 25 show that the patterns of the interactions of Polonius with each main character are distributed in the following way: Polonius interacts with Claudius three (3) times, with Ophelia four (4) times and with Claudius/Ophelia, simultaneously, one (1) time. Polonius does not socialise with the other characters at all.

**Table 25:** SG -Distribution Patterns of the Interactions of Polonius with Each Main and Other Character and vice versa per Act IV

<b>Polonius with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Polonius</b>	<b>Number of Interactions</b>
Claudius	3	Claudius	2
Ophelia	4	Ophelia	2
Claudius-Ophelia	1		

The patterns of the interactions of each main character with Polonius are the following: Claudius and Ophelia address Polonius two (2) times, correspondingly. The other characters do not socialise with Polonius.

Consequently, the data in Table 25 seem to show quite significant structural differences based on the distribution patterns of the interactions of Polonius with each main character and vice versa per Act IV, intra-play (in SG), as Polonius socialises more with the main characters than they socialise with him.

However, the interrelation between the interactions of Polonius with the main characters on the one hand, and the other characters on the other, is completely asymmetrical as Polonius does not socialise with the other characters at all. The latter point seems to provide evidence to the fact that Sumarokov's main interest is in the link between Polonius and the main characters, represented by Claudius and Ophelia, rather than the relationship between Polonius and the other characters. Thus, Sumarokov possibly pays more attention to the political relationships (between the king and his subordinate) and the family relationships (between the father and the daughter), based on Polonius' contact with only the main characters.

Table 26 displays the data related to the distribution patterns of the interactions of Polonius with each main and other character as well as vice versa per Act V: intra-play (only in SG). The analysis and explanation of the data can be found below.

The data in Table 26 show that the patterns of the interactions of Polonius with each main character are distributed in the following way per Act V: Polonius interacts with Hamlet one (1) time, with Claudius three (3) times and, finally, with Ophelia two (2) times. In fact, Polonius does not socialise with the other characters at all.

**Table 26:** SG -Distribution Patterns of the Interactions of Polonius with Each Main & Other Character and vice versa per Act V

<b>Polonius with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Polonius</b>	<b>Number of Interactions</b>
Hamlet	1	Hamlet	1
Claudius	3	Claudius	1
Ophelia	2	Ophelia	1

The data in Table 26 also display the patterns of the interactions of each main character with Polonius per Act V. According to the data, Hamlet, Claudius and Ophelia socialise with Polonius one (1) time, respectively. The other characters do not socialise with Polonius at all.

Consequently, the data in Table 26 appear to show slight structural differences based on the distribution patterns of the interactions of Polonius with each main character and vice versa per Act V, intra-play (in SG), as Polonius socialises more with the main characters than they socialise with him.

However, the interrelation between the interactions of Polonius with the main characters on the one hand, and the other characters on the other, is completely asymmetrical as Polonius does not socialise with the other characters at all. The latter point possibly shows that Sumarokov is more interested in the link between Polonius and the main characters, represented by Hamlet, Claudius and Ophelia, than in his relationship with the other characters. Thus, the political relationship (particularly between the king and his subordinate) and the family relationship (between the father and the daughter), based on Polonius' interaction with only the main characters, seem to play an all-important role in the organisation of the constituent elements in Act V: intra-play (in SG).

To summarise the data associated with the distribution of the interaction variables of Polonius with each main and other character and vice versa per act, intra-play and inter-play, we have produced Table 27. In fact, it does not show the data; rather it displays the distribution patterns of the presence of Polonius per act: intra-play and inter-plays. It also provides the table numbers in which the distribution patterns of the interactions of Polonius with each main and other character and vice versa can be found.

**Table 27:** SH versus SG -Distribution of the Interaction Variables of Polonius with Each Main and Other Character and vice versa per Acts I-V

<b>Act</b>	<b>Table Number</b>	<b>Character</b>	<b>SH</b>	<b>SG</b>	<b>SH versus SG</b>
<b>I</b>	22	<b>Polonius</b>	Polonius with Each Main and Other Character and vice versa		
<b>II</b>	23	<b>Polonius</b>			Polonius with Each Main and Other Character and vice versa
<b>III</b>	24	<b>Polonius</b>			Polonius with Each Main and Other Character and vice versa
<b>IV</b>	25	<b>Polonius</b>		Polonius with Each Main and Other Character and vice versa	
<b>V</b>	26	<b>Polonius</b>		Polonius with Each Main and Other Character and vice versa	

#### **4.3.4. SH versus SG: Interaction Variables of Gertrude per Act**

The following stage of our investigation considers the interaction variables of the fourth main character: Gertrude. The data related to the interaction variables of Gertrude are tabulated intra-play (see Tables 28, 29, 33-35) and cross-tabulated inter-plays (see Table 30, 31, 32 and 36). The data are then presented in Tables 28-36 (see also *Appendixes III.1* and *III.3*). In connection with Tables 28-30, it should be noted that:

1. We analyse and explain the data associated with the interaction variables of Gertrude with all main characters in SH (see Table 28).
2. We explore and discuss the data linked to the interaction variables of Gertrude with all main characters in SG (see Table 28).
3. We examine and interpret the data based on the interaction variables of Gertrude with all other characters in SH (see Table 29).
4. We analyse and discuss the data connected with the interaction variables of Gertrude with all other characters in SG (see Table 29).
5. Although Gertrude does not appear in Acts III-V in SG, the figures related to the differences in the distribution patterns in SH are maintained in Tables 25 and 26. Moreover, they are included in the total figures which show the number of interactions per full text: intra-play.
6. In connection with the headings in Tables 28 and 29 which are entitled “Differences (G vs M)-(M vs G)” and “Differences (G vs O)-(O vs G)”, it should be noted that the abbreviation “G” stands for “Gertrude”. The same abbreviations are used in the tables that follow. Regarding the other abbreviations, see the explanation related to Hamlet, in Section 4.3.1.
7. The figures corresponding Acts III, IV and V in which Gertrude appears in only one of the plays are not included in Table 30 which shows the differences in the number of interactions per Acts I and II: inter-plays.
8. The data in Tables 28-30 are displayed in figures and as a percentage. In Tables 28 and 29, the columns entitled “Differences (G vs M)-(M vs G)” and “Differences (G vs O)-(O vs G)” show the data in figures which correspond to the differences in the frequency of interactions of Gertrude with all main characters and all other characters, respectively, per act and per full text: intra-play.
9. In Table 30, the columns entitled “Differences (G vs M)-(M vs G)” and “Differences (G vs O)-(O vs G)” show the data in figures which correspond to the differences in the frequency of interactions of Gertrude with all main characters and all other characters, separately, per Acts I and II: intra-play. The columns entitled “Absolute Differences (SH-SG)” show the data in figures which correspond to the absolute differences in the frequency of interactions of Gertrude

with all main characters and all other characters, correspondingly, per Acts I and II: inter-plays. The column entitled “Total Absolute Differences [(G vs M)-(M vs G)]+[(G vs O)-(O vs G)]” is not generated as Gertrude appears in only two out of five acts: inter-plays.

10. Special attention is paid to the data given as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

Table 28 contains the data related to the distribution patterns of the interactions of Gertrude with all main characters and vice versa per act and per full text: intra-play. The analysis and discussion of the data are presented below.

**Table 28:** SH & SG -Distribution Patterns of the Interactions of Gertrude with All Main Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Gertrude with All Main Characters	All Main Characters with Gertrude	Differences (G vs M)-(M vs G)	Gertrude with All Main Characters	All Main Characters with Gertrude	Differences (G vs M)-(M vs G)
I	3	3	0	13	9	4
II	6	1	5	3	2	1
III	29	32	-3	-	-	-
IV	9	12	-3	-	-	-
V	7	4	3	-	-	-
I-V	54	52	2	16	11	5
	%			%		
I	2.83	2.83	0.00	48.15	33.33	14.82
II	5.66	0.94	4.72	11.11	7.41	3.70
III	27.36	30.19	-2.83	-	-	-
IV	8.49	11.32	-2.83	-	-	-
V	6.60	3.77	2.83	-	-	-
I-V	50.94	49.05	1.89	59.26	40.74	18.52

The data in Table 28 show that there is no difference between the distribution patterns of the interactions of Shakespeare’s Gertrude with all main characters and vice versa per Act I as it equals zero (0). In Act II, the difference is the biggest as it equals five (5). In Acts III and IV, the difference is the same as it equals minus three (-3). In Act V, the

difference equals three (3). As a result, the difference is minimal per full text as it equals two (2).

If we look at the data presented as a percentage, this may reveal that the link between the patterns of the interactions of Gertrude with all main characters and vice versa is not necessarily parallel per act and per full text: intra-play (in SH). The symmetrical type of the interaction pattern between Gertrude and all main characters in Act I (0.00 %) possibly shows that Shakespeare ascribes more or less the same importance to the interrelation between Gertrude and the main characters. However, it appears to be asymmetrical in Acts II-V and, therefore, in the full text. This kind of asymmetry, resultant in positive figures in Acts II (4.82 %) and V (2.83 %), possibly points to the fact that Gertrude has more initiative than all main characters as she socialises more with them than they socialise with her. Another kind of asymmetry, resultant in negative figures in Acts III (-2.83 %) and IV (-2.83 %), probably shows that Gertrude has less initiative than all main characters.

Consequently, this type of asymmetry seemingly presents various structural dissimilarities based on the distribution patterns of the interactions of Gertrude with all main characters and vice versa in Shakespeare's *Hamlet*:

1. Quite a big dissimilarity in Act II (4.82 %);
2. Slight dissimilarities in Acts III (-2.83 %), IV (-2.83 %) and V (2.83 %);
3. Quite big dissimilarities between Act I (0.00 %) and Act II (4.82 %);
4. Quite big dissimilarities between Act II (4.82 %) and the block of Acts III (-2.83 %) and IV (-2.83 %);
5. Quite big dissimilarities between Act V (2.83 %) and the block of Acts III (-2.83 %) and IV (-2.83 %); and
6. Finally, a slight total dissimilarity per full text as it equals 1.89 %.

The data in Table 28 also show that the relation between the distribution patterns of the interactions of Sumarokov's Gertrude with all main characters and vice versa, per Act I, is asymmetrical as it equals four (4). In Act II, the difference is minimal as it equals one (1). Sumarokov's Gertrude is not present in Acts III-V. As a result, the difference per full text is five (5).

If we analyse the data given as a percentage, we may find that the connection between



the patterns of the interactions of Gertrude with all main characters and vice versa is not necessarily symmetrical per act and per full text: intra-play (in SG). This kind of asymmetry, resultant in positive figures in Acts I (14.82 %) and II (3.70 %), seems to reveal that Gertrude has more initiative as opposed to all main characters, particularly in Act I (14.82 %), as Gertrude socialises more with the main characters than they socialise with her.

Consequently, this type of asymmetry appears to highlight various structural dissimilarities based on the distribution patterns of the interactions of Gertrude with all main characters and vice versa in Sumarokov's *Gamlet*:

1. A rather big dissimilarity in Act I (14.82 %);
2. A slight dissimilarity in Act II (3.70 %);
3. A rather big dissimilarity between Acts I (14.82 %) and II (3.70 %); and
4. Finally, a very big total dissimilarity per Acts I (14.82 %) and II (3.70 %) together as it equals 18.52 %.

The data in Table 29 display the link between the distribution patterns of the interactions of Gertrude with all other characters and vice versa per act and per full text: intra-play. The analysis and explanation of the data can be seen below.

The data in Table 29 show that Shakespeare's Gertrude does not socialise with all other characters in Act I. Therefore, the difference equals zero (0). In Acts II and IV, the difference is the same as it equals three (3) in each act, separately. However, the difference is negative in Act III as it equals minus two (-2). In Act V, the difference is minimal as it equals one (1). As a result, the difference per full text is five (5).

If we analyse the data presented as a percentage, this may reveal that the link between the patterns of the interactions of Gertrude with all other characters and vice versa is not necessarily parallel per act and per full text: intra-play (in SH). It is symmetrical in Act I (0.00 %), although it seems to be atypical as Gertrude and the other characters do not socialise at all. This kind of asymmetry, resultant in positive figures in Acts II (13.04 %), IV (13.04 %) and V (4.35 %), seems to show that Gertrude has more initiative than all other characters as she interacts more with them than they interact with her. Another kind of asymmetry, resultant in a negative figure in Act III (-8.69 %), seems to suggest that all

other characters socialise more with Gertrude than she socialises with them. The total difference between the interactions of Shakespeare's Gertrude with all other characters and vice versa which equals 21.74 % possibly reveals that she has more initiative in her relationship with the other characters.

**Table 29:** SH & SG -Distribution Patterns of the Interactions of Gertrude with All Other Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Gertrude with All Other Characters	All Other Characters with Gertrude	Differences (G vs O)-(O vs G)	Gertrude with All Other Characters	All Other Characters with Gertrude	Differences (G vs O)-(O vs G)
I	0	0	0	1	4	-3
II	3	0	3	6	5	1
III	2	4	-2	-	-	-
IV	8	5	3	-	-	-
V	1	0	1	-	-	-
I-V	14	9	5	7	9	-2
%			%			
I	0.00	0.00	0.00	6.25	25.00	-18.75
II	13.04	0.00	13.04	37.50	31.25	6.25
III	8.70	17.39	-8.69	-	-	-
IV	34.78	21.74	13.04	-	-	-
V	4.35	0.00	4.35	-	-	-
I-V	60.87	39.13	21.74	43.75	56.25	-12.50

Consequently, this type of asymmetry may provide evidence of various differences based on the distribution patterns of the interactions of Gertrude with all other characters and vice versa in Shakespeare's *Hamlet*:

1. Rather big differences in Acts II (13.04 %) and IV (13.04 %);
2. Quite a big negative difference in Act III (-8.69 %);
3. Quite a big difference in Act V (4.35 %);
4. Very big differences between the block of Acts II (13.04 %) and IV (13.04 %) on the one hand, and Act III (-8.69 %) on the other;
5. Quite big differences between the block of Acts II (13.04 %) and IV (13.04 %) on

the one hand, and Act V (4.35 %) on the other;

6. A rather big difference between Acts III (-8.64 %) and V (4.35 %); and
7. Finally, a very big total difference per full text as it equals 21.74 %.

The data in Table 29 also show the relation between the distribution patterns of the interactions of Gertrude with all other characters and vice versa per act and per full text: intra-play (in SG). According to the data, the difference equals minus three (-3) in Act I and one (1) in Act II. As a result, the difference per full text is minus two (-2).

If we explore the data presented as a percentage, we may find that the link between the patterns of the interactions of Gertrude with all other characters and vice versa is probably asymmetrical per act and per full text: intra-play (in SG). This kind of asymmetry, resultant in a negative figure in Act I (-18.75 %), possibly reveals that the other characters play a more important role than Gertrude. However, in Act II, the difference equals 6.25 % which seemingly shows that Gertrude has slightly more initiative in her relationship with the other characters. The total difference between the interactions of Sumarokov's Gertrude with all other characters and vice versa appears to show that she has less initiative in this relationship per Acts I and II as the difference is negative and equals -12.55 %.

Consequently, the data (see Table 29) analysed and discussed above possibly provide evidence to the fact that there are various structural differences based on the distribution patterns of the interactions of Gertrude with all other characters and vice versa in Sumarokov's *Hamlet*:

1. A very big difference in Act I (-18.75 %);
2. Quite a big difference in Act II (6.25 %);
3. A rather big difference between Acts I (-18.75 %) and II (6.25 %); and
4. Finally, a rather big total difference per full text as it equals -12.50 %.

The next stage of our investigation focuses on the differences based on the distribution patterns of the interactions of Gertrude with all main and all other characters and vice versa per Acts I and II in which she is present inter-plays.

Here, we concentrate on the differences between the distribution patterns of the interactions of Gertrude with all main characters and vice versa per Acts I and II: intra-play

and inter-plays. After, we move on to the differences in the distribution patterns of the interactions of Gertrude with all other characters and vice versa per the same acts: intra-play and inter-plays. In contrast to Tables 3 and 12 which correspond to Hamlet and Claudius, Table 30 does not present the total differences between the distribution patterns of the interactions of Gertrude with all main characters and all other characters together and vice versa per acts in which she appears inter-plays. Such decision is taken because Gertrude only coincides per two out of five acts inter-plays. The data in the columns entitled “Absolute Differences” are presented in figures which correspond to the absolute differences in the frequency of interactions of Gertrude with all main and all other characters, respectively, per Acts I and II: inter-plays. However, particular attention is paid to the data displayed as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

The data in Table 30 show that the absolute differences based on the distribution patterns of the interactions of Gertrude with all main characters and vice versa per Acts I and II, inter-plays, are as follows: in Act I, the absolute difference is negative as it equals minus four (-4). In Act II, the absolute difference is quite big as it equals four (4). As a result, the total absolute difference equals zero (0).

**Table 30:** SH versus SG -Differences in the Distribution Patterns of the Interactions of Gertrude with All Main and Other Characters and vice versa per Acts I and II

Act	Differences (G vs M)-(M vs G)		Absolute Differences	Differences (G vs O)-(O vs G)		Absolute Differences
	SH	SG	(SH-SG)	SH	SG	(SH-SG)
I	0	4	-4	0	-3	3
II	5	1	4	3	1	2
I & II	5	5	0	3	-2	5
%			%			
I	0.00	14.82	-14.82	0.00	-18.75	18.75
II	4.72	3.70	1.02	13.04	6.25	6.79
I & II	4.72	18.52	-13.80	13.04	-12.50	25.54

If we explore the data given as a percentage, this may reveal that the link between the patterns of the interactions of Gertrude with all main characters and vice versa does not

seem to be symmetrical per Acts I and II: inter-plays. In fact, it is rather asymmetrical in Act I and only slightly asymmetrical in Act II as it equals -14.82 % and 1.02 %, respectively. These kinds of asymmetry, resultant in negative and positive figures, may indicate that Sumarokov's Gertrude has more initiative and plays a more relevant role than all main characters in Act I in contrast to Shakespeare's Gertrude who plays a slightly more important role in this relationship in Act II. The total difference which equals -13.80 % probably suggests that Sumarokov's Gertrude has more initiative per Acts I and II together in SG than in SH.

Consequently, the data possibly point to various structural dissimilarities based on the distribution patterns of the interactions of Gertrude with all main characters and vice versa inter-plays:

1. A rather big dissimilarity in Act I (-14.82 %);
2. A slight dissimilarity in Act II (1.02 %); and
3. Finally, a rather big dissimilarity between Acts I (-14.82 %) and II (1.02 %) as it equals -13.80 %.

The data in Table 30 also show that the relation between the distribution patterns of the interactions of Gertrude with all other characters and vice versa per Acts I and II, inter-plays, is as follows: in Act I, the absolute difference is three (3). In Act II, the absolute difference is small as it equals two (2). As a result, the total absolute difference per Acts I (3) and II (2) equals five (5).

If we analyse the data presented as a percentage, we may find that the link between the patterns of the interactions of Gertrude with all other characters and vice versa is asymmetrical per Acts I and II: inter-plays. It is very asymmetrical in Act I and quite asymmetrical in Act II as it equals 18.75 % and 6.79 %, correspondingly. This kind of asymmetry, resultant in a positive figure in Act I (18.75 %), appears to show that the interaction pattern of Gertrude with all other characters is more relevant in SH than in SG. However, this point needs further clarification. In fact, in Act I, Shakespeare's Gertrude and the other characters do not socialise with each other at all and, therefore, the difference equals 0.00 %. At the same time, all other characters socialise more with Sumarokov's Gertrude as the difference is negative and equals -18.75 %. As a result, the total difference

is positive and equals 18.75 %. This kind of asymmetry, resultant in positive figures in Act II (6.79 %), seems to show that Shakespeare's Gertrude socialises more with all other characters than Sumarokov's Gertrude. The total difference per Acts I and II equals 25.54 % which possibly highlights that Shakespeare's Gertrude socialises more with the other characters whilst the other characters socialise more with Sumarokov's Gertrude.

Consequently, the data (see Table 30) examined and interpreted above may point to various structural differences based on the distribution patterns of the interactions of Gertrude with all other characters and vice versa inter-plays:

1. A very big difference in Act I (18.75 %);
2. Quite a big difference in Act II (6.79 %);
3. A rather big difference between Acts I (18.75 %) and II (6.79 %); and
4. Finally, a very big total difference per Acts I and II together as it equals 25.54 %.

The final stage of our investigation regarding Gertrude looks at the distribution patterns of the interaction variables of Gertrude with each main and other character per Acts I-V: intra-play and inter-plays. The data are tabulated and presented in Tables 31-35. In these tables, we include only those characters with whom Gertrude socialises or who in turn socialise with Gertrude.

Here we mostly focus on the data related to the differences based on the distribution patterns of the interactions of Gertrude with each main character and vice versa per Acts I and II: inter-plays. In this connection, the following question may arise: Why do we investigate the above-mentioned differences particularly in Acts I and II? Our answer to this question is as follows:

1. Gertrude is absent in Acts III-V in SG. Therefore, we can only compare the data that appear in Acts I and II.
2. We have already discussed Gertrude's absence or presence per act: intra-play and inter-plays, (see the discussions linked to Tables 28-30).
3. The other characters are completely different and, therefore, do not coincide in SH and SG. Moreover, Shakespeare's Gertrude and the other characters do not even socialise in Act I where she is present in both plays. However, to be coherent, we expound on how the frequencies of interactions of Gertrude with each other

character and vice versa are distributed per full text: inter-plays.

In Tables 31 and 32, which correspond to Acts I and II, the data are also presented as a percentage in those cases when the interactions of Gertrude with the main characters and vice versa coincide per act: inter-plays. Particular attention is paid to the exploration and discussion of this kind of data shown as a percentage.

One issue should be pointed out in relation to Tables 33-35, which correspond to Acts III-V: these tables are included in our investigation because the data shown in them may be relevant for the quantitative and qualitative analysis and comparison of the two texts. Although Sumarokov's Gertrude is absent, Shakespeare's Gertrude appears in these acts.

Table 31 displays the data related to the distribution patterns of the interactions of Gertrude with each main and other character and vice versa per Act I: inter-plays. The analysis and discussion of the data are given below.

**Table 31:** SH versus SG -Distribution Patterns of the Interactions of Gertrude with Each Main and Other Character and vice versa per Act I

Gertrude with Each Main & Other Character	Number of Interactions		Differences (G vs M)	Each Main & Other Character with Gertrude	Number of Interactions		Differences (M vs G)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG	SH	SG	(SH-SG)	SH vs SG	SH	SG	(SH-SG)
Hamlet	3	13	-10	Hamlet	3	9	-6
Hamlet-Armans		1		Armans		4	
<b>Total</b>	3	14	-10	<b>Total</b>	3	13	-6
%				%			
Hamlet	100.00	92.86	7.14	Hamlet	100.00	69.23	30.77
<b>Total</b>	100.00	92.86	7.14	<b>Total</b>	100.00	69.23	30.77

The data in Table 31 show that the distribution patterns of the interactions of Gertrude with each main character per Act I, in SH versus SG, are the following: Shakespeare's Gertrude socialises with Hamlet three (3) times in contrast to thirteen (13) times in SG and, therefore, the difference equals minus ten (-10).

The patterns of the interactions of Gertrude with each other character per Act I are distributed in the following way: Gertrude does not socialise with the other characters in SH whilst, in SG, Gertrude addresses Hamlet/Armans one (1) time.

The distribution patterns of the interactions of each main and other character with Gertrude per Act I, in SH versus SG, are as follows: Shakespeare's Hamlet addresses Gertrude three (3) times in contrast to nine (9) times in SG and, therefore, the difference is minus six (-6). The other characters do not address Gertrude in SH. In contrast to SH, one other character, Armand, socialises with Gertrude four (4) times in SG.

If we look at the data shown as a percentage, we may find that the link between the patterns of the interactions of Gertrude with each main character does not seem to be parallel per Act I: inter-plays. The interaction pattern between Gertrude and Hamlet is quite asymmetrical per Act I, inter-plays, as it equals 7.14 %. The interaction pattern between Hamlet and Gertrude is very asymmetrical per Act I, inter-plays, as it equals 30.77 %. In fact, this kind of asymmetry, resultant in positive figures, possibly highlights that in Act I:

- The relationship between Gertrude and Hamlet is much closer in SH than in SG as Shakespeare's Gertrude and Hamlet only socialise with each other.

In fact, Shakespeare appears to show that the family relationship between the mother and the son is symmetrical and very close whilst Sumarokov also seems to emphasise this relationship (although to a lesser extent), particularly Gertrude's initiative and importance in it.

However, the dissimilarity based on the distribution patterns of the interactions of Gertrude with each other character and vice versa is more prominent as Shakespeare's Gertrude does not socialise with the other characters at all. The latter point possibly highlights that the interrelation between Gertrude and the other characters is of no importance to Shakespeare whilst it is rather relevant to Sumarokov.

Table 32 displays the data connected with the distribution patterns of the interactions of Gertrude with each main and other character and vice versa per Act II: inter-plays. The analysis and discussion of the data can be found below.

The data in Table 32 show that the distribution patterns of the interactions of Gertrude with each main character per Act II, in SH versus SG, are as follows: Gertrude addresses Claudius two (2) times in SH in contrast to one (1) time in SG. Therefore, the difference is one (1). Gertrude socialises with Polonius three (3) times in SH, although she does not meet Polonius in SG. As a result, the difference equals three (3). Sumarokov's Gertrude



addresses herself (in a short monologue) one (1) time, although this does not happen in SH. This is why the difference equals minus one (-1). Gertrude socialises simultaneously with Claudius/Polonius one (1) time in both plays. Therefore, the difference is zero (0).

The patterns of the interactions of Shakespeare's Gertrude with each other character are distributed in the following way per Act II: Gertrude interacts with Guildenstare and with Rosincros/ Guildenstare one (1) time and two (2) times, respectively. In SG, Gertrude socialises with Ratuda and Claudius/ Polonius/ Ratuda five (5) times and one (1) time, correspondingly.

**Table 32:** SH versus SG -Distribution Patterns of the Interactions of Gertrude with Each Main and Other Character and vice versa per Act II

Gertrude with Each Main & Other Character	Number of Interactions		Differences (G vs M)	Each Main & Other Character with Gertrude	Number of Interactions		Differences (M vs G)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG	SH	SG	(SH-SG)	SH vs SG	SH	SG	(SH-SG)
Claudius	2	1	1	Claudius	1	1	0
Polonius	3	0	3	Polonius	0	1	-1
Gertrude	0	1	-1	Ratuda		5	
Guildenstare	1						
Rosin-Guild	2						
Claudius-Polonius	1	1	0				
Ratuda		5					
Clau-Pol-Rat		1					
<b>Total</b>	9	9	3	<b>Total</b>	1	7	-1
%				%			
Claudius	22.22	11.11	11.11	Claudius	100.00	14.29	85.71
Polonius	33.33	0.00	33.33	Polonius	0.00	14.29	-14.29
Gertrude	0.00	11.11	-11.11				
Claudius-Polonius	11.11	11.11	0.00				
<b>Total</b>	66.66	33.33	33.33	<b>Total</b>	100.00	28.58	71.42

The data in Table 32 also show that the distribution patterns of the interaction of each main character with Gertrude, in SH versus SG, are as follows: Claudius socialises with Gertrude one (1) time inter-plays and, therefore, the difference equals zero (0). Sumarokov's Polonius interacts with Gertrude one (1) time, although they do not socialise

in SH, and, therefore, the difference is minus one (-1).

The distribution patterns of the interactions of each other character with Gertrude are the following: the other characters do not address Gertrude in SH, whereas Ratuda socialises with Gertrude five (5) times in SG.

If we analyse the data given as a percentage, this may reveal that the link between the patterns of the interactions of Gertrude with each main character and vice versa is not necessarily parallel per Act II: inter-plays. The interaction patterns are quite asymmetrical between Gertrude and Claudius and particularly asymmetrical between Claudius and Gertrude as they equal 11.11 % and 85.77 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, may indicate that Shakespeare's Gertrude and Claudius socialise more with each other than Sumarokov's characters. The asymmetry is very big in the relationship between Gertrude and Polonius and vice versa as it equals 33.33 % and -14.29 %. This kind of asymmetry, resultant in a positive figure (33.33 %), seems to suggest that Shakespeare's Gertrude has a closer relationship with Polonius than Sumarokov's Gertrude. This kind of asymmetry, resultant in a negative figure (-14.29 %), probably points to the fact that Polonius socialises more with Gertrude in SG than in SH. This kind of asymmetry in Act II appears to highlight Shakespeare's major interest in the relationship between Gertrude and Polonius in which Gertrude has more initiative than Polonius, as Polonius does not address Gertrude. Sumarokov possibly pays less attention to this relationship, although Polonius addresses Gertrude one (1) time. Gertrude socialises with Claudius and Polonius simultaneously in SH and SG. The interaction pattern is symmetrical in this case and, therefore, the difference is 0.00 %. The total difference between the interactions of Gertrude with the main characters equals 33.33 %. The total difference between the interactions of the main characters with Gertrude equals 71.42 %. This kind of asymmetry, resultant in positive figures, appears to show that the relationship of Gertrude with both Polonius and Claudius is closer in SH than in SG.

The previously examined and discussed data (see Table 32) may provide evidence of various structural differences based on the distribution patterns of the interactions of Gertrude with Claudius and Polonius per Act II: inter-plays.

However, the dissimilarity based on the distribution patterns of the interactions of Gertrude with each other character and vice versa is highly relevant as Sumarokov's

Gertrude and the other characters socialise with each other. At the same time, Shakespeare's other characters do not socialise with Gertrude. The latter point probably indicates that the interaction between the other characters and Gertrude is of little importance to Shakespeare whilst it is rather relevant to Sumarokov.

Table 33 displays the data related to the distribution patterns of the interactions of Gertrude with each main and other character and vice versa per Act III: intra-play (only in SH). The analysis and explanation of the data are presented below.

**Table 33:** SH -Distribution Patterns of the Interactions of Gertrude with Each Main and Other Character and vice versa per Act III

<b>Gertrude with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Gertrude</b>	<b>Number of Interactions</b>
Hamlet	24	Hamlet	27
Claudius	1	Claudius	1
Polonius	1	Polonius	3
Gertrude	1	Ophelia	1
Rosincros-Guildenstare	2	Rosincros	3
Claudius-Ophelia	1	Guildenstare	1
Hamlet-Polonius	1		

The data in Table 33 show that the patterns of the interactions of Gertrude with each main character are distributed in the following way: Gertrude interacts with Hamlet twenty-four (24) times, and with Claudius, Polonius, herself, Claudius/Ophelia and, finally, Hamlet/Polonius one (1) time, respectively. The distribution patterns of the interactions of Gertrude with each other character are the following: she interacts only with Rosincros/Guildenstare two (2) times.

The patterns of the interactions of each main character with Gertrude are distributed as follows: Hamlet interacts with Gertrude twenty-seven (27) times, Polonius three (3) times and, finally, Claudius and Ophelia one (1) time, correspondingly. The distribution patterns of the interactions of each other character with Gertrude are the following: Rosincros and Guildenstare address Gertrude one (1) time, respectively.

Consequently, the data in Table 33 probably highlight quite obvious structural differences based on the distribution patterns of the interactions of Gertrude with each main and other character and vice versa per Act III: intra-play (in SG). In fact, Gertrude

socialises more with the main characters than with the others. The latter point suggests that Shakespeare ascribes more important role to Gertrude’s contact with the main characters, particularly with Hamlet, than with the other characters. Thus, family relationships, especially the relationship between the mother and the son, are given priority in this act.

Table 34 displays the data related to the distribution patterns of the interactions of Gertrude with each main and other character and vice versa per Act IV: intra-play (only in SH). The analysis and discussion of the data are presented below the table.

**Table 34:** SH -Distribution Patterns of the Interactions of Gertrude with Each Main and Other Character and vice versa per Act IV

<b>Gertrude with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Gertrude</b>	<b>Number of Interactions</b>
Claudius	6	Claudius	8
Ophelia	3	Ophelia	4
Horatio	3	Horatio	2
Laertes	5	Laertes	3

The data in Table 34 show that the patterns of the interactions of Gertrude with each main character are distributed in the following way: Gertrude socialises with Claudius and Ophelia six (6) and three (3) times, correspondingly. As for the other characters, Gertrude interacts with Horatio and Laertes three (3) and five (5) times, respectively.

The patterns of the interactions of each main character with Gertrude are distributed as follows: Claudius and Ophelia address Gertrude eight (8) and four (4) times, correspondingly. The other characters Horatio and Laertes socialise with Gertrude two (2) and three (3) times, respectively.

Consequently, the data in Table 34 do not seem to show considerable structural differences based on the distribution patterns of the interactions of Gertrude with each main character and vice versa per Act IV, intra-play (in SH), as the relationship is more or less symmetrical, although with preference to the main characters, represented by Claudius and Ophelia. However, the relationship between Gertrude and Claudius appears to stand out here, as they socialise with each other much more than in other acts, that is, six (6) and eight (8) times, respectively. In this connection, Shakespeare possibly pays more attention to family relationships, that is, between the husband and the wife in Act IV.

At the same time, the interrelation between the interactions of Gertrude with the main characters on the one hand, and the other characters on the other, is more or less symmetrical, although Gertrude probably has more initiative in this relationship as she addresses the other characters more times than they address her.

Table 35 displays the data associated with the distribution patterns of the interactions of Gertrude with each main and other character as well as vice versa per Act V: intra-play (only in SH). The analysis and interpretation of the data can be seen below. Before continuing, we should give some clarification related to Ophelia whose name is present in Table 35. In fact, Ophelia is absent in Act V: intra-play (in SH). However, the coffin with her body appears during the funeral scene and Gertrude addresses Ophelia at that moment. Therefore, the name of Ophelia is included in Table 35.

**Table 35:** SH -Distribution Patterns of the Interactions of Gertrude with Each Main and Other Character and vice versa per Act V

<b>Gertrude with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Gertrude</b>	<b>Number of Interactions</b>
Hamlet	3	Hamlet	2
Claudius	1	Claudius	2
Ophelia	1		
Laertes	1		
Claudius-Hamlet	2		

The data in Table 35 show that the distribution patterns of the interactions of Gertrude with each main character per Act V are the following: Gertrude interacts with Hamlet three (3) times, with Claudius and Ophelia one (1) time, respectively, and, finally, with Claudius/Hamlet two (2) times. Regarding the other characters, Gertrude addresses Laertes only one (1) time.

The patterns of the interactions of the main characters with Gertrude per Act V are distributed as follows: Hamlet and Claudius socialise with Gertrude two (2) times, correspondingly. The other characters do not socialise with Gertrude at all.

Consequently, the data in Table 35 seem to point to quite significant structural differences based on the distribution patterns of the interactions of Gertrude with the main characters and vice versa per Act V, intra-play (in SH), as Gertrude interacts more with the

main characters than they interact with her.

However, the interrelation between the interactions of Gertrude with the main characters on the one hand, and the other characters on the other, is completely asymmetrical as Gertrude socialises one (1) time with the other character Laertes. The latter point may provide evidence to the fact that Shakespeare is more interested in the link between Gertrude and the main characters Hamlet and Claudius than in her relationship with the other characters. Thus, family relationships, based on the interactions of Gertrude with the members of her immediate family, appear to play a major role in the organisation of the constituent elements related to the character of Gertrude in Act V: intra-play (in SH).

**Table 36:** SH versus SG -Summary of the Distribution of the Interaction Variables of Gertrude with Each Main and Other Character and vice versa per Acts I-V

<b>Act</b>	<b>Table Number</b>	<b>Character</b>	<b>SH</b>	<b>SG</b>	<b>SH versus SG</b>
<b>I</b>	31	<b>Gertrude</b>			Gertrude with Each Main and Other Character and vice versa
<b>II</b>	32	<b>Gertrude</b>			Gertrude with Each Main and Other Character and vice versa
<b>III</b>	33	<b>Gertrude</b>	Gertrude with Each Main and Other Character and vice versa		
<b>IV</b>	34	<b>Gertrude</b>	Gertrude with Each Main and Other Character and vice versa		
<b>V</b>	35	<b>Gertrude</b>	Gertrude with Each Main and Other Character and vice versa		

To summarise the data linked to the distribution of the interaction variables of Gertrude with each main and other character and vice versa per act, intra-play and inter-plays, we have generated Table 36. In fact, it does not show the data; rather it displays the distribution patterns of the presence of Gertrude per act: intra-play and inter-plays. It also provides the table numbers in which the distribution patterns of the interactions of Gertrude

with each main and other character and vice versa can be found.

#### **4.3.5. SH versus SG: Interaction Variables of Ophelia per Act**

The final point of our investigation examines the interaction variables of the fifth and last main character: Ophelia. The data connected with the interaction variables of Ophelia are tabulated intra-play (see Tables 37, 38, 40, 41 and 44) and cross-tabulated inter-plays (see Tables 39, 42, 43 and 45). The data are then presented in Tables 37-45 (see also *Appendixes III.1* and *III.3*). In connection with Tables 37-39, it should be stated that:

1. We analyse and discuss the data linked to the interaction variables of Ophelia with all main characters in SH (see Table 37).
2. We explore and interpret the data associated with the interaction variables of Ophelia with all main characters in SG (see Table 37).
3. We examine and explain the data based on the interaction variables of Ophelia with all other characters in SH (see Table 38).
4. We analyse and discuss the data connected with the interaction variables of Ophelia with all other characters in SG (see Table 38).
5. Although Ophelia does not interact in Act V in SH and Acts I and II in SG, the data related to the differences in the distribution patterns in these acts within both plays are maintained in Tables 37 and 38. Moreover, the data are included in the total data which show the number of interactions per full text: intra-play.
6. Concerning the headings in Tables 37 and 38 which are entitled “Differences (Oph vs M)-(M vs Oph)” and “Differences (Oph vs O)-(O vs Oph)”, it should be noted that the abbreviation “Oph” stands for “Ophelia”. The same abbreviations are used in the tables that follow. Regarding the other abbreviations, see the explanation linked to Hamlet, in Section 4.3.1.
7. The figures corresponding to Acts I, II and V in which Ophelia appears in only one of the plays are not included in Table 39 which shows the differences in the number of interactions per Acts III and IV: inter-plays.
8. The data in Tables 37-39 are shown in figures and as a percentage. In Tables 37 and 38, the columns entitled “Differences (Oph vs M)-(M vs Oph)” and

- “Differences (Oph vs O)-(O vs Oph)” display the data in figures which correspond to the differences in the frequency of interactions of Ophelia with all main characters and all other characters, respectively, per act and per full text: intra-play.
9. In Table 39, the columns entitled “Differences (Oph vs M)-(M vs Oph)” and “Differences (Oph vs O)-(O vs Oph)” show the data in figures which correspond to the differences in the frequency of interactions of Ophelia with all main characters and all other characters, separately, per Acts III and IV: intra-play. The columns entitled “Absolute Differences (SH-SG)” show the data in figures which correspond to the absolute differences in the frequency of interactions of Ophelia with all main characters and all other characters, correspondingly, per Acts III and IV: inter-plays. The column entitled “Total Absolute Differences [(Oph vs M)-(M vs Oph)]+[(Oph vs O)-(O vs Oph)]” is not included because Ophelia only appears in two out of five acts: inter-plays.
  10. Greater attention is paid to the data presented as a percentage, as we consider such data more reliable for this kind of quantitative analysis.

Table 37 contains the data linked to the distribution patterns of the interactions of Ophelia with all main characters and vice versa per act and per full text: intra-play. The analysis and discussion of the data are presented below.

The data in Table 37 show that there is no difference between the distribution patterns of the interactions of Shakespeare’s Ophelia with all main characters and vice versa per Acts I and II as it equals zero (0) in both cases. In Act III, the difference is negative as it equals minus one (-1). In Act IV, the difference is the biggest as it equals three (3). In Act V, Ophelia is absent. As a result, the difference per full text is small as it equals two (2).

If we analyse the data presented as a percentage, we may find that the link between the patterns of the interactions of Ophelia with all main characters and vice versa is not necessarily parallel per act and per full text: intra-play (in SH). The symmetrical type of interaction between Ophelia and the main characters in Acts I (0.00 %) and II (0.00 %) seems to point to the fact that Shakespeare ascribes more or less the same role to both Ophelia and the main characters Ophelia socialises with. However, the link is asymmetrical in Acts III (-1.04 %) and IV (3.13 %) and, therefore, in the full text, as it equals 2.09 %.



This kind of asymmetry, resultant in a negative figure in Act III (-1.04 %), possibly suggests that Ophelia has slightly less initiative than all main characters. The other kind of asymmetry, resultant in a positive figure in Act IV (3.13 %), probably wants to say that Ophelia has more initiative than all main characters as she socialises more with them than they with her.

**Table 37:** SH & SG -Distribution Patterns of the Interactions of Ophelia with All Main Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Ophelia with All Main Characters	All Main Characters with Ophelia	Differences (Oph vs M)-(M vs Oph)	Ophelia with All Main Characters	All Main Characters with Ophelia	Differences (Oph vs M)-(M vs Oph)
I	6	6	0	-	-	-
II	5	5	0	-	-	-
III	29	30	-1	22	21	1
IV	9	6	3	7	5	2
V	-	-	-	13	11	2
I-V	49	47	2	42	37	5
	%			%		
I	6.25	6.25	0.00	-	-	-
II	5.21	5.21	0.00	-	-	-
III	30.21	31.25	-1.04	27.85	26.58	1.27
IV	9.38	6.25	3.13	8.86	6.33	2.53
V	-	-	-	16.46	13.92	2.54
I-V	51.05	48.96	2.09	53.17	46.83	6.34

Consequently, this type of asymmetry may reveal slight structural dissimilarities based on the distribution patterns of the interactions of Ophelia with all main characters and vice versa in Shakespeare's *Hamlet*:

1. A minimal dissimilarity in Act III (-1.04 %);
2. A slight dissimilarity in Act IV (3.14 %);
3. Quite a big dissimilarity between Acts III (-1) and IV (3);
4. minimal dissimilarities between the block of Acts I (0.00 %) and II (0.00 %) on the one hand, and Act III (-1.04 %) on the other;
5. A slight dissimilarity between the block of Acts I (0.00 %) and II (0.00 %) on the

- one hand, and Act IV (3.13 %) on the other; and
6. Finally, a small total dissimilarity per full text (2.09 %).

The data related to Sumarokov's Ophelia show that the link between the distribution patterns of the interactions of Ophelia with all main characters and vice versa per Act III is asymmetrical as it equals one (1). In Acts IV and V, the difference is the same as it equals two (2) in each act, separately. In Acts I and II, Ophelia is not present. As a result, the difference per full text is five (5).

If we look at the data given as a percentage, we may find that the connection between the patterns of the interactions of Ophelia with all main characters and vice versa is asymmetrical per act and per full text: intra-play (in SG). The links are not parallel in Acts III-V as they equal 1.27 %, 2.53 % and 2.54 %, respectively. This kind of asymmetry, resultant in positive figures, seems to show that Ophelia has slightly more initiative as opposed to all main characters, particularly in Acts IV (2.53 %) and V (2.54 %), as she socialises more with the main characters than they socialise with her.

Consequently, this type of asymmetry may highlight various structural dissimilarities based on the distribution patterns of the interactions of Ophelia with all main characters and vice versa in Sumarokov's *Gamlet*:

1. Slight dissimilarities in Acts III (1.27 %), IV (2.53 %) and V (2.54 %);
2. Minimal dissimilarities between the block of Acts IV (2.53 %) and V (2.54 %) on the one hand, and Act III (1.27 %) on the other; and
3. Finally, quite a big total dissimilarity per Acts III (1.27 %), IV (2.53 %) and V (2.54 %) together as it equals 6.34 %.

Table 38 focuses on the data associated with the distribution patterns of the interactions of Ophelia with all other characters and vice versa per act and per full text: intra-play. The analysis and explanation of the data can be found below.

In accordance with the data in Table 38, the difference between the distribution patterns of the interactions of Shakespeare's Ophelia with all other characters is negative in Act I as it equals minus one (-1). In Acts II and III, Ophelia and the other characters do not socialise with each other at all. In Act IV, the difference is minimal as it equals one (1). In

Act V, Ophelia is absent. As a result, the difference per full text is zero (0).

If we analyse the data displayed as a percentage, this may reveal that the link between the patterns of the interactions of Ophelia with all other characters and vice versa is not necessarily parallel per act: intra-play (in SH). The relationship is not parallel in Acts I and IV as it equals I -5.56 % and 5.56 %, respectively. It is symmetrical in Acts II (0.00 %) and III (0.00 %) as Ophelia and the other characters do not socialise at all. This kind of asymmetry, resultant in a negative figure in Act I (-5.56 %), probably shows that Ophelia has slightly less initiative than all other characters. The other type of asymmetry, resultant in a positive figure in Act IV (5.56 %), appears to show the opposite. However, the link between the patterns of the interactions of Ophelia with all other characters and vice versa seems to be symmetrical per Acts I-IV, in which Ophelia appears intra-play (in SH), as it equals 0.00 %

**Table 38:** SH & SG -Distribution Patterns of the Interactions of Ophelia with All Other Characters and vice versa per Act and per Full Text

Act	SH			SG		
	Ophelia with All Other Characters	All Other Characters with Ophelia	Differences (Oph vs O)-(O vs Oph)	Ophelia with All Other Characters	All Other Characters with Ophelia	Differences (Oph vs O)-(O vs Oph)
I	4	5	-1	-	-	-
II	0	0	0	-	-	-
III	0	0	0	0	0	0
IV	5	4	1	4	3	1
V	-	-	-	2	0	2
I-V	9	9	0	6	3	3
	%			%		
I	22.22	27.78	-5.56	-	-	-
II	0.00	0.00	0.00	-	-	-
III	0.00	0.00	0.00	0.00	0.00	0.00
IV	27.78	22.22	5.56	44.44	33.33	11.11
V	-	-	-	22.22	0.00	22.22
I-V	50.00	50.00	0.00	66.66	33.33	33.33

Consequently, this type of asymmetry may provide evidence of various structural

dissimilarities based on the distribution patterns of the interactions of Ophelia with all other characters and vice versa in Shakespeare's *Hamlet*:

1. Quite big differences in Acts I (-5.56 %) and IV (5.56 %);
2. A rather big difference between Acts I (-5.56 %) and IV (5.56 %);
3. Slight differences between the block of Acts II (0.00 %) and III (0.00 %) on the one hand, and Acts I (-5.56 %) and IV (5.56 %), separately, on the other; and
4. Finally, a total symmetry per Acts I-IV together as it equals 0.00 %.

The data in Table 38 also show that the connection between the patterns of the interactions of Ophelia with all other characters and vice versa is not necessarily symmetrical per act and per full text: intra-play (in SG). In accordance with the data, the interaction pattern is symmetrical in Act III as Ophelia and the other characters do not socialise at all. The difference is minimal in Acts IV and V as it equals one (1) and two (2), respectively. As a result, the total difference per full text is three (3).

If we explore the data presented as a percentage, we may find that the relation between the patterns of the interactions of Ophelia with all other characters and vice versa is slightly asymmetrical per act and per full text: intra-play (in SG). The link is symmetrical in Act III and equals 0.00 % as Ophelia and the other characters do not socialise at all. It does not seem to be parallel in Acts IV and V as it equals 11.11 % and 22.22 %, correspondingly. This kind of asymmetry, resultant in positive figures in Acts IV (11.11 %) and V (22.22 %), possibly reveals that Ophelia socialises more with the other characters than the other characters do with her. The total difference per Acts III-V which equals 33.33 % probably points to the fact that Sumarokov's Ophelia has more initiative than the other characters.

Consequently, the data (see Table 38) analysed and explicated above seem to provide evidence of various structural dissimilarities based on the distribution patterns of the interactions of Ophelia with all other characters and vice versa in Sumarokov's *Gamlet*:

1. Quite a big dissimilarity in Act IV (11.11 %);
2. A very big dissimilarity in Act V (22.22 %);
3. Quite a big dissimilarity between Acts IV (11.11 %) and V (22.22 %);
4. Quite a big dissimilarity between Acts IV (11.11 %) and Act III (0.00 %);
5. A very big dissimilarity between Acts V (22.22 %) and Act III (0.00 %); and

6. A very big total dissimilarity per Acts III (0.00 %), IV (11.11 %) and V (22.22 %) together as it equals 33.33 %.

The next stage of our investigation expounds on the differences between the distribution patterns of the interaction variables of Ophelia with all main and other characters and vice versa per Acts III and IV in which she is present inter-plays.

Here, we focus on the differences between the distribution patterns of the interactions of Ophelia with all main characters and vice versa per Acts III and IV: intra-play and inter-plays. Finally, we move on to the differences in the distribution patterns of the interactions of Ophelia with all other characters and vice versa per the same acts: intra-play and inter-plays. In contrast to Tables 3 and 12 which correspond to Hamlet and Claudius, Table 39 does not present any total differences between the distribution patterns of the interactions of Ophelia with all main characters and all other characters together and vice versa per acts in which Ophelia appears inter-plays. Such decision is taken because Ophelia coincides only per two out of five acts inter-plays.

**Table 39:** SH versus SG -Differences in the Distribution Patterns of the Interactions of Ophelia with All Main and Other Characters and vice versa per Acts III and IV

Act	Differences (Oph vs M)-(M vs Oph)		Absolute Differences	Differences (Oph vs O)-(O vs Oph)		Absolute Differences
	SH	SG	SH vs SG	SH	SG	SH vs SG
III	-1	1	-2	0	0	0
IV	3	2	1	1	1	0
III & IV	2	3	-1	1	1	0
	%			%		
III	-1.04	1.27	-2.31	0.00	0.00	0.00
IV	3.13	2.53	0.60	5.56	11.11	-5.55
III & IV	2.09	3.80	-1.71	5.56	11.11	-5.55

According to the data in Table 39, the absolute differences between the distribution patterns of the interactions of Ophelia with all main characters and vice versa per Acts III and IV, inter-plays, are as follows: in Act III, the absolute difference is negative as it equals minus two (-2). In Act IV, the absolute difference is minimal as it equals one (1). As a

result, the total absolute difference equals minus one (-1).

If we analyse the data presented as a percentage, we may find that the link between the patterns of the interactions of Ophelia with all main characters and vice versa is not necessarily symmetrical per Acts III and IV: inter-plays. This kind of asymmetry, resultant in a negative figure in Act III which equals -2.31 %, may show that Sumarokov's Ophelia has more initiative than Shakespeare's Ophelia in her relationship with the main characters. This kind of asymmetry, resultant in a positive figure in Act IV which equals 0.60 %, possibly means that Shakespeare's Ophelia has slightly more initiative than Sumarokov's Ophelia in her interrelation with the main characters. The total difference which equals -1.71 % probably suggests that Shakespeare's Ophelia has less initiative than Sumarokov's Ophelia in her relationship with the main characters.

Consequently, the data appear to point to slight structural dissimilarities related to the distribution patterns of the interactions of Ophelia with all main characters and vice versa inter-plays:

1. In Acts III (-2.31 %) and IV (0.60 %); and
2. Per Acts III (-2.31 %) and IV (0.60 %) together as it equals -1.71 %.

The data in Table 39 also show that the connection between the distribution patterns of the interactions of Ophelia with all other characters and vice versa per Acts III and IV, inter-plays, is as follows: in Acts III and IV, the difference is zero (0) in both cases. As a result, the total difference per Acts III (0) and IV (0) equals zero (0).

If we look at the data given as a percentage, this may reveal that the relation between the patterns of the interactions of Ophelia with all other characters and vice versa is not necessarily parallel per Acts III and IV: inter-plays. This kind of symmetry, resultant in 0.00 % in Act III, possibly reveals that the interaction pattern between Ophelia and all other characters is symmetrical. This kind of asymmetry, resultant in a negative figure in Act IV (-5.55 %), seems to highlight that the interaction pattern between Ophelia and all other characters is asymmetrical. The total difference which equals -5.55 % probably shows that the interaction between Ophelia and all other characters is more prominent in SG than in SH.

Consequently, the data (see Table 39) analysed and explained above may show that

Shakespeare's Ophelia has less initiative than Sumarokov's Ophelia in her relationship with all main and all other characters.

The final stage of our investigation regarding Ophelia looks at the distribution patterns of the interaction variables of Ophelia with each main and other character per Acts I-V: intra-play and inter-plays. The data are tabulated intra-play, cross-tabulated inter-plays and presented in Tables 40-44. In these tables, we include only the characters with whom Ophelia socialises or who in turn socialise with Ophelia.

Here we mostly deal with the data linked to the differences between the distribution patterns of the interactions of Ophelia with each main character and vice versa per Acts III and IV: inter-plays. In this connection, the following question may arise: Why do we examine the above-mentioned differences particularly in Acts III and IV? Our answer to this question is the following:

1. Ophelia is absent in Acts I and II in SG and in Act V in SH. Therefore, we can compare only the data that appear in Acts III and IV.
2. We have already discussed Ophelia's absence or presence per act: intra-play and inter-plays, (see the discussions linked to Tables 37-39).
3. The other characters are completely different and, therefore, do not coincide in SH and SG. Moreover, Shakespeare's Ophelia does not socialise with the other characters, even in Act III in which she appears in both plays. However, to be coherent, we shall explain how the frequencies of interactions of Ophelia with each other character as well as vice versa are distributed per full text in both plays.

In Tables 42 and 43, which correspond to Acts III and IV, the data are also presented as a percentage in those cases where the interactions of Ophelia with the main characters and vice versa coincide per act: inter-plays. Special attention is paid to the examination and interpretation of this kind of data displayed as a percentage.

One point should be noted in relation to Tables 40, 41 and 44 which correspond to Acts I, II and V: these tables are included in our investigation as the data shown in them may be of particular relevance for the quantitative and qualitative analysis and comparison of the two texts. Although Sumarokov's Ophelia is absent in Acts I and II, Shakespeare's Ophelia appears in these acts. At the same time, Shakespeare's Ophelia is absent in Act V

whilst Sumarokov’s Ophelia is present in this act.

Table 40 displays the data linked to the distribution patterns of the interactions of Ophelia with each main and other character as well as vice versa per Act I: intra-play (in SH). The analysis and discussion of the data are presented below.

The data in Table 40 show that the interactions of Ophelia with each main character and vice versa are distributed in the following way per Act I: Ophelia socialises with Polonius six (6) times and Polonius also communicates with Ophelia six (6) times.

The patterns of the interactions of Ophelia with each other character and vice versa are distributed as follows per Act I: Ophelia socialises with Laertes four (4) times whilst Laertes addresses her five (5) times.

**Table 40:** SH -Distribution Patterns of the Interactions of Ophelia with Each Main and Other Character and vice versa per Act I

<b>Ophelia with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Ophelia</b>	<b>Number of Interactions</b>
Polonius	6	Polonius	6
Laertes	4	Laertes	5

Consequently, the data in Table 40 do not seem to show any significant structural differences related to the distribution patterns of the interactions of Ophelia with the main and other characters and vice versa, separately, per Act I, intra-play (in SH), as the patterns of the interactions are distributed more or less equally.

At the same time, the interaction patterns between Ophelia and the main characters on the one hand, and between Ophelia and the other characters on the other, are also more or less symmetrical. The latter point seems to provide evidence to the fact that Shakespeare is interested in the balanced link between Ophelia and the main and other characters, represented by Polonius and Laertes. Thus, family relationships, based on the interactions between Ophelia and the members of her immediate family, possibly play a crucial role in the organisation of the constituent elements related to the character of Ophelia in Act I.

Table 41 displays the data connected with the distribution patterns of the interactions of Ophelia with each main and other character and vice versa per Act II: intra-play (in SH). The analysis and interpretation of the data can be found below the table.



**Table 41:** SH -Distribution Patterns of the Interactions of Ophelia with Each Main and Other Character and vice versa per Act II

<b>Ophelia with Each Main &amp; Other Character</b>	<b>Number of Interactions</b>	<b>Each Main &amp; Other Character with Ophelia</b>	<b>Number of Interactions</b>
Polonius	5	Polonius	5

The data in Table 41 show that the patterns of the interactions of Ophelia with each main and other character are distributed in the following way: Ophelia socialises with Polonius five (5) times whilst Polonius also communicates with her five (5) times. As for the interactions with the other characters, neither Ophelia nor the other characters address each other.

Consequently, the data in Table 41 do not appear to reveal any structural dissimilarities per Act II based on the distribution patterns of the interactions of Ophelia with each main character and vice versa as the patterns of the interactions are distributed equally. Seemingly, the interactions between Ophelia and the other characters are of little importance to Shakespeare. The latter point possibly suggests that Shakespeare ascribes more relevance to the interrelation of Ophelia with the main characters, particularly with Polonius, than with the other characters. Thus, family relationships, especially the relationship between the father and the daughter, are of particular relevance in this act.

Table 42 displays the data connected with the distribution patterns of the interactions of Ophelia with each main and other character and vice versa per Act III: intra-play and inter-plays. The analysis and explanation of the data are presented below.

The data in Table 42 show that the distribution patterns of the interactions of Ophelia with each main character per Act III, in SH versus SG, are as follows: Shakespeare's Ophelia socialises with Hamlet twenty-seven (27) times in contrast to nine (9) times in SG. Therefore, the difference is eighteen (18). Ophelia does not socialise with Polonius in SH, although she addresses Polonius twelve (12) times in SG. As a result, the difference equals minus twelve (-12). Shakespeare's Ophelia communicates with Gertrude one (1) time. However, Gertrude is absent in SG and, for this reason, the comparison is not possible. Ophelia addresses herself (in a short monologue) one (1) time in both plays, respectively. This is why the difference equals zero (0).

**Table 42:** SH versus SG -Distribution Patterns of the Interactions of Ophelia with Each Main and Other Character and vice versa per Act III

Ophelia with Each Main & Other Character	Number of Interactions		Differences (Oph vs M)	Each Main & Other Character with Ophelia	Number of Interactions		Differences (M vs Oph)
	SH	SG	(SH-SG)		SH	SG	(SH-SG)
SH vs SG				SH vs SG			
Hamlet	27	9	18	Hamlet	30	8	22
Polonius	0	12	-12	Polonius	0	13	-13
Gertrude	1	-	-				
Ophelia	1	1	0				
<b>Total</b>	29	22	6	<b>Total</b>	30	21	9
%				%			
Hamlet	93.10	40.91	52.19	Hamlet	100.00	38.10	61.90
Polonius	0.00	54.55	-54.55	Polonius	0.00	61.90	-61.90
Ophelia	3.45	4.55	-1.10				
<b>Total</b>	96.55	100.00	-3.45	<b>Total</b>	100.00	100.00	0.00

The data in Table 42 also show that the distribution patterns of the interactions of each main character with Ophelia, in SH versus SG, are as follows: Hamlet socialises thirty (30) times with Ophelia in SH in contrast to eight (8) times in SG and, therefore, the difference equals twenty-two (22). Sumarokov's Polonius interacts with Ophelia (13) times, although they do not socialise in SH, and this is why the difference is minus thirteen (-13).

As shown in Table 42, neither Shakespeare nor Sumarokov's Ophelia socialise with the other characters per Act III.

If we analyse the data presented as a percentage, we may find that the relation between the patterns of the interactions of Ophelia with each main character and vice versa is not necessarily symmetrical per Act III: inter-plays. The interaction patterns are very asymmetrical between Ophelia and Hamlet and particularly asymmetrical between Hamlet and Ophelia as they equal 52.19 % and 61.90 %, respectively, with preference to SH. The asymmetry is very significant in the relationship between Ophelia and Polonius and vice versa as it equals -54.55 % and -61.90 %, correspondingly. This kind of asymmetry, resultant in positive figures (52.19 % and 61.90 %), seems to suggest that Shakespeare's Ophelia has a closer relationship with Hamlet than Sumarokov's Ophelia. This kind of asymmetry, resultant in negative figures (-54.55 % and -61.90 %), probably points to the

fact that Ophelia and Polonius socialise more in SG than in SH. This kind of asymmetry in Act III appears to highlight Sumarokov's major interest in the relationship between Ophelia and Polonius in which the interaction pattern is more or less alike. Shakespeare possibly does not ascribe much importance to this relationship as Ophelia and Polonius do not socialise at all. The total difference between the interactions of Ophelia with the main characters equals -3.45 %. This kind of asymmetry, resultant in a negative figure (-3.45 %), seemingly shows that Ophelia has slightly more initiative in her relationship with the main characters in SG than in SH. The total difference between the interactions of the main characters with Ophelia is symmetrical as it equals 0.00 %.

The previously examined and discussed data (see Table 42) may provide evidence of slight structural dissimilarities based on the distribution patterns of the interactions of Ophelia with Hamlet and Polonius per Act III: inter-plays.

At the same time, the interaction pattern between Ophelia and the other characters is symmetrical inter-plays as they do not socialise with each other at all in both plays, respectively. The latter point probably indicates that the contact between Ophelia and the other characters is of no importance to both authors. Thus, Shakespeare seems to ascribe greater importance to personal relationships between Ophelia and Hamlet whilst Sumarokov emphasises family relationships, namely between the father (Polonius) and the daughter (Ophelia).

Table 43 displays the data related to the distribution patterns of the interactions of Ophelia with each main and other character and vice versa per Act IV: intra-play and inter-plays. The analysis and discussion of the data can be seen below.

The data in Table 43 show that the distribution patterns of the interactions of Ophelia with each main character per Act IV, in SH versus SG, are as follows: Shakespeare's Ophelia socialises with Claudius three (3) times in contrast to one (1) time in SG. Therefore, the difference is two (2). Ophelia does not socialise with Polonius in SH, although she addresses Polonius four (4) times in SG. However, the comparison does not take place. Shakespeare's Ophelia communicates with Gertrude four (4) times. However, Gertrude is absent in SG and, for this reason, the comparison is not possible. Sumarokov's Ophelia addresses herself (in a short monologue) two (2) times in contrast to zero (0) times in SH. This is why the difference equals minus two (-2). Shakespeare's Ophelia socialises

with Gertrude/Claudius, simultaneously, two (2) times. However, this is not observed in SG.

The data in Table 43 also show that the distribution patterns of the interactions of each main character with Ophelia, in SH versus SG, are as follows: Claudius socialises with Ophelia three (3) times in SH in contrast to one (1) time in SG and, therefore, the difference equals two (2). Sumarokov’s Polonius interacts with Ophelia four (4) times whilst Polonius is absent in SH. Shakespeare’s Ophelia communicates with Gertrude three (3) times in SH, although this does not happen in SG as Gertrude is not present in this act.

**Table 43:** SH versus SG -Distribution Patterns of the Interactions of Ophelia with Each Main and Other Character and vice versa per Act IV

Ophelia with Each Main & Other Character	Number of Interactions		Differences (Oph vs M)	Each Main & Other Character with Ophelia	Number of Interactions		Differences (M vs Oph)
	SH	SG	(SH-SG)		SH vs SG	SH	SG
Claudius	3	1	2	Claudius	3	1	2
Polonius	-	4	-	Polonius	-	4	-
Gertrude	4	-	-	Gertrude	3	-	-
Ophelia	0	2	-2	Laertes	4		
Gertrude-Claudius	2	-	-	Flemina		2	
Clau-Gert-Laertes	5			Captain of the Guard		1	
Flemina		3					
Captain-Ophelia		1					
<b>Total</b>	14	11	0	<b>Total</b>	10	8	2
%				%			
Claudius	21.43	9.09	12.34	Claudius	30.00	12.50	17.50
Ophelia	0.00	18.18	-18.18				
<b>Total</b>	21.43	27.27	-5.84	<b>Total</b>	30.00	12.50	17.50

As shown in Table 43, the patterns of the interactions of Ophelia with each other character per Act IV, in SH versus SG, are distributed as follows: Shakespeare’s Ophelia interacts with Claudius/ Gertrude/ Laertes, simultaneously, five (5) times. Sumarokov’s Ophelia socialises with Flemina three (3) times and with Captain/ Ophelia one (1) time. The latter interaction needs some further clarification because Ophelia addresses both herself and the Captain of the Guard in the same interaction. Therefore, it counts as one (1)

interaction.

The patterns of the interactions of each other character with Ophelia per Act IV, in SH versus SG, are distributed in the following way: Laertes addresses Shakespeare's Ophelia four (4) times, whilst Flemina and the Captain of the Guard socialise with Sumarokov's Ophelia two (2) times and one (1) time, respectively.

If we explore the data given as a percentage, this may reveal that the connection between the patterns of the interactions of Ophelia with each main character and vice versa is not necessarily symmetrical per Act IV: inter-plays. The interaction patterns are quite asymmetrical between Ophelia and Claudius and very asymmetrical between Claudius and Ophelia as they equal 12.34 % and 17.50 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures (12.34 % and 17.50 %), seems to indicate that Ophelia has a closer relationship with Claudius in SH than in SG. This kind of asymmetry, resultant in a negative figure (-18.18 %), probably shows that Sumarokov's Ophelia reflects more than Shakespeare's Ophelia. At the same time, Shakespeare possibly does not ascribe much importance to this as Ophelia does not reflect at all. The total difference between the distribution patterns of the interactions of Ophelia with the main characters which is negative and equals -5.84 % appears to highlight that Sumarokov's Ophelia is a more relevant main character compared to SH. The total difference between the interactions of the main characters with Ophelia is asymmetrical as it equals 17.50 % which suggests that the contact between Claudius and Ophelia is more prominent in SH than in SG.

However, two other facts stand out here:

1. The relationship between Ophelia and Polonius in SG compared to SH where Polonius is absent.
2. The communication between Ophelia and Gertrude in SH compared to SG where Gertrude is not present.

This kind of asymmetry in Act IV, resultant in the presence or absence of different main characters, seems to show Shakespeare's greater attention to the interaction between Ophelia and Gertrude in which the link is more or less equal. It also possibly highlights Sumarokov's crucial interest in the interrelation between Ophelia and Polonius in which the linkage is equal as they address each other the same number of times. Thus, Shakespeare

probably pays more attention to personal relationships between Ophelia on the one hand, and Gertrude and Claudius on the other, whilst Sumarokov seems to be more drawn to family relationships between the father (Polonius) and the daughter (Ophelia).

The previously analysed and interpreted data (see Table 43) may provide evidence of various structural dissimilarities based on the distribution patterns of the interactions of Ophelia with each main character and vice versa per Act IV: inter-plays.

At the same time, the interrelation between the interactions of Ophelia with the main characters on the one hand, and the other characters on the other, is also slightly asymmetrical as Ophelia socialises more with the main characters than with the others in both plays, respectively. However, Ophelia and the secondary characters socialise with each other. The latter point seems to indicate that -in contrast to Act III in which Ophelia does not socialise with the other characters at all- the interaction between Ophelia and the other characters is of some importance in Act IV: inter-plays.

Table 44 displays the data related to the distribution patterns of the interactions of Ophelia with each main and other character as well as vice versa per Act V: intra-play (in SG). The analysis and interpretation of the data are given below.

**Table 44:** SG -Distribution Patterns of the Interactions of Ophelia with Each Main and Other Character and vice versa per Act V

Ophelia with Each Main & Other Character	Number of Interactions	Each Main & Other Character with Ophelia	Number of Interactions
Hamlet	10	Hamlet	9
Polonius	1	Polonius	2
Polonius-Hamlet	1		
Ophelia-Hamlet	1		
Claudius-Polonius-Soldier	1		
Hamlet-Soldier	1		

The data in Table 44 show that the distribution patterns of the interactions of Ophelia with each main character per Act V are the following: Ophelia socialises with Hamlet ten (10) times, with Polonius one (1) time and, finally, with Polonius/ Hamlet and Ophelia/ Hamlet, simultaneously, one (1) time, respectively. Concerning the other characters, Ophelia addresses Claudius/ Polonius/ Soldier and Hamlet/ Soldier one (1) time,

correspondingly.

The patterns of the interactions of the main characters with Ophelia are distributed in the following way per Act V: Hamlet and Polonius socialise with Ophelia nine (9) and two (2) times, respectively. The other characters do not socialise with Ophelia at all.

Consequently, the data in Table 44 evidently point to slight structural dissimilarities based on the distribution patterns of the interactions of Ophelia with the main characters and vice versa per Act V, intra-play (in SG), as she socialises slightly more with them than they socialise with her.

However, the interrelation between the interactions of Ophelia with the main characters on the one hand, and the other characters on the other, is completely asymmetrical as Ophelia addresses the other characters (in fact, the M/O characters) only two (2) times whilst the other characters do not socialise with her at all. The latter point probably provides evidence to the fact that Sumarokov is interested more in the link between Ophelia and the main characters, represented by Hamlet and Polonius, than in her relationship with the other characters. Thus, political, family and personal relationships of Ophelia, based on the interactions with authority (Prince Hamlet), members of her immediate family (Polonius) and her beloved (Hamlet), appear to play a greater role in the organisation of the constituent elements related to the character of Ophelia in Act V: intra-play (in SG).

To summarise the data connected with the interaction variables of Ophelia, we have produced Table 45 which displays the distribution of the interaction variables of Ophelia with each main and other character and vice versa per act: intra-play and inter-plays. In fact, it does not show the data; rather it illustrates the distribution patterns of the presence of Ophelia per act: intra-play and inter-plays. It also provides the table numbers in which the data associated with the distribution of the interaction variables of Ophelia with each main and other character and vice versa per act, intra-play and inter-plays, can be found.

To see a summary of the distribution of the interaction variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia with each main and other character, individually, and vice versa per act, intra-play and inter-plays, we include Table 46. In fact, it does not show the data; rather it displays the distribution patterns of the presence of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia per act:

intra-play and inter-plays. It also provides the table numbers in which the data related to the distribution of the interaction variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia with each main and other character, individually, and vice versa per act, intra-play and inter-plays, can be found.

**Table 45:** SH versus SG -Summary of the Distribution of the Interaction Variables of Ophelia with Each Main and Other Character and vice versa per Acts I-V

Act	Table Number	Character	SH	SG	SH versus SG
I	40	Ophelia	Ophelia with Each Main and Other Character and vice versa		
II	41	Ophelia	Ophelia with Each Main and Other Character and vice versa		
III	42	Ophelia			Ophelia with Each Main and Other Character and vice versa
IV	43	Ophelia			Ophelia with Each Main and Other Character and vice versa
V	44	Ophelia		Ophelia with Each Main and Other Character and vice versa	

**Table 46:** SH versus SG -Summary of the Distribution of the Interaction Variables of Hamlet, Claudius, Polonius, Gertrude and Ophelia with Each Main and Other Character and vice versa per Acts I-V

Act	Table Number	Character	SH	SG	SH versus SG
I	4	Hamlet			Hamlet with Each Main and Other Character and vice versa
	13	Claudius	Claudius with Each Main and Other Character and vice versa		



	22	<b>Polonius</b>	Polonius with Each Main and Other Character and vice versa		
	31	<b>Gertrude</b>			Gertrude with Each Main and Other Character and vice versa
	40	<b>Ophelia</b>	Ophelia with Each Main and Other Character and vice versa		
<b>II</b>	5	<b>Hamlet</b>	Hamlet with Each Main and Other Character and vice versa		
	14	<b>Claudius</b>			Claudius with Each Main and Other Character and vice versa
	23	<b>Polonius</b>			Polonius with Each Main and Other Character and vice versa
	32	<b>Gertrude</b>			Gertrude with Each Main and Other Character and vice versa
	41	<b>Ophelia</b>	Ophelia with Each Main and Other Character and vice versa		
<b>III</b>	6	<b>Hamlet</b>			Hamlet with Each Main and Other Character and vice versa
	15	<b>Claudius</b>	Claudius with Each Main and Other Character and vice versa		
	24	<b>Polonius</b>			Polonius with Each Main and Other Character and vice versa
	33	<b>Gertrude</b>	Gertrude with Each Main and Other Character and vice versa		
	42	<b>Ophelia</b>			Ophelia with Each Main and Other Character and vice versa
<b>IV</b>	7	<b>Hamlet</b>	Hamlet with Each		

			Main and Other Character and vice versa		
	16	<b>Claudius</b>			Claudius with Each Main and Other Character and vice versa
	25	<b>Polonius</b>		Polonius with Each Main and Other Character and vice versa	
	34	<b>Gertrude</b>	Gertrude with Each Main and Other Character and vice versa		
	43	<b>Ophelia</b>			Ophelia with Each Main and Other Character and vice versa
<b>V</b>	8	<b>Hamlet</b>			Hamlet with Each Main and Other Character and vice versa
	17	<b>Claudius</b>			Claudius with Each Main and Other Character and vice versa
	26	<b>Polonius</b>		Polonius with Each Main and Other Character and vice versa	
	35	<b>Gertrude</b>	Gertrude with Each Main and Other Character and vice versa		
	44	<b>Ophelia</b>		Ophelia with Each Main and Other Character and vice versa	

#### **4.3.6. SH versus SG: Summary of the Distribution Patterns of the Interaction Variables of All Characters, both Main and Other, per Act**

To sum up the data presented in this chapter, it should be noted that we have paid particular attention to the interaction variables of each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, with each main character, individually, and all other characters per act and per full text: intra-play and inter-plays. We have used the data related

to the interaction variables of each other character for reference as the other characters are completely different and, therefore, do not coincide inter-plays. This kind of data appear to have helped us provide a profound analysis and further exploration of the possible structural (dis)similarities based on the distribution patterns of the interaction variables of each main character with all characters, both main and other, per act: intra-play and inter-plays.

The dimensions of structural variation associated with the distribution patterns of the interactions of each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, with all characters, both main and other, per act, inter-plays, seem to provide evidence to the fact that the frequency of these interactions is dissimilar.

The data (see Table 3) related to the distribution patterns of the interactions of Hamlet with all main characters and vice versa appear to point to various structural dissimilarities per act and per all acts in which he is present inter-plays:

1. Quite a big dissimilarity in Act I (5.74 %);
2. Slight dissimilarities between the block of Acts III (2.23 %) and V (1.61 %) on the one hand, and Act I (5.74 %) on the other; and
3. Quite a big dissimilarity per Acts I (5.74 %), III (2.23 %) and V (1.61 %) together as the difference equals 9.58 %.

Consequently, this kind of asymmetry, resultant in positive figures, probably provides evidence to the fact that Shakespeare's Hamlet has more initiative than all main characters, particularly in Act I (5.74 %) and per Acts I, III and V together (9.58 %). At the same time, these figures probably show that Sumarokov's Hamlet has less initiative than all main characters as he socialises with them fewer times than they socialise with him.

The data (see Table 3) connected with the distribution patterns of the interactions of Hamlet with all other characters and vice versa may point to various structural dissimilarities per act and per all acts in which he appears inter-plays:

1. Quite a big dissimilarity in Act III (-6.95 %);
2. Quite big dissimilarities between Acts III (-6.95 %) and V (2.06 %);
3. Quite big dissimilarities between Acts III (-6.95 %) and Act I (0.00 %);
4. Slight dissimilarities between Acts V (2.06 %) and Act I (0.00 %); and

5. Quite a big dissimilarity per Acts I (0.00 %), III (-6.95 %) and V (2.06 %) together as it equals -4.89 %.

Consequently, this kind of asymmetry, resultant in a negative figure in Act III (-6.95 %), seems to show that Sumarokov's Hamlet, as opposed to Shakespeare's Hamlet, has more initiative than all other characters, particularly in this act, as Hamlet socialises more with them than they socialise with him. At the same time, Shakespeare's Hamlet probably has slightly more initiative in Act V as the difference equals 2.06 %. This kind of asymmetry, resultant in a negative figure (-4.89 %) per Acts I, III and V together, appears to highlight that Sumarokov's Hamlet has more initiative in his relationship with all other characters compared to Shakespeare's Hamlet.

The data (see Table 3) linked to the distribution patterns of the total interactions of Hamlet with all main and all other characters together and vice versa possibly show various structural dissimilarities per act and per all acts in which he appears inter-plays:

1. Quite big dissimilarities in Acts I (5.74 %), III (-4.72 %) and V (3.67 %), particularly in Acts I and III;
2. Quite big dissimilarities between the block of Acts I (5.74 %) and V (3.67 %); and
3. Quite a big dissimilarity per Acts I (5.74 %), III (-4.72 %) and V (3.67 %) together as the difference equals 4.69 %.

Consequently, this kind of asymmetry, resultant in positive figures in Acts I (5.74 %) and V (3.67 %), probably reveals that Shakespeare's Hamlet has more initiative than Sumarokov's Hamlet as he socialises more with all main and other characters together than they socialise with him. In contrast to Shakespeare's Hamlet, Sumarokov's Hamlet seems to have more initiative than all main and other characters together in Act III as the difference is negative (-4.72 %). However, the total difference per Acts I, III and V which equals 4.69 % possibly shows that Sumarokov's Hamlet is a main character of less initiative compared to Shakespeare's Hamlet.

Concerning the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act I, Sumarokov is probably more interested in the interaction of Hamlet with the main characters, represented by his mother (Gertrude), than

with the other characters (see Table 4). Thus, family relationships between the mother and the son, where the mother has more initiative than her son, seem to be of major importance to Sumarokov as the difference inter-plays equals -45.77 % and -57.55 %, respectively. By contrast, Shakespeare, in the same act, possibly ascribes much more relevance to the interaction of Hamlet with the other characters that belong to a lower social rank.

Regarding the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act III, inter-plays, considerable structural dissimilarities may be revealed between the distribution patterns of the interactions of Hamlet with Polonius and Ophelia and vice versa (see Table 6). In fact, the interaction pattern is quite dissimilar between Hamlet and Polonius as it equals 8.60 %, with preference to Shakespeare's Polonius. However, Sumarokov's Hamlet does not socialise with Polonius which possibly indicates that this relationship is of no importance to Sumarokov. The link is particularly asymmetrical between Hamlet and Ophelia and vice versa as the difference equals -61.86 % and -60.87 %, correspondingly. This kind of asymmetry, resultant in negative figures, probably highlights that the link between Hamlet and Ophelia is closer in SG than in SH. Moreover, it appears to show that the relationship between them is more or less symmetrical.

The data (see Table 8) connected with the distribution patterns of the interactions of Hamlet with each main and other character and vice versa may point to considerable structural dissimilarities per Act V: inter-plays. The linkage is not parallel in relation to the interactions of Hamlet with Claudius and vice versa as the difference equals 4.60 % and 3.85 %, correspondingly, inter-plays. Although the difference does not seem to be very big, it should be noted that Hamlet and Claudius socialise in SH but they do not socialise in SG. In fact, this kind of asymmetry possibly shows that in Act V:

- Shakespeare, in contrast to Sumarokov, pays more attention to the relationship between Hamlet and Claudius.

At the same time, the structural differences in the distribution patterns of the interactions of Hamlet with each other character and vice versa also stand out as Shakespeare, in contrast to Sumarokov, seems to give priority to the link between Hamlet and the other characters. Sumarokov possibly focuses more on the relationship between

Hamlet and the main characters, represented by Polonius and Ophelia who are absent in SH. Thus, in Act V, the political relationship (between the king and the prince) and family relationship (between the stepfather and the stepson) of Hamlet with Claudius are probably of major interest to Shakespeare. By contrast, Sumarokov seems to be drawn more to the personal relationship of Hamlet with his beloved Ophelia.

The data (see Table 12) associated with the distribution patterns of the interactions of Claudius with all main characters and vice versa may point to various structural differences per act and per all acts in which he coincides inter-plays:

1. A slight difference in Act II (-1.92 %);
2. Quite big dissimilarities in Acts IV (6.42 %) and V (8.33 %);
3. Quite a big difference between Act II (-1.92 %) on the one hand, and Acts IV (6.42 %) and V (8.33 %) on the other; and
4. A rather big total difference per Acts II (-1.92 %), IV (6.42 %) and V (8.33 %) together as it equals 12.83 %.

Consequently, this kind of asymmetry, resultant in positive figures in Acts IV (6.42 %) and V (8.33 %), possibly provides evidence to the fact that Shakespeare's Claudius has more initiative than Sumarokov's Claudius in his relationship with all main characters as he socialises more with them than they socialise with him. At the same time, the positive figures probably show that Sumarokov's Claudius has less initiative than all main characters in the same acts as he addresses them fewer times than they address him. In Act II (-1.92 %), Sumarokov's Claudius has slightly more initiative than Shakespeare's Claudius in his relationship with all main characters. This kind of asymmetry, resultant in a positive figure (12.83 %) per Acts II, IV and V together, probably highlights that Shakespeare's Claudius has more initiative in his relationship with all main characters compared to Sumarokov's Claudius.

The data (see Table 12) related to the distribution patterns of the interactions of Claudius with all other characters and vice versa possibly show various structural dissimilarities per act and per all acts in which he appears inter-plays:

1. Slight dissimilarities in Acts II (2.22 %) and IV (3.33 %);
2. Quite a big dissimilarity in Act V (7.78 %);

3. Quite big dissimilarities between Acts II (2.22 %) and IV (3.33 %) on the one hand, and Act V (7.78 %) on the other; and
4. A rather big total dissimilarity per Acts II (2.22 %), IV (3.33 %) and V (7.78 %) together as it equals 13.33 %.

Consequently, this kind of asymmetry, resultant in positive figures in Acts II (2.22 %), IV (3.33 %) and V (7.78 %), appears to suggest that Shakespeare's Claudius plays a more relevant role than Sumarokov's Claudius in his relationship with all other characters as he socialises more with them than they socialise with him. Sumarokov does not seem to pay any attention to the contact between Claudius and all other characters as they do not socialise in Acts II (0.00 %) and IV (0.00 %) at all and, therefore, the difference equals 0.00 %. However, in Act V, they interact only one (1) time with each other, respectively, which also gives the difference of 0.00 %. This kind of asymmetry, resultant in a positive figure (13.33 %) per Acts II, IV and V together, may point to the fact that Shakespeare's Claudius has more initiative in his relationship with all other characters compared to Sumarokov's Claudius.

The data (see Table 12) connected with the distribution patterns of the total interactions of Claudius with all main and other characters together and vice versa probably provide evidence of various structural differences per act and per all acts in which he coincides inter-plays:

1. A slight dissimilarity in Act II (0.30 %);
2. Quite a big dissimilarity in Act IV (9.74 %);
3. A very big dissimilarity in Act V (16.11 %);
4. Quite big dissimilarities between Act II (0.30 %) on the one hand, and the block of Acts IV (9.74 %) and V (16.11 %) on the other; and
5. A very big total dissimilarity per Acts II (0.30 %), IV (9.74 %) and V (16.11 %) together as it equals 26.66 %.

Consequently, this kind of asymmetry, resultant in positive figures in Acts II (0.30 %), IV (9.74 %) and V (16.11 %), separately, and per Acts II, IV and V together as the total difference equals 26.66 %, possibly shows that Shakespeare's Claudius has more initiative

in his relationship with all main and all other characters than Sumarokov's Claudius. The same figures may also demonstrate that Sumarokov's Claudius has less initiative than all main characters and plays almost equally unimportant role like all the other characters in the play which results in a character of much less initiative compared to Shakespeare's Claudius.

The data (see Table 14) related to the distribution patterns of the interactions of Claudius with each main and other character and vice versa possibly show various structural dissimilarities per Act II: inter-plays. The link is very asymmetrical, particularly in the relationship of Claudius with Polonius, as it equals -24.15 %. This kind of asymmetry, resultant in a negative figure, seems to show that Sumarokov's Claudius has more initiative than Shakespeare's Claudius. However, the relationship between Claudius and Gertrude is slightly asymmetrical in both plays as it equals -6.60 %, with preference to Sumarokov's Claudius. As a result, the total difference equals -30.77 %. At the same time, the distribution patterns of the interactions between Polonius and Claudius are not necessarily parallel either as the difference equals -16.66 %, with preference to Sumarokov's Claudius. Shakespeare's Gertrude seems to socialise more with Claudius as the difference equals 5.55 %. As a result, the total difference equals -11.11 %. Thus, the relationship between Claudius and Polonius is probably much closer in SG than in SH whilst the relationship between Claudius and Gertrude is possibly slightly closer in SG than in SH.

However, the difference related to the distribution patterns of the interactions of Claudius with the other characters is considerable as Sumarokov's Claudius, in contrast to Shakespeare's Claudius, does not socialise with the other characters at all. The latter point appears to show that Claudius is completely isolated from the other characters and lacks political importance in SG. At the same time, Shakespeare possibly pays more attention to the political importance of the king Claudius.

The data (see Table 16) linked to the distribution patterns of the interactions of Claudius with Ophelia and vice versa probably highlight very big structural dissimilarities per Act IV: inter-plays. In fact, the interaction pattern is particularly dissimilar between Claudius and Ophelia and vice versa as the difference equals -27.21 % and -18.18 %, respectively. This kind of asymmetry, resultant in negative figures, may indicate that in Act IV:



- The relationship between Claudius and Ophelia is closer in SG than in SH.

At the same time, the difference related to the distribution patterns of the interactions of Claudius with each other character and vice versa is possibly very big as, in contrast to Shakespeare's Claudius who socialises more with the other than with the main characters, Sumarokov's Claudius does not socialise with the other characters at all. The former point may provide evidence to the fact that Shakespeare's Claudius is a strong and powerful sovereign who socialises with a lot of the main and other characters and, thus, somehow influences the development of the plot in Act IV. As opposed to Shakespeare's Claudius, Sumarokov's Claudius does not seem to be a prominent main character in Act IV.

The data (see Table 17) associated with the distribution patterns of the interactions of Claudius with each main and other character and vice versa may show various structural dissimilarities per Act V: inter-plays. The interaction pattern between Claudius and Hamlet and vice versa is possibly rather asymmetrical as the difference is positive and equals 18.75 % and 50 %, respectively. In fact, this kind of asymmetry, resultant in positive figures, seems to show that in Act V:

- Shakespeare is more interested in the interaction of Claudius with Hamlet than Sumarokov, as Claudius and Hamlet do not socialise in SG.

The difference associated with the distribution patterns of the interactions of Claudius with each other character and vice versa is also considerable as Shakespeare's Claudius socialises more with the other characters than with the main ones. At the same time, the link between Sumarokov's Claudius and the other characters is rather limited. Thus, the previously mentioned data appear to provide evidence to the fact that Shakespeare's Claudius is an influential figure who socialises with the other characters whilst Sumarokov's Claudius is almost completely isolated from the other characters in Act V.

The data related to the distribution patterns of the interactions of Polonius with all main characters and vice versa seem to show various structural differences per Acts II and III in which he is present inter-plays:

1. A slight difference in Act II (1.75 %);
2. Quite a big difference in Act III (4.50 %);

3. A slight difference between Acts II (1.75 %) and III (4.50 % ); and
4. Quite a big total difference per Acts II (1.75 %) and III (4.50 %) together as it equals 6.25 %.

Consequently, this kind of asymmetry, resultant in positive figures, may indicate that Shakespeare's Polonius has more initiative in his relationship with all main characters than Sumarokov's Polonius. At the same time, the positive figures probably show that Sumarokov's Polonius has less initiative in his relationship with the main characters than Shakespeare's Polonius.

The data (see Table 21) connected with the distribution patterns of the interactions of Polonius with all other characters and vice versa seem to point to various structural dissimilarities per Acts II and III in which he appears inter-plays:

1. A very big dissimilarity in Act II (18.92 %);
2. A minimal dissimilarity in Act III (2.70 %);
3. Very big dissimilarities between Acts II (18.92 %) and III (2.70 %); and
4. A very big total dissimilarity per Acts II (18.92 %) and III (2.70 %) together as it equals 21.62 %.

Consequently, this kind of asymmetry, resultant in positive figures, appears to show that Shakespeare's Polonius has more initiative than all other characters as he socialises more with them than they socialise with him. In contrast to Shakespeare's Polonius, Sumarokov's Polonius does not seem to have a close link with the other characters as they almost do not socialise, except in Act V.

The data (see Table 23) associated with the distribution patterns of the interactions of Polonius with each main and other character probably provide evidence of various structural differences per Act II: inter-plays. The interaction pattern is particularly asymmetrical between Polonius and Claudius and vice versa as the difference is negative and equals -73.16 % and -83.67 %, respectively. This kind of asymmetry seems to highlight that Polonius and Claudius socialise much more in SG than in SH. It is also asymmetrical between Polonius and Gertrude and vice versa as the difference equals -16.67 % and 6.12 %, correspondingly. This kind of interaction suggests that Sumarokov pays more attention

to Polonius' contact with Gertrude whilst Shakespeare to Gertrude's contact with Polonius. Shakespeare's Polonius also interacts with Claudius and Gertrude simultaneously whilst this does not take place in SG. Therefore, the difference is 10.17 %. The total difference between the interactions of Polonius with the main characters equals -77.97 %. The total difference between the interactions of the main characters with Polonius equals -77.55 %. This kind of asymmetry, resultant in negative figures, may show that Sumarokov's Polonius has a closer link with Claudius and Gertrude compared to Shakespeare's Polonius.

However, the difference related to the distribution patterns of the interactions of Polonius with each other character and vice versa is more significant as Sumarokov's Polonius does not socialise with the other characters at all. The latter point possibly highlights that the interaction between Polonius and the other characters is of no importance to Sumarokov whilst it is rather relevant to Shakespeare.

The data (see Table 24) connected with the distribution patterns of the interactions of Polonius with each main character and vice versa possibly provide evidence of very big structural differences per Act III: inter-plays. In fact, Shakespeare seems to be more interested in the interaction between Polonius and Hamlet and vice versa as the difference is positive and equals 44.44 % and 50.00 %, respectively. In contrast to Shakespeare, Sumarokov possibly focuses more on the link between Polonius and Ophelia and vice versa as the difference is negative and equals -100.00 % in both cases, correspondingly. It should be noted that Sumarokov's Polonius does not socialise with Hamlet at all whilst Shakespeare's Polonius does not socialise with Ophelia at all. Thus, in Act III, political relationships between the statesman and the prince probably play an all-important role to Shakespeare. At the same time, family relationships between the father and the daughter seem to be a crucial factor to Sumarokov.

The data related to the distribution patterns of the interactions of Gertrude with all main characters and vice versa possibly point to various structural dissimilarities per Acts I and II in which she appears inter-plays:

1. A rather big dissimilarity in Act I (-14.82 %);
2. A slight dissimilarity in Act II (1.02 %); and
3. A rather big total dissimilarity per Acts I (-14.82 %) and II (1.02 %) together as it equals -13.80 %.

Consequently, these kinds of asymmetry, resultant in negative and positive figures, may indicate that Sumarokov's Gertrude has more initiative and plays a more relevant role than all main characters in Act I in contrast to Shakespeare's Gertrude who plays slightly more important role in this relationship in Act II. The total difference which equals -13.80 % probably suggests that Sumarokov's Gertrude has more initiative than all other main characters per Acts I and II together compared to Shakespeare's Gertrude.

The data (see Table 30) associated with the distribution patterns of the interactions of Gertrude with all other characters and vice versa seem to point to various structural differences per Acts I and II in which she is present inter-plays:

1. A very big difference in Act I (18.75 %);
2. Quite a big difference in Act II (6.79 %);
3. A rather big difference between Acts I (18.75 %) and II (6.79 %); and
4. A rather big total difference per Acts I and II together as it equals 25.54 %.

Consequently, this kind of asymmetry, resultant in positive figures in Act I (18.75 %), probably shows that the interaction pattern of Gertrude with all other characters is more relevant in SH than in SG. However, this point needs further clarification. In fact, in Act I, Shakespeare's Gertrude and the other characters do not socialise with each other at all and, therefore, the difference equals 0.00 %. At the same time, all other characters socialise more with Sumarokov's Gertrude as the difference is negative and equals -18.75 %. As a result, the total difference is positive and equals 18.75 %. This kind of asymmetry, resultant in positive figures in Act II (6.79 %), seems to show that Shakespeare's Gertrude socialises more with all other characters than Sumarokov's Gertrude. The total difference per Acts I and II which equals 25.54 % possibly highlights that Shakespeare's Gertrude socialises more with the other characters, whilst the other characters socialise more with Sumarokov's Gertrude -in other words, Shakespeare's Gertrude has more initiative in her relationship with the other characters compared to Sumarokov's Gertrude.

The link between the patterns of the interactions of Gertrude with each main character does not seem to be parallel per Act I: inter-plays (see Table 31). The interaction pattern between Gertrude and Hamlet is quite asymmetrical per Act I, inter-plays, as it equals 7.14 %. The interaction pattern between Hamlet and Gertrude is very asymmetrical per Act I,

inter-plays, as it equals 30.77 %. In fact, this kind of asymmetry, resultant in positive figures, possibly highlights that in Act I:

- The relationship between Gertrude and Hamlet is much closer in SH than in SG as Shakespeare's Gertrude and Hamlet only socialise with each other.

In fact, Shakespeare seems to show that the family link between the mother and the son is symmetrical and very close whilst Sumarokov probably also emphasises this relationship (although to a lesser extent), particularly Gertrude's initiative and importance in the relationship.

However, the dissimilarity based on the distribution patterns of the interactions of Gertrude with each other character and vice versa is more prominent as Shakespeare's Gertrude does not socialise with the other characters at all. The latter point probably indicates that the interaction between Gertrude and the other characters is of no importance to Shakespeare whilst it is rather relevant to Sumarokov.

The data (see Table 32) connected with the distribution patterns of the interactions of Gertrude with each main and other character may provide evidence of various structural dissimilarities per Act II: inter-plays. The interaction patterns are quite asymmetrical between Gertrude and Claudius and particularly asymmetrical between Claudius and Gertrude as they equal 11.11 % and 85.77 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, may demonstrate that Shakespeare's Gertrude and Claudius socialise more with each other than Sumarokov's characters. The asymmetry is very big in the relationship between Gertrude and Polonius and vice versa as it equals 33.33 % and -14.29 %. This kind of asymmetry, resultant in a positive figure, seems to suggest that Shakespeare's Gertrude has a closer relationship with Polonius than Sumarokov's Gertrude. This kind of asymmetry, resultant in a negative figure, probably points to the fact that Polonius socialises more with Gertrude in SG than in SH. This kind of asymmetry in Act II appears to highlight Shakespeare's particular interest in the relationship between Gertrude and Polonius in which Gertrude has more initiative than Polonius as Polonius does not address Gertrude. Sumarokov possibly pays less attention to this relationship, although Polonius addresses Gertrude one (1) time. Gertrude socialises with Claudius and Polonius simultaneously in SH and SG. The interaction pattern is

symmetrical in this case and, therefore, the difference is 0.00 %. The total difference between the interactions of Gertrude with the main characters equals 33.33 %. The total difference between the interactions of the main characters with Gertrude equals 71.42 %. This kind of asymmetry, resultant in positive figures, seems to show that the relationship of Gertrude with both Polonius and Claudius is closer in SH than in SG.

However, the dissimilarity based on the distribution patterns of the interactions of Gertrude with each other character and vice versa may be relevant as Sumarokov's Gertrude and the other characters socialise with each other. At the same time, Shakespeare's other characters do not socialise with Gertrude at all. The latter point probably indicates that the interaction between the other characters and Gertrude is of little importance to Shakespeare whilst the interaction of Gertrude with the other characters is more significant as Gertrude socialises with Rosincros and Rosincros/Guildenstare.

The data (see Table 39) related to the distribution patterns of Ophelia with the main characters and vice versa seem to reveal slight structural dissimilarities per Acts III and IV in which she appears inter-plays:

1. In Acts III (-2.31 %) and IV (0.60 %); and
2. Per Acts III (-2.31 %) and IV (0.60 %) together as it equals -1.71 %.

Consequently, the kind of asymmetry, resultant in a negative figure in Act III (-2.31 %), may show that Sumarokov's Ophelia has more initiative than Shakespeare's Ophelia in her relationship with the main characters. This kind of asymmetry, resultant in a positive figure in Act IV (0.60 %), possibly indicates that Shakespeare's Ophelia has slightly more initiative than Sumarokov's Ophelia in her relationship with the main characters. The total difference which equals -1.71 % probably shows that Shakespeare's Ophelia has less initiative than Sumarokov's Ophelia in her relationship with the main characters per Acts III and IV together.

The data (see Table 39) linked to the distribution patterns of the interactions of Ophelia with all other characters and vice versa seemingly show various structural dissimilarities per Acts III and IV in which she appears inter-plays. This kind of symmetry, resultant in 0.00 % in Act III, possibly points to the fact that the interaction pattern between Ophelia and all other characters is symmetrical. The kind of asymmetry, resultant in a

negative figure in Act IV (-5.55 %), possibly highlights that the interaction pattern between Ophelia and all other characters is asymmetrical. The total difference which equals -5.55 % may indicate that the relationship between Ophelia and all other characters is more prominent in SG than in SH. Consequently, Shakespeare's Ophelia probably has less initiative than Sumarokov's Ophelia in her relationship with all other characters per Acts III and IV together.

The data (see Table 42) connected with the distribution patterns of the interactions of Ophelia with each main and other character seem to provide evidence of various structural dissimilarities per Act III: inter-plays. The interaction patterns are very asymmetrical between Ophelia and Hamlet and particularly asymmetrical between Hamlet and Ophelia as they equal 52.19 % and 61.90 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, possibly suggests that Shakespeare's Ophelia has a closer relationship with Hamlet than Sumarokov's Ophelia. The asymmetry is very big in the relationship between Ophelia and Polonius and vice versa as it equals -54.55 % and -61.90 %, correspondingly. This kind of asymmetry, resultant in negative figures, probably indicates that Ophelia and Polonius socialise more in SG than in SH. This kind of asymmetry in Act III appears to highlight Sumarokov's greater interest in the relationship between Ophelia and Polonius in which the interaction pattern is more or less alike. Shakespeare possibly does not pay any attention to this relationship as Ophelia and Polonius do not socialise at all. The total difference between the interactions of Ophelia with the main characters equals -3.45 %. This kind of asymmetry, resultant in a negative figure, seems to show that Ophelia has slightly more initiative in her relationship with the main characters in SG than in SH. The total difference between the interactions of the main characters with Ophelia is symmetrical inter-plays as it equals 0.00 %.

At the same time, the interaction pattern between Ophelia and the other characters is symmetrical inter-plays as they do not socialise with each other at all in both plays, respectively. The latter point probably indicates that the contact between Ophelia and the other characters is of no importance to either author. Thus, Shakespeare appears to ascribe greater importance to personal relationships between Ophelia and Hamlet whilst Sumarokov does so to family relationships between the father (Polonius) and the daughter (Ophelia).

The data (see Table 43) linked to the distribution patterns of the interactions of Ophelia with each main and other character and vice versa probably provide evidence of various structural dissimilarities per Act IV: inter-plays. The interaction patterns are quite asymmetrical between Ophelia and Claudius and very asymmetrical between Claudius and Ophelia as they equal 12.34 % and 17.50 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, seems to point to the fact that Ophelia has a closer relationship with Claudius in SH than in SG. This kind of asymmetry, resultant in a negative figure (-18.18 %), probably shows that Sumarokov's Ophelia reflects more than Shakespeare's Ophelia. At the same time, Shakespeare possibly does not pay any attention to this as Ophelia does not reflect at all. The total difference between the distribution patterns of the interactions of Ophelia with the main characters which is negative and equals -5.84 % seems to highlight that Sumarokov's Ophelia is a more relevant main character compared to SH. The total difference between the interactions of the main characters with Ophelia is asymmetrical as it equals 17.50 % which may indicate that the interaction between Claudius and Ophelia is more prominent in SH than in SG.

However, two other facts stand out here:

1. The line of interaction between Ophelia and Polonius in SG in contrast to SH where Polonius is absent.
2. The line of communication between Ophelia and Gertrude in SH in contrast to SG where Gertrude is not present.

This kind of asymmetry in Act IV, resultant in the presence or absence of different main characters, seems to point to Shakespeare's major attention to the interaction between Ophelia and Gertrude in which the link is more or less equal. It also possibly highlights Sumarokov's crucial interest in the interrelation between Ophelia and Polonius in which the link is equal as they address each other the same number of times. Thus, Shakespeare probably pays more attention to personal relationships, namely between Ophelia on the one hand, and Gertrude and Claudius on the other, whilst Sumarokov seems to be more drawn to family relationships between the father (Polonius) and the daughter (Ophelia).

At the same time, the interrelation between the interactions of Ophelia with the main characters on the one hand, and the other characters on the other, is also slightly



asymmetrical, as Ophelia socialises more with the main characters than with the other characters in both plays, respectively. However, Ophelia and the other characters also socialise and the differences between the interactions with the main and other characters and vice versa are not considerable. The latter point seems to indicate that, in contrast to Act III in which Ophelia does not socialise with the other characters at all, the contact between Ophelia and the other characters is of some importance in Act IV: inter-plays.

Thus, the results obtained possibly provide evidence of considerable dissimilarities in the two authors' views on the complexity of the relationships, that is, the interaction patterns among all characters, both main and other, particularly of the main characters Hamlet, Claudius, Polonius, Gertrude and Ophelia with each other and with all secondary characters which appear in both plays.

To show the overall picture of the interaction lines among all characters, both main and other, we provide the schemes which illustrate and summarise graphically the analyses, comments and conclusions on the distribution patterns of the interactions per act, comparing SH with SG<sup>7</sup>. These schemes can be seen on pp. 316-320 (see also *Appendix III.4*).

Finally, we quantify and tabulate the data presented in the previously introduced schemes to compare the possible complexity of the relationships, that is, the interaction patterns among all characters, both main and other, per act: intra-play and inter-plays. The arrows in the schemes are used to show the lines of interaction among the characters, both main and other. These lines are quantified per act (in each play, separately) and displayed in the table that can be found below. However, Graph 1 is also used for the discussion of the figures in Table 47 as it illustrates more vividly the data presented in this table.

The data in Table 47 show that the lines of interaction among all characters per act are not necessarily symmetrical in SH. In Acts II and IV, the patterns of the total lines of interaction among all characters are distributed more or less symmetrically, that is, forty (40) and forty-four (44) lines, respectively. In Act I, there are fifty-six (56) lines; therefore, the difference is rather big in contrast to the previously mentioned acts. The difference is

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<sup>7</sup> Note that each arrow indicates the direction of the interaction and its associated number states the times a character interacts with the one pointing at.

quite big between the block of Acts II (40) and IV (44) on the one hand, and Acts III (50) and V, with fifty (50) and forty-seven (47) lines, on the other. The difference is particularly big between Acts I (56) and II (40).

**Table 47:** SH versus SG -Summary of the Distribution Patterns of the Lines of Interaction among All Characters per Act

Act	SH	SG	SH %	SG %
I	56	8	23.63	13.11
II	40	10	16.88	16.39
III	50	12	21.10	19.67
IV	44	12	18.57	19.67
V	47	19	19.83	31.15
I-V	237	61	100.00	100.00

Consequently, Acts I (56) and II (40) are possibly the most dissimilar in comparison to Acts III (50), IV (44) and V (47) within SH in relation to the distribution patterns of the lines of communication among all characters per act.

The data in Table 47 also show that the patterns of the total lines of interaction among all characters are asymmetrical per act: intra-play (in SG). The difference is slight between Acts I and II, with eight (8) and ten (10) lines, respectively. The difference is bigger between the block of Acts I (44) and V (40) on the one hand, and Act III, with fifty-six (56) lines, on the other. The patterns of the lines of the interaction among all characters are symmetrically distributed between Acts III and IV, with twelve (12) lines, correspondingly. However, the asymmetry is really significant between the blocks of Acts I (8) and II (10) and the block of Acts III (12) and IV (12) on the one hand, and Act V, with nineteen (19) lines of communication, on the other.

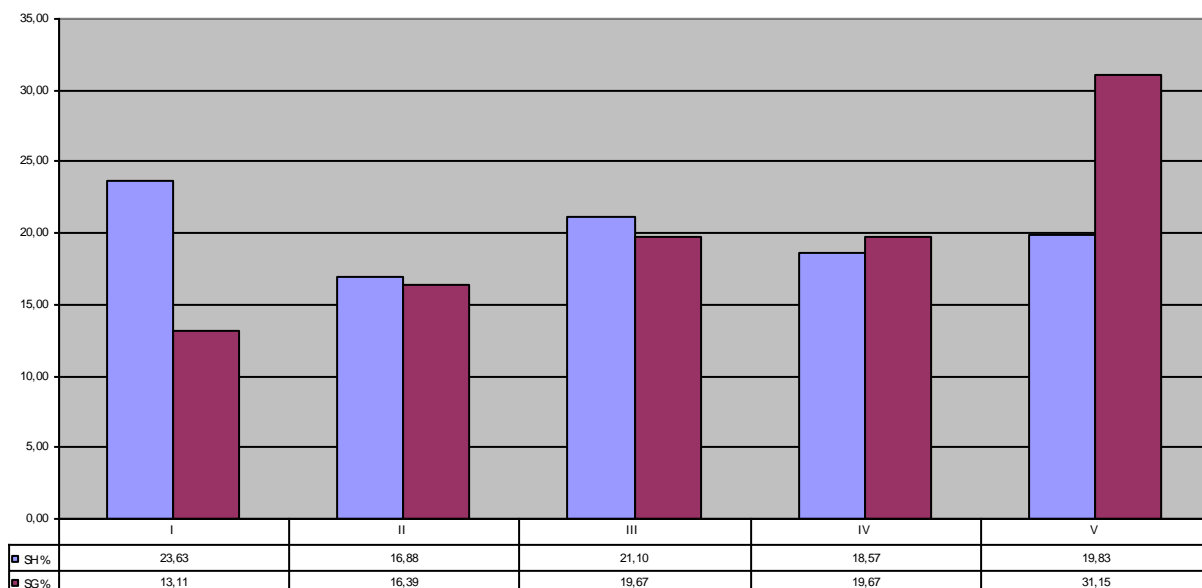
As a result, Acts I (8) and V (19), with the lowest and highest frequency of lines of interaction among all characters, seem to be the most dissimilar as opposed to Acts II (10), III (12) and IV (12): intra-play (in SG).

If we compare the previously examined and interpreted data per act, inter-plays, we can see that the frequency of lines of communication is significantly larger in SH in contrast to SG. We do not compare the data directly because Shakespeare's text is longer and there are more characters that probably socialise more than Sumarokov's characters.

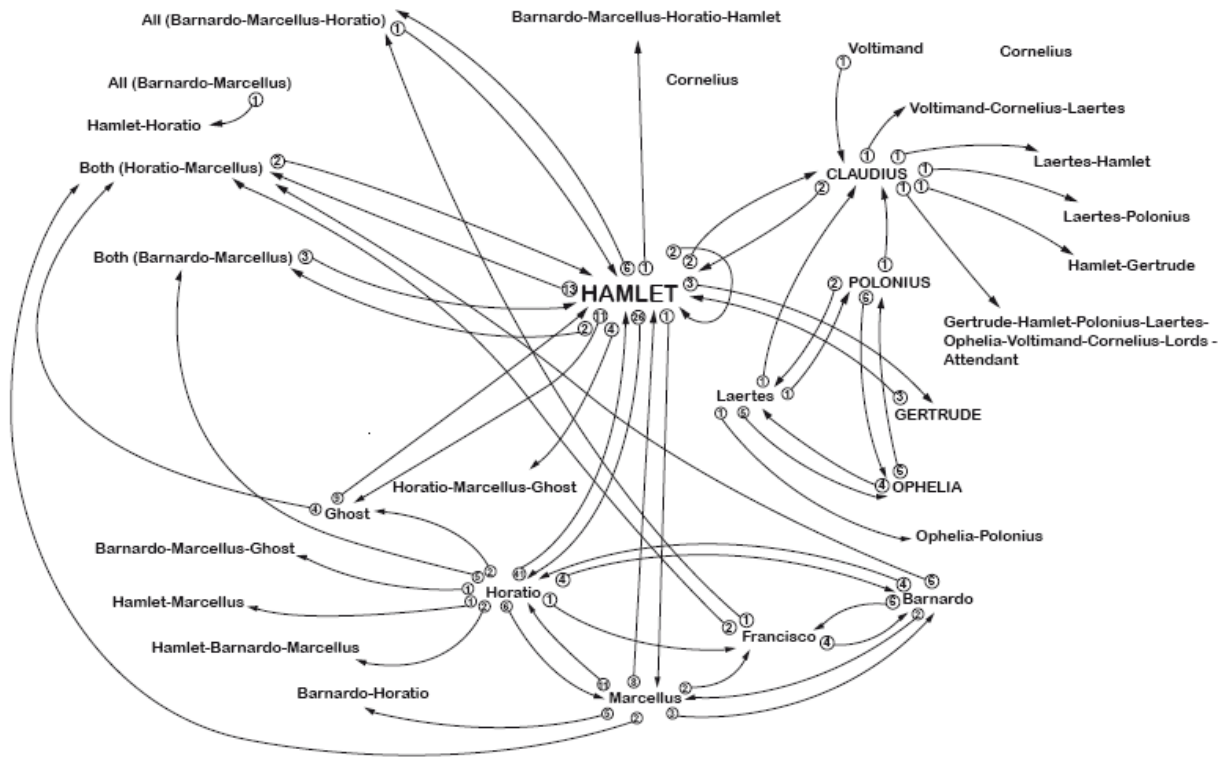
However, we compare the data presented as a percentage, as we consider such data more reliable. Thus, the data given as a percentage show that the percentage of total lines of interaction is more or less alike, especially in Acts II, III and IV: inter-plays. For example, in Act II, it equals 16.88 % against 16.39 %; in Act III, 21.10 % against 19.67 %; and, finally, in Act IV, 18.57 % against 19.67 %, in SH versus SG, respectively. In Acts I and V, the percentage is higher in Act I in SH as it equals 23.63 % against 13.11 % in SG and, in Act V, it is higher in SG as it equals 31.15 % against 19.83 % in SH. Graph 1 clearly illustrates these dissimilarities in the distribution patterns of the lines of interaction among all characters, both main and other, per act: intra-play and inter-plays.

Consequently, the previously analysed and discussed data (see Table 47 and Graph 1) seem to show that Acts I and V are the most atypical in relation to the distribution patterns of the lines of interaction among all characters per act: inter-plays. In fact, the data appear to provide evidence to the fact that, in these acts, all characters socialise more frequently per Act I in SH and per Act V in SG -in other words, the potential complexity of the relationships, that is, the interaction pattern among all characters grows progressively in SG whilst it slightly fluctuates from act to act and decreases towards the end of the play in SH.

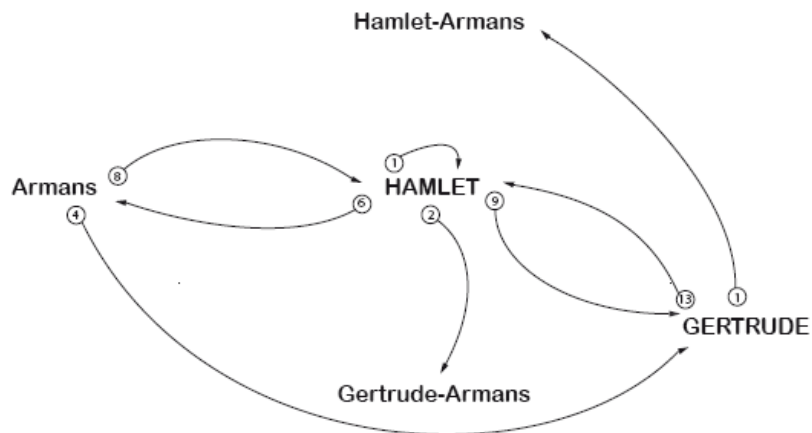
**Graph 1:** SH versus SG -Summary of the Distribution Patterns of the Lines of Interaction among All Characters per Act



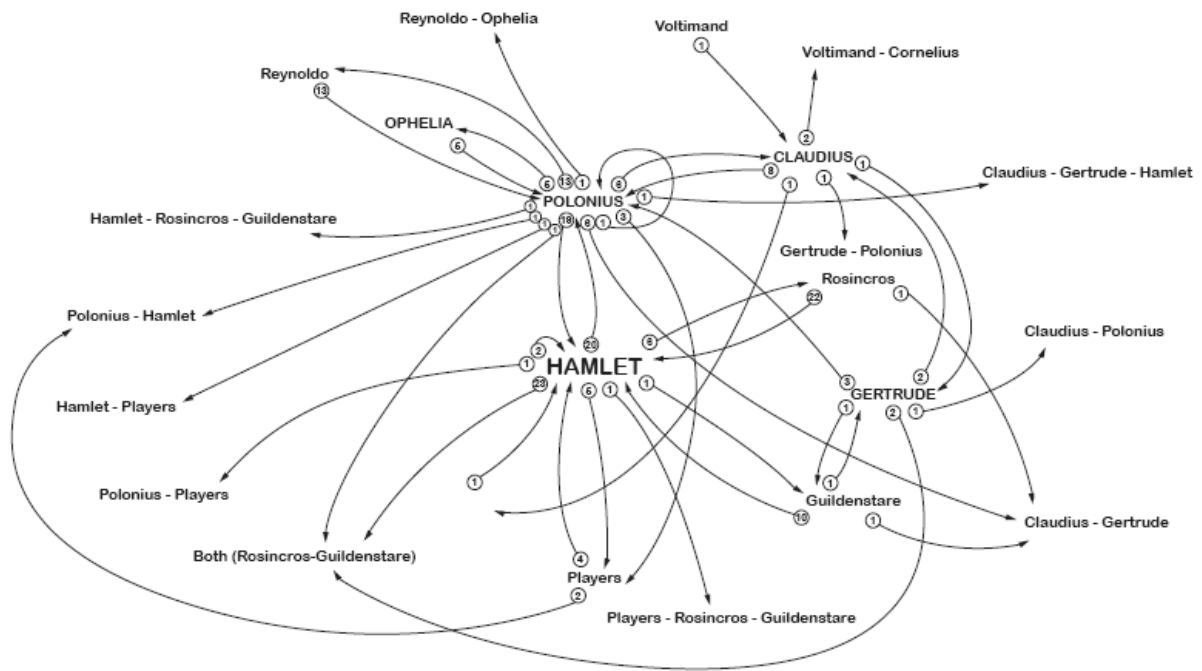
SH -Distribution Patterns of the Interactions of Each Character per Act I



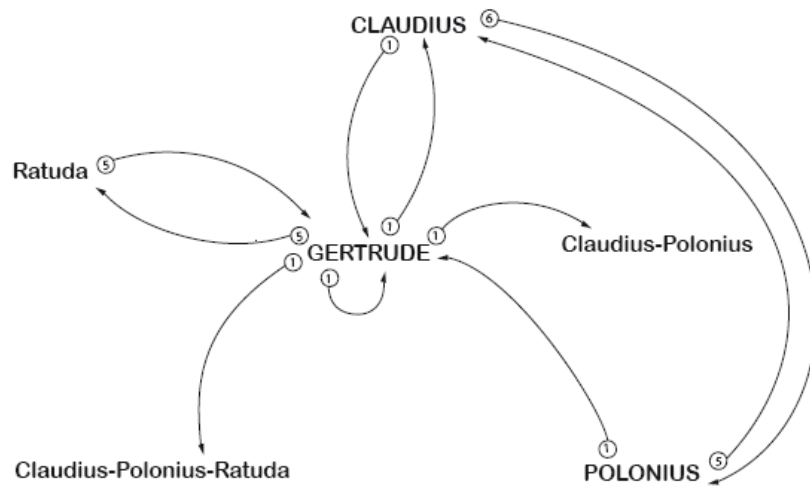
SG -Distribution Patterns of the Interactions of Each Character per Act I



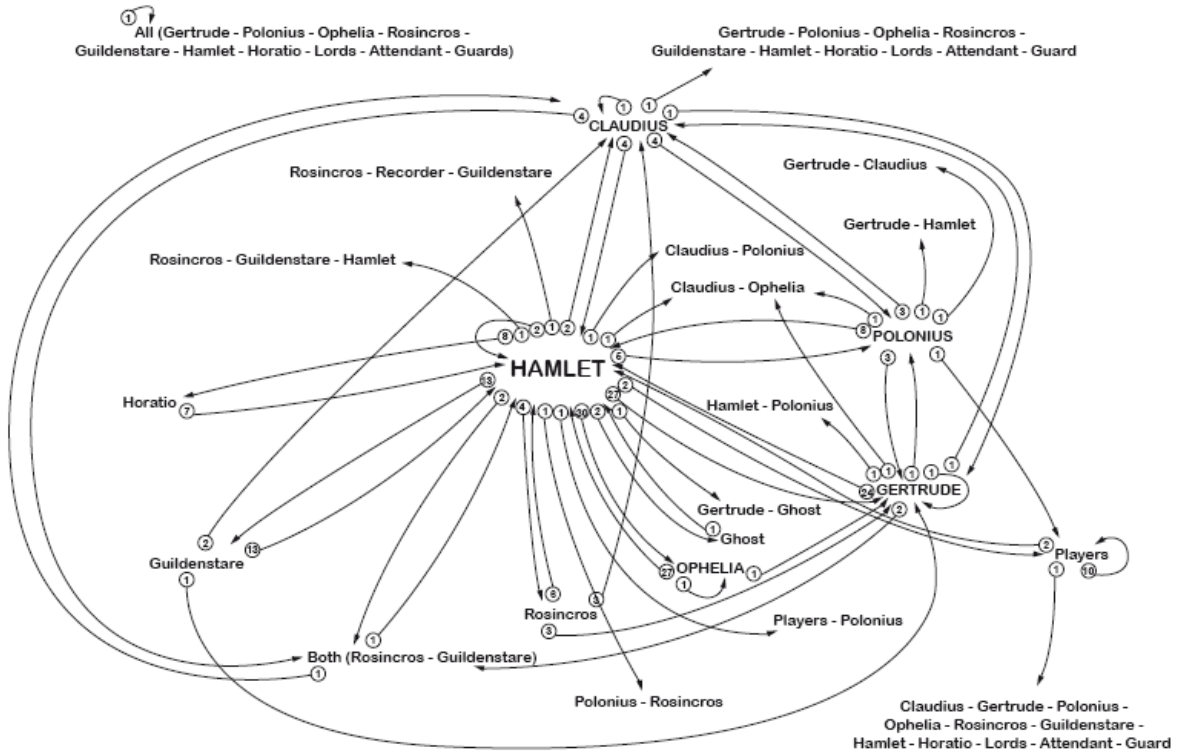
SH -Distribution Patterns of the Interactions of Each Character per Act II



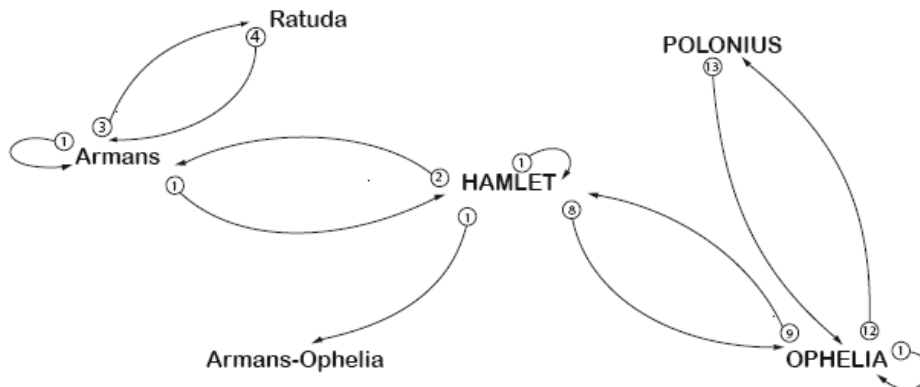
SG -Distribution Patterns of the Interactions of Each Character per Act II



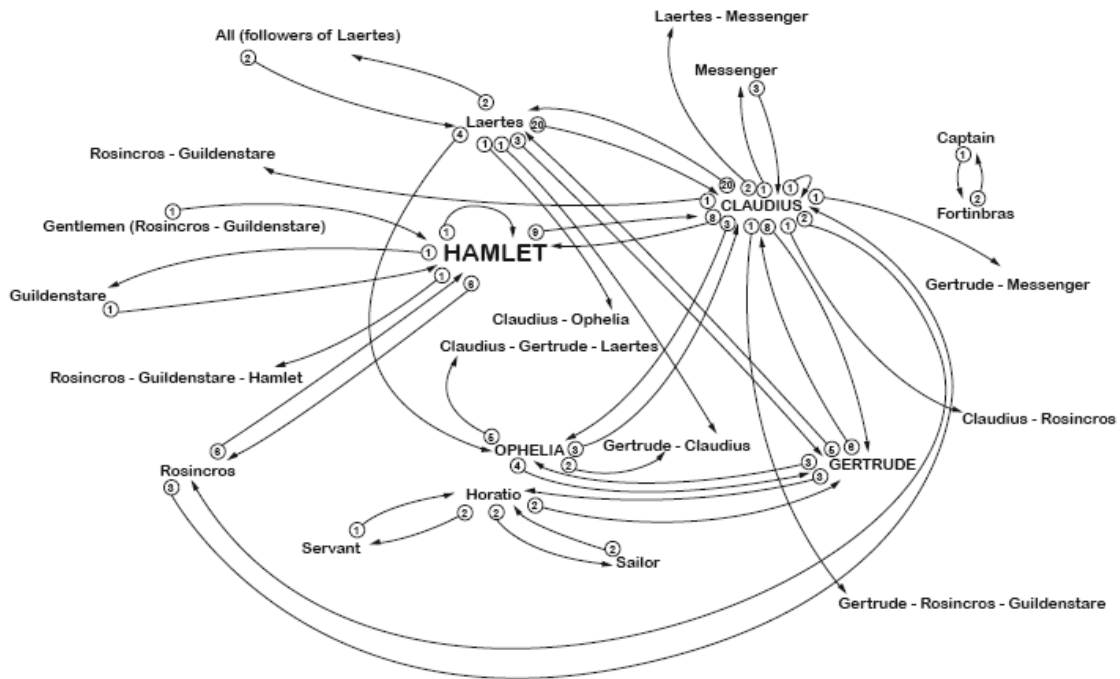
SH -Distribution Patterns of the Interactions of Each Character per Act III



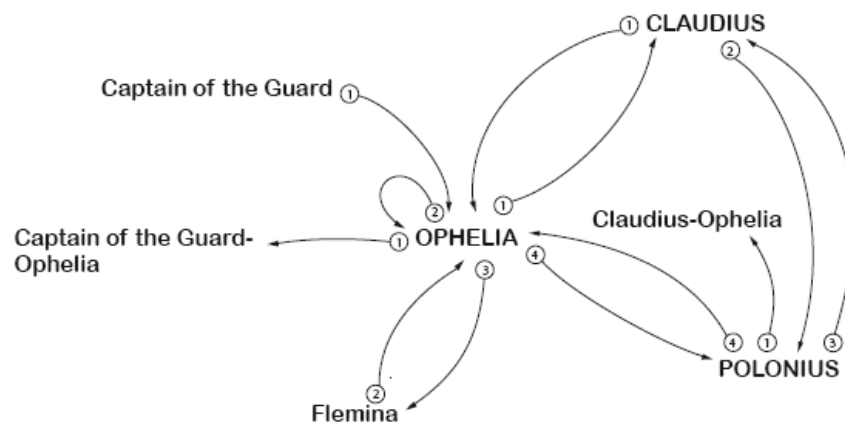
SG -Distribution Patterns of the Interactions of Each Character per Act III



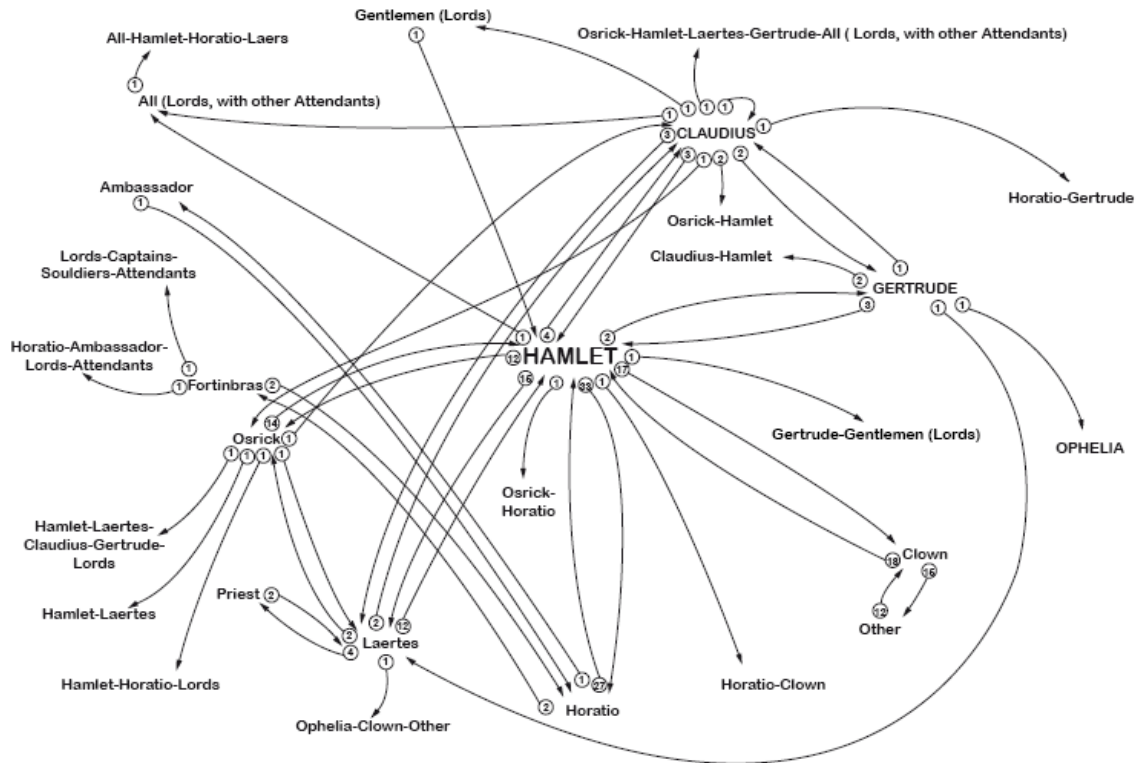
SH -Distribution Patterns of the Interactions of Each Character per Act IV



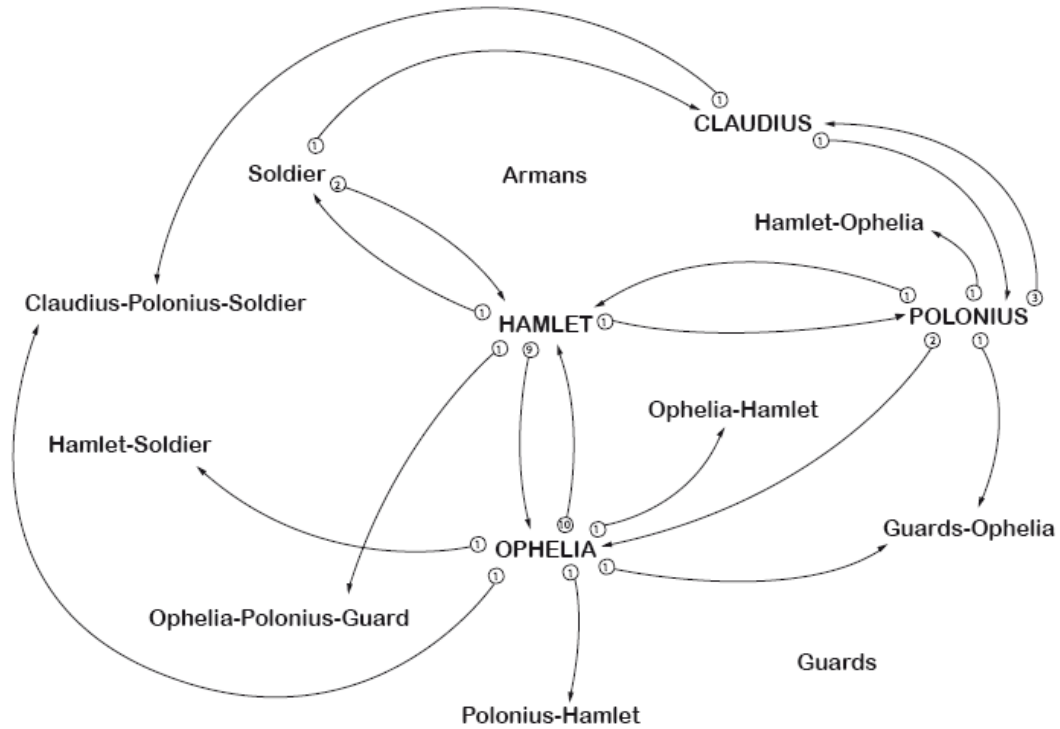
SG -Distribution Patterns of the Interactions of Each Character per Act IV



SH - Distribution Patterns of the Interactions of Each Character per Act V



SG - Distribution Patterns of the Interactions of Each Character per Act V





# CHAPTER 5

## **Analysing Content Word Variables Intra-play (in *Hamlet* and *Gamlet*, Separately) and Inter-plays (between *Hamlet* and *Gamlet*)**

### **5.1. Research Question**

In this chapter, we shall be dealing with the third research question which concerns whether, and to what extent, the topics dealt with in the two plays under investigation are similar and/or different in relation to the distribution patterns of the most prominent (or most frequent) content words. Thus, the possible content of Shakespeare's *Hamlet* and Sumarokov's *Gamlet* will be defined by identifying the most frequent content words and their classification into diverse semantic areas which may characterise different topics discussed by the characters, both main and other. The comparison will be carried out per act: intra-play (in each play, separately) and inter-plays (between the two selected texts - *Hamlet* versus *Gamlet*).

Our aim will be to characterise the content of each play through the identification of the dimensions of lexical variation associated with the distribution patterns of the most frequent content words per act and per full text: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

### **5.2. Procedure**

#### **5.2.1. Variables: Patterns of the Content Words Intra-play and Inter-plays**

The content word variables will be used to identify probable (dis)similarities in the content of the two plays under investigation, that is, in the topics dealt with by the characters, both main and other. This kind of research will be carried out through the selection of the most frequently used content words and their classification into different semantic areas revealed per act: intra-play and inter-plays. To this end, we shall extract, quantify and then tabulate the most prominent content words found per act: intra-play and inter-plays. After, we shall carry out a quantitative and qualitative comparison of the data between *Hamlet* and *Gamlet*.

The readings of *Hamlet* and *Gamlet* suggest that the distribution patterns of the content words as well as the relations that are established among them per act, intra-play and inter-plays, are not necessarily parallel. Furthermore, it seems that these content words are not just distributed differently but that their impact among the acts, intra-play and inter-plays, is completely dissimilar as well. Our hypothesis is that Shakespeare and Sumarokov possibly had different religious, moral, family, socio-political, philosophical and artistic conceptions that have led Sumarokov to pay greater attention to particular content words and, thus, to somehow alter the content of Shakespeare's original play *Hamlet*. We also hypothesise that the content word procedure may show that lexico-text linkage can operate between two texts of the same genre even if written by different authors from different countries and historical periods: in this case between Shakespeare's *Hamlet* and Sumarokov's *Gamlet*.

Before starting the quantitative analysis, it is important to identify the linguistic features to be used in this kind of analysis. The aim of the analysis here is to include only some linguistic features such as lexical classes<sup>1</sup> (excluding grammatical categories and syntactic constructions). Within lexical classes, we shall only identify open-class items (or the number of words with lexical meaning) such as verbs, nouns, adjectives and adverbs. In our study, open-class items will be referred to as content words. Close-class items (or the number of functional words in a given text) such as articles, pronouns, prepositions, conjunctions and interjections will be identified at the first step of the analysis. However, they will be excluded from the consequent steps. Each text will be analysed in relation to the occurrences of these features (i.e. open-class items) which are quantified, thus providing the basis for all subsequent quantitative analysis.

The groups of co-occurring linguistic features will be identified using different techniques for the quantitative analysis. To this end, we shall give a description of the content word procedure which is in a way similar to the key word procedure<sup>2</sup>. In our study, we have two texts, that is, *Hamlet* and *Gamlet*, divided into five acts. Therefore, we have five pre-existing text files in each play, separately, which are used to compare the acts inter-plays. The text of Shakespeare's *Hamlet* is much longer and, therefore, it will act as a

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<sup>1</sup> For further information on lexical classes, see Quirk and Greenbaum (1988-1989).

<sup>2</sup> For further information on the key word procedure, see Scott (1997).

reference text for the comparison. The aim is to identify which words characterise the text we are most interested in, that is, Sumarokov's *Gamlet*.

The procedure for identifying the most prominent content words consists of several stages. First, all the words (types) in the pre-existing text files per act are morphologically tagged in the reference text. WinCLAWS -a part-of-speech tagging programme- is applied to tag the words in the text files according to the particular part of speech they represent. Second, the same sort of morphologically tagged text files are computed for the text whose prominent content words we wish to find. Third, the wordlists of the content words tagged as nouns, verbs, adjectives and adverbs, based on the morphologically tagged text files per act, are extracted in each play, separately. Fourth, each content word -tagged as a noun, a verb, an adjective and/or an adverb in the text we are most interested in- is compared with the reference text wordlist by means of applying the Wordlist programme<sup>3</sup>. Thus, content words are extracted by means of comparing five pre-existing wordlists per act: inter-plays. Fifth, the importance of the content word is calculated by using the chi-square test -in other words, if a word occurs frequently in our text, it will be considered prominent. Finally, when all potentially important content items have been identified, they are put in the order of their relative importance.

To make a direct comparison of different data extracted and quantified per act, intra-play and inter-plays, we shall need to normalise the data by means of data standardisation: z-score (see Cantos-Gómez, *forthcoming*). The normalised data will be presented and discussed at the end of each section. This kind of quantitative method will allow us to make more exact comparison of different data and show whether the topics that appear per act, intra-play and inter-plays, are prominent or infrequent, respectively.

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<sup>3</sup> The Wordlist tool is an integrated part of the WordSmith Tools suite of programmes for looking at how words behave in texts. We use this tool in order to find out how words are used in the two texts under investigation.

### 5.2.2. Procedure of the Quantitative Analysis: Patterns of the Content Words Intra-play and Inter-plays

In order to carry out the quantitative analysis of the distribution patterns of the most frequent content words in *Hamlet* and *Gamlet*, we have:

1. Started by tagging all the words (types) morphologically per act (in each play, separately) by means of applying WinCLAWS, a part-of-speech tagging programme.

For example, the following extract from Shakespeare's Act I illustrates the computational procedure used for this kind of the analysis:

```
Welcome_VV0 Horatio_NP1 ,_, welcome_VV0 ,_, good_JJ Marcellus_NN1 ._.
</s>
<s>
What_DDQ ,_, has_VHZ this_DD1 thing_NN1 appeared_NN1 again_RT to_II
Night_NNT1 ._.
</s>
<s>
I_PPIS1 have_VH0 seen_VVN nothing_PN1 ._.
</s>
<s>
Horatio_NP1 says_VVZ ,_, t_PPH1 is_VBZ but_CCB our_APPGE phantasie_NN1
,_, And_CC will_VM not_XX let_VVI belief_NN1 take_VVI hold_NN1 of_IO
him_PPH01 Touching_VVG this_DD1 dreaded_JJ sight_NN1 ,_, twice_RR
seen_VVN of_IO us_PPIO2 ,_, Therefore_RR I_PPIS1 have_VH0 intreated_VVN
him_PPH01 along_II21 With_II22 us_PPIO2 ,_, to_TO watch_VVI the_AT
minutes_NNT2 of_IO this_DD1 Night_NNT1 ,_, That_CST if_CS again_RT
this_DD1 Apparition_NN1 come_VV0 ,_, He_PPHS1 may_VM approve_VVI
our_APPGE Eyes_NN2 ,_, and_CC speak_VVI to_II it_PPH1 ._.
</s>
<s>
Tush_VV0 ,_, tush_VV0 ,_, twill_NN1 not_XX appear_VV0 ._.
</s>
<s>
Sit_VV0 down_RP a_AT1 while_NNT1 ,_, And_CC let_VV0 us_PPIO2 once_RR21
again_RR22 assail_VV0 your_APPGE Ears_NN2 ,_, That_CST are_VBR so_RR
fortified_VVN against_II our_APPGE story_NN1 ,_, What_DDQ we_PPIS2 two_MC
Nights_NNT2 have_VH0 seen_VVN ._.
</s>
<s>
Well_RR ,_, sit_VV0 we_PPIS2 down_VV0 ,_, And_CC let_VV0 us_PPIO2
hear_VVI Barnardo_NP1 speak_VVI of_IO this_DD1 ._.

```

2. Extracted the wordlists of the content words tagged as nouns, verbs, adjectives and adverbs, based on the morphologically tagged text files per act: in each play, separately.
3. Automatically generated the wordlists of all the content words tagged as nouns, verbs, adjectives and adverbs, showing the words from the two texts under investigation in alphabetical order. The Wordlist programme produces a detailed

consistency analysis of the two text files per act in the following order:

- 3.1. Computes the frequency and number of all running content words in the small wordlist that comes from SG<sup>4</sup>.
- 3.2. Computes the frequency and number of all running content words in the larger reference wordlist that corresponds to SH<sup>5</sup>.
- 3.3. Cross-tabulates the previously mentioned wordlists in alphabetical order in line with our choice of order.
- 3.4. Compares and reports on the frequency of all the content words which are used in the wordlists in the two text files per act: intra-play and inter-plays.
4. Provided Full Detailed Consistency Wordlists associated with the distribution patterns of all the content words tagged previously as nouns, verbs, adjectives and adverbs, extracted and quantified per act, intra-play and inter-plays, in *Appendix IV.1*. The Wordlists enable us to see the data related to all the content words which are used in the wordlists in the following columns:
  - 4.1. Column 1° shows the number of each word.
  - 4.2. Column 2° shows the word itself.
  - 4.3. Column 3° shows the total frequency of occurrence of each word in both text files or in one of the text files per act, depending on its overall occurrence.
  - 4.4. Column 4° shows how many text files it appears in.
  - 4.5. Then there are two columns (No. of Lemmas and Set which functions like a wordlist) that are omitted from our wordlists because they are irrelevant in our investigation.
  - 4.6. Column 5° shows the frequency of occurrence of each word in the larger reference text file that corresponds to SH.
  - 4.7. Column 6° shows the frequency of occurrence of each word in the smaller text file that comes from SG.
5. Edited and homogenised<sup>6</sup> the extracted Full Detailed Consistency Wordlists of the

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<sup>4</sup> As mentioned in the Introduction (see pp. 1-2), SG stands for the English translation (*Hamlet*) of Sumarokov's *Gamlet* (1787).

<sup>5</sup> SH stands for *The Fourth Folio Edition* of Shakespeare's *The Tragedy of Hamlet Prince of Denmark* (1685). For further detailed information on this point, see the Introduction (pp. 1-2).

<sup>6</sup> Further information on all the changes made per Acts I-V, in SH versus SG, particularly in SH, and

content words per act, intra-play and inter-plays, along the following lines:

- 5.1. Retain all the content words such as nouns, verbs, adjectives and adverbs.
- 5.2. Leave out non-content words such as modal verbs (see Table 2 per each act, in *Appendix IV.2*).
- 5.3. Complete the content words with the omitted letters and the apostrophe (used instead of the omitted letter) where needed (see Table 3 per each act, in *Appendix IV.2*). For example, in the case of the word *arm'd* that appears per Act I in SH, the abbreviation has been filled in and the complete word *armed* has been included in the edited Full Detailed Consistency Wordlist of the content words per Act I: inter-plays.
- 5.4. Homogenise the spelling represented by Old and Middle English as well as by Modern British, and American<sup>7</sup> English, with preference to Modern British English (see Table 4 per each act, in *Appendix IV.2*). For example, instead of the spelling *bloud*, used in most cases throughout SH, the modern spelling *blood*, common to British and American English and found in some cases in SH as well as throughout the whole text in SG, has been retained in the edited and homogenised Full Detailed Consistency Wordlists of the content words per act: inter-plays.
- 5.5. Rectify the misprints and spelling mistakes (see Table 4 per each act, in *Appendix IV.2*). For example, the word *pitty*, which seems not to have any meaning, appears in Act I: intra-play (in SH). To find out the meaning of the word, the text of the play has been consulted and the second version of the word *-pity-* has been preserved in the edited Full Detailed Consistency Wordlist of the content words per Act I: inter-plays.
- 5.6. Change the derivative forms of the content words and add them to the main form of the word (see Table 5 per each act, in *Appendix IV.2*). For example, the

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mentioned in point 5 can be found in *Appendix IV.2*.

<sup>7</sup> Richard Fortune used the American English spelling for the translation of SG-R. For instance, the word *honour* used in SH is spelt *honor* in SG. The spelling *honour* has been retained in the edited and homogenised Full Detailed Consistency Wordlists of all the content words per act: inter-plays.

derivative form *glory's* is changed into *glory* and added to the main form *glory* in SH. As the forms *glory* and *glory's* are used one (1) time, respectively, the total frequency of occurrence of this word per Act II equals two (2).

- 5.7. Omit the abbreviations at the beginning of the words where necessary (see Table 6 per each act, in *Appendix IV.2*). For example, the word *imperial* has been preserved in the edited Full Detailed Consistency Wordlist of the content words per Act I instead of the word *Th'imperial* that appears in the text and in the non-edited Full Detailed Consistency Wordlist of the content words per Act I: inter-plays.
- 5.8. Consult the texts under investigation and decide whether to retain or omit the content word in case of doubt related to its function in a sentence. For example, the verb *do* has been kept in the edited Full Detailed Consistency Wordlist of the content words per Act I, in SH versus SG, because it is mostly used as a content verb expressing an action of doing something.
- 5.9. Retain all proper nouns representing different characters, mythological heroes, countries, etc. For example, such proper nouns as Hamlet, Claudius, Polonius, Gertrude, Ophelia, etc. have been retained in the edited Full Detailed Consistency Wordlists of the content words per act, in SH versus SG, because the difference in the use may provide evidence on structural (dis)similarities in relation to the distribution patterns of these content words between the two plays.
6. Presented all the changes mentioned in points 5.1-5.8 in the tables provided per act, intra-play and inter-plays, in *Appendix IV.2*.
7. Generated the preliminary edited and homogenised Full Detailed Consistency Wordlists linked to the distribution patterns of the content words such as nouns, verbs, adjectives and adverbs, extracted and quantified per act: intra-play and inter-plays.
8. Presented the preliminary edited and homogenised Full Detailed Consistency Wordlists of the content words such as nouns, content verbs, adjectives and adverbs, extracted and quantified per act, intra-play and inter-plays, in *Appendix IV.3*. The Wordlists enable us to see the data related to the content words which are used in the wordlists in the following columns:

- 8.1. Column 1° shows the number of each content word.
  - 8.2. Column 2° shows the content word itself.
  - 8.3. Column 3° shows the total frequency of occurrence of each content word in both text files or in one of the text files per act, depending on its overall occurrence.
  - 8.4. Column 4° shows how many text files it appears in.
  - 8.5. Then there are two columns (No. of Lemmas, and Set which functions like a wordlist) that are omitted from our wordlists because they are irrelevant to our investigation.
  - 8.6. Column 5° shows the frequency of occurrence of each content word in the larger reference text file that corresponds to SH.
  - 8.7. Column 6° shows the frequency of occurrence of each content word in the smaller text file that comes from SG.
9. Computed the frequency or the prominence of the content words in the edited and homogenised wordlists per act, intra-play and inter-plays, in accordance with the statistical test such as the classic chi-square test<sup>8</sup> of significance, with Yates correction for a 2\*2 table. The programme produces a statistical analysis of the two preliminary edited and homogenised text files per act along the following lines:
- 9.1. Computes the frequency and number of all running content words in the small wordlist that corresponds to SG.
  - 9.2. Computes the frequency and number of all running content words in the larger reference wordlist that comes from SH.
  - 9.3. Cross-tabulates these.
  - 9.4. Unusually frequent content words appear at the top of the list.
  - 9.5. Unusually infrequent content words called “negative content words” in our study appear at the very end of the list.
10. Generated the Full Comparing Wordlists of the content words (see *Appendix IV.4*) based on the preliminary edited and homogenised Wordlists per act (see *Appendix*

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<sup>8</sup> The classic chi-square test of significance is a statistical test whose purpose is to show whether the difference between the number of the times each word is used in one text as opposed to the other is highly relevant: the higher the number of the chi-square, the more significant the difference.



IV.3), in which all extracted content words appear arranged according to the classic chi-square test of significance described above -in other words, according to how “prominent” their frequencies of occurrence per act are.

11. Presented the Full Comparing Wordlists of the content words per act, intra-play and inter-plays, in *Appendix IV.4*. The Wordlists enable us to see the data related to all the content words such as nouns, content verbs, adjectives and adverbs, set out in their frequency order in accordance with the chi-square test of significance, in the following columns:
  - 11.1. Column 1° shows the number of the content word.
  - 11.2. Column 2° shows the content word itself.
  - 11.3. Column 3° shows the total frequency of occurrence of each content word in both text files or in one of the text files per act, depending on its overall occurrence.
  - 11.4. Column 4° shows how many text files it appears in.
  - 11.5. Column 5° shows the frequency of occurrence of each content word in the larger reference text file that corresponds to SH.
  - 11.6. Column 6° shows the frequency of occurrence of each content word in the smaller text file that comes from SG.
  - 11.7. Then there are eleven columns (under the titles r-sh-1, r-sg-1, a, b, c, d, e, e-sh-i, e-sg-1, e-r-sh-1 and e-r-sg-1) that are not commented upon because they are irrelevant to our investigation.
  - 11.8. Column 18° shows the frequency of occurrence of the content word in accordance with the chi-square test of significance.
  - 11.9. Column 19° shows whether the frequency is prominent or infrequent.
  - 11.10. Column 20° shows in which text file the frequency of occurrence of the content word is notably frequent or infrequent.
12. Omitted from the Full Comparing Wordlists the words that do not present any considerable difference in their use -that is, the words that are unusually infrequent, and, therefore, are unimportant for the comparative lexical analysis of the two texts.
13. Retained in the Comparing Wordlists all prominent content words that display a considerable dissimilarity in their frequencies of occurrence per act in accordance

with the chi-square calculated.

14. Produced the Short Comparing Wordlists of the most frequent content words that display significant differences in the frequency of their occurrence per act, intra-play and inter-plays, in frequency order, in accordance with the chi-square test of significance.
15. Displayed the Short Comparing Wordlists of the content words that present a considerable frequency of occurrence per act, intra-play and inter-plays, in *Appendix IV.5*. The Short Comparing Wordlists enable us to see the data linked only to the content words that present a significant frequency of occurrence per act, set out in order of frequencies in the following columns:
  - 15.1. Column 1<sup>o</sup> shows the number of the content word.
  - 15.2. Column 2<sup>o</sup> shows the content word itself.
  - 15.3. Column 3<sup>o</sup> shows the total frequency of occurrence of each content word in both text files or in one of the text files per act, depending on its overall occurrence.
  - 15.4. Column 4<sup>o</sup> shows how many text files it appears in.
  - 15.5. Column 5<sup>o</sup> shows the frequency of occurrence of each content word in the larger reference text file that corresponds to SH.
  - 15.6. Column 6<sup>o</sup> shows the frequency of occurrence of each content word in the smaller text file that comes from SG.
  - 15.7. Then there are eleven columns (under the titles such as r-sh-1, r-sg-1, a, b, c, d, e, e-sh-i, e-sg-1, e-r-sh-1 and e-r-sg-1) that are omitted because they are irrelevant to our investigation.
  - 15.8. Column 7<sup>o</sup> shows the frequency of occurrence of the content word in accordance with the chi-square test of significance.
  - 15.9. Column 8<sup>o</sup> shows whether the frequency is prominent.
  - 15.10. Column 9<sup>o</sup> shows in which text file the frequency of occurrence of the content word is notably frequent.
16. Classified the most prominent content words one by one per act: intra-play and inter-plays.
17. Looked into the most frequently used retained content words per act, intra-play and

inter-plays, and arranged them into separate family groups according to the common conceptual meanings they expressed.

18. Tabulated (intra-play) and cross-tabulated (inter-plays) these data per act.
19. Shown the summary of the classification of the topics revealed per act, intra-play and inter-plays, in Table 1.

**Table 1:** SH versus SG -Classification of the Content Words according to the Topics Found per Act

Act	Number of Topics	Table Number	SH	SG
			Topics Found per Act	Topics Found per Act
I	1.	5	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	6	Politics and Society	Politics and Society
	3.	7	Family Relationships	Family Relationships
	4.	8	Death	Life and Death
	5.	9	Love and Liking	Love, Liking and Passion
	6.	10	Vengeance	Hatred and Vengeance
	7.	11	Different Actions	Different Actions
	8.	12	Places	Places
II	1.	16	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	17	Politics and Society	Politics and Society
	3.	18	-	Family Relationships
	4.	19	Life and Death	Life and Death
	5.	20	-	Love
	6.	21	Vengeance	Hatred
	7.	22	Different Actions	Different Actions
	8.	23	-	Places
	9.	24	-	Time
	10.	25	Madness	-
III	1.	29	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	30	Politics and Society	Politics and Society
	3.	31	Family Relationships	Family Relationships
	4.	32	Life and Death	Life and Death
	5.	33	Love and Liking	Love and Liking
	6.	34	Vengeance	Hatred and Vengeance
	7.	35	Different Actions	Different Actions
	8.	36	-	Places

	9.	37	-	Time
IV	1.	41	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	42	Politics and Society	Politics and Society
	3.	43	Family Relationships	Family Relationships
	4.	44	Life	Life and Death
	5.	45	-	Love
	6.	46	Vengeance	-
	7.	47	Different Actions	Different Actions
	8.	48	Places	Places
	9.	49	Time	Time
V	1.	53	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	54	Politics and Society	Politics and Society
	3.	55	Family Relationships	Family Relationships
	4.	56	Life and Death	Life and Death
	5.	57	Love	Love
	6.	58	-	Hatred and Vengeance
	7.	59	Different Actions	Different Actions
	8.	60	Places	Places
	9.	61	-	Time
	10.	62	Madness	-

20. Used some notably infrequent content words for the quantitative and qualitative lexical comparison of both plays to define in more depth the main topics found per act because the chi-square test of significance does not group synonyms and a word which only occurs once in a text may sometimes be of importance to the researcher (see *Appendix IV.4*).
21. Exhibited the whole panorama of the classification of the content words with a low frequency of occurrence associated with different topics found per act, intra-play and inter-plays, in Table 2. We have also added some explanations related to this table.

**Table 2: SH versus SG -Classification of the Content Words with a Low Frequency of Occurrence Associated with Different Topics Found per Act**

Act	Table Number	SH		SG	
		Topics per Act	Words Added	Topics per Act	Words Added
I	10	Vengeance	<i>Revenge</i> (3) <sup>9</sup> -	Vengeance	<i>Revenge</i> (2) <i>Avenged</i> (1)
II	19	Death	<i>Murder</i> (3) <i>Murdered</i> (1) <i>Murders</i> (1)	Death	<i>Murder</i> (3) <i>Murdered</i> (1) <i>Murderer</i> (1)
	21	Vengeance	<i>Revenge</i> (1) <i>Vengeance</i> (2)	-	-
III	34	Vengeance	<i>Revenge</i> (2) <i>Revenged</i> (2) <i>Revengeful</i> (1) -	Vengeance	<i>Revenge</i> (1) - - <i>Vengeance</i> (1)
	36	Places	<i>Country</i> (2) <i>Place</i> (2)	-	-
	37	Time	<i>Hours</i> (1)	-	-
IV	46	Vengeance	<i>Revenge</i> (4) <i>Revenged</i> (1)	-	-
V	53	Religion and Traditional Moral Values	<i>Honour</i> (3)	Religion and Traditional Moral Values	<i>Honour</i> (1)
	56	Life and Death	<i>Life</i> (7) <i>Poisoned</i> (3) <i>Poison</i> (2) <i>Envenomed</i> (2) <i>Venom</i> (1)	Life	<i>Life</i> (10) - - - -
	58	Vengeance	- - <i>Revenge</i> (1) - -	Hatred and Vengeance	<i>Avenger</i> (2) <i>Vengeance</i> (2) <i>Revenge</i> (3) <i>Hateful</i> (1) <i>Hatred</i> (1)
	62	Madness	<i>Madness</i> (4) <i>Mad</i> (7)	Madness	<i>Mad</i> (1)

<sup>9</sup> The figure in round brackets indicates the frequency of occurrence of the corresponding content word mentioned per Act I: intra-play (in SH). The rest of the figures in round brackets that follow, and come from the other tables under analysis show either the frequency of occurrence of the content words or the quantitative differences between them which appear per act: inter-plays.

For example, such words as *Revenge* (Acts I-V), *Avenged* (Act I), *Vengeance* (Acts II and III), *Revenged* (Acts III and IV), *Revengeful* (Act III), *Avenge*, *Hateful* and *Hatred* (Act V) were added to Tables 10, 21, 34, 46 and 58 which show the distribution patterns of the content words associated with the topic of hatred and vengeance. The words *Murder*, *Murdered*, *Murderer* and *Murders* were included in Table 19 which shows the distribution patterns of the content words connected with the topic of death per Act II. The words *Country* (2) and *Place* (2) were added to Table 36 which shows the distribution patterns of the content words linked to the topic of places per Act III. The word *Hours* (1) was included in Table 37 which shows the distribution patterns of the content words related to the topic of time per Act III. The word *Honour* was included in Table 53 which shows the distribution patterns of the content words associated with the topic of religion and traditional moral values per Act V: intra-play and inter-plays. The words *Life*, *Poisoned*, *Poison*, *Envenomed* and *Venom* were added to Table 56 which shows the distribution patterns of the content words connected with the topic of life and death per Act V: intra-play and inter-plays. The words *Madness* and *Mad* were added to Table 62 which shows the distribution patterns of the content words linked to the topic of madness per Act V: intra-play and inter-plays.

22. Shown the most prominent content words that had different functions in the sentences and, therefore, appeared within diverse topics found per act, intra-play and inter-plays, in Tables 13, 26, 38, 50 and 63, which correspond to Acts I-V. For example, Sumarokov offers two different aspects of the word *Fashioned* (2) in Act II (for further information, see Table 25):

22.1. The first is linked to the topic of love as Gertrude's "love was fashioned" when Claudius wrought his greatest evil to kill her husband and her king (Act I, Scenes 2).

22.2. The second is connected with the topic of politics and society because, according to Gertrude, the best of kings "[...] keeps the law himself more strictly than his subjects, And all of his decrees from this same law are fashioned" (Act I, Scene 2).

23. Classified the words in the previously mentioned tables by using the collocations

and the text files under investigation to decide within what thematic pattern to retain the corresponding content word. For example, in Act I, Sumarokov mentions the word *Forget* three (3) times and associates it with two different semantic areas, namely love and death:

23.1. Hamlet intends to forget his love for Ophelia who is the daughter of his father's murderer -Polonius (Act I, Scene 2).

23.2. Hamlet accuses Gertrude of having forgotten her murdered husband very quickly (Act I, Scene 3).

For ease of reference, the decision has been taken to retain the word *Forget*, which is mostly (two times) used in its second meaning in the text, within a separate table with the other content words associated with different topics found per Act I (see Table 13).

24. Shown the classification of these content words per act, intra-play and inter-plays, in Table 3. In fact, this table does not show the data; rather it provides the table numbers where the corresponding data can be found.

**Table 3:** SH versus SG -Classification of the Content Words Associated with Different Topics Found per Act

Act	Table Number	SH versus SG
		Topics Found per Act
I	13	The Content Words Associated with Different Topics Found per Act I
II	26	The Content Words Associated with Different Topics Found per Act II
III	38	The Content Words Associated with Different Topics Found per Act III
IV	50	The Content Words Associated with Different Topics Found per Act IV
V	63	The Content Words Associated with Different Topics Found per Act V

25. For reference, we tabulated and cross-tabulated the data associated with the content words not directly linked to any of the semantic areas which characterise different topics found per act: intra-play and inter-plays.

26. Presented the content words that appeared among the words with an unusual frequency of occurrence, but did not belong to any particular topic per act, intra-play and inter-plays, in Tables 14, 27, 39, 50 and 64, which correspond to Acts I-V. For example,

words such as *Self* (Acts I and III-V), *Welcome* (Act II), *Pray* (Act IV) and *Head* (Act V) as well as the proper nouns *Armans* (Acts I and II), *Horatio* (Acts I and V) and *Laertes* (Act V) appear in the tables mentioned above.

27. Summarised the classification of these content words per act, intra-play and inter-plays, in Table 4. In fact, this table does not show the data; rather it provides the table numbers where the corresponding data can be found.

**Table 4:** SH versus SG -Classification of the Content Words Not Directly Associated with any of the Topics Found per Act

Act	Table Number	SH versus SG
		Topics Found per Act
I	14	The Content Words Not Directly Associated with any of the Topics Found per Act I
II	27	The Content Words Not Directly Associated with any of the Topics Found per Act II
III	39	The Content Words Not Directly Associated with any of the Topics Found per Act III
IV	50	The Content Words Not Directly Associated with any of the Topics Found per Act IV
V	63	The Content Words Not Directly Associated with any of the Topics Found per Act V

28. Explored the potential quantitative (dis)similarities according to the frequencies of occurrence and distribution of the content words associated with the topics found per act: intra-play and inter-plays. This kind of quantitative analysis of data has been carried out in relation to each table (see Tables 5-66).
29. Discussed the possible aims Shakespeare and Sumarokov wanted to achieve by means of different distribution of the most prominent content words per act: intra-play and inter-plays. This kind of interpretation of data has been proposed after each table.
30. Presented the previously mentioned data in six sections. In the first five sections, the data related to five acts separately have been analysed and interpreted (see Sections 5.3.1-5.3.5) whilst, in the sixth section, the possible findings based on the previously mentioned data have been summarised (see Section 5.3.6).
31. Given some clarification related to the abbreviations used in the tables and graphs that appear in these sections where needed (see Sections 5.3.1-5.3.6).
32. Looked into the content word variables per Act I, intra-play and inter-plays, in Section 5.3.1.



33. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data linked to these content words in the corresponding tables which can be found in this section (see Tables 5-14).
34. Provided the quantitative analysis and discussion of the data connected with the content word variables per Act I: intra-play and inter-plays. This kind of analysis and discussion of data has been carried out in connection with each table.
35. Normalised the data linked to the distribution patterns of the topics dealt with per Act I, intra-play and inter-plays, by means of data standardisation.
36. Presented the normalised data in a table and a graph at the end of this section to show the direct interrelation of different topics per act: intra-play and inter-plays (see Table 15, Graph 1 and *Appendix IV.6*).
37. Analysed the normalised data and interpreted possible (dis)similarities in the importance of the topics found per Act I: intra-play and inter-plays.
38. Explored the content word variables per Act II, intra-play and inter-plays, in Section 5.3.2.
39. Tabulated (intra-play), cross-tabulated (inter-plays) and then displayed the data linked to these variables in corresponding tables which appear in this section (see Tables 16-27).
40. Produced the quantitative analysis and interpretation of the data related to the content word variables per Act II: intra-play and inter-plays. This kind of analysis and discussion of data has been suggested in relation to each table.
41. Standardised the data linked to the distribution patterns of the topics dealt with per Act II, intra-play and inter-plays, by means of data standardisation.
42. Presented the data in a table and a graph at the end of this section to show the direct relationship among the topics per Act II: intra-play and inter-plays (see Table 28, Graph 2 and *Appendix IV.6*).
43. Analysed the normalised data and discussed potential (dis)similarities in the prominence of the topics found per Act II: intra-play and inter-plays.
44. Investigated the content word variables per Act III, intra-play and inter-plays, in Section 5.3.3.
45. Tabulated (intra-play), cross-tabulated (inter-plays) and then exhibited the data in the

corresponding tables which can be seen in this section (see Tables 29-39).

46. Supplied each table linked to the content word variables per Act III, intra-play and inter-plays, with the quantitative analysis and discussion of the extracted data.
47. Normalised the data associated with the distribution patterns of the topics dealt with per Act III, intra-play and inter-plays, by means of data standardisation.
48. Presented the data in a table and a graph at the end of this section to show the direct interrelation among the topics per Act III: intra-play and inter-plays (see Table 40, Graph 3 and *Appendix IV.6*).
49. Examined the normalised data and interpreted probable (dis)similarities in the significance of the topics found per Act III: intra-play and inter-plays.
50. Considered the content word variables per Act IV, intra-play and inter-plays, in Section 5.3.4.
51. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the data in the corresponding tables which appear in this section (see Tables 41-51).
52. Produced the quantitative analysis and discussion of the data connected with the content word variables per Act IV: intra-play and inter-plays. This kind of analysis and interpretation of data has been presented after each table.
53. Normalised the data linked to the distribution patterns of the topics dealt with per Act IV, intra-play and inter-plays, by means of data standardisation.
54. Presented the data in a table and a graph at the end of this section to show the direct interrelation among the topics per Act IV: intra-play and inter-plays (see Table 52, Graph 4 and *Appendix IV.6*).
55. Explored the normalised data and interpreted possible (dis)similarities in the treatment of the topics found per Act IV: intra-play and inter-plays.
56. Investigated the content word variables per Act V, intra-play and inter-plays, in Section 5.3.5.
57. Tabulated (intra-play), cross-tabulated (inter-plays) and then exhibited the data in the corresponding tables which can be seen in this section (see Table 53-64).
58. Presented the quantitative analysis and interpretation of the data linked to the content word variables per Act V: intra-play and inter-plays. This kind of analysis and discussion of data has been suggested in connection with each table.

59. Normalised the data associated with the distribution patterns of the topics dealt with per Act V, intra-play and inter-plays, by means of data standardisation.
60. Presented the data in a table and a graph at the end of this section to show the direct relationships among the topics per Act V: intra-play and inter-plays (see Table 65, Graph 5 and *Appendix IV.6*).
61. Analysed the normalised data and discussed potential (dis)similarities in the prominence of the topics found per Act V: intra-play and inter-plays.
62. Summarised the data connected with the distribution patterns of the most frequent content words and the semantic areas they represented per act, intra-play and inter-plays, in Section 5.3.6.
63. Tabulated (intra-play), cross-tabulated (inter-plays) and then presented the total normalised data linked to the most prominent topics found per act, inter-plays, in a corresponding table and a graph (see Table 66, Graph 6 and *Appendix IV.6*).
64. Discussed the possible goals Shakespeare and Sumarokov wanted to achieve by means of a different distribution of the most prominent topics dealt with per act: intra-play and inter-plays.
65. Paid particular attention to the analysis of the presence and distribution patterns of the most relevant content words, their derivatives and related words which were frequently used per act: intra-play and inter-plays. These content words were arranged and put into groups according to the semantic areas they represented. This kind of analysis has been carried out in order to reveal what topics are dealt with the most by the two authors per act: intra-play and inter-plays.

### **5.3. Data Presentation and Analysis of the Distribution Patterns of the Content Word Variables Intra-play and Inter-plays**

The stages of our investigation related to the analysis of the distribution patterns of the most prominent content words in the two texts under investigation (*Hamlet* and *Gamlet*) are the following:

1. To look at the Short Comparing Wordlists of the most frequent content words which present a considerable frequency of occurrence per act, intra-play and inter-plays, in

accordance with the chi-square test of significance (see *Appendix IV.5*).

2. To explore the most prominent content words and arrange them into separate family groups according to the common conceptual meanings they express -in other words, the topics they characterise per act: intra-play.
3. To tabulate (intra-play) and cross-tabulate (inter-plays) the above-mentioned frequent content words associated with different topics found per act.
4. To provide the quantitative and qualitative lexical analysis of the most prominent content words which deal with different topics in accordance with points 1-3 mentioned above.
5. To discuss the possible (dis)similarities related to the distribution patterns of the content words linked to a variety of thematic patterns found per act: intra-play and inter-plays.
6. To normalise the data, cross-tabulate and present the standardised data graphically to show the direct interrelation among the different topics revealed per act: intra-play and inter-plays (see *Appendix IV.6*).
7. To summarise the normalised data presented, analysed and discussed in this chapter.

Before starting the analysis, we should give some clarification on the tables that appear throughout this chapter. In connection with Tables 5-14, 16-27, 29-39, 41-51 and 53-64 which correspond to Acts I-V, it should be noted that:

1. We compare, analyse and discuss the data associated with the most prominent content words which show a notable frequency of occurrence within a variety of topics revealed per Acts I-V: intra-play and inter-plays.
2. The data in the first column show the content words associated with different topics dealt with by the characters per act in both plays.
3. The data in the second and third columns visualise the frequencies of occurrence of the corresponding content words in SH and SG, respectively.
4. The data in the fourth column present the differences in the distribution patterns of all content words per act: inter-plays.
5. The data in the last column show the differences in the distribution patterns only for the content words that coincide per act: inter-plays.

6. The last line in each table shows:
  - 6.1. The total frequency of occurrence of all content words mentioned per act: intra-play (in the second and third columns).
  - 6.2. The total quantitative difference in the distribution patterns of all content words (in the fourth column).
  - 6.3. The total quantitative difference in the distribution patterns of the content words that coincide in both plays (in the fifth column). However, the total number in the last column may not correspond to the total number in the fourth column because, in the former column, the total difference among all content words is shown whilst, in the latter, the total difference among the content words that coincide inter-plays is presented.

### **5.3.1. SH versus SG: Content Word Variables per Act I**

The first stage of our analysis looks at the most prominent content words per Act I: intra-play and inter-plays. The data are separated in accordance with the corresponding thematic patterns found, tabulated, cross-tabulated and presented in the tables and a graph.

Tables 5-15 and Graph 1 enable us to see the data linked to only the most frequent content words which have been separated and arranged in different conceptual family groups found per Act I, intra-play and inter-plays, in the following order:

1. Table 5 shows the data related to the distribution patterns of the content words associated with the topic of religion and traditional moral values.
2. Table 6 shows the data related to the distribution patterns of the content words associated with the topic of politics and society.
3. Table 7 shows the data related to the distribution patterns of the content words associated with the topic of family relationships.
4. Table 8 shows the data related to the distribution patterns of the content words associated with the topics of life and death.
5. Table 9 shows the data related to the distribution patterns of the content words associated with the topics of love, liking and passion.
6. Table 10 shows the data related the distribution patterns of the content words

associated with the topics of hatred and vengeance.

7. Table 11 shows the data related to the distribution patterns of the content words associated with different actions.
8. Table 12 shows the data related to the distribution patterns of the content words associated with the topic of places.
9. Table 13 shows the data related to the distribution patterns of the content words which appear within different topics found per Act I: intra-play and inter-plays.
10. Table 14 shows the data related to the distribution patterns of the content words not directly associated with any of the topics revealed per Act I: intra-play and inter-plays.
11. Table 15 and Graph 1 show the normalised data and the direct interrelation among the topics found per Act I: intra-play and inter-plays. In relation to the abbreviations used in Graph 1, it should be noted that “Rel & TMV” stand for “Religion and Traditional Moral Values”, “Pol & S” for “Politics and Society”, “FR” for “Family Relationships”, “L & D” for “Love and Death”, “L, L & P” for “Love, Liking and Passion”, “H & V” for “Hatred and Vengeance”, “DA” for “Different Actions” and “TP” for “Topic of Places”. The same abbreviations are used in the graphs that follow.

Table 5 contains the data linked to the distribution patterns of the most prominent content words associated with the topic of religion and traditional moral values per Act I: intra-play and inter-plays. The analysis and explanation of the data can be found below.

As shown in Table 5, the patterns of the content words associated with the topic of religion and traditional moral values per Act I, in SH versus SG, are distributed as follows: Shakespeare employs the word *God* five (5) times compared to Sumarokov who uses it eighteen (18) times. Therefore, the difference equals minus thirteen (-13). Shakespeare mentions the word *Sin* one (1) time whilst Sumarokov makes use of it eight (8) times. This is why the difference equals minus seven (-7). The word *Hell* is used three (3) times in SH in contrast to nine (9) times in SG. And, for this reason, the difference is minus six (-6). The words *Deeds* and *Great* appear one (1) time, respectively, in SH as opposed to four (4) times, correspondingly, in SG. Therefore, the difference is minus three (-3) in both cases.

**Table 5:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Religion and Traditional Moral Values per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
God	5	18	-13	-13
Sin	1	8	-7	-7
Evil	-	6	-6	-
Suffer	-	6	-6	-
Hope	-	5	-5	-
Hell	3	9	-6	-6
Distress	-	3	-3	-
Escape	-	3	-3	-
Forever	-	3	-3	-
Deeds	1	4	-3	-3
Great	1	4	-3	-3
Abominations	-	2	-2	-
Feel	-	2	-2	-
Filled	-	2	-2	-
Fears	-	2	-2	-
Forgive	-	2	-2	-
Forgiveness	-	2	-2	-
Gift	-	2	-2	-
Greater	-	2	-2	-2
Leads	-	2	-2	-
Measure	-	2	-2	-
Meditate	-	2	-2	-
Murky	-	2	-2	-
Nothingness	-	2	-2	-
Repay	-	2	-2	-
Repent	-	2	-2	-
Save	-	2	-2	-
Sinners	-	2	-2	-
Sins	-	2	-2	-
Steeped	-	2	-2	-
Soul	8	9	-1	-1
<b>Totals</b>	19	116	-97	-35

The word *Greater* which is absent in SH but used two (2) times in SG represents the derivative form of the word *Great* and, therefore, it is added to the column that shows the differences among the content words that coincide. The distribution pattern of the content

word *Soul* is more or less equal as it is mentioned eight (8) times in SH against nine (9) times in SG and, for this reason, the difference equals minus one (-1). As a result, the total quantitative difference among the content words that appear both in SH and SG is negative and equals minus thirty-five (-35).

The rest of the content words such as *Evil* and *Suffer*, mentioned six (6) times, correspondingly; *Hope*, used five (5) times; *Distress*, *Forever* and *Escape*, present three (3) times each, and *Abominations*, *Feel*, *Filled*, *Fears*, *Forgive*, *Forgiveness*, *Gift*, *Leads*, *Measure*, *Meditate*, *Murky*, *Nothingness*, *Repay*, *Repent*, *Save*, *Sinners*, *Sins* and *Steeped*, used two (2) times, respectively, appear only in SG. However, the above-mentioned content words intensify the qualitative dissimilarity in relation to the topic of religion and traditional moral values per Act I whereas in comparison to Sumarokov's play the link between Shakespeare's play and the topic of religion and traditional moral values appears to be constrained by lexical limitations.

Seemingly, the relation among the patterns of the content words associated with the topic of religion and traditional moral values is asymmetrical per Act I: inter-plays. It is slightly asymmetrical in connection with the word *Soul* as the difference is negative and equals minus one (-1), which means that this content word is mentioned fewer times in SH than in SG. It is particularly asymmetrical in relation to content words such as *God*, *Sin* and *Hell* as it equals minus thirteen (-13), minus seven (-7) and minus six (-6), correspondingly, with preference to SG. It is rather asymmetrical in connection with the words *Deeds* and *Great* as the difference is minus three (-3) and minus five (-5), respectively, which shows that these content words are used more times in SG than in SH.

In fact, this kind of asymmetry, resultant in negative figures, and the extensive use of the content words related to the topic of religion and traditional moral values in SG -which equals 116 times against nineteen (19) times in SH- appear to show that in Act I:

- Religion, with its traditional moral focus, is of great importance to Sumarokov, whereas Shakespeare seems to be interested in this topic to only some extent.

Thus, moral issues raised by Sumarokov keep the readers and the audience in a constant state of moral control and concentration vividly captured by the author. When the mind starts to think, the morality grows even more fascinating from the jeering gates of hell



to the luminous realms of the heavens. Sumarokov is probably at his best trying to improve the morality of his contemporaries -in other words, in line with Sumarokov, to save the sinners' souls. Shakespeare also possibly links the human soul to God's instructions, although he is not as direct and explicit as Sumarokov is in his moral plan (see Table 5 and *Appendix IV.5*).

Consequently, the data explored and discussed above (see Table 5) may provide evidence of considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words connected with the topic of religion and traditional moral values per Act I: inter-plays.

Table 6 displays the data related to the distribution patterns of the most frequently occurring content words associated with the topic of politics and society revealed per Act I: intra-play and inter-plays. The analysis and discussion of the data are presented below.

**Table 6:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Politics and Society per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Lord	52	1	51	51
Prince	-	3	-3	-
Tyrants	-	3	-3	-
Struggle	-	2	-2	-
Waits	-	2	-2	-
<b>Totals</b>	52	11	41	51

The data in Table 6 show that the distribution patterns of the content words linked to the topic of politics and society identified per Act I, in SH versus SG, are as follows: Shakespeare uses the word *Lord* fifty-two (52) times as opposed to Sumarokov who makes use of it only one (1) time. Therefore, the difference is fifty-one (51). As a result, the resultant total quantitative difference among the content words that coincide in SH and SG also equals fifty-one (51).

Words such as *Prince* and *Tyrants*, used three (3) times, correspondingly; and, finally, *Struggle* and *Waits*, used two (2) times, respectively, are present only in SG. At the same

time, the previously mentioned content words intensify the qualitative dissimilarity related to the topic of politics and society per Act I whereas in contrast to Shakespeare's play the link between Sumarokov's play and this topic appears to be more extensive by lexical diversity.

Seemingly, the relation among the patterns of the content words linked to the topic of politics and society is asymmetrical per Act I: inter-plays. It is particularly asymmetrical in relation to the word *Lord* as the difference is positive and equals fifty-one (51), which means that this content word is used more in SH than in SG.

The asymmetry is also obvious in connection with the content words that are used in only one of the plays. For example, in SH the extensive use of the word *Lord* in collocation with the word *Good* mostly refers to the polite form of address to the male members of the nobility such as *My Good Lord*, *Good Gentlemen*, *My good Liege*, *Good my Lord*, etc. (see Table 13). SG provides a less extensive lexical panorama -in quantitative terms- than in SH. However, it is much wider in qualitative terms as it deals with different sub-topics within the topic of politics and society such as the problem of tyranny (*Prince* and *Tyrants*) and struggle (*Struggle*), supposedly against the tyrannical political regime.

In fact, the limited quantitative -as it equals eleven (11) times against fifty-two (52) times in SH- yet wide-ranging qualitative use of the content words related to the topic of politics and society in SG as opposed to SH probably provide evidence to the fact that in Act I:

1. Socio-political relations appeal to both Shakespeare and Sumarokov, although the former author is mostly interested in the relationship among the people who represent the ruling class -the nobility, and between the people who occupy a high social position as opposed to a lower one. This relationship is particularly evident by means of the polite forms used to address the male representatives of the nobility such as *My Good Lord*, *Good Gentlemen*, *My good Liege*, etc.
2. Sumarokov is drawn to a variety of sub-topics within the same topic, especially the sub-topics of tyranny (*Prince* and *Tyrants*) and struggle (*Struggle*). However, tyranny is of little significance to Shakespeare.

Thus, the readers and the audience of Sumarokov's *Gamlet* are provided with a truly

risk-taking journey through a possible socio-political situation in the society contemporary to the author. Sumarokov's self-conscious use of various content words linked to the topic facilitates the critique of politics and society. When the earth-shattering climax of suffering comes, one can only find himself/herself standing in the way of an oncoming heroic struggle (*Struggle*) against the tyrants (*Tyrants*).

Consequently, the data examined and interpreted above (see Table 6) seem to show considerable quantitative and qualitative differences based on the distribution patterns of the content words associated with the topic of politics and society per Act I: inter-plays.

Table 7 displays the data linked to the distribution patterns of the most prominent content words associated with the topic of family relationships per Act I: intra-play and inter-plays. The exploration and discussion of the data can be seen below.

**Table 7:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Family Relationships per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Mother	3	11	-8	-8
Son	3	11	-8	-8
Husband	-	4	-4	-
Spare	-	2	-2	-
<b>Totals</b>	6	28	-22	-16

The data in Table 7 show that the distribution patterns of the most frequently used content words connected with the topic of family relationships per Act I, in SH versus SG, are as follows: Shakespeare mentions the words *Mother* and *Son* three (3) times, respectively, in contrast to Sumarokov who uses them eleven (11) times, correspondingly. Therefore, the difference equals minus eight (-8) in both cases. As a result, the total quantitative difference among the frequencies of occurrence of the content words that are present in SH versus SG is negative and equals minus sixteen (-16).

The other content words such as *Husband* and *Spare*, mentioned four (4) and two (2) times, respectively, appear only in SG. Nevertheless, the above-mentioned content words intensify, to some extent, the qualitative dissimilarity in relation to the topic of family

relationships per Act I whereas in comparison to Sumarokov's play the link between Shakespeare's play and the topic mentioned above is probably constrained by lexical limitations.

Seemingly, the relation among the patterns of the content words associated with the topic of family relationships is asymmetrical per Act I: inter-plays. It is particularly asymmetrical in relation to words such as *Mother* (-8) and *Son* (-8) as the total quantitative difference between these content words that are present in both plays equals minus sixteen (-16).

In fact, this kind of asymmetry, resultant in negative figures, and a more extensive use of the content words related to family relationships in SG -which equals twenty-eight (28) times against six (6) times in SH- possibly show that in Act I:

- Family relationships, particularly the relationships between the mother and the son, the wife and the husband and, probably, among the mother, the father and the son, represent a greater interest for Sumarokov as opposed to Shakespeare who seems to be interested in the relationship between the mother and the son to a lesser extent.

Consequently, the data analysed and explained above (see Table 7) appear to provide evidence of considerable quantitative and slightly qualitative dissimilarities based on the distribution patterns of the content words connected with the topic of family relationships per Act I: inter-plays.

The data in Table 8 display the distribution patterns of the content words with a notable frequency of occurrence related to the topics of life and death per Act I: intra-play and inter-plays. The analysis and interpretation of the data are given below.

As shown in Table 8, the distribution patterns of the content words associated with the topics of life and death per Act I, in SH versus SG, are as follows: the word *Dream* is used one (1) time in SH as opposed to six (6) times in SG. Therefore, the difference equals minus five (-5). Shakespeare mentions the word *Tears* two (2) times in contrast to Sumarokov who uses this word five (5) times. This is why the difference equals minus three (-3). The word *Death* appears six (6) times in SH in contrast to eight (8) times in SG. Therefore, the difference is minus two (-2). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals

minus ten (-10).

Words such as *Forever* and *Murder*, used three (3) times, respectively, and *Alive*, *Caused*, *Coffin*, *Conceal*, *Despair*, *Finds*, *Frightful*, *Happened*, *Hide*, *Killed*, *Misfortune*, *Murdered*, *Pain*, *Torrents*, *Untold* and *Widow*, mentioned two (2) times, correspondingly, are used only in SG. However, these content words intensify the qualitative dissimilarity related to the topics of life and death per Act I whereas in contrast to Shakespeare's play the link between Sumarokov's play and these topics appears to be more extensive by lexical variation.

**Table 8:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Life and Death per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Dream	1	6	-5	-5
Murderer	-	3	-3	-
Tears	2	5	-3	-3
Death	6	8	-2	-2
Alive	-	2	-2	-
Caused	-	2	-2	-
Coffin	-	2	-2	-
Conceal	-	2	-2	-
Despair	-	2	-2	-
Finds	-	2	-2	-
Frightful	-	2	-2	-
Happened	-	2	-2	-
Hide	-	2	-2	-
Killed	-	2	-2	-
Misfortune	-	2	-2	-
Murdered	-	2	-2	-
Pain	-	2	-2	-
Torrents	-	2	-2	-
Untold	-	2	-2	-
Widow	-	2	-2	-
<b>Totals</b>	9	54	-45	-10

Seemingly, the relation among the patterns of the content words associated with life and death which coincide per Act I, inter-plays, is asymmetrical. It is highly asymmetrical in relation to the words *Dream* (-5), *Tears* (-3) and *Death* (-2) as the total quantitative difference is negative and equals minus ten (-10), which means that these content words are mentioned more frequently in SG than in SH.

At the same time, it is particularly asymmetrical in relation to the content words that are used in only one of the plays. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as it deals with different sub-topics within the topics of life and death. For example, such sub-topics as the murder (*Murderer, Caused, Happened, Killed* and *Murdered*) and the problem of hiding some information linked to the murder (*Conceal, Finds, Hide* and *Untold*), the funeral (*Dream, Death, Coffin* and *Frightful*), and the consequent “after-the-death-of-the-husband” familial duty of the widow (*Despair, Misfortune, Pain, Torrents* and *Widow*).

In fact, the extensive quantitative -as it equals fifty-four (54) times in SG against nine (9) times in SH- and a diverse qualitative use of the content words related to life and death in SG as opposed to SH probably provide evidence for the fact that in Act I:

1. Both Shakespeare and Sumarokov deal with the topic of life more or less equally, although with preference to Sumarokov, because only one word *Alive* used two (2) times in SG is present in the Short Comparing Wordlist of the content words which are frequently used per Act I: inter-plays (see *Appendix IV.5*).
2. Sumarokov pays more attention to the topic of death, especially of the death provoked by the murder, as opposed to Shakespeare who mentions the word *Death* but does not link it to the murder.
3. In contrast to Shakespeare, Sumarokov, additionally, links death to the “after-the-death” familial duty of the widow to remember her dead (murdered/killed) husband.

Thus, the ultimate objective of Sumarokov is not a philosophical search for the essence of life and death. One of the highlights of Sumarokov’s Act I is possibly an earthly death provoked by the soulless and terrific murder and its impact on those alive who forget the dead (murdered/killed) very quickly.

Consequently, the previously explored and interpreted data (see Table 8) seem to show

considerable quantitative and qualitative differences based on the distribution patterns of the content words related to the topics of life and death per Act I: inter-plays.

Table 9 concentrates on the data linked to the distribution patterns of the most frequently occurring content words associated with the topics of love, liking and passion per Act I: intra-play and inter-plays. The analysis and explanation of the data are presented below.

**Table 9:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Love, Liking and Passion per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Love	9	12	-3	-3
Passion	-	4	-4	-
Beloved	-	3	-3	-
Care	-	3	-3	-
Like	20	2	18	18
<b>Totals</b>	29	24	5	15

The data in Table 9 show that the distribution patterns of the content words linked to the topics of love, liking and passion per Act I, in SH versus SG, are as follows: the word *Love* is used nine (9) times in SH as opposed to twelve (12) times in SG and, for this reason, the difference is minus three (-3). The word *Like* is mentioned twenty (20) times in SH compared to two (2) times in SG. Therefore, the difference equals eighteen (18). As a result, the total quantitative difference among the frequencies of occurrence of the content words that are used in both SH and SG is fifteen (15).

The rest of the content words such as *Passion*, mentioned four (4) times, and *Beloved* and *Care*, used three (3) times, respectively, are only found in SG. Nevertheless, the above-mentioned content words intensify the qualitative dissimilarity related to the topics of love, liking and passion per Act I whereas in comparison to Sumarokov's play the link between Shakespeare's play and these topics is probably constrained by lexical limitations.

Considering SH, the extensive use of the word *Like* (20) mostly refers to the topic of liking, although the topic of love is also of some importance. In SG, the total lexical

panorama is slightly less extensive in quantitative terms as it equals twenty-four (24) times against twenty-nine (29) times in SH; however, it is much wider in qualitative terms as it deals not only with love and liking but also with passion.

In relation to the topic of passion, it should be noted that Sumarokov presents two different aspects of this feeling in Act I:

1. The first is linked to the passion of Hamlet “for right, for sacrifice where lies the coffin, Where waits to be avenged” his father and his king (Act I, Scene 1).
2. The second is related to the intention of Hamlet to repress his passion for Ophelia (Act I, Scene 2).

As the word *Passion* is mostly (three times) used in its second meaning, the decision has been taken to retain it within the semantic area associated with love. The other reason for retaining it within this topic and for not including it in Table 10 -where all content words used within different semantic areas are grouped- is due to its special importance for the qualitative lexical comparison of the two plays under investigation.

In fact, a slightly limited quantitative -as it equals twenty-four (24) times in SG against twenty-nine (29) times in SH- yet variable qualitative use of the content words expressing love, liking and passion in SG as opposed to SH probably show that in Act I:

1. Both Shakespeare and Sumarokov are drawn to the topics of love and liking, although the interest of the former author is with preference to liking whilst the interest of the latter is with preference to love.
2. Passion which represents sexual temptation is of greater relevance for Sumarokov whilst Shakespeare does not seem to show much interest in this topic.

Consequently, the data analysed and explained above (see Table 9) appear to show significant qualitative -although slight total quantitative- dissimilarities based on the distribution patterns of the content words associated with love, liking and passion per Act I: inter-plays.

Table 10 especially focuses on the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance per Act I, although the content words expressing hatred are absent and the words showing vengeance are notably



infrequent in SH (see *Appendix IV.4*). Nevertheless, the quantitative analysis and interpretation of the data, intra-play and inter-plays, can also be found below.

The words *Revenge*, present in SH and SG, and *Avenged* (1), used only in SG, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of all content words such as nouns, verbs, adjectives and adverbs per Act I (see *Appendix IV.4*). However, we have decided to include them in Table 10 because the distribution patterns of the frequency of occurrence of these words are essential for defining the semantic areas of hatred and vengeance per Act I: intra-play and inter-plays.

**Table 10:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Hatred and Vengeance per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Cause	-	6	-6	-
Wrath	-	5	-5	-
Fierce	-	3	-3	-
Frenzied	-	3	-3	-
Rage	-	3	-3	-
Vengeance	-	3	-3	-
Avenge	-	2	-2	-
Fury	-	2	-2	-
Hatred	-	2	-2	-
Revenge	3	2	1	1
Avenged	-	1	-1	-
<b>Totals</b>	3	32	-29	1

As shown in Table 10, the patterns of the content words related to the topics of hatred and vengeance are distributed as follows: the word *Revenge* appears two (2) times compared to one (1) time in SH versus SG, respectively. Therefore, the difference is one (1), with preference to SH. As a result, the total quantitative difference among the frequencies of occurrence of the content words which coincide inter-plays equals one (1).

The rest of the content words such as *Cause* and *Wrath*, used six (6) and five (5) times, correspondingly; *Fierce*, *Frenzied*, *Rage* and *Vengeance*, mentioned three (3) times each, and *Avenge*, *Fury* and *Hatred*, present two (2) times, respectively, appear only in SG. As a

result, the total frequency of occurrence of these content words used in SG equals thirty-two (32). The total quantitative difference among the frequencies of occurrence of all content words used in the two texts equals minus twenty-nine (-29).

In relation to the topic of hatred, both authors seem to deal with this topic differently because -in accordance with the Full Comparing Wordlist of all content words such as nouns, verbs, adjectives and adverbs per Act I- no content word linked to it can be found in SH whilst the words *Wrath* (5), *Fierce* (3), *Frenzied* (3), *Rage* (3), *Fury* (2) and *Hatred* (2) appear in SG (see *Appendix IV.4*).

The topic of vengeance seems to be dealt with differently by both authors. As mentioned above, the related words *Revenge* and *Avenged* appear at the end of the list which shows that their use is infrequent in SH versus SG (see *Appendix IV.4*). However, placed together, these content words display Shakespeare's little interest in the topic of vengeance compared to Sumarokov who is drawn to this topic to a great extent as eight (8) words associated with the topic of vengeance can be found in SG against three (3) words in SH (see *Appendix IV.4*). Thus, Sumarokov's Act I may be called a "Vengeance Act" which is in line with the frequent use of the words related to vengeance.

Consequently, the previously examined and discussed data (see Table 10) appear to provide evidence of significant dissimilarities linked to the topic of hatred per Act I: inter-plays. Moreover, the same data possibly show that the topic of vengeance is dealt with by both authors, although with greater preference to Sumarokov.

Table 11 displays the data linked to the distribution patterns of the most prominent content words relating to different actions per Act I: intra-play and inter-plays. The exploration and discussion of the data are presented below.

As shown in Table 11, the distribution patterns of the content words related to different actions per Act I, in SH versus SG, are as follows: the word *Sleep* is used one (1) time in SH compared to six (6) times in SG. Therefore, the difference equals minus five (-5). The word *Do* is mentioned thirty-six (36) times in SH as opposed to four (4) times in SG. This is why the difference equals thirty-two (32). Shakespeare uses the word *Speak* twenty-seven (27) times whilst Sumarokov uses it only two (2) times and, for this reason, the difference is twenty-five (25). The word *See* appears eight (8) times in SH compared to nine (9) times in SG. This is why the difference is minus one (-1). Although the word

*Doing* is used two (2) times only in SG, the decision has been taken to retain it within this table because it represents the derivative form of the verb “do”. Therefore, the difference minus two (-2) appears in the last column and is added to the total difference. As a result, the total quantitative difference among the frequencies of occurrence of the content words which coincide in SH versus SG is forty-nine (49), with preference to SH.

**Table 11:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Actions per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Sleep	1	6	-5	-5
Ask	-	4	-4	-
Do	36	4	32	32
Speak	27	2	25	25
Raise	-	3	-3	-
Go	15	-	15	-
Doing	-	2	-2	-2
Become	-	2	-2	-
Prevent	-	2	-2	-
Repay	-	2	-2	-
Watch	10	-	10	-
See	8	9	-1	-1
Swear	9	-	9	-
Tell	9	-	9	-
<b>Totals</b>	115	36	79	49

The rest of the content words such as *Ask*, *Raise* and *Become*, mentioned four (4), three (3) and two (2) times, respectively, appear only in SG. Words such as *Go* and *Watch*, used fifteen (15) and ten (10) times, respectively, as well as *Swear* and *Tell*, used nine (9) times, correspondingly, are present only in SH. Nevertheless, the above-mentioned content words intensify the qualitative dissimilarity based on the use of the content words associated with different actions per Act I whereas in contrast to Shakespeare’s play the link between Sumarokov’s play and the previously mentioned words appears to be constrained by lexical limitations.

Seemingly, the relation among the patterns of the content words relating to different actions that coincide per Act I, inter-plays, is asymmetrical. It is highly asymmetrical in relation to the words *Do* (32) and *Speak* (25), with preference to SH, which shows that these words are used more frequently in SH than in SG. It is rather asymmetrical in the case of *Sleep* (-5) and slightly asymmetrical in relation to the word *See* (-1), with preference to SG, which means that these content words are mentioned more times in SG than in SH.

At the same time, the asymmetry is also considerable in connection with the content words that are used in only one of the plays. In SH, the lexical panorama is more extensive not only in quantitative terms as it equals 115 times compared to thirty-six (36) times in SG, but also in qualitative terms as it deals with the actions of going (*Go*), watching (*Watch*), swearing (*Swear*) and telling (*Tell*) which do not appear in SG among the content words that are frequently used.

In fact, the extensive quantitative and diverse qualitative use of the content words associated with a variety of actions in SH as opposed to SG probably indicates that in Act I:

1. Shakespeare's characters have more initiative than Sumarokov's characters as they are supposedly involved in more different actions -in quantitative terms- and in contrast to Sumarokov's characters.
2. Such actions as doing (*Do*) and speaking (*Speak*) are of major importance for Shakespeare as opposed to Sumarokov who seems to be interested in the action of sleeping (*Sleep*) and in the ability to see something (*See*) more than in other actions.
3. Shakespeare deals with the actions of going (*Go*), watching (*Watch*), swearing (*Swear*) and telling (*Tell*) whilst they are of no significance for Sumarokov.

Thus, Shakespeare's Act I may be called an "Action Act" in contrast to Sumarokov's "Absence-of-action" or "Sleep-and-see Act" which is in line with Sumarokov's extensive use of the words *Sleep* (6) and *See* (9) per Act I.

Consequently, the data explored and discussed above (see Table 11) seem to provide evidence of considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words related to a variety of actions per Act I: inter-plays.

Table 12 mostly centres on the qualitative comparison of the differences among the

distribution patterns of the content words linked to places that do not coincide per Act I, inter-plays, as there are no content words of the same type common to both plays. However, the quantitative analysis and explanation of the data, intra-play and inter-plays, are also provided below.

**Table 12:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Places per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Denmark	12	-	12	-
Chamber	-	2	-2	-
Home	-	2	-2	-
Places	-	2	-2	-
Room	-	2	-2	-
<b>Totals</b>	12	8	4	-

According to the data in Table 12, the patterns of the content words associated with the topic of places are distributed as follows: the word *Denmark* appears twelve (12) times only in SH. Therefore, the total number equals twelve (12). The words *Chamber*, *Home*, *Places* and *Room* are used two (2) times, respectively, and only in SG. As a result, the total number of times these content words are used in SG equals eight (8). The total quantitative difference among the frequencies of occurrence of all content words that do not coincide in the two texts equals four (4).

Seemingly, the relation among the patterns of the content words connected with places that do not coincide per Act I, inter-plays, is rather asymmetrical in quantitative terms as it equals twelve (12) times in SH as opposed to eight (8) times in SG. Nevertheless, it is less extensive in qualitative terms in SH as it only deals with one exact place represented by the word *Denmark* (12) compared to SG where various words related to places such as *Places* (2), *Chamber* (2), *Home* (2) and *Room* (2) can be observed.

In fact, a rather asymmetrical quantitative and wide-ranging qualitative use of the content words linked to places in SG as opposed to SH probably show that in Act I:

- Both Shakespeare and Sumarokov are interested in the topic of places, although the

interest of the former author is with preference to one exact place such as Denmark (*Denmark*), whilst the interest of the latter is with preference to indefinite places (*Places*) and closed-off spaces such as chamber (*Chamber*), home (*Home*) and room (*Room*).

Thus, Shakespeare’s Act I may be called an “Exact-place Act” as opposed to Sumarokov’s “Non-definite-place Act”.

Consequently, the previously examined and discussed data (see Table 12) appear to show considerable qualitative yet very slight quantitative differences based on the distribution patterns of the content words associated with the topic of places per Act I: inter-plays.

Table 13 centres on the data linked to the distribution patterns of the most prominent content words which appear within different topics found per Act I: intra-play and inter-plays. The analysis and discussion of the data are given below. Furthermore, the reasons why these content words have been arranged and put together in a separate table can also be found below.

**Table 13:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Topics Found per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Good	20	-	20	-
Polonius	1	6	-5	-5
Claudius	-	4	-4	-
Gertrude	-	4	-4	-
Distant	-	3	-3	-
Forget	1	4	-3	-3
Weeping	-	2	-2	-
Mind	4	6	-2	-2
<b>Totals</b>	26	29	-3	-10

The data in Table 13 show that the patterns of the content words associated with different topics revealed per Act I, in SH versus SG, are distributed as follows: Shakespeare

mentions the name of *Polonius* one (1) time compared to Sumarokov who uses this name six (6) times. This is why the difference equals minus five (-5). Shakespeare employs the word *Forget* one (1) time as opposed to four (4) times in SG and, for this reason, the difference is minus three (-3). The word *Mind* appears four (4) times in SH against six (6) times in SG. Therefore, the difference is minus two (-2). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals minus ten (-10).

Concerning the proper noun *Polonius*, Shakespeare uses it within the topic of politics and society whilst Sumarokov links it to three different topics:

1. The first, present four (4) times, is associated with the topic of death (Act I, Scene 2). For example, Hamlet believes Polonius to be the tool of his father-king's murder (Act I, Scene 2).
2. The second, used one (1) time, is related to the topic of love (Act I, Scene 2). For example, Armans thinks that the image of Polonius' daughter may be the reason for Hamlet's grief (Act I, Scene 2).
3. The third, mentioned two (2) times, is in connection with the topic of vengeance (Act I, Scene 2). For example, Armans believes that "Polonius merits death for all the evil done", meaning the murder of Hamlet's father-king (Act I, Scene 2).

As the proper noun *Polonius* is used within different topics mentioned above and none of them coincide inter-plays, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act I: intra-play and inter-plays.

As for the word *Mind* (4), Shakespeare mentions it within two different semantic areas in Act I:

1. The first, mentioned three (3) times, is linked to the topic of religion and traditional moral values. For example, Claudius complains about Hamlet's unmanly grief which shows "a will most incorrect to Heaven, A heart unfortified, a mind impatient [...]".
2. The second, used one (1) time, is associated with the topic of death. For example, Hamlet tells Horatio that he has seen his dead father in his "minds eyes".

Contrary to Shakespeare, Sumarokov suggests two different aspects of the word *Mind*, used six (6) times in Act I:

1. The first, used two (2) times, is linked to the topic of religion and traditional moral values. For example, Gertrude thinks that “[...] Hell looks for prey and finds it in” her mind because she was a silent witness of the murder of her former husband (Act II, Scene 3).
2. The second, mentioned four (4) times, is connected to the topic of love (Act II, Scenes 1-3). For example, Armans is worried about Hamlet’s psychological state of mind and, therefore, asks him whether some fantasy towards the image of Polonius’s daughter comes to his mind (Act II, Scene 2).

As the word *Mind* is used within different semantic areas mentioned above and only one of these related to the topic of religion and traditional moral values coincides inter-plays, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act I: intra-play and inter-plays.

Considering such a word as *Good*, mentioned twenty (20) times, it appears only in SH, whilst the proper nouns *Claudius* and *Gertrude*, mentioned four (4) times, respectively, and the words *Distant* and *Weeping*, used two (2) times, correspondingly, are present only in SG. However, the previously mentioned content words intensify the qualitative dissimilarity related to different topics per Act I whereas in contrast to Sumarokov’s play the link between Shakespeare’s play and the semantic areas these content words come from evidently lacks lexical diversity.

It should be noted that Shakespeare suggests six diverse aspects of the word *Good* in Act I:

1. The first, mentioned four (4) times, is linked to the topic of religion and traditional moral values. For example, Ophelia promises Laertes that she will act upon the advice he has given her regarding her relationship with Hamlet.
2. The second, used nine (9) times, appears within the semantic area of politics and society, particularly in polite forms of address to the male members of the nobility and friends. Some examples are such expressions as *My good Lord*, *good my Lord*, *good Marcellus*, *good friends*, etc.



3. The third, mentioned two (2) times, relates to the topic of family relationships, especially in polite forms of address to members of the immediate family; for example, in such expressions as *good Hamlet* and *good Mother*.
4. The fourth, present one (1) time, is linked to death, especially to the description of the Ghost given by Marcellus and Barnardo which was “true and good”.
5. The fifth, mentioned three (3) times, is connected with good-byes. For example, Francisco tells Horatio and Marcellus that Barnardo has his place and he bids them good night on leaving the scene.
6. The sixth, used one (1) time, is a convention which expresses an agreement with something that has been said before.

Although the word *Good* is mostly used in its second meaning in the text, the decision has been taken to retain it in a separate table together with the other content words linked to different topics.

Regarding the proper noun *Claudius*, mentioned four (4) times, Sumarokov uses it within four different semantic areas:

1. The first, used one (1) time, is linked to the topic of religion and traditional moral values as Hamlet tells Armans about the villainy of Claudius (Act I, Scene 1).
2. The second, mentioned one (1) time, is connected with the topic of family relationships (Act I, Scene 3). For example, Hamlet advises Gertrude to save her Claudius “before it is too late” (Act I, Scene 3).
3. The third, present one (1) time, is associated with the topic of passion (Act I, Scene 2). For instance, Armans claims that “Claudius slumbers on in Gertrude’s arms” (Act I, Scene 2).
4. The fourth, used one (1) time, is related to the topic of vengeance because Armans believes that revenge should “be meted out to Claudius” (Act I, Scene 2).

Concerning the proper noun *Gertrude*, present four (4) times, Sumarokov mentions it within three different semantic areas:

1. The first, used one (1) time, is linked to the topic of religion and traditional moral values. For example, Armans proposes Hamlet the following: “[...] With moderation

fair you measure Gertrude's evil" (Act I, Scene 1).

2. The second, mentioned two (2) times, relates to the topic of family relationships (Act I, Scenes 2 and 3). For example, Hamlet tells Armans that Gertrude his "mother was and is" (Act I, Scenes 2).
3. The third, present one (1) time, is associated with the topic of passion (Act I, Scene 2). See example 3 related to the use of the proper name *Claudius*.

As the proper nouns *Claudius* and *Gertrude* are used within different semantic areas mentioned above, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act I: intra-play and inter-plays.

Concerning the word *Distant*, it should be noted that Sumarokov offers two different aspects of this word in Act I:

1. The first, used two (2) times, is linked to the topic of religion (Act I, Scene 3). For example, Gertrude is afraid of meeting her murdered husband-king "upon those distant shores" (Act I, Scene 3).
2. The second, used one (1) time, is linked to the topic of family relationships between the mother (Gertrude) and the son (Hamlet) which have become very distant (Act I, Scene 3).

Although the word *Distant* is mostly used in its second meaning in the text, the decision has been taken to retain it in a separate table together with the other content words linked to different topics.

Regarding the words *Forget* and *Weeping* used in Act I, it should be note that Sumarokov treats each one of them within two different semantic areas such as love and death<sup>10</sup>. For example, the word *Weeping* appears within the following contexts:

1. Hamlet is weeping because his beloved Ophelia's father is the murderer of his father-king (Act I, Scene 1).
2. Gertrude is weeping as she remembers her murdered husband but, according to

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<sup>10</sup> For further information on the treatment of the word *Forget* by Sumarokov, see p. 335.

Hamlet, this cannot bring him back to life (Act I, Scene 3).

As the word *Weeping* is used one (1) time in each of the two meanings in the text, the decision has been taken to retain it in a separate table together with the other content words linked to different topics.

It seems that the relation among the patterns of the content words linked to different topics per Act I, inter-plays, is asymmetrical. It is asymmetrical in relation to the proper noun *Polonius* and the word *Forget* as the difference is negative and equals minus five (-5) and minus three (-3), respectively, with preference to SG. It is slightly asymmetrical in the case of the word *Mind* (-2). As a result, the total quantitative difference is negative and equals minus ten (-10), which means that these words are mentioned more frequently in SG than in SH. Moreover, it is particularly asymmetrical in relation to the content words that are used in only one of the plays because there are some content words that appear only in SG whereas there is one content word (*Good*) that is mentioned only in SH.

Regarding SG, the lexical panorama is more extensive not only in quantitative terms as it equals twenty-nine (29) times against twenty-five (25) times in SH, but also in qualitative terms as the above-mentioned content words are used within different semantic areas which relate to different topics.

In fact, more extensive quantitative and qualitative use of the content words linked to different topics in SG as opposed to SH probably provide evidence to the fact that in Act I:

1. In contrast to Shakespeare who mentions the proper noun *Polonius* only one (1) time, Sumarokov is drawn to the proper nouns such as *Polonius*, *Claudius* and *Gertrude*. However, they are mentioned within different semantic areas that mostly do not coincide intra-play (in SG).
2. In contrast to Shakespeare, Sumarokov pays greater attention to the topic of death, particularly to the sub-topic of the consequent “after-the-death-of-the-husband” familial duty of the widow (*Forget* and *Weeping*) (see Table 4).
3. In comparison to Shakespeare who mostly mentions Denmark as a definite place where the action takes place, Sumarokov prefers to deal with indefinite distant (*Distant*) places (see Table 9).
4. As opposed to Shakespeare who mostly associates the thoughts (*Mind*) and

consequent behaviour of the people with traditional moral values, Sumarokov links them to love and shows the effect of love on the human mind.

5. In contrast to Shakespeare who primarily relates the proper noun *Polonius* (1) and the word *Good* (9) to the topic of politics and society, Sumarokov does not at any point link any of the words to this topic.

Thus, some of the possible highlights of Sumarokov's Act I are the importance of the main characters and the relationships among them, the topic of religion and traditional moral values (6), the topic of death (6) associated with the familial duty of the widow to remember her dead husband (see Table 5), and the effect of love (7) on the human mind. As for Shakespeare's Act I, less interest is placed on the topics of love and death compared to the same act in SG. However, there is more or less the same level of focus on the traditional moral values (7) and their effect on human behaviour in different contexts, and much greater interest in the topic of politics and society (10).

Consequently, the data explored and discussed above (see Table 13) appear to show significant quantitative and qualitative dissimilarities based on the distribution patterns of the most frequently used content words which occur within various semantic areas per Act I: inter-plays.

The data in Table 14 display the distribution patterns of the most prominent content words not directly related to any of the topics discussed above per Act I: intra-play and inter-plays. In fact, the data presented in the table are only for reference as this kind of data may provide some additional information to what has been analysed and discussed above. It should be noted that only the most frequently used content words which present a certain degree of importance, intra-play and inter-plays, are interpreted.

The data in Table 14 show that the word *Self* and the proper noun *Horatio* appear twenty-five (25) and fourteen (14) times, respectively, only in SH. The proper noun *Armans* is mentioned three (3) times only in SG.

Seemingly, the extensive use of the word *Self* (25) in SH highlights the fact that the individual is of great importance for Shakespeare whilst this is not the case for Sumarokov. The proper nouns *Horatio* (14) and *Armans* (3) appear in SH and SG, respectively, because

these characters do not coincide inter-plays<sup>11</sup>.

**Table 14:** SH versus SG -Distribution Patterns of the Content Words not Directly Associated with any of the Topics Found per Act I

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Self	25	-	25	-
Armans	-	3	-3	-
Horatio	14	-	14	-
<b>Totals</b>	39	3	36	-

Consequently, the previously explored and discussed data (see Table 14) seem to point to significant quantitative and qualitative dissimilarities based on the distribution patterns of the content words not directly related to the various topics found per Act I: inter-plays.

To sum up, we normalise the data presented in this section which will allow us to compare the distribution patterns of the most prominent content words associated with a variety of topics found per Act I, inter-plays, directly.

Table 15 and Graph 1 focus on the distribution patterns of the normalised data linked to the topics introduced per Act I: intra-play and inter-plays. The analysis and explanation of the data are given below.

As shown in Table 15 and Graph 1, the patterns of the normalised data per Act I, inter-plays, show that the topic of religion and traditional moral values is more significant in SG than in SH because the score is greater than 2 SD as it equals 2,24745861. At the same time, the topic of different actions is more prominent in SH than in SG as the score in SH is greater than 2 SD and equals 2,24414894.

If we look at Graph 1, we can also observe a notable deviation from the standard in the two topics mentioned above, that is, the topics of religion and traditional moral values on the one hand, and different actions on the other. This is in line with the previous quantitative analysis and discussion of the data related to these topics (see Tables 5 and 11).

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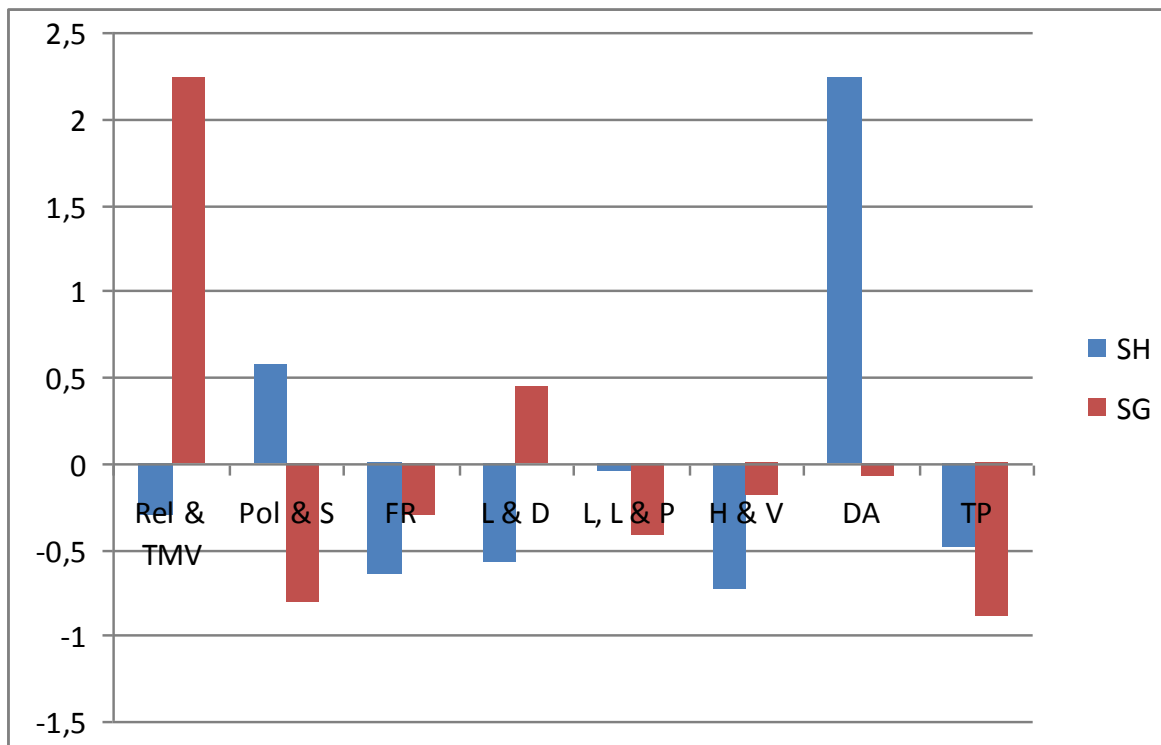
<sup>11</sup> For further information on this point, see Chapter 3.

Thus, the topic of different actions appears to be the most prominent per Act I in SH as opposed to the topic of religion and traditional moral values in SG.

**Table 15:** SH versus SG -The Normalised Data Associated with the Topics Found per Act I

Act I	Topic	SH	SG
	Religion and Traditional Moral Values	-0,30904255	<b>2,24745861</b>
	Politics and Society	0,56861702	-0,80220738
	Family Relationships	-0,65478723	-0,30845193
	Life and Death	-0,575	0,44670346
	Love, Liking and Passion	-0,04308511	-0,42462968
	Hatred and Vengeance	-0,73457447	-0,19227418
	Different Actions	<b>2,24414894</b>	-0,07609643
	Topic of Places	-0,49521277	-0,88934069

**Graph 1:** SH versus SG -Summary of the Distribution of the Most Prominent Topics Found per Act I in accordance with the Normalised Data



Consequently, the data analysed and interpreted above (see Table 15 and Graph 1) seem to display considerable dissimilarities in the treatment of the topics of religion and traditional moral values and different actions per Act I: inter-plays.

### **5.3.2. SH versus SG: Content Word Variables per Act II**

The next stage of our analysis concentrates on the most prominent content words which are frequently used per Act II: intra-play and inter-plays. The data are separated in accordance with the thematic patterns found, tabulated, cross-tabulated and presented in the tables and a graph.

Tables 16-28 and Graph 2 enable us to see the data linked only to the most frequently used content words separated and arranged in different semantic groups revealed per Act II, intra-play and inter-plays, in the following order:

1. Table 16 shows the data related to the distribution patterns of the content words associated with the topic of religion and traditional moral values.
2. Table 17 shows the data related to the distribution patterns of the content words associated with the topic of politics and society.
3. Table 18 shows the data related to the distribution patterns of the content words associated with the topic of family relationships.
4. Table 19 shows the data related to the distribution patterns of the content words associated with the topics of life and death.
5. Table 20 shows the data related to the distribution patterns of the content words associated with the topics of love, liking and passion.
6. Table 21 shows the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance.
7. Table 22 shows the data related to the distribution patterns of the content words associated with different actions.
8. Table 23 shows the data related to the distribution patterns of the content words associated with the topic of places.
9. Table 24 shows the data related to the distribution patterns of the content words associated with the topic of time.

10. Table 25 shows the data related to the distribution patterns of the content words associated with the topic of madness.
11. Table 26 shows the data related to the distribution patterns of the content words associated with different topics found per Act II: intra-play and inter-plays.
12. Table 27 shows the data related to the distribution patterns of the content words not directly associated with any of the topics revealed per Act II: intra-play and inter-plays.
13. Table 28 and Graph 2 look at the distribution patterns of the normalised data and the direct interrelation among the topics found per Act II: intra-play and inter-plays. For the abbreviations used in Graph 2, see Section 5.3.1. However, three new abbreviations are used in this graph, which need some further explanation. For example, the abbreviation “L” stands for “Love”, “TT” for “Topic of Time” and “TM” for “Topic of Madness”. The same abbreviations are used in the graphs that follow.

Table 16 contains the data linked to the distribution patterns of the most prominent content words associated with the topic of religion and traditional moral values per Act II: intra-play and inter-plays. The exploration and interpretation of the data can be seen below.

The data in Table 16 show that the patterns of the content words associated with the topic of religion and traditional moral values per Act II, in SH versus SG, are distributed as follows: the distribution pattern of the word *Spirit* is rather dissimilar as it is mentioned one (1) time in SH as opposed to seven (7) times in SG and, for this reason, the difference equals minus six (-6). Shakespeare uses the word *God* ten (10) times compared to Sumarokov who mentions it sixteen (16) times. Therefore, the difference equals minus six (-6). Shakespeare uses the word *Soul* four (4) times whilst Sumarokov makes use of it eight (8) times. This is why the difference equals minus four (-4). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide between SH and SG is negative and equals minus sixteen (-16).

The rest of the content words such as *Deeds* and *Evil* mentioned six (6) times, respectively; *Guilt* and *Sin* five (5) times each; *Sins* four (4) times; *Burden*, *Change*, *Lips*, *Spare* and *Unholy* three (3) times, correspondingly, and *Care*, *Compassion*, *Forgiveness*,



*Fury, Granted, Hearts, Nature, Patient, Weight* and *Wretched* used two (2) times, respectively, are present only in SG. However, the aforementioned content words intensify the qualitative dissimilarity related to the topic of religion and traditional moral values per Act II whereas in comparison to Sumarokov’s play the link between Shakespeare’s play and the same topic appears to be constrained by lexical limitations.

**Table 16:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Religion and Traditional Moral Values per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Deeds	-	6	-6	-
Evil	-	6	-6	-
Spirit	1	7	-6	-6
God	10	16	-6	-6
Guilt	-	5	-5	-
Sin	-	5	-5	-
Sins	-	4	-4	-
Soul	4	8	-4	-4
Burden	-	3	-3	-
Change	-	3	-3	-
Lips	-	3	-3	-
Spare	-	3	-3	-
Unholy	-	3	-3	-
Care	-	2	-2	-
Compassion	-	2	-2	-
Doing	-	2	-2	-
Forgiveness	-	2	-2	-
Fury	-	2	-2	-
Granted	-	2	-2	-
Hearts	-	2	-2	-
Nature	-	2	-2	-
Patient	-	2	-2	-
Weight	-	2	-2	-
Wretched	-	2	-2	-
<b>Totals</b>	15	94	-79	-16

Seemingly, the relation among the patterns of the content words associated with religion and traditional moral values is asymmetrical per Act II: inter-plays. It is highly

asymmetrical in connection with the words *Spirit* and *God* as the difference is negative and equals minus six (-6), correspondingly, which means that these content words are mentioned fewer times in SH than in SG. It is rather asymmetrical in relation to the word *Soul* as the difference equals minus four (-4), with preference to SG.

In fact, this kind of asymmetry, resultant in negative figures, and a wide use of the content words linked to religion and traditional moral values in SG -which equals ninety-four (94) times against fifteen (15) times in SH- seem to show that in Act II:

- The topic of religion and traditional moral values is of great importance for Sumarokov as opposed to Shakespeare who is drawn to this topic only to some extent.

Thus, moral issues raised by Sumarokov may present a rewarding plan for the sinners to get rid of the burden of the unholy and evil deeds, to change their souls and, in the end, receive forgiveness from God. According to the data shown in Table 16 and *Appendix IV.5*, Shakespeare also possibly relates the human soul to God's instructions; however, he is not as straightforward and explicit as Sumarokov in his moral plan. Shakespeare might be more subtle and use some other literary and lexical means to express what he suggests in relation to the topic of religion and traditional moral values.

Consequently, the previously analysed and explained data (see Table 16) appear to provide evidence of considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words related to the topic of religion and traditional moral values per Act II: inter-plays.

The data in Table 17 show the distribution patterns of the most prominent content words associated with the topic of politics and society revealed per Act II: intra-play and inter-plays. The exploration and interpretation of the data are presented below.

As shown in Table 17, the patterns of the content words related to the topic of politics and society identified per Act II, in SH versus SG, are distributed as follows: Shakespeare mentions the word *King* ten (10) times compared to Sumarokov who uses this word fifteen (15) times. Therefore, the resultant total difference among the frequencies of occurrence of the content words that coincide inter-plays equals minus five (-5).

Words such as *Lord* and *Sir* which are used sixty-two (62) and thirteen (13) times,

correspondingly, are used only in SH (see Table 22). The rest of the content words such as *Throne* and *Crown* mentioned seven (7) and six (6) times, respectively; *People* five (5) times; *Kingdom* and *Subjects* three (3) times, correspondingly, and *Glory*, *Rules*, *Sceptre* and *Won* two (2) times, respectively, appear only in SG. At the same time, the previously discussed content words intensify the qualitative dissimilarity related to the topic of politics and society per Act II whereas in comparison to Sumarokov's play the link between Shakespeare's play and the above-mentioned topic appears to be less extensive by lexical variation.

**Table 17:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Politics and Society per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Lord	62	-	62	-
Throne	-	7	-7	-
Crown	-	6	-6	-
People	-	5	-5	-
King	10	15	-5	-5
Kingdom	-	3	-3	-
Subjects	-	3	-3	-
Sir	13	-	13	-
Glory	-	2	-2	-
Rules	-	2	-2	-
Scepter	-	2	-2	-
Won	-	2	-2	-
<b>Totals</b>	85	47	38	-5

Regarding the word *Won*, it should be noted that Sumarokov also offers two different aspects of this word in Act II:

1. The first is connected to the topic of love as, according to Gertrude, Claudius won her love (Act II, Scene 2).
2. The second is related to the topic of death as Claudius needed the help of Polonius to kill the legitimate king (Act II, Scene 3).

Although the word *Won* is used within the semantic areas of love and death, love and death were used as the tools to acquire political power. Therefore, the decision has been taken to retain this content word within the semantic area associated with politics and society.

Seemingly, the relation among the patterns of the content words linked to the topic of politics and society is asymmetrical per Act II: inter-plays. It is rather asymmetrical in relation to the word *King* as the difference is negative and equals minus five (-5), which means that this content word is mentioned more frequently in SG than in SH.

The asymmetry is also significant with regard to the content words that are used in only one of the plays. Regarding SG, it provides a less extensive lexical panorama in quantitative terms. Nevertheless, it is much more diversified in qualitative terms as it deals with different sub-topics within the topic of politics and society. For example, the author raises the question of the relationship between the king (*King* and *Kingdom*) and the subjects of the king (*Subjects*) -the common people (*People*) who occupy a lower social position in society. At the same time, the author raises the problem of the future of the crown (*Throne, Glory, Scepter* and *Won*) which may change the existing tyrannical and unlawful political regime.

In fact, the limited quantitative use of the content words related to the topic of politics and society in SG -which equals forty-seven (47) times against eighty-five (85) times in SH- yet variable qualitative use of the same content words as opposed to SH probably provide evidence to the fact that in Act II:

1. Socio-political relations appeal to both Shakespeare and Sumarokov, although the former author is mostly interested in the relationship within and among different political classes. For example, this is the case within the class of the nobility and between the people of a high social rank as opposed to a lower one, particularly displayed through the polite form of address to the male members of the nobility, in such expressions as *my good Lord, good sir, my Lord, etc.*
2. Sumarokov pays greater attention to a variety of sub-topics within the same topic, particularly the sub-topics of the relationships between different social classes and between the existing political regime and the future political power.

Thus, the readers and the audience are drawn into a possibly dramatic and highly charged socio-political situation in the society depicted by Sumarokov. The following question may arise: What could the resonance of this astonishing social dynamite depicted in SG be for the future of the problem of power?

Consequently, the data examined and discussed above (see Table 17) appear to show considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words associated with the topic of politics and society per Act II: inter-plays.

Table 18 in particular centres on the qualitative comparison of the differences among the patterns of the most prominent content words related to the topic of family relationships per Act II only in SG because -in accordance with the Short Comparing Wordlist of the content words per Act II- these types of words are infrequent in SH (see *Appendix IV.5*). However, the quantitative analysis and explanation of the data, intra-play and inter-plays, can also be found below.

**Table 18:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Family Relationships per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Husband	-	12	-12	-
Wife	-	4	-4	-
<b>Totals</b>	-	16	-16	-

As shown in Table 18, the patterns of the content words connected with the topic of family relationships are distributed in the following way: the words *Husband* and *Wife* appear twelve (12) and four (4) times, respectively. As a result, the total frequency of occurrence of these content words used in SG equals sixteen (16). The total quantitative difference among the frequencies of occurrence of all content words used in SG as opposed to SH equals minus sixteen (-16). Nevertheless, we should bear in mind that there are neither common nor different content words relating to family relationships which are frequently used in SH and, therefore, there are no data of this type to be compared.

Consequently, the previously explored and interpreted data (see Table 18) probably

provide evidence of significant dissimilarities related to the topic of family relationships per Act II, inter-plays, as this topic is of little interest for Shakespeare as opposed to Sumarokov who is drawn to this topic to a greater extent, particularly to the relationship between the husband (*Husband*) and the wife (*Wife*).

The data in Table 19 focus on the distribution patterns of the most prominent content words linked to the topics of life and death per Act II: intra-play and inter-plays. The analysis and discussion of the data are given below.

The words *Murder* and *Murdered*, used in SH and SG; and *Murderer* and *Murders*, mentioned one (1) time each in SH and SG, respectively, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of all content words per Act II (see *Appendix IV.4*). However, we have decided to add them to Table 19 because the distribution patterns of the frequency of occurrence of these words per Act II are particularly important when defining the semantic area of death inter-plays. In accordance with the low frequency of occurrence, the above-mentioned content words appear at the end of Table 19.

The data in Table 19 show that the patterns of the content words associated with the topics of life and death per Act II, in SH versus SG, are distributed as follows: the words *Death* and *Life* appear four (4) times, respectively, in SH, compared to nine (9) times, correspondingly, in SG. Therefore, the difference is minus five (-5) in the first two cases, respectively. The word *Truth* is mentioned one (1) time in SH as opposed to seven (7) times in SG and, for this reason, the difference equals minus four (-4). The word *Murder* is present three (3) times in SH versus SG, correspondingly. Therefore, there is no difference in the frequency of occurrence of this word between both plays. The word *Murdered* is used one (1) time in SH and SG, respectively, and this is why there is no difference either. As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals minus fourteen (-14).

The word *Murderer* appears one (1) time only in SH. Considering such content words as *Body* and *Greatest*, used three (3) times; *Bed*, *Cleverly*, *Die*, *Distress*, *Ghost*, *Intent*, *Kill*, *Killed*, *Poison*, *Torment*, *Sorrow*, *Story*, *Wept*, *Wise*, *Witness* and *Woe*, occurring two (2) times, correspondingly, and *Murders*, mentioned one (1) time, they are present only in SG. However, the previously mentioned content words intensify the qualitative dissimilarity

related to the topics of life and death per Act II whereas compared to Sumarokov's play the link between Shakespeare's play and these topics appears to lack lexical diversity.

**Table 19:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Life and Death per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Death	4	9	-5	-5
Life	4	9	-5	-5
Truth	3	7	-4	-4
Body	-	3	-3	-
Greatest	-	3	-3	-
Bed	-	2	-2	-
Cleverly	-	2	-2	-
Die	-	2	-2	-
Distress	-	2	-2	-
Ghost	-	2	-2	-
Intent	-	2	-2	-
Kill	-	2	-2	-
Killed	-	2	-2	-
Poison	-	2	-2	-
Torment	-	2	-2	-
Sorrow	-	2	-2	-
Story	-	2	-2	-
Wept	-	2	-2	-
Wise	-	2	-2	-
Witness	-	2	-2	-
Woe	-	2	-2	-
Murder	3	3	0	0
Murdered	1	1	0	0
Murderer	-	1	-1	-
Murders	1	-	1	-
<b>Totals</b>	16	68	-52	-14

Seemingly, the relation among the patterns of the content words linked to the topics of life and death that coincide per Act II, inter-play, is asymmetrical. It is rather asymmetrical in relation to the words *Death* (-5), *Life* (-5) and *Truth* (-4) as the total quantitative difference among the content words that are present in both plays is negative and equals

minus fourteen (-14), which means that these words are mentioned more frequently in SG than in SH.

Moreover, it is highly asymmetrical in relation to the content words that are used in only one of the plays. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as it deals with different sub-topics within the topics of life and death. For example, such sub-topics as a wisely planned murder (*Body, Bed, Cleverly, Intent, Kill, Killed* and *Wise*), the consequent “after-the-death-of-the-husband” familial duty of the wife (*Die, Distress, Torment, Sorrow, Wept, Greatest* and *Woe*) and the problem of finding the truth, probably linked to the murder with the help of the poison (*Truth, Ghost, Poison, Story* and *Witness*).

In fact, the extensive quantitative -as it equals sixty-eight (68) times against sixteen (16) times in SH- and diverse qualitative use of the content words related to life and death in SG as opposed to SH appear to provide evidence to the fact that in Act II:

1. Both Shakespeare and Sumarokov deal with the topics of life and death, although with preference to Sumarokov.
2. Both Shakespeare and Sumarokov link the death to a murder, but the content words related to the murder are not found among the content words which are frequently used in SH (see *Appendix IV.5*). In contrast to Shakespeare, Sumarokov, additionally, highlights a cleverly schemed murder provoked by poisoning.
3. The two authors try to find the answer to the question: Was the death natural or caused by some other circumstances? However, within the unusually frequent content words used for the comparison of the two texts, this sub-topic is more clearly expressed in SG (see *Appendix IV.5*).

Thus, one of the possible highlights of Sumarokov’s Act II, as well as of Act I, is an earthly death caused by a cleverly planned murder and its effect on those alive who should suffer and remember the dead (murdered/killed). As for Shakespeare’s Act II, there is probably less interest in the topics of life and death than in the same act in SG.

Consequently, the data explored and discussed above (see Table 19) seem to point to considerable quantitative and qualitative dissimilarities based on the distribution patterns of the prominent content words related to the topics of life and death per Act II: inter-plays.



Table 20 in particular focuses on the qualitative comparison of the differences among the patterns of the most frequently used content words expressing the feeling of love per Act II only in SG because -in accordance with the Short Comparing Wordlist of the most prominent content words per Act II- these types of words are absent in SH (see *Appendix IV.5*). However, the quantitative analysis and explanation of the data, intra-play and inter-plays, can also be found below.

**Table 20:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Love per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Beloved	-	2	-2	-
<b>Totals</b>	-	2	-2	-

As shown in Table 20, the patterns of the content words linked to the topic of love are distributed as follows: the word *Beloved*, used two (2) times, is present only in SG. As a result, the total frequency of occurrence of this content word used in SG equals two (2). The total quantitative difference among the frequencies of occurrence of all content words used in SG as opposed to SH equals minus two (-2). Nevertheless, we should bear in mind that there are neither common nor different content words expressing love which are frequently used in SH and, therefore, there are no data of this type to be compared.

Consequently, the previously analysed and explained data (see Table 20) possibly provide evidence of rather small dissimilarities related to the topic of love per Act II, inter-plays, as this topic is of little interest for Shakespeare and only of some interest for Sumarokov. The topics of liking and passion seem to be dealt with more or less equally by both authors as the words linked to these topics are omitted from the Short Comparing Wordlist of the content words which are frequently used per Act II (see *Appendix IV.5*).

Table 21 especially focuses on the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance per Act II, although the content words expressing hatred are absent in SH and the words showing vengeance are

notably infrequent in SH and are not present in SG (see *Appendix IV.4*). Nevertheless, the quantitative analysis and interpretation of the data, intra-play and inter-plays, can also be found below.

The words *Revenge* (1) and *Vengeance* (1), used only in SH, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of the content words per Act II (see *Appendix IV.4*). However, we have decided to add them to Table 21 because the distribution patterns of the frequency of occurrence of these words per Act II are particularly important when defining the semantic areas of hatred and vengeance in both plays.

**Table 21:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Hatred and Vengeance per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Hatred	-	2	-2	-
Revenge	1	-	1	-
Vengeance	2	-	2	-
<b>Totals</b>	3	2	1	-

As shown in Table 21, the patterns of the content words linked to the topic of hatred are distributed in the following way: the word *Hatred* is used two (2) times only in SG. Therefore, the total frequency of occurrence of the content words related to hatred in SG equals two (2). The rest of the content words such as *Revenge* and *Vengeance* mentioned one (1) time and two (2) times, correspondingly, appear only in SH. As a result, the total frequency of occurrence of the content words linked to vengeance in SH equals three (3). The total quantitative difference among the frequencies of occurrence of the content words used in the two texts equals one (1). However, we should bear in mind that there are no common content words expressing hatred and vengeance which are used inter-plays. This is why there are no data of this type to be compared.

Both authors seem to deal with the topic of hatred more or less alike because -in accordance with the Full Comparing Wordlist of the content words per Act II- no relating

content words can be found in SH, whereas only one word *Hatred* (2) appears in SG (see *Appendix IV.4*).

The topic of vengeance seems to be dealt with more or less equally by both authors as the words linked to this topic are omitted from the Short Comparing Wordlist of the content words which are notably frequent per Act II (see *Appendix IV.5*). However, the words *Revenge* (1) and *Vengeance* (2), present in SH, show Shakespeare's little interest in the topic of vengeance as opposed to Sumarokov who is not drawn to this topic at all (see *Appendix IV.4*). Thus, Sumarokov's Act II may be called an "Absence-of-vengeance Act" which is in line with the absence of the content words related to vengeance.

Consequently, the previously examined and interpreted data (see Table 21) probably provide evidence of very few dissimilarities related to the topic of hatred per Act II, interplays, as the quantitative difference in its use is very slight. The latter point appears to show that Shakespeare is not interested in this topic at all whilst Sumarokov ascribes little importance to it. Moreover, the data in Table 21 possibly show that the topic of vengeance is dealt with by only one of the authors, that is, Shakespeare.

Table 22 centres on the data related to the distribution patterns of the most prominent content words associated with different actions per Act II: intra-play and inter-plays. The analysis and interpretation of the data are presented below.

As shown in Table 22, the patterns of the content words linked to different actions per Act II, in SH versus SG, are distributed as follows: the word *Told* is used one (1) time in SH compared to eight (8) times in SG. Therefore, the difference equals minus seven (-7). The word *Done* is mentioned two (2) times in SH against six (6) times in SG. This is why the difference equals minus four (-4). Shakespeare uses the word *Do* thirty (30) times whilst Sumarokov uses it only five (5) times and, for this reason, the difference is twenty-five (25). The word *Speak* appears eighteen (18) times in SH in contrast to two (2) times in SG. This is why the difference is sixteen (16). The word *Spoke* is mentioned two (2) times only in SG; however, it should be added to the list of the content words that coincide as it is the derivative form of the verb *Speak* and, therefore, the difference minus two (-2) is shown in the corresponding cell in the last column. As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in SH versus SG is twenty-eight (28), with preference to SH.

**Table 22:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Actions per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Knows	-	8	-8	-
Told	1	8	-7	-7
Done	2	6	-4	-4
Do	30	5	25	25
Bear	-	2	-2	-
Become	-	2	-2	-
Behold	-	2	-2	-
Spoke	-	2	-2	-2
Tried	-	2	-2	-
Speak	18	2	16	16
<b>Totals</b>	51	39	12	28

Words such as *Knows*, used eight (8) times, and *Bear*, *Become*, *Behold* and *Tried*, mentioned two (2) times, correspondingly, are present only in SG. Nevertheless, the previously mentioned content words intensify the qualitative dissimilarity in relation to different actions per Act II whereas in contrast to Shakespeare's play the link between Sumarokov's play and the question of action appears to be more extensive by lexical variation.

It seems that the relation among the patterns of the content words associated with different actions that coincide per Act II, inter-plays, is asymmetrical. It is rather asymmetrical in relation to the word *Told* (-7), with preference to SG, which indicates that this word is used more often in SG than in SH. It is highly asymmetrical in the case of *Do* (25) and *Speak* (16) and its derivatives *Done* (-4) and *Spoke* (-2), respectively, with preference to SH, which means that these content words are mentioned more frequently in SH than in SG.

At the same time, the asymmetry is also considerable in relation to the content words that are used in only one of the plays. In SH, the lexical panorama is more extensive only in quantitative terms yet it is less extensive in qualitative terms as Sumarokov deals with such verbs as *Knows* and *Tried* which do not appear in SH among the content words that are

frequently used.

In fact, the extensive quantitative use of the content words -which equals fifty-one (51) times against thirty-nine (39) times in SG- associated with a variety of actions in SH and the diverse qualitative use of the same content words in SG probably indicates that in Act II:

1. Shakespeare's characters have more initiative as they are supposedly involved in doing something (*Do/Done*), more so than Sumarokov's characters (*Do/Done*).
2. An action such as speaking (*Speak*) is of major importance for Shakespeare as opposed to Sumarokov who seems to be interested in this action to a much lesser extent.
3. Sumarokov deals with such verbs as know (*Knows*), tell (*Told*), bear (*Bear*), become (*Become*), behold (*Behold*) and try (*Tried*) whilst they do not hold much significance for Shakespeare.

Thus, Shakespeare's Act II may be called a "Do-and-speak Act" in contrast to Sumarokov's "Tell-and-get-to-know Act" which is in line with Sumarokov's extensive use of the words *Knows* (8) and *Told* (8) per Act II.

Consequently, the data explored and discussed above (see Table 21) possibly provide evidence of significant quantitative and qualitative dissimilarities based on the distribution patterns of the content words connected with a variety of actions per Act II: inter-plays.

Table 23 mostly concentrates on the most prominent content words associated with the topic of places per Act II only in SG, because such content words are infrequent in SH (see *Appendix IV.4*). Nevertheless, the quantitative analysis and explanation of the data, intra-play and inter-plays, can also be found below.

As shown in Table 23, the patterns of the content words related to the topic of places are distributed in the following way: the word *Land* is used two (2) times only in SG. As a result, the total frequency of occurrence of this content word in SG also equals two (2). The total quantitative difference between the frequencies of occurrence of all content words used in the two texts equals minus two (-2). However, we should bear in mind that there are no common content words related to places which are notably frequent in SH. This is why there are no data of this type to be compared.

**Table 23:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Places per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Land	-	2	-2	-
<b>Totals</b>	-	2	-2	-

Consequently, the previously examined and interpreted data (see Table 23) probably provide evidence of few dissimilarities related to the topic of places per Act II, inter-plays, as the quantitative difference in its use is very slight. The latter point seems to show that Shakespeare is not interested in this topic at all whilst Sumarokov ascribes little importance to it.

Table 24 especially focuses on the data related to the distribution patterns of the most prominent content words expressing time per Act II only in SG because these kinds of words are either not used at all or are infrequently used in SH (see *Appendix IV.4*). Nevertheless, the quantitative analysis and interpretation of the data, intra-play and inter-plays, are also offered below.

**Table 24:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Time per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Hour	-	6	-6	-
Hasten	-	2	-2	-
Minutes	-	2	-2	-
Today	-	2	-2	-
<b>Totals</b>	-	12	-12	-

The data in Table 24 show that the patterns of the content words connected with the topic of time are distributed as follows: the word *Hour* appears six (6) times and the words *Hasten*, *Minutes* and *Today* are present two (2) times, respectively. As a result, the total

frequency of occurrence of these content words used in SG equals twelve (12). The total quantitative difference among the frequencies of occurrence of all content words used in the two texts equals minus twelve (-12). However, we should bear in mind that there are neither common nor different content words expressing time with an outstanding frequency of occurrence in SH and, therefore, there are no data of this type to be compared.

Consequently, the previously explored and discussed data (see Table 24) probably provide evidence of considerable dissimilarities related to the topic of time per Act II, inter-plays, as Shakespeare does not ascribe much importance to the topic of time as opposed to Sumarokov who is drawn to this topic to a great extent.

Table 25 in particular looks at the data linked to the distribution patterns of the most prominent content words associated with the topic of madness per Act II only in SH because these kinds of words are either not used at all or are infrequently used in SG (see *Appendix IV.4*). Nevertheless, the quantitative analysis and explanation of the data, intra-play and inter-plays, are also provided below.

**Table 25:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Madness per Act II

<b>Word</b>	<b>SH</b>	<b>SG</b>	<b>(SH-SG)</b>	<b>(SH-SG)</b>
	Frequency of Occurrence per Act	Frequency f Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
<b>Mad</b>	9	-	9	-
<b>Totals</b>	9	-	9	-

As shown in Table 25, the patterns of the content words linked to the topic of madness are distributed as follows: the word *Mad*, used nine (9) times, is present only in SH. As a result, the total frequency of occurrence of this content word used in SH equals nine (9). The total quantitative difference among the frequencies of occurrence of all content words used in the two texts equals nine (9). However, we should bear in mind that there are neither common nor different content words expressing madness with a notable frequency of occurrence in SG and, therefore, there are no data of this type to be compared.

In fact, a significant quantitative use of the content words associated with madness in

SH compared to SG probably tells us that per Act II:

- The question of madness is of great importance for Shakespeare whilst it is not very clearly expressed in Sumarokov's play.

Consequently, the previously analysed and explained data (see Table 25) seem to provide evidence of considerable quantitative and qualitative differences based on the distribution patterns of the content words related to madness per Act II: inter-plays.

Table 26 focuses on the data related to the distribution patterns of the most prominent content words which appear within different topics found per Act II: intra-play and inter-plays. The analysis and discussion of the data are given below. Furthermore, the reasons why these content words have been arranged and put together in a separate table can also be found below.

**Table 26:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Topics Found per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Heart	2	16	-14	-14
Polonius	-	8	-8	-
Thoughts	1	6	-5	-5
Law	1	5	-4	-4
Mind	3	7	-4	-4
Deep	1	4	-3	-3
Feel	1	4	-3	-3
Good	28	4	24	24
Forget	-	2	-2	-
Dared	-	2	-2	-
Fashioned	-	2	-2	-
Fill	-	2	-2	-
Flow	-	2	-2	-
Peaceful	-	2	-2	-
Yield	-	2	-2	-
Thought	-	2	-2	-2
<b>Totals</b>	37	70	-33	-13



The data in Table 26 show that the patterns of the content words associated with different topics per Act II, in SH versus SG, are distributed as follows: the word *Heart* is used two (2) times in SH as opposed to sixteen (16) times in SG. Therefore, the difference is minus fourteen (-14). The word *Thoughts* appears one (1) time in SH against six (6) times in SG. This is why the difference equals minus five (-5). The word *Thought* is mentioned two (2) times only in SG but it should be added to the list of the content words that coincide as its derivative plural form *Thoughts* appears before and, therefore, the difference minus two (-2) is shown in the corresponding cell in the last column. Shakespeare uses the word *Law* one (1) time as opposed to five (5) times in SG and, for this reason, the difference is minus four (-4). The word *Mind* is used three (3) times in SH as opposed to seven (7) times in SG. Therefore, the difference is minus four (-4). The word *Deep* is mentioned one (1) time in SH against four (4) times in SG and, for this reason, the difference is minus three (-3). The word *Feel* appears one (1) time in SH against four (4) times in SG. This is why the difference is minus three (-3). Shakespeare uses the word *Good* twenty-eight (28) times whilst Sumarokov uses it only four (4) times and, for this reason, the difference is twenty-four (24). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals minus thirteen (-13).

Concerning the word *Heart*, Shakespeare mentions it two (2) times and relates it to the topic of religion and traditional moral values, whilst Sumarokov associates it with three diverse semantic areas:

1. The first, used thirteen (13) times, is connected with the topic of religion and traditional moral values (Act II, Scenes 1-4). For example, Claudius meditates on his evil nature in the following way:

[...] When I was born to earth at nature's fateful bidding, My heart was then endowed with all the world's worst vices. And though my tutors tried to change my evil heart, Their pay was to behold the lack of their success (Act II, Scene 1).

2. The second, used one (1) time, is associated with the topic of death (Act II, Scene 3). For example, Ratuda advises Gertrude to reveal the secret of her husband's and his father's murder to Hamlet: "[...] First let these villains go, then tell the prince your story. Reveal to Hamlet all that's hidden in your heart [...]" (Act II, Scene 3).

3. The third, mentioned two (2) times, is linked to the topic of love (Act II, Scenes 1 and 3). For example, Ratuda tells Gertrude how faithful her husband was to her, although somehow her “heart was changed” and sometime she “ceased to love him” (Act II, Scene 3).

Regarding the word *Thoughts*, Shakespeare mentions it one (1) time and links it to the topic of religion and traditional moral values, whilst Sumarokov links the words *Thought* (2) and *Thoughts* (6) to three diverse semantic areas:

1. The word *Thoughts*, used five (5) times, is associated with the topic of religion and traditional moral values (Act II, Scenes 1 and 2). For example, Gertrude repents her past and wishes to change in the future: “My thoughts no longer dwell on future deeds of evil [...]” (Act II, Scene 2).
2. The same word (*Thoughts*), used one (1) time, is linked to the topic of family relationships (Act II, Scene 3). For example, Ratuda begs Gertrude to direct her thoughts towards her son Hamlet (Act II, Scene 3).
3. The word *Thought*, mentioned two (2) times only in SG, is used as both a verb and a noun. As a verb and a noun, it is used one (1) time, respectively, and appears within the semantic area of death (Act II, Scene 3). For example, Ratuda reminds Gertrude about the behaviour of Claudius after the murder of the king: “[...] Claudius was lost in thought, as in our saddest hours, While Polonius grieved aloud and tore his hair” (Act II, Scene 3).

Shakespeare links the word *Law* (1) to the topic of politics and society, whilst Sumarokov links it to two different semantic areas:

1. The first, used one (1) time, is associated with the topic of religion and traditional moral values. For example, Gertrude meditates on the question of life and death and arrives at the conclusion that “it’s against the law of God to kill oneself [...]” (Act II, Scene 4).
2. The second, used four (4) times, is associated with the topic of politics and society. For example, Polonius is absolutely confident that the king knows “no law but his own” and that “his will alone is justice” (Act II, Scene 2).

As regards the word *Mind* (3), Shakespeare mentions it within two different semantic areas in Act II:

1. The first, mentioned one (1) time, is linked to the topic of religion and traditional moral values. For example, Polonius teaches Reynoldo how to conceal his son's faults when he is in Paris: "[...] but breath his faults so quaintly, That they may seem the tints of liberty; the flash and out-break of a fiery mind [...]".
2. The second, used two (2) times, is associated with the topic of politics and society. For example, Hamlet thinks that Denmark's a prison whilst Rosincros disagrees with him saying that it is all in his mind.

In comparison with Shakespeare, Sumarokov suggests three different aspects of the word *Mind*, used seven (7) times in Act II:

1. The first, used two (2) times, is linked to the topic of religion and traditional moral values (Act II, Scenes 1 and 2). For example, Gertrude seeks God's forgiveness and, therefore, confesses her guilt: "[...] Refreshed in heart and mind, I have confessed my guilt [...]" (Act II, Scene 2).
2. The second, mentioned four (4) times, is connected to the topic of death (Act II, Scenes 1 and 3). For example, Gertrude mourns her husband's murder: "[...] The mem'ry grieves me so. My mind cannot relive those minutes, that dread scene" (Act II, Scene 3).
3. The third, used one (1) time, is related to the topic of madness. For example, Claudius suggests that Gertrude "has lost her mind" (Act II, Scene 2).

As the words *Heart*, *Thought*, *Thoughts*, *Law* and *Mind* are used within different semantic areas mentioned above and only one of them coincides in both plays, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act II: intra-play and inter-plays.

Shakespeare relates the word *Deep* (1) to the topic of vengeance, whilst Sumarokov uses it four (4) times within the semantic area of death (Act II, Scene 3). As the word *Deep* is used within two different semantic areas mentioned above that do not coincide inter-plays, the decision has been taken to retain it within a separate table with the other content

words associated with different topics found per Act II: intra-play and inter-plays.

Shakespeare links the word *Feel* (1) to the topic of death, whilst Sumarokov relates it to three diverse semantic areas:

1. The first, used two (2) times, is linked to the topic of religion and traditional moral values (Act II, Scenes 1 and 2). For example, Claudius confesses that he “cannot feel religious fervor” (Act II, Scene 1).
2. The second, mentioned one (1) time, is connected to the topic of death. For example, Gertrude believes that nobody will weep for her and nobody will feel her loss (Act II, Scene 4).
3. The third, used one (1) time, is related to the topic of politics and society. For example, Claudius confesses to Polonius that his “subjects feel no love for” him (Act II, Scene 1).

Shakespeare proposes three different aspects of the word *Good* (28) in Act II:

1. The first, mentioned one (1) time, is linked to the topic of religion and traditional moral values. For example, Hamlet speaks about Denmark being a prison; however, he confesses that “there is nothing either good or bad, but thinking makes it so [...]”.
2. The second, used twenty-four (24) times, appears within the semantic area of politics and society, especially in the collocations with the words *Lord* and *Sir* which mostly refer to polite address to the male members of the nobility, friends and servants. Examples of this are such expressions as *good Reynoldo*, *my Good Lord*, *Good sir*, *my good Liege*, *good Lads*, *my good friends*, etc. However, Polonius addresses the queen using the word *Good* as well: “Good Madam stay a while, I will be faithfull<sup>12</sup>”.
3. The third, used three (3) times, is a convention which expresses an agreement with something that has been said before; for example, *Very good*, *my Lord*, etc.

Sumarokov mostly links the word *Good* (4) to traditional moral values that are

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<sup>12</sup> The original spelling has been retained in all the examples that come from SH and, therefore, the word *faithful* is written with double -ll.

expected from the behaviour of a person in diverse situations (Act II, Scenes 1-3). For example, Claudius speaks of himself in the following way: “My instincts are the ones which God must most detest, And in my conscience shines no spark of good at all” (Act II, Scene 1).

As the words *Feel* and *Good* are used within different semantic areas mentioned above and only one of them coincides inter-plays, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act II: intra-play and inter-plays.

The proper noun *Polonius* mentioned eight (8) times and such words as *Forget*, *Dared*, *Fashioned*, *Fill*, *Flow*, *Peaceful* and *Yield*, used two (2) times, correspondingly, are present only in SG. However, the previously mentioned content words intensify the qualitative dissimilarity related to different topics found per Act II whereas in contrast to Sumarokov’s play the link between Shakespeare’s play and the semantic areas these content words come from seems to lack lexical diversity.

The proper noun *Polonius* is used within two different semantic areas:

1. The first, mentioned two (2) times, is associated with the topic of politics and society (Act II, Scenes 1 and 3). For example, Claudius decides to “heed the words of wise Polonius’ counsel” who tries to convince him that he alone is a king and his subjects must obey him (Act II, Scene 1).
2. The second, present six (6) times, is linked to the topic of death (Act II, Scene 3). For example, Ratuda recalls Polonius’ behaviour after the king’s murder: “[...] Polonius had the craft to stimulate deep sorrow [...]” (Act II, Scene 3).

As the proper noun *Polonius* is used within different semantic areas mentioned above, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act II: intra-play and inter-plays.

Regarding the word *Forget* (2), Sumarokov suggests two different aspects of this word in Act II:

1. The first is linked to the topic of religion and traditional moral values as Polonius advises Claudius to forget the law of God (Act II, Scene 1).
2. The second is related to the topic of politics and society as Polonius also suggests

that Claudius forget the rules of humans (Act II, Scene 1).

Sumarokov proposes two different aspects of the word *Dared* (2) in Act II:

1. The first is associated with the topic of politics and society. For example, Ratuda tells Gertrude that nobody would have dared to act upon the truth related to her husband's death (Act II, Scene 3).
2. The second is related to the topic of death. For example, Claudius accuses Gertrude of having dared to kill "a father, husband, king [...]" (Act II, Scene 2).

Concerning the word *Fashioned* (2), Sumarokov offers two different aspects of this word in Act II:

1. The first is linked to love as Gertrude's "love was fashioned" when Claudius wrought his greatest evil to kill her husband and her king (Act I, Scenes 2).
2. The second is connected to the topic of politics and society because, according to Gertrude, the best of kings "[...] keeps the law himself more strictly than his subjects, And all of his decrees from this same law are fashioned" (Act I, Scene 2).

Regarding the word *Fill* (2), Sumarokov mentions it within two different semantic areas:

1. The first is associated with the topic of religion and traditional moral values as it is used in Claudius' address to Almighty God: "[...] Fill me with the desire to seek your grace and mercy [...]" (Act II, Scene 1).
2. The second is related to the topic of life because Claudius mentions it in his meditation on life: "[...] With this rare happiness I'll fill my life so fleeting [...]" (Act II, Scene 1).

Concerning the word *Flow* (2), it appears within two different semantic areas per Act II in SG:

1. The first is linked to the topic of politics and society (Act II, Scene 2). For example, Gertrude meditates on the state of affairs in the country: "[...] How many are the tears which you have caused to flow Of daughters, sons, and wives [...]" (Act II,

Scene 2).

2. The second is related to the topic of death. For example, Gertrude speaks about the tears which flow from her eyes when she remembers her murdered husband (Act II, Scene 4).

As for the word *Peaceful* (2), Sumarokov proposes two different aspects of this word in Act II:

1. The first is related to the topic of religion and traditional moral values. For example, Gertrude wants to renounce the world and make her “home in distant peaceful caverns” that will grant her peace and relieve her soul (Act II, Scene 2).
2. The second is associated with the topic of death. For example, Ratuda remembers how Polonius made everybody believe that the king “died a peaceful death” (Act II, Scene 3).

Finally, the word *Yield* (2) is used within two different semantic areas per Act II in SG:

1. The first is linked to the topic of politics and society. For example, Claudius confesses that he cannot “give up the throne”, nor can he “yield the kingdom” (Act II, Scene 1).
2. The second is related to the topic of death. For example, Ratuda thinks that the time has come “to yield the truth” about the death of the former king (Act II, Scene 3).

As the words *Forget*, *Dared*, *Fashioned*, *Fill*, *Flow*, *Peaceful* and *Yield* are used one (1) time within two different semantic areas mentioned above, respectively, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act II: intra-play and inter-plays.

Seemingly, the relation among the patterns of the content words linked to different topics is asymmetrical per Act II: inter-plays. It is rather asymmetrical in relation to the words *Thoughts* (-6), *Law* (-4), *Mind* (-4), *Deep* (-3) and *Feel* (-3), which show negative differences, with preference to SG. It is particularly asymmetrical in connection with the words *Good* and *Heart* as the difference equals fourteen (14) and twenty-four (24),

respectively, which means that these words are more often used in SH than in SG.

Moreover, it is particularly asymmetrical in relation to the content words that are used in only one of the plays because there are many content words that appear only in SG but there are no content words that are mentioned only in SH. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as the above-mentioned content words are used within different semantic areas which relate to different topics.

In fact, a less extensive quantitative -as it equals thirty-seven (37) times against seventy (70) times in SG- and qualitative use of the content words related to different topics in SH as opposed to SG probably provide evidence to the fact that in Act II:

1. Unlike Shakespeare who uses the word *Heart* only two (2) times in relation to the topic of religion and traditional moral values, Sumarokov is drawn to the word *Heart*, mentioning it sixteen (16) times and linking it especially to the topic of religion and traditional moral values (13) and, to a lesser extent, to the topics of death (1) and love (2).
2. In contrast to Shakespeare who mentions the word *Thoughts* only one (1) time associating it with the topic of religion, Sumarokov pays much more attention to the two forms of the word *Thought* (2)/*Thoughts* (6) connecting it mostly to the topic of religion (5) and to some extent to family relationships (1) and death (2).
3. In contrast to Shakespeare who mentions the word *Law* only one (1) time in relation to the topic of religion, Sumarokov relates it mostly to the topic of politics and society (4) and, to a lesser extent, to the topic of religion (1).
4. In comparison to Shakespeare who uses the word *Mind* only one (1) time in connection with the topic of religion and two (2) times with politics and society, Sumarokov links it in particular to the topic of death (4) and, to a lesser extent, to the topic of religion (2) and madness (1).
5. Unlike Shakespeare who mentions the word *Deep* only one time in relation to vengeance, Sumarokov uses it four (4) times especially linking it to the topic of death.
6. In comparison to Shakespeare who uses the word *Feel* one (1) time connecting it to the topic of death, Sumarokov employs it within the topic of religion and, to a lesser



extent, within the topics of politics and society (1) and death (1).

7. In contrast to Sumarokov who mentions the word *Good* four (4) times only in relation to the topic of religion, Shakespeare is drawn to the word *Good* (28) relating it mostly to the topic of politics and society (24), especially in collocations with the word *Lord* to refer mostly to the polite form used when speaking to men of a noble rank in such expressions as *my good Lord*, *my good Liege*, etc.
8. In contrast to Shakespeare, Sumarokov uses a wide range of words with a notable frequency of occurrence linking them particularly to the topic of death (21) and, to a lesser extent, to the topic of politics and society (11).

Thus, one of the major points of Sumarokov's Act II is the topic of religion and traditional moral values (32) as opposed to Shakespeare's Act II with the focus being on the topic of politics and society (24). At the same time, some of the other highlights of Sumarokov's Act II are the topics of death (21) and politics and society (11) to a lesser extent.

Consequently, the data interpreted and explained above (see Table 26) seem to point to considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words which occur within various topics per Act II: inter-plays.

Table 27 shows the distribution patterns of the most frequently used content words not related to any of the topics discussed above per Act II: intra-play and inter-plays. The data presented below are only for reference, although this kind of data may provide some additional information to what has been analysed and discussed above. It should be noted that only the most prominent content words which may present a certain degree of importance, intra-play and inter-plays, are interpreted.

The data in Table 27 show that the proper noun *Armans* appears three (3) times only in SG whilst the word *Welcome* is mentioned twelve (12) times only in SH.

Seemingly, the extensive use of the word *Welcome* (12) in SH highlights the fact that in contrast to SG many different characters appear throughout the act and they are welcomed by those already present -in other words, there is much activity going on in Shakespeare's Act II. Concerning the proper noun *Armans* (3), it appears only in SG as this character is not present at any time in SH and therefore, this name appears in only one of

the plays<sup>13</sup>.

Consequently, the previously analysed and explained data (see Table 27) seem to point to significant quantitative and qualitative dissimilarities based on the distribution patterns of the content words not directly linked to any of the various topics found per Act II: inter-plays.

**Table 27:** SH versus SG -Distribution Patterns of the Content Words not Directly Associated with any of the Topics Found per Act II

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Armans	-	3	-3	-
Welcome	12	-	12	-
<b>Totals</b>	12	3	9	-

To summarise, we normalise the data presented in this section which will enable us to compare the distribution patterns of the most prominent content words associated with a wide range of topics revealed per Act II, inter-plays, directly.

Table 28 and Graph 2 look at the distribution patterns of the normalised data associated with the topics found per Act II: intra-play and inter-plays. The analysis and explanation of the data are given below.

As displayed in Table 28 and Graph 2, the patterns of the normalised data per Act II, inter-plays, show that the topic of religion and traditional moral values is more significant in SG than in SH because the score is greater than 2 SD as it equals 2,00977398. At the same time, the topic of politics and society is more prominent in SH than in SG as the score in SH is greater than 2 SD and equals 2,37354086.

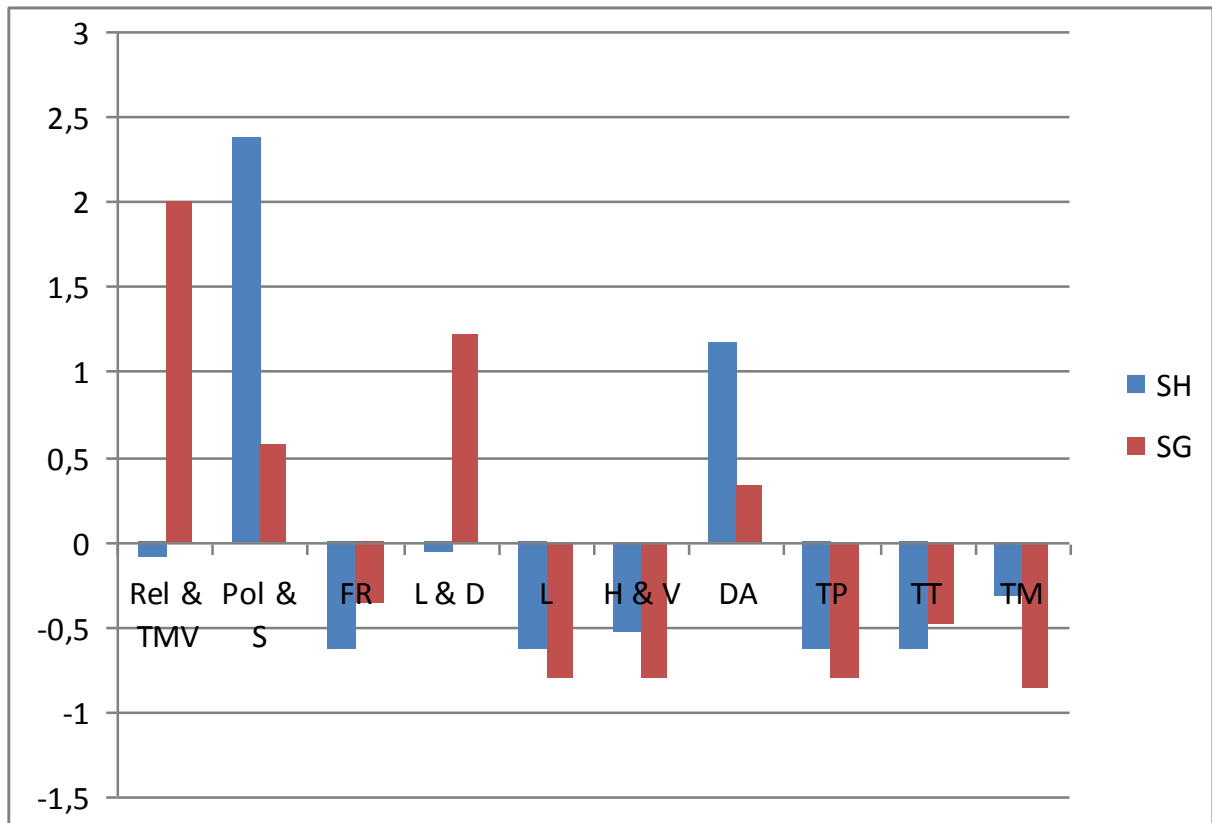
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<sup>13</sup> For further information on this point, see Chapter 3.

**Table 28:** SH versus SG -The Normalised Data Associated with the Topics Found per Act II

Act II	Topics	SH	SG
	Religion and Traditional Moral Values	-0,10258224	<b>2,00977398</b>
	Politics and Society	<b>2,37354086</b>	0,57422114
	Family Relationships	-0,63318005	-0,37263286
	Life and Death	-0,06720906	1,21563836
	Love	-0,63318005	-0,80024435
	Hatred and Vengeance	-0,52706049	-0,80024435
	Different Actions	1,17085249	0,32987172
	Topic of Places	-0,63318005	-0,80024435
	Topic of Time	-0,63318005	-0,49480757
	Topic of Madness	-0,31482137	-0,8613317

**Graph 2:** SH versus SG -Summary of the Distribution of the Most Prominent Topics Found per Act II in accordance with the Normalised Data



If we look at Graph 2, we can also observe a notable deviation from the standard in the

two topics mentioned above, that is, the topics of religion and traditional moral values on the one hand, and politics and society on the other. This is in line with the previous quantitative analysis and interpretation of the data related to these topics (see Tables 16 and 17). Thus, the topic of politics and society is possibly the most prominent per Act II in SH as opposed to the topic of religion and traditional moral values in SG.

Consequently, the data examined and discussed above (see Table 28 and Graph 2) seem to show considerable dissimilarities in the treatment of the topics of religion and traditional moral values and politics and society per Act II: inter-plays.

### **5.3.3. SH versus SG: Content Word Variables per Act III**

The following stage of our analysis focuses on the most prominent content words which appear frequently per Act III: intra-play and inter-plays. The data are separated, tabulated, cross-tabulated and presented in the tables and a graph in accordance with the corresponding thematic patterns found.

Tables 29-40 and Graph 3 enable us to see the data linked only to the most prominent content words revealed, separated and arranged in different conceptual family groups per Act III, intra-play and inter-plays, in the following order:

1. Table 29 shows the data related to the distribution patterns of the content words associated with the topic of religion and traditional moral values.
2. Table 30 shows the data related to the distribution patterns of the content words associated with the topic of politics and society.
3. Table 31 shows the data related to the distribution patterns of the content words associated with the topic of family relationships.
4. Table 32 shows the data related to the distribution patterns of the content words associated with the topics of life and death.
5. Table 33 shows the data related to the distribution patterns of the content words associated with the topics of love and liking.
6. Table 34 shows the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance.
7. Table 35 shows the data related to the distribution patterns of the content words

associated with different actions.

8. Table 36 shows the data related to the distribution patterns of the content words associated with the topic of places.
9. Table 37 shows the data related to the distribution patterns of the content words associated with the topic of time.
10. Table 38 shows the data related to the distribution patterns of the content words associated with different topics found per Act III: intra-play and inter-plays.
11. Table 39 shows the data related the distribution patterns of the content words not directly associated with any of the topics revealed per Act III: intra-play and inter-plays.
12. Table 40 and Graph 3 exhibit the normalised data and the direct interrelation among the topics found per Act III: intra-play and inter-plays. For the abbreviations used in Graph 3, see Sections 5.3.1 and 5.3.2. However, one new abbreviation is used in this graph which needs some further explanation, that is, the abbreviation “L & L” which stands for “Love and Liking”.

Table 29 contains the data connected with the distribution patterns of the most frequently used content words associated with the topic of religion and traditional moral values per Act III: intra-play and inter-plays. The analysis and discussion of the data can be found below.

As shown in Table 29, the patterns of the content words associated with the topic of religion and traditional moral values per Act III, in SH versus SG, are distributed as follows: Shakespeare mentions the word *Hope* four (4) times whilst Sumarokov makes use of it seven (7) times. This is why the difference equals minus three (-3). The word *Peace* is used one (1) time in SH compared to four (4) times in SG, and, for this reason, the difference is minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that appear in both SH and SG is negative and equals minus six (-6).

The rest of the content words such as *Evil*, mentioned five (5) times; *Fate* and *Lost*, present three (3) times, correspondingly, and *Blessed*, *Filled* and *Hid*, used two (2) times, respectively, appear only in SG. However, the above-mentioned content words intensify the

qualitative dissimilarity related to the topic of religion and traditional moral values per Act III whereas in comparison to Sumarokov’s play the link between Shakespeare’s play and the topic of religion and traditional moral values appears to be constrained by lexical limitations.

**Table 29:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Religion and Traditional Moral Values per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Evil	-	5	-5	-
Fate	-	3	-3	-
Lost	-	3	-3	-
Hope	4	7	-3	-3
Peace	1	4	-3	-3
Blessed	-	2	-2	-
Filled	-	2	-2	-
Hid	-	2	-2	-
<b>Totals</b>	5	28	-23	-6

It seems that the relation among the patterns of the content words associated with the topic of religion and traditional moral values is asymmetrical per Act III: inter-plays. It is rather asymmetrical with regard to the words *Hope* and *Peace* as the difference is minus three (-3), respectively, which shows that these content words occur more often in SG than in SH.

In fact, this kind of asymmetry, resultant in negative figures, and the extensive use of the content words related to the topic of religion and traditional moral values in SG -which equals twenty-eight (28) times against five (5) times in SH- seem to show that in Act III:

- Religion, with its traditional moral values, is of particular importance for Sumarokov in contrast to Shakespeare who seems to be interested in this topic only to some extent.

Thus, some of the highlights of Act III are the moral issues raised by Sumarokov which may fill the sinners’ souls and the world with God’s blessedness and good.

Consequently, the data explored and discussed above (see Table 29) probably provide evidence of significant quantitative and qualitative dissimilarities based on the distribution patterns of the content words related to the topic of religion and traditional moral values per Act III: inter-plays.

Table 30 shows the data linked to the distribution patterns of the most prominent content words with a notable frequency of occurrence associated with the topic of politics and society per Act III: intra-play and inter-plays. The analysis and discussion of the data are presented below.

The data in Table 30 show that the distribution patterns of the content words linked to the topic of politics and society revealed per Act III, in SH versus SG, are as follows: Shakespeare uses the word *Way* four (4) times as opposed to Sumarokov who makes use of it ten (10) times. Therefore, the difference is minus six (-6). Shakespeare uses the word *Queen* seven (7) times whilst Sumarokov mentions it eleven (11) times. For this reason, the difference equals minus four (-4). As a result, the resultant total quantitative difference among the frequencies of occurrence of the content words that coincide in SH versus SG equals minus ten (-10).

The content words such as *Lord* and *Sir*, used fifty (50) and thirteen (13) times, respectively, appear only in SH. The rest of the content words such as *Prince*, used eleven (11) times; *Throne*, six (6) times; *People*, five (5) times; *Efforts*, *Scepter*, *Tyrant*, *Vain* and *Yoke*, three (3) times, respectively, and *Goal* and *Lawlessness*, used two (2) times, correspondingly, are present only in SG. At the same time, it should be noted that the previously mentioned content words intensify the qualitative dissimilarity in relation to the topic of politics and society per Act III whereas in contrast to Sumarokov's play the link between Shakespeare's play and this topic appears to be less extensive by lexical diversity.

It seems that the relation among the patterns of the content words related to the topic of politics and society is asymmetrical per Act III: inter-plays. It is rather asymmetrical in connection with the words *Way* and *Queen* as the difference is negative and equals minus six (-6) and minus four (-4), with preference to SG.

Regarding SG, it shows a lesser extensive lexical panorama in quantitative terms. However, it is much wider in qualitative terms as it deals with different sub-topics within the topic of politics and society such as social relationships among the main characters

representing the same political class -the nobility (*Prince* and *Queen*)- as well as between two different classes -the nobility and the common people (*People* and *Yoke*), the problem of tyranny (*Tyrant*) and the questions of law (*Lawlessness*) and power (*Way*, *Efforts*, *Vain*, *Goal*, *Throne* and *Scepter*).

**Table 30:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Politics and Society per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Prince	-	11	-11	-
Lord	50	-	50	-
Throne	-	6	-6	-
People	-	5	-5	-
Way	4	10	-6	-6
Queen	7	11	-4	-4
Efforts	-	3	-3	-
Scepter	-	3	-3	-
Tyrant	-	3	-3	-
Vain	-	3	-3	-
Yoke	-	3	-3	-
Sir	13	-	13	-
Goal	-	2	-2	-
Lawlessness	-	2	-2	-
<b>Totals</b>	74	62	12	-10

In fact, a less extensive quantitative -as it equals sixty-two (62) times against seventy-four (74) times in SH- yet wide-ranging qualitative use of the content words related to the topic of politics and society within SG as opposed to SH probably provide evidence to the fact that in Act III:

1. Socio-political relations appeal to both Shakespeare and Sumarokov, although the former author is mostly interested in the relationship among the people who represent the ruling class -the nobility, and between the people who occupy a high social position as opposed to a lower one. These relationships are specially expressed through the polite form used to address when speaking to the male



members of the noble rank such as *good my Lord, my Lord, etc.*

- Sumarokov focuses on a variety of sub-topics within the same topic, especially on the sub-topics of social relationships among the main characters representing the same political class -the nobility- as well as between two different classes -the nobility and the common people, of tyranny, law and power.

Thus, the readers and the audience of Sumarokov's *Gamlet* might see a possible socio-political situation in the society depicted by the author. Sumarokov's self-conscious use of various content words linked to the topic seems to uncover a fundamental connection between the tyranny (*Tyrant*) and lawlessness (*Lawlessness*) of the common people (*People and Yoke*).

Consequently, the data examined and interpreted above (see Table 30) seem to show considerable quantitative and qualitative differences based on the distribution patterns of the content words associated with the topic of politics and society per Act III: inter-plays.

The data in Table 31 display the distribution patterns of the most prominent content words with a notable frequency of occurrence linked to the topic of family relationships per Act III: intra-play and inter-plays. The exploration and discussion of the data can be seen below.

**Table 31:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Family Relationships per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Daughter	-	7	-7	-
Choose	-	3	-3	-
Mother	26	13	13	13
Family	-	2	-2	-
<b>Totals</b>	26	25	1	13

The data in Table 31 show that the distribution patterns of the most frequently used content words linked to the topic of family relationships per Act III, in SH versus SG, are

as follows: Shakespeare mentions the word *Mother* twenty-six (26) times compared to Sumarokov who uses it thirteen (13) times. Therefore, the difference equals thirteen (13). As a result, the total quantitative difference among the frequencies of occurrence of the content words that are present in SH versus SG equals thirteen (13).

Other content words such as *Daughter*, *Choose* and *Family*, mentioned seven (7), three (3) and two (2) times, respectively, appear only in SG. Nevertheless, the above-mentioned content words intensify, to some extent, the qualitative dissimilarity related to the topic of family relationships per Act III whereas in comparison to Sumarokov's play the link between Shakespeare's play and the topic mentioned above is probably constrained by lexical limitations.

Seemingly, the relation among the patterns of the content words associated with the topic of family relationships is asymmetrical per Act III: inter-plays. It is highly asymmetrical in relation to the word *Mother* (13) as the total quantitative difference among the content words that are present in both plays equals thirteen (13).

In fact, this kind of asymmetry, resultant in positive figures, with more or less the same quantitative use of the content words related to family relationships which equals twenty-six (26) times against twenty-five (25) times in SH versus SG, respectively, and the extensive use of the content words in SG, seems to show that in Act III:

1. Family relationships, especially the relationship between the mother (Gertrude) and the son (Hamlet), represent particular interest for both Shakespeare and Sumarokov, although with preference to Shakespeare.
2. Sumarokov compared to Shakespeare is also interested in family relationships; however, in particular in the relationship between the daughter (Ophelia) and the father (Polonius).

Consequently, the data analysed and explained above (see Table 31) possibly provide evidence of considerable qualitative dissimilarities based on the distribution patterns of the content words related to the topic of family relationships per Act III: inter-plays.

The data in Table 32 display the distribution patterns of the most prominent content words with a notable frequency of occurrence related to the topics of life and death per Act III: intra-play and inter-plays. The analysis and interpretation of the data are given below.

As shown in Table 32, the distribution patterns of the content words associated with the topics of life and death per Act III, in SH versus SG, are as follows: Shakespeare uses the word *Life* nine (9) times as opposed to thirteen (13) times in SG and, for this reason, the difference is minus four (-4). Shakespeare mentions the word *Secret* one (1) time compared to Sumarokov who uses this word four (4) times. This is why the difference equals minus three (-3). The word *Die* appears four (4) times in SH against seven (7) times in SG. Therefore, the difference is minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals minus ten (-10).

Content words such as *Happened*, *Knowing*, *Reveal*, *Unknown* and *Woes*, used two (2) times, correspondingly, appear only in SG. However, the previously mentioned content words intensify the qualitative dissimilarity related to the topics of life and death per Act III whereas in contrast to Sumarokov's play the link between Shakespeare's play and these topics appears to be less extensive by lexical variation.

**Table 32:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Life and Death per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Life	9	13	-4	-4
Secret	1	4	-3	-3
Die	4	7	-3	-3
Happened	-	2	-2	-
Knowing	-	2	-2	-
Reveal	-	2	-2	-
Unknown	-	2	-2	-
Woes	-	2	-2	-
<b>Totals</b>	14	32	-18	-10

It seems that the relation among the patterns of the content words related to life and death that coincide per Act III, inter-plays, is asymmetrical. It is rather asymmetrical in relation to the words *Life* (-4), *Secret* (-3) and *Die* (-3) as the total quantitative difference is negative and equals minus ten (-10), which means that these content words are mentioned

more frequently in SG than in SH.

At the same time, it is highly asymmetrical in relation to the content words that are used in only one of the plays. Regarding SG, the lexical panorama is more extensive not only in quantitative terms as it equals thirty-two (32) times as opposed to fourteen (14) times in SH but also in qualitative terms as it deals with different sub-topics within the topics of life and death. Examples of this are such sub-topics as life (*Life*), death (*Die*) and the problem of hiding information, probably related to death (*Secret, Happened, Knowing, Reveal* and *Unknown*), and the familial duty of the relatives after the death (*Woes*).

In fact, the extensive quantitative -as it equals thirty-two (32) times against fourteen (14) times in SH- and diverse qualitative use of the content words related to life and death in SG as opposed to SH probably provide evidence to the fact that in Act III:

1. Both Shakespeare and Sumarokov pay attention to the topics of life and death, although with preference to Sumarokov.
2. Shakespeare deals more with the topic of life than with the topic of death in contrast to Sumarokov who deals with both topics on a similar scale.
3. Sumarokov links death to some unknown secret that should be revealed whilst Shakespeare mentions the word *Secret* only one (1) time.

Thus, the ultimate objective of Sumarokov's Act III seems to be a secret of an earthly death provoked by natural or unnatural forces and its impact on those alive as opposed to Shakespeare who is especially drawn to the behaviour of those alive.

Consequently, the previously explored and interpreted data (see Table 32) seem to point to significant quantitative and qualitative differences in relation to the distribution patterns of the content words related to the topics of life and death per Act III: inter-plays.

Table 33 concentrates on the distribution patterns of the most prominent content words associated with the topics of love and liking per Act III: intra-play and inter-plays. The analysis and explanation of the data are presented below.

The data in Table 33 show that the distribution patterns of the content words linked to the topics of love and liking per Act III, in SH versus SG, are as follows: the word *Like* is used twenty-two (22) times in SH compared to one (1) time in SG and, for this reason, the difference is twenty-one (21). The word *Heart* is mentioned ten (10) times in SH in contrast

to eleven (11) times in SG. Therefore, the difference equals minus one (-1). As a result, the total quantitative difference among the frequencies of occurrence of the content words that are used in both SH and SG is twenty (20).

**Table 33:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Love and Liking per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Happiness	-	4	-4	-
Pain	-	4	-4	-
Pity	-	4	-4	-
Like	22	1	21	21
Dearest	-	3	-3	-
Cherish	-	2	-2	-
Misfortune	-	2	-2	-
Promises	-	2	-2	-
Sweetest	-	2	-2	-
Troubled	-	2	-2	-
Heart	10	11	-1	-1
<b>Totals</b>	32	37	-5	20

The rest of the content words such as *Happiness*, *Pain* and *Pity*, mentioned four (4) times, respectively; the word *Dearest*, used three (3) times, and the words *Cherish*, *Misfortune*, *Promises*, *Sweetest* and *Troubled*, used two (2) times, correspondingly, are found only in SG. Nevertheless, the above-mentioned content words intensify the qualitative dissimilarity related to the topics of love, liking and passion per Act III whereas in comparison to Sumarokov's play the link between Shakespeare's play and these topics is probably constrained by lexical limitations.

In SH, the extensive use of the word *Like* (21) mostly refers to the topic of liking, although the topic of love (*Heart*) is also of some importance. As regards SG, the total lexical panorama is slightly more extensive in quantitative terms as it equals thirty-seven (37) times against thirty-two (32) times in SH. At the same time, it is much broader in qualitative terms as it deals not only with love (*Heart*, *Happiness*, *Dearest*, *Cherish*, *Promises*, *Sweetest* and *Heart*) but also with pain (*Pain* and *Pity*) and trouble (*Troubled*),

supposedly provoked by an unhappy love or situation (*Misfortune*).

In relation to the topic of love, more content words associated with this topic can be seen in Table 38.

In fact, a slightly more extensive quantitative and variable qualitative use of the content words expressing love and pain provoked by love in SG as opposed to SH, with an extensive quantitative use of the word *Like*, probably show that in Act III:

1. Both Shakespeare and Sumarokov are drawn to the topic of love, although with preference to Sumarokov -in quantitative and qualitative terms.
2. Shakespeare is especially interested in the topic of liking whilst it almost does not interest Sumarokov.
3. Passion, which represents sexual temptation, is treated more or less alike by both authors as the content words related to this semantic area do not appear among the content words with a notable frequency of occurrence (see *Appendix IV.5*).

Consequently, the data analysed and explained above (see Table 33) seem to show considerable qualitative, although slight quantitative, dissimilarities related to the distribution patterns of the content words associated with love and liking per Act III: inter-plays.

Table 34 especially concentrates on the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance per Act V, although the content words showing hatred are absent in SH and the content words expressing vengeance are notably infrequent in SH and SG (see *Appendix IV.5*). Nevertheless, the quantitative and qualitative exploration and discussion of the data, intra-play and inter-plays, can be found below.

The words *Revenge*, present in SH and SG, *Revenged* (2) and *Revengeful* (1), mentioned only in SH, and *Vengeance* (1), used only in SG, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of the content words per Act III (see *Appendix IV.4*). However, we have decided to add them to Table 34 because the data related to the distribution patterns of these words per Act III are essential when defining the semantic areas of hatred and vengeance in both plays.

**Table 34:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Hatred and Vengeance per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Anger	-	4	-4	-
Hate	-	2	-2	-
Revenge	2	1	1	1
Revenged	2	-	2	-
Revengeful	1	-	1	-
Vengeance	-	1	-	-
<b>Totals</b>	5	8	-3	1

As shown in Table 34, the patterns of the content words connected with the topics of hatred and vengeance are distributed as follows: the word *Revenge* appears two (2) times against one (1) time in SH versus SG, respectively. Therefore, the difference is one (1), with preference to SH. As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide inter-plays also equals one (1).

The rest of the content words such as *Revenged* and *Revengeful* mentioned two (2) times and one (1) time, respectively, appear only in SH. As for SG, the words *Anger* and *Hate* appear four (4) and two (2) times, correspondingly, and the word *Vengeance* is used one (1) time.

The topic of hatred appears to be dealt with differently by both authors because -in accordance with the Full Comparing Wordlist of the content words per Act III- no content words connected with it can be found in SH whilst the words *Anger* (4) and *Hate* (2) appear in SG (see *Appendix IV.4*).

The topic of vengeance also seems to be dealt with differently by Shakespeare and Sumarokov. As mentioned above, the related words *Revenge* (2), *Revenged* (2) and *Revengeful* (1) appear at the end of the list which shows that their usage is infrequent in SH (see *Appendix IV.4*). However, placed together, these content words show Shakespeare's great interest in the topic of vengeance as opposed to Sumarokov who is drawn to this topic to some extent as the words *Revenge* and *Vengeance* are used only one (1) time, correspondingly, in SG (see *Appendix IV.4*).

Consequently, the previously examined and discussed data (see Table 34) probably provide evidence of significant dissimilarities related to the topic of hatred per Act III: inter-plays. At the same time, the data seem to show that the topic of vengeance is dealt with to a lesser extent by both authors, although with preference to Shakespeare.

Table 35 exhibits the data linked to the distribution patterns of the most prominent content words with a notable frequency of occurrence relating to different actions per Act III: intra-play and inter-plays. The exploration and discussion of the data are presented below.

**Table 35:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Actions per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Knows	1	6	-5	-5
Play	19	-	19	-
Become	-	3	-3	-
Caused	-	3	-3	-
Felt	-	3	-3	-
Flow	-	3	-3	-
Kept	-	3	-3	-
Known	-	3	-3	-3
Know	13	15	-2	-2
Speak	13	-	13	-
Given	1	4	-3	-3
Increase	-	2	-2	-
Relate	-	2	-2	-
Understood	-	2	-2	-
Used	-	2	-2	-
Shew	9	-	9	-
<b>Totals</b>	56	51	5	-13

As shown in Table 35, the distribution patterns of the content words related to different actions per Act III, in SH versus SG, are as follows: the word *Knows* is used one (1) time in SH compared to six (6) times in SG. Therefore, the difference equals minus five (-5). The word *Known* is mentioned three (3) times only in SG but it should be added to the



list of the content words that coincide as it is the derivative form of the verb *Know* and, therefore, the difference of minus three (-3) is shown in the corresponding cell in the last column. The word *Know* is mentioned thirteen (13) times in SH as opposed to fifteen (15) times in SG. This is why the difference equals minus two (-2). Shakespeare uses the word *Given* one (1) time whilst Sumarokov uses it four (4) times and, for this reason, the difference is minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in SH versus SG is minus thirteen (-13), with preference to SG.

The rest of the content words such as *Play*, *Speak* and *Shew*, mentioned nineteen (19), thirteen (13) and nine (9) times, respectively, appear only in SH. The words *Become*, *Caused*, *Felt*, *Flow* and *Kept*, used three (3) times, correspondingly, and the words *Filled*, *Increase*, *Relate*, *Understood* and *Used*, mentioned two (2) times, respectively, are present only in SG. Nevertheless, the above-mentioned content words intensify the qualitative dissimilarity in relation to the use of the most prominent content words associated with different actions per Act III whereas in contrast to Sumarokov's play the link between Shakespeare's play and the previously mentioned words appears to be less extensive by lexical variation.

It seems that the relation among the patterns of the content words describing different actions that coincide per Act III, inter-plays, is asymmetrical. It is highly asymmetrical in connection with the words *Knows* (-5), *Known* (-3) and *Know* (-2), with preference to SG, which indicates that these words occur more often in SG than in SH. It is rather asymmetrical in the case of *Given* (-3), with preference to SG, which means that this content word is mentioned more frequently in SG than in SH.

However, the quantitative asymmetry is small in relation to all content words that are used in both plays. Concerning SH, the lexical panorama is slightly more extensive in quantitative terms as it equals fifty-six (56) times against fifty-one (51) times in SG, but it is richer in qualitative terms in SG as it deals with the content words expressing such actions as become (*Become*), cause (*Caused*), feel (*Felt*), flow (*Flow*), keep (*Kept*), increase (*Increase*), relate (*Relate*), understand (*Understood*) and use (*Used*), all of which do not appear in SH among the content words that are frequently used.

In fact, more or less the same quantitative use of the content words associated with a

variety of actions in SH and SG and the diverse qualitative use of the content words in SG probably indicate that in Act III:

1. Shakespeare's characters have slightly more initiative than Sumarokov's characters as they are supposedly involved in more actions -in quantitative terms.
2. Such actions as play (*Play*), speak (*Speak*) and show (*Shew*) are of greater importance for Shakespeare as opposed to Sumarokov who does not seem to be interested in these actions at all.
3. Sumarokov deals with a variety of actions such as become (*Become*), cause (*Caused*), feel (*Felt*), flow (*Flow*), keep (*Kept*), increase (*Increase*), relate (*Relate*), understand (*Understood*) and use (*Used*) which are of no significance for Shakespeare.
4. Both authors are interested in the action of getting to know something, although with preference to Sumarokov.

Thus, Shakespeare's Act III may be called a "Play-speak-and-show Act" which is in line with Shakespeare's frequent use of the words *Play* (19), *Speak* (13) and *Shew* (9) in contrast to Sumarokov's "Get-to-know Act" which is in line with Sumarokov's extensive use of the word *Know* (15) and its derivatives *Knows* (6) and *Known* (3).

Consequently, the data explored and discussed above (see Table 35) seem to provide evidence of very slight quantitative and considerable qualitative dissimilarities based on the distribution patterns of the most prominent words connected with a variety of actions per Act III: inter-plays.

The data in Table 36 primarily concentrates on the distribution patterns of the most frequently used content words associated with the topic of places per Act III, in SH and SG, although such content words are notably infrequent in SH (see *Appendix IV.4*). Nevertheless, the quantitative and qualitative analysis and explanation of the data, intra-play and inter-plays, can be found below.

The words *Country* (2) and *Place* (2), mentioned only in SH, appear at the end of the list among the words with a low frequency of occurrence (see *Appendix IV.4*). However, we have decided to add them to Table 36 because the data related to the distribution patterns of these words per Act III are essential for defining the semantic area of places in both plays.

**Table 36:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Places per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Number of Times Used per Act	Number of Times Used per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Land	-	2	-2	-
Country	2	-	2	-
Place	2	-	2	-
<b>Totals</b>	4	2	2	-

As shown in Table 36, the patterns of the content words related to the topic of places are distributed as follows: the word *Land* occurs two (2) times only in SG and, for this reason, the total frequency of occurrence also equals two (2). The words *Country* and *Place* are mentioned two (2) times, respectively, only in SH. Therefore, the total frequency of occurrence of these words in SH equals four (4). The total quantitative difference between the frequencies of occurrence of all content words used in the two texts equals two (2). However, we should bear in mind that there are no common content words related to places which coincide in SH versus SG. This is why there are no data of this type to be compared.

Consequently, the previously examined and interpreted data (see Table 34) probably provide evidence of very few dissimilarities related to the topic of places per Act III, inter-plays, as the quantitative difference in the usage is very slight. The latter point seems to show that both Shakespeare and Sumarokov ascribe little importance to the topic of places in Act III.

Table 37 especially focuses on the data related to the distribution patterns of the most prominent content words associated with the topic of time per Act III, in SH versus SG, although such content words are notably infrequent in SH (see *Appendix IV.4*). Nevertheless, the quantitative and qualitative analysis and explanation of the data, intra-play and inter-plays, are also offered below.

The word *Hours* (1), mentioned only in SH, appears at the end of the list among the words with a low frequency of occurrence (see *Appendix IV.4*). However, we have decided to add it to Table 37 because the data related to the distribution patterns of these words per Act III may be important for defining the semantic area of time in both plays.

**Table 37:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Time per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Hour (SG)/ Hours (SH)	1	5	-4	-4
<b>Totals</b>	1	5	-4	-4

The data in Table 37 show that the patterns of the content words connected with the topic of time are distributed as follows: the word *Hour* appears five (5) times only in SG. Its derivative form *Hours* occurs one (1) time in SH. As a result, the total quantitative difference among the frequencies of occurrence of all content words used in the two texts equals minus four (-4).

Consequently, the previously explored and discussed data (see Table 37) probably provide evidence of considerable dissimilarities related to the topic of time per Act III, inter-plays, as Shakespeare does not ascribe much importance to the topic of time as opposed to Sumarokov who is drawn to this topic to a greater extent.

Table 38 displays the data linked to the distribution patterns of the most frequently used content words which appear within different topics found per Act III: intra-play and inter-plays. The analysis and discussion of the data are given below. Furthermore, the reasons why these content words have been arranged and put together in a separate table can also be found below.

The data in Table 38 show that the patterns of the content words associated with different topics revealed per Act III, in SH versus SG, are distributed as follows: the proper noun *Ophelia* appears five (5) times in SH in contrast to twelve (12) times in SG. Therefore, the difference is minus seven (-7). Shakespeare employs the word *Honour* two (2) times compared to Sumarokov who uses it seven (7) times. This is why the difference equals minus five (-5). The words *Death* and *Fear* occur five (5) times in SH against ten (10) times in SG. Therefore, the difference is minus five (-5). The proper noun *Hamlet* is mentioned twelve (12) times in SH as opposed to fifteen (15) times in SG and, for this reason, the difference equals minus three (-3). The word *Reason* is present two (2) times in

SH against five (5) times in SG. This is why the difference is minus three (-3). The word *Good* appears twenty-one (21) times in SH in contrast to three (3) times in SG. Therefore, the difference is eighteen (18). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals minus ten (-10).

**Table 38:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Topics Found per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Claudius	-	6	-6	-
Ophelia	5	12	-7	-7
Honour	2	7	-5	-5
Truth	-	4	-4	-
Wrath	-	4	-4	-
Death	5	10	-5	-5
Fear	5	10	-5	-5
Hamlet	12	15	-3	-3
Reason	2	5	-3	-3
Desired	-	2	-2	-
Distress	-	2	-2	-
Poverty	-	2	-2	-
Seeks	-	2	-2	-
Torment	-	2	-2	-
Unhappy	-	2	-2	-
Good	21	3	18	18
<b>Totals</b>	52	88	-36	-10

Concerning the proper noun *Ophelia* (5) in Act III, Shakespeare uses it within two different semantic areas:

1. The first, mentioned three (3) times, is related to the topics of politics and society and family relationships. For example, Polonius addresses Ophelia after her meeting with Hamlet which has been planned by Polonius and the king for family and mostly political reasons: “[...] How now Ophelia? You need not tell us, What Lord Hamlet said, We heard it all”.

2. The second, present two (2) times, is associated with the topic of love. For example, Hamlet addresses Ophelia in his monologue in the following way: “[...] The fair Ophelia? Nymph, in the Horizons Be all my sins remembered”.

Sumarokov also uses the proper noun *Ophelia* (12) within two diverse semantic areas:

1. The first is linked to the topic of family relationships. For example, Polonius interacts twelve (12) times with Ophelia and addresses her by using her name four (4) times. An example of this would be: “You know, Ophelia, how I kept my honor pure” (Act III, Scene 1).
2. The second, mentioned eight (8) times, is linked to the topic of love (Act III, Scenes 2, 3, 5 and 7). For example, Hamlet addresses Ophelia with the following words:

[...] But what arrests my vision?  
Ophelia! How did you chance by here at this time?  
Be gone, Ophelia, go far from my troubled eyes (Act III, Scene 3).

As the proper noun *Ophelia* is used within different semantic areas mentioned above and only one of them coincides inter-plays, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act III: intra-play and inter-plays.

In relation to the word *Honour* (2), it is must be noted that Shakespeare offers only one aspect of this word in Act III which is associated with the topic of politics and society, particularly with the polite and respectful form of address to the male members of the nobility. For example, Ophelia greets Hamlet in the following way: “Good my Lord, How does your honour for this many a day?”

At the same time, Sumarokov also uses the word *Honour* (7) within one semantic area; however, this word is linked to the topic of religion and traditional moral values. For example, Ophelia refuses to marry the king, one of the reasons for her refusal being: “[...] I cherish many things, but honor most of all” (Act III, Scene 1).

As the word *Honour* is used within different semantic areas mentioned above which do not coincide inter-plays, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act III: intra-play and inter-plays.

Regarding the word *Death* in Act III, Shakespeare uses it five (5) times within one semantic area related to the topic of death whilst Sumarokov suggests two different aspects of this word:

1. The first, used seven (7) times, is associated with the topic of death (Act III, Scene 7). For example, Hamlet -in his soliloquy- meditates on death and pronounces the following words: “[...] If we should just live on and on with grief forever, Then death would be a thing most needful and desired” (Act III, Scene 7).
2. The second, mentioned three (3) times, is linked to the topic of love (Act III, Scenes 2 and 3). For example, it is obvious that in her monologue -addressed to her beloved Hamlet- Ophelia treats the word *Death* in relation to love: “[...] Till death I dedicate my life to you, O honor, Till death, my prince, I’ll keep you in my heart a prisoner” (Act III, Scene 2).

As the word *Death* is used within different semantic areas mentioned above and only one of them connected with the topic of death coincides inter-plays, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act III: intra-play and inter-plays.

Shakespeare offers four different aspects of the word *Fear* (5) in Act III:

1. The first, used one (1) time, is associated with the topic of religion. For example, Guildenstare agrees with the King that Hamlet’s madness is dangerous for the state and the subjects of the King because: “[...] Most holy and Religious fear it is To keep those many bodies safe That live and feed upon your Majesty”.
2. The second, mentioned one (1) time, is linked to the topic of politics and society. For example, the King commands Guildenstare and Rosincros to take Hamlet to England as soon as possible due to the fear of the disturbances which could take place in his State: “Arme you, I pray you to this speedy Voyage; For we will Fetters put upon this fear, Which now goes too free-footed”.
3. The third, present one (1) time, is related to the topic of family relationships. For example, the Queen pleads with Polonius not to frighten her with Hamlet’s madness: “I’le warrant you, fear me not. Withdraw, I hear him coming”.
4. The fourth, mentioned two (2) times, is associated with the topic of love. For

instance, in the play-within-the-play scene, the Queen is worried about her husband's health:

[...] But woe is me, you are so sick of late, So far from cheer, and from your former state, That I distrust you: yet though I distrust, Discomfort you (my Lord) it nothing must: For womens Fear and Love, holds quantity, In neither ought or in extremety: Now what my love is, proof hath made you know, And as my love is fixt, my fear is so”.

Sumarokov uses the word *Fear* (10) within three different semantic areas:

1. The first, used four (4) times, is associated with the topic of politics and society, particularly tyranny (Act III, Scenes 1 and 4). For example, Ophelia refuses to marry Claudius out of fear of marrying a monarch who will take away the life of his legitimate wife: “[...] If what you say is true, I fear even to see him. I do not wish to be the wife of such a monarch” (Act III, Scene 1).
2. The second, mentioned four (4) times, is linked to the topic of death (Act III, Scene 7). For example, it is clear that Hamlet -in his soliloquy- associates the word *Fear* with death: “[...] We fear death, yet this fear will pass by in an instant” (Act III, Scene 7).
3. The third, present two (2) times, is related to the topic of vengeance (Act III, Scene 4). For example, Armans relates the word *Fear* to the prince's anger that might lead him to unpredictable actions taken against his enemies: “[...] But one thing I fear most, and that's the prince's anger. I fear lest he become enraged and lose his patience” (Act III, Scene 4).

As the word *Fear* is used within different semantic areas mentioned above and only one of them, linked to the topic of politics and society, coincides inter-plays, the decision has been taken to retain it within a separate table with the other content words associated with different topics found per Act III: intra-play and inter-plays.

Shakespeare provides three different aspects of the proper noun *Hamlet* (12) in Act III:

1. The first, used two (2) times, is associated with the topic of politics and society. For example, Polonius tells Ophelia not to repeat what Lord Hamlet had told her because they (the King and Polonius) had heard their whole conversation.
2. The second, present nine (9) times, is related to the topic of family relationships,



mostly between the mother and the son. For example, the Queen (Gertrude) addresses her son (Hamlet) with the following words: “Hamlet, thou hast thy Father much offended”.

3. The third, mentioned one (1) time, is linked to the topics of love and madness. For example, the Queen hopes that Ophelia’s “good beauties be the happy cause Of Hamlet’s wildness [...]”.

Sumarokov also mentions the proper noun *Hamlet* (15) within three different semantic areas:

1. The first, used five (5) times, is associated with the topic of politics and society (Act III, Scenes 1, 4 and 7). For example, Ratuda associates the name *Hamlet* with the topic of politics and society: “Is Hamlet now prepared to pick the sceptre up, To lead his people out from underneath their yoke?” (Act III, Scene 4).
2. The second, present eight (8) times, is linked to the topic of love (Act III, Scenes 2 and 3). For example, Ophelia relates this name to love: “My dearest prince, although our love may soon be severed, Hamlet, I know that you will not forget me ever” (Act III, Scene 2).
3. The third, mentioned two (2) times, is connected to the topics of hatred and vengeance (Act III, Scene 4). For example, Armans links the name with the thematic pattern of hatred and vengeance: “[...] And all his foes remained unscathed by Hamlet’s wrath” (Act III, Scene 4).

Although the proper noun *Hamlet* is most frequently mentioned in connection with the topic of family relationships by Shakespeare, Sumarokov uses it mostly in relation to love (Act III, Scenes 2 and 3). As there is only one semantic area within which this name is used in both plays, that is, politics and society, the decision has been taken to put this proper noun in a separate table. Concerning the semantic area of love, it should be noted that the proper noun *Hamlet* is used in relation to madness in SH, whereas in SG it relates to the relationship between the lovers.

Sumarokov uses the word *Reason* (5) within two semantic areas: death and love (Act III, Scenes 3 and 6). Within the semantic area of death, this content word means “cause”

and occurs only one (1) time, whilst, within the thematic pattern of love, it stands for “mind” and appears four (4) times. For example, Ophelia tells Hamlet that she knows the cause of his anger: “Then I already know the reason for your anger, But I think Claudius in all these things most guilty”. (Act III, Scene 3). On the other hand, Ophelia sees how Hamlet has changed his attitude towards her and she addresses him with the following words: “[...] My reason’s growing dark, and all my body trembles. Please tell me what I’ve done to bring about these changes” (Act III, Scene 3).

Whilst the word *Reason* (4) is most frequently mentioned in the context of “mind” by Sumarokov (Act III, Scenes 3 and 6), Shakespeare uses it only in the context of “cause”. Thus, one semantic area within which this content word is used in both plays coincides but Shakespeare never uses it in the context of “mind”. Therefore, the decision has been taken to include this content word in a separate table.

Shakespeare suggests three different aspects of the word *Good* (20) in Act III:

1. The first, mentioned one (1) time, is related to the topic of religion and traditional moral values. For example, Hamlet pleads with his mother to repent her past: “[...] Forgive me this my Virtue, For in the fatness of these pury times, Virtue it self, of Vice must Pardon beg, Yea curb, and woove, for leave to do him good”.
2. The second, used ten (10) times, appears within the semantic area of politics and society, especially in the collocations with the words *Lord* and *Gentlemen*, mostly in reference to the polite form of address to the male members of the nobility and friends; for example, in such expressions as *Good Gentlemen*, *Good my Lord*, etc.
3. The third, used two (2) times, is associated with the topic of family relationships; for example, in such expressions as *my good Hamlet* and *good Mother*.
4. The fourth, mentioned one (1) time, is related to the topic of love. For example, the Queen wishes Ophelia’s “good beauties be the cause Of Hamlet’s wildness”.
5. The fifth, used one (1) time, is a convention which expresses an agreement with something that has been said before; for example, *Twere good you let him know [...]*.
6. The sixth, present five (5) times, is used in good-byes; for example, *Good night, Mother*.

Although the word *Good* is used in both plays, in SG it is mentioned fewer times, that is, three (3) times, and is linked only to the topic of religion and traditional moral values (Act III, Scenes 1 and 3). For example, Ophelia addresses her father with the following words:

No, I do not confuse the law with superstition,  
And I believe in God, and worship Him, and serve Him,  
For God has filled the world of nature with His good,  
Has crowned me with His good by showing me His truth (Act III, Scene 1).

As the word *Good* is used within different semantic areas mentioned above and only one of them associated with the topic of religion and traditional moral values coincides inter-plays, the decision has been taken to retain it within a separate table with the other content words linked to different topics found per Act III: intra-play and inter-plays.

Considering the proper noun *Claudius*, mentioned six (6) times; such words as *Truth* and *Wrath*, mentioned four (4) times, respectively, and *Desired*, *Distress*, *Seeks*, *Torment* and *Unhappy*, used two (2) times, correspondingly, they are present only in SG. However, the previously mentioned content words intensify the qualitative dissimilarity related to different topics per Act III whereas in contrast to Sumarokov's play the link between Shakespeare's play and the semantic areas these content words come from appears to lack lexical diversity.

Sumarokov uses the proper noun *Claudius* (5) within three different semantic areas:

1. The first, present three (3) times, is linked to the topic of politics and society (Act III, Scene1). For example, Ophelia refuses to marry Claudius, although her father insists that this is the only "way to reach the throne of Denmark" (Act III, Scene 1).
2. The second, mentioned one (1) time, is associated with the topic of death (Act III, Scene3). For example, Ophelia is sure that Claudius is the most guilty of all in the murder of Hamlet's father-king (Act III, Scene 3).
3. The third, used one (1) time, is related to the topic of hatred. For example, Ophelia thinks that: "[...] If Claudius' heart were not so full of hate and fury, He'd be compassionate and give the queen his mercy" (Act III, Scene 1).

Regarding the word *Truth* (4) in Act III, Sumarokov addresses it within two different semantic areas:

1. The first, used one (1) time, is associated with the topic of religion and traditional moral values (Act III, Scene 1). For example, it is obvious that the word *Truth* in the speech of Ophelia which she addresses to her father is associated with God:

No, I do not confuse the law with superstition,  
And I believe in God, and worship Him, and serve Him,  
For God has filled the world of nature with His good,  
Has crowned me with His good by showing me His truth (Act III, Scene 1).

2. The second, mentioned three (3) times, is related to the topic of death (Act III, Scenes 4 and 7). For example, Hamlet is ready to take revenge on the murderers of his father because he has found out the truth about his death: “[...] I must not think of death when I hear duty call, When truth makes itself known and lights my conscience path” (Act III, Scene 7).

Concerning the word *Wrath* (4) in Act III, Sumarokov uses it within three different semantic areas:

1. The first, used one (1) time, is connected with the topic of politics and society (Act III, Scene 4). For example, Ratuda associates the word *Wrath* with tyranny: “[...] All fear the tyrant’s wrath, I fear it most of all” (Act III, Scene 4).
2. The second, mentioned one (1) time, is linked to the topic of family relationships (Act III, Scene 2). For example, it is obvious that Ophelia has roused her father’s wrath because of her refusal to marry Claudius: “It is because of you, dear Hamlet, sweetest prince, And for my honor bright, I’ve rouse my father’s wrath” (Act III, Scene 2).
3. The third, present two (2) times, is related to the topics of hatred and vengeance (Act III, Scene 4). For example, Armans relates the word *Wrath* to the prince’s anger and his decision to seek revenge against his enemies: “[...] Already he has bared his sword that seeks revenge, He’s raised it up in wrath against his enemies” (Act III, Scene 4).

As the words *Truth* and *Wrath* are used within different semantic areas mentioned above, the decision has been taken to retain them within a separate table with the other

content words associated with different topics found per Act III: intra-play and inter-plays.

Words such as *Desired*, *Distress*, *Seeks*, *Torment* and *Unhappy*, mentioned two (2) times, respectively, only in SG, appear within two different semantic areas such as death and love, family relationships and love, politics and revenge, death and love and, finally, place and love, respectively.

Considering the word *Poverty* (2) in Act III, Sumarokov also addresses it within two different semantic areas. However, we have decided to separate it and provide it with the examples from the text that we consider very important for the understanding of the author's priorities in Act III. For example, it is obvious that Ophelia links the word *Poverty* to love: "[...] To live with you in poverty or in misfortune will be far better than to live my life without you [...]" (Act III, Scene 2). On the other hand, Hamlet links the word *Poverty* to the unbearable situation of the common people in the country: "[...] For could long endure the pain of persecution, illnesses, poverty, attacks of all the stronger [...]" (Act III, Scene 7).

As the previously mentioned content words such as *Desired*, *Distress*, *Poverty*, *Seeks*, *Torment* and *Unhappy* are used only one (1) time within each thematic pattern out of every two, the decision has been taken to include these content words in a separate table.

Seemingly, the relation among the patterns of the content words linked to different topics is asymmetrical per Act III: inter-plays. It is highly asymmetrical in relation to the words *Ophelia* (-7), *Honour* (-5), *Death* (-5) and *Fear* (-5) and rather asymmetrical with regard to the proper noun *Hamlet* (-3) and the word *Reason* (-3). It is particularly asymmetrical in relation to the content word *Good* as the difference is positive and equals eighteen (18), which means that this content word occurs more frequently in SH than in SG. However, the total quantitative difference among the content words that are present in both plays is negative and equals minus ten (-10), which means that these words are mentioned more frequently in SG than in SH.

Moreover, it is particularly asymmetrical in relation to the content words that are used in only one of the plays because there are many content words that appear only in SG yet there are no content words that are mentioned only in SH. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as the above-mentioned content words are used within different semantic areas which relate to

different topics.

In fact, the extensive quantitative -as it equals eighty-eight (88) times against fifty-two (52) times in SH- and the diverse qualitative use of the content words related to different topics in SG as opposed to SH probably provide evidence to the fact that in Act III:

1. Both Shakespeare and Sumarokov pay attention to the characters of Ophelia and Hamlet, although with preference to Sumarokov.
2. In comparison to Shakespeare who associates the character of Ophelia with the topics of politics and society (3) and love (2), Sumarokov links this character to the topic of family relationships between the father (Polonius) and the daughter (Ophelia) (4) yet mostly to the topic of love (8).
3. In contrast to Shakespeare who connects the character of Hamlet with the topics of politics and society (2) and love (1), yet mostly with the topic of family relationships (9), Sumarokov links this character to the topics of politics and society (4), hatred and vengeance (2) and primarily to the topic of love (8).

Thus, one of the main points of Shakespeare's Act III is the political duty of Ophelia to help reveal the reason behind Hamlet's madness (3) and the familial (9) and political duty (2) of a son-prince to respect his mother-queen. At the same time, one of the possible highlights of Sumarokov's Act III is love associated with the familial duty of a daughter to obey her father (4) and to love her beloved (8), as well as the familial and political duty (4) of a son-prince to revenge (2) the death of his father-king and, finally, the interrelation between the latter problem and love (8) for his beloved.

Consequently, the data explored and discussed above (see Table 38) appear to point to considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words connected with various topics per Act III: inter-plays.

Table 39 displays the data linked to the distribution patterns of the most frequently used content words not directly related to any of the topics discussed above per Act III: intra-play and inter-plays. In fact, the data presented below are only for reference, although this kind of data may provide some additional information to what has been analysed and discussed previously. Taking this into consideration, it should be noted that only the most

frequently used content words which may present a certain degree of importance, intra-play and inter-plays, are interpreted.

The data in Table 39 show that the word *Self* appears fourteen (14) times against fifteen (15) times in SH versus SG, respectively.

It seems that the extensive use of the word *Self* inter-plays highlights the fact that the individual is of great importance for both Shakespeare and Sumarokov, although with little preference to Sumarokov.

**Table 39:** SH versus SG -Distribution Patterns of the Content Words not Directly Associated with any of the Topics Found per Act III

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Self	14	15	-1	-1
<b>Totals</b>	14	15	-1	-1

Consequently, the previously analysed and explained data (see Table 39) appear to point to only a very small quantitative dissimilarity based on the distribution patterns of the content words not directly connected with the various topics found per Act III: inter-plays.

To summarise, we normalise the data presented in this section which will enable us to make a direct comparison among the distribution patterns of the most prominent content words associated with a wide range of topics revealed per Act III: inter-plays. Table 40 and Graph 3 focus on the distribution patterns of the normalised data associated with the topics introduced per Act III: intra-play and inter-plays. The analysis and discussion of the data can be found at the end of this section.

As displayed in Table 40 and Graph 3, the patterns of the normalised data per Act III, inter-plays, show that the topic of politics and society is the most prominent in both SH and SG, as their scores are close to 2 SD; 1,93072755 in SH against 1,66165049 in SG.

**Table 40:** SH versus SG -The Normalised Data Associated with the Topics Found per Act III

Act III	Topic	SH	SG
	Religion and Traditional Moral Values	-0,73955108	0,01116505
	Politics and Society	<b>1,93072755</b>	<b>1,66165049</b>
	Family Relationships	0,07314241	-0,13446602
	Life and Death	-0,39125387	0,20533981
	Love and Liking	0,30534056	0,44805825
	Hatred and Vengeance	-0,73955108	-0,95970874
	Different Actions	1,23413313	1,1276699
	Topic of Places	-0,77825077	-1,25097087
	Topic of Time	-0,89434985	-1,10533981

**Graph 3:** SH versus SG -Summary of the Distribution of the Most Prominent Topics Found per Act III in accordance with the Normalised Data



If we look at the data in Graph 3, we can also see some deviation from the standard in the topic mentioned above, that is, the topic of politics and society. However, the deviation displays important quantitative similarities in the treatment of this topic by both authors. This is in line with the previous quantitative analysis and interpretation of the data related to this topic (see Table 30). Thus, the topic of politics and society seems to be the most prominent per Act III: inter-plays.



Consequently, the data analysed and discussed above (see Table 40 and Graph 3) possibly highlight considerable quantitative similarities in the treatment of the topic of politics and society per Act III: inter-plays.

#### **5.3.4. SH versus SG: Content Word Variables per Act IV**

The next stage of our analysis concentrates on the most prominent content words which show a notable frequency of occurrence per Act IV: intra-play and inter-plays. The data associated with these content words are separated in accordance with the thematic patterns found per act: intra-play and inter-plays. After, the data are tabulated, cross-tabulated and presented in the tables and a graph.

Tables 41-52 and Graph 4 enable us to see the data linked primarily to the most frequently used content words that are separated and arranged in different semantic groups revealed per Act IV, intra-play and inter-plays, in the following order:

1. Table 41 shows the data related to the distribution patterns of the content words associated with the topic of religion and traditional moral values.
2. Table 42 shows the data related to the distribution patterns of the content words associated with the topic of politics and society.
3. Table 43 shows the data related to the distribution patterns of the content words associated with the topic of family relationships.
4. Table 44 shows the data related to the distribution patterns of the content words associated with the topics of life and death.
5. Table 45 shows the data related to the distribution patterns of the content words associated with the topics of love, liking and passion.
6. Table 46 shows the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance.
7. Table 47 shows the data related to the distribution patterns of the content words associated with different actions.
8. Table 48 shows the data related to the distribution patterns of the content words associated with the topic of places.
9. Table 49 shows the data related to the distribution patterns of the content words

associated with the topic of time.

10. Table 50 shows the data related to the distribution patterns of the content words associated with different topics found per Act IV: intra-play and inter-plays.
11. Table 51 shows the data related to the distribution patterns of the content words not directly associated with any of the topics revealed per Act IV: intra-play and inter-plays.
12. Table 52 and Graph 4 display the normalised data and the direct interrelation among the topics found per Act IV: intra-play and inter-plays. For the abbreviations used in Graph 4, see Sections 5.3.1-5.3.3.

Table 41 contains the data linked to the distribution patterns of the most prominent content words associated with the topic of religion and traditional moral values per Act IV: intra-play and inter-plays. The exploration and interpretation of the data can be seen below.

The data in Table 41 show that the patterns of the content words associated with the topic of religion and traditional moral values per Act IV, in SH versus SG, are distributed as follows: the distribution patterns of the word *Heaven* is dissimilar as it occurs three (3) times in SH as opposed to six (6) times in SG and, for this reason, the difference equals minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide between SH and SG is negative and equals minus three (-3) as well.

The rest of the content words such as *Honour* and *Evil*, mentioned six (6) and five (5) times, respectively; *Bitter*, present four (4) times, and *Blessed*, *Change*, *Dishonour*, *Grant*, *Spirit*, *Vanity* and *Wicked*, used two (2) times, correspondingly, are present only in SG. However, these content words intensify the qualitative dissimilarity related to the topic of religion and traditional moral values per Act IV whereas in comparison to Sumarokov's play the link between Shakespeare's play and the same topic appears to be less extensive by lexical diversity.

Seemingly, the relation among the patterns of the content words associated with religion and traditional moral values is asymmetrical per Act IV: inter-plays. It is rather asymmetrical in relation to the word *Heaven* as the difference equals minus three (-3), with preference to SG.

**Table 41:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Religion and Traditional Moral Values per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Honour	-	6	-6	-
Evil	-	5	-5	-
Bitter	-	4	-4	-
Heaven	3	6	-3	-3
Blessed	-	2	-2	-
Change	-	2	-2	-
Dishonour	-	2	-2	-
Grant	-	2	-2	-
Spirit	-	2	-2	-
Vanity	-	2	-2	-
Wicked	-	2	-2	-
<b>Totals</b>	3	35	-32	-3

In fact, this kind of asymmetry, resultant in negative figures, and a wide use of the content words related to religion and traditional moral values in SG -which equals thirty-five (35) times against three (3) times in SH- seem to show that in Act IV:

- The topic of religion and traditional moral values is of major importance for Sumarokov as opposed to Shakespeare who is drawn to this topic only to some extent.

Thus, moral issues raised by Sumarokov may present a rewarding plan for the sinners to get rid of the burden of their evil deeds, to change their wicked souls and, in the end, get blessedness from God.

According to the Full Comparing Wordlist of the content words per Act IV, the word *Honour* is absent in SH and present six (6) times in SG (see *Appendix IV.4*). Therefore, Shakespeare’s Act IV may be called an “Absence-of-honour Act” as opposed to Sumarokov’s “Honour Act” which is in line with the extensive use of the word *Honour* (6) per Act IV.

Consequently, the previously analysed and explained data (see Table 41) probably

provide evidence of considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words linked to the topic of religion and traditional moral values per Act IV: inter-plays.

The analysis of the data shown in Table 42 focuses on the qualitative comparison of the differences among the patterns of the most prominent content words associated with the topic of politics and society revealed per Act IV, in SH and SG, separately, because -in accordance with the Short Comparing Wordlist of the content words that show a notable frequency of occurrence per Act IV- these types of words do not coincide in both plays (see *Appendix IV.5*). However, the quantitative analysis and interpretation of the data, intra-play and inter-plays, are also presented below.

**Table 42:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Politics and Society per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Prince	-	7	-7	-
Throne	-	7	-7	-
Lord	21	-	21	-
Glory	-	3	-3	-
Gain	-	2	-2	-
Plans	-	2	-2	-
Scheming	-	2	-2	-
Tyrant	-	2	-2	-
<b>Totals</b>	21	25	-4	-

As shown in Table 42, the patterns of the content words related to the topic of politics and society identified per Act IV are distributed as follows: Shakespeare mentions the word *Lord* twenty-one (21) times in contrast to Sumarokov who does not use this word at any point in this act.

The rest of the content words such as *Prince* and *Throne*, mentioned seven (7) times, respectively; *Glory*, present three (3) times, and *Gain*, *Plans*, *Scheming* and *Tyrant*, used two (2) times, correspondingly, appear only in SG. At the same time, these content words intensify the qualitative dissimilarity in relation to the topic of politics and society per Act

IV whereas in contrast to Sumarokov's play the link between Shakespeare's play and the above-mentioned topic appears to be constrained by lexical variation.

It seems that the asymmetry is considerable in connection with the content words that are used in only one of the plays. The word *Lord* mostly refers to the polite form of address to the male members of the nobility; for example, in such expressions as *my good Lord*, *my Lord*, etc. Regarding SG, it provides a slightly more extensive lexical panorama in quantitative terms and a wide-ranging diversity in qualitative terms as it deals with different sub-topics within the topic of politics and society such as the question of power (*Prince*, *Throne*, *Glory* and *Gain*) and the problem of the existing tyrannical regime that devises different plans based on fear and obedience in order to maintain its power (*Plans*, *Scheming* and *Tyrant*).

In fact, a slightly extensive use of the content words related to the topic of politics and society within SG -which equals twenty-five (25) times against twenty-one (21) times in SH- and a variable qualitative use of the occurring content words in SG as opposed to SH probably provide evidence to the fact that in Act IV:

1. Socio-political relations mostly appeal to Shakespeare who is interested in the relationship within and among different socio-political classes. Some examples of these are the relationships within the class of the nobility and between the people of a high social rank as opposed to a lower one, mainly expressed through the polite form of address to the male members of the nobility, for example, *my Lord*, *my good Lord*, etc.
2. Sumarokov pays much more attention to a variety of sub-topics within the same topic, particularly the sub-topics of power (*Prince*, *Throne*, *Glory* and *Gain*) and tyranny (*Plans*, *Scheming* and *Tyrant*).

Thus, one of the possible highlights of Sumarokov's Act IV is the future of the problem of power and the existing tyrannical regime in contrast to Shakespeare with his focus on socio-political relationships between and among different socio-political classes, especially displayed via the polite form of address when speaking to the men of noble rank.

Consequently, the data examined and discussed above (see Table 42) seem to show slightly quantitative and considerable qualitative dissimilarities based on the distribution

patterns of the content words associated with the topic of politics and society per Act IV: inter-plays.

The data in Table 43 particularly centres on the distribution patterns of the most prominent content words related to the topic of family relationships per Act IV: intra-play and inter-plays. The exploration and discussion of the data can be seen below.

As shown in Table 43, the distribution patterns of the most frequent content words linked to the topic of family relationships per Act IV, in SH versus SG, are as follows: Shakespeare mentions the word *Daughter* two (2) times in contrast to Sumarokov who uses it seven (7) times. Therefore, the difference equals minus five (-5). The word *Child* is used one (1) time in SH against four (4) times in SG. This is why the difference is minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that are present in SH versus SG is negative and equals minus eight (-8).

**Table 43:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Family Relationships per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Daughter	2	7	-5	-5
Child	1	4	-3	-3
Born	-	2	-2	-
<b>Totals</b>	3	13	-10	-8

The other content word *Born*, present one (1) time, appears only in SG. Nevertheless, the above-mentioned content word intensifies, to some extent, the qualitative dissimilarity related to the topic of family relationships per Act IV whereas in comparison to Sumarokov's play the link between Shakespeare's play and the topic mentioned above is probably slightly less extensive by lexical variation.

Seemingly, the relation among the patterns of the content words associated with the topic of family relationships is asymmetrical per Act IV: inter-plays. It is rather asymmetrical in relation to the words *Daughter* (-5) and *Child* (-3) as the total quantitative difference between these content words that are present in both plays equals minus eight (-

8).

In fact, this kind of asymmetry, resultant in negative figures, and a less extensive quantitative -which equals three (3) times against thirteen (13) times in SG- and qualitative use of the content words in SH as opposed to SG appear to show that in Act IV:

- Family relationships interest Shakespeare to some extent in contrast to Sumarokov whose main interest lies in the topic of family relationships, especially in the relationship between the daughter (Ophelia) and the father (Polonius).

Consequently, the previously explored and interpreted data (see Table 43) probably provide evidence of considerable dissimilarities related to the topic of family relationships per Act IV: inter-plays.

Table 44 displays the data related to the distribution patterns of the most prominent content words associated with the topics of life and death per Act IV: intra-play and inter-plays. The analysis and discussion of the data are given below.

**Table 44:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Life and Death per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Die	-	6	-6	-
Life	7	12	-5	-5
Dying	-	4	-4	-
Crime	-	2	-2	-
Forget	-	2	-2	-
<b>Totals</b>	7	26	-19	-5

The data in Table 44 show that the patterns of the content words linked to the topics of life and death per Act IV, in SH versus SG, are distributed as follows: the word *Life* appears seven (7) times in SH against (12) times in SG. Therefore, the difference is minus five (-5). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays also equals minus five (-5).

The content words such as *Die* and *Dying*, used six (6) and four (4) times,

respectively, and *Crime* and *Forget*, used two (2) times, correspondingly, occur only in SG. However, these content words intensify the qualitative dissimilarity related to the topics of life and death per Act IV whereas in contrast to Sumarokov's play the link between Shakespeare's play and these topics appears to be constrained by lexical variation.

Seemingly, the relation among the patterns of the content words linked to the topics of life and death that coincide per Act IV, inter-plays, is asymmetrical. It is rather asymmetrical in relation to the word *Life* as the total quantitative difference among the content words that are present in both plays is negative and equals minus five (-5), which means that this word occurs more often in SG than in SH.

Moreover, it is particularly asymmetrical in connection with the content words that are used in only one of the plays. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as it deals with different sub-topics within the topics of life and death. An example of this is a sub-topic like crime, possibly related to death (*Die*, *Dying* and *Crime*), and the consequent "after-the-death" familial duty of the relatives not to forget the deceased too soon (*Forget*).

In fact, a less extensive quantitative -as it equals seven (7) times against twenty-six (26) times in SG- and qualitative use of the content words associated with life and death in SH as opposed to SG probably provide evidence to the fact that in Act IV:

1. Both Shakespeare and Sumarokov pay attention to the topics of life (*Life*), although with preference to Sumarokov.
2. In comparison to Shakespeare, Sumarokov, additionally, focuses on the topic of death (*Die* and *Dying*) which is linked to crime (*Crime*).
3. In contrast to Shakespeare, Sumarokov is also drawn to the "after-the-death" behaviour of the relatives of the deceased person. In fact, taking into consideration the notably frequent content words used for the comparison of the two texts, the sub-topics mentioned in points 2 and 3 are not very clearly expressed in SH (see *Appendix IV.5*).

Thus, one of the possible highlights of Sumarokov's Act IV is an earthly death provoked by a crime and its effect on those alive who should not forget the deceased, supposedly murdered/killed, very quickly. As for Shakespeare's Act IV, more interest is



shown in the topic of life than in the topic of death as the words related to the latter topic do not appear in the Short Comparing Wordlist of the content words with a notable frequency of occurrence per Act IV (see *Appendix IV.5*).

Consequently, the data explored and discussed above (see Table 44) seem to point to considerable quantitative and qualitative dissimilarities related to the distribution patterns of the content words linked to the topics of life and death per Act IV: inter-plays.

The data in Table 45 in particular focuses on the distribution patterns of the most prominent content words expressing the feeling of love per Act IV only in SG because -in accordance with the Full Comparing Wordlist of the content words that show a notable frequency of occurrence per Act IV- these types of words are infrequent in SH (see *Appendix IV.4*). However, the quantitative analysis and explanation of the data, intra-play and inter-plays, can also be found below.

**Table 45:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Love per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Beloved	-	3	-3	-
Specter	-	2	-2	-
Vain	-	2	-2	-
<b>Totals</b>	-	7	-7	-

As displayed in Table 45, the patterns of the content words linked to the topic of love are distributed as follows: the word *Beloved*, used three (3) times, and the words *Specter* and *Vain* mentioned two (2) times, respectively, are present only in SG. As a result, the total frequency of occurrence of these content words used in SG equals seven (7). The total quantitative difference among the frequencies of occurrence of all content words used in SG as opposed to SH equals minus seven (-7). Nevertheless, we should bear in mind that there are neither common nor different content words expressing love which show a notable frequency use in SH and, therefore, there are no data of this type to be compared.

Consequently, the previously analysed and explained data (see Table 45) probably

provide evidence of considerable dissimilarities related to the topic of love per Act IV, inter-plays, as this topic is of little appeal to Shakespeare whereas it is of great interest for Sumarokov. As for the topics of liking and passion, they seem to be dealt with more or less equally by both authors as the words linked to these topics are omitted from the Short Comparing Wordlist of the most frequently occurring content words per Act IV (see *Appendix IV.5*).

Table 46 displays the data linked to the distribution patterns of the most prominent content words associated with the topic of vengeance per Act IV, although such content words are notably infrequent in SH and SG. Nevertheless, the quantitative exploration and discussion of the data, intra-play and inter-plays, can be found below.

The words *Revenge* (4) and *Revenged* (1), used only in SH, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of the content words per Act V (see *Appendix IV.4*). However, we have decided to include them in Table 46 because the data related to the distribution patterns of these words per Act IV are essential when defining the semantic area of vengeance in both plays.

**Table 46:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Vengeance per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Revenge	4	-	4	-
Revenged	1	-	1	-
<b>Totals</b>	5	-	5	-

As shown in Table 46, the patterns of the content words connected with the topic of vengeance are distributed as follows: the word *Revenge* and its derivative *Revenged* appear four (4) times and one (1) time, respectively, only in SH. As a result, the total quantitative difference among the frequencies of occurrence of all most frequently used content words inter-plays equals five (5).

The topic of hatred appears to be dealt with more or less alike by both authors because no content words connected with it can be found in the Full Comparing Wordlist of the

content words per Act IV (see *Appendix IV.4*).

The topic of vengeance seems to be differently dealt with by both authors, although the words linked to this topic are omitted from the Short Comparing Wordlist of the content words that show a notable frequency of occurrence per Act IV (see *Appendix IV.5*). Thus, five words associated with the topic of vengeance can be found in SH against no words in SG (see *Appendix IV.4*). The former point possibly shows that Shakespeare ascribes a lot of importance to the topic of vengeance in contrast to Sumarokov who is not drawn to this topic at all. Therefore, Shakespeare's Act V may be called a "Vengeance Act" as opposed to Sumarokov's "Absence-of-vengeance Act" which is in line with the absence of any words linked to vengeance in SG.

Consequently, the previously mentioned data (see Table 46) probably provide evidence of similarities related to the topic of hatred and considerable dissimilarities associated with the topic of vengeance per Act IV: inter-plays.

Table 47 centres on the data linked to the distribution patterns of the most prominent content words relating to different actions per Act IV: intra-play and inter-plays. The analysis and interpretation of the data are presented below.

As shown in Table 47, the patterns of the content words related to different actions per Act IV, in SH versus SG, are distributed as follows: the word *Come* is used twenty-eight (28) times in SH compared to two (2) times in SG. Therefore, the difference equals twenty-six (26). The word *Go* is mentioned seventeen (17) times in SH against one (1) time in SG. This is why the difference equals sixteen (16). Shakespeare uses the word *Take* two (2) times whilst Sumarokov uses it five (5) times and, for this reason, the difference is minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in SH versus SG is thirty-nine (39), with preference to SH.

The content words such as *Raise* and *Told*, used three (3) times, respectively, and *Run*, *Show* and *Talk*, mentioned two (2) times, correspondingly, are present only in SG. Nevertheless, these content words intensify the qualitative dissimilarity related to different actions found per Act IV whereas in contrast to Sumarokov's play the link between Shakespeare's play and the question of action appears to be less extensive by lexical variation.

It seems that the relation among the patterns of the content words associated with different actions that coincide per Act IV, inter-plays, is asymmetrical. It is particularly asymmetrical in relation to the words *Come* (26) and *Go* (16), with preference to SH, which indicates that these words occur more frequently in SH than in SG. It is rather asymmetrical in the case of *Take* (-3), with preference to SG, which means that this content word is mentioned more often in SG than in SH.

**Table 47:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Actions per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Come	28	2	26	26
Raise	-	3	-3	-
Told	-	3	-3	-
Go	17	1	16	16
Take	2	5	-3	-3
Run	-	2	-2	-
Show	-	2	-2	-
Talk	-	2	-2	-
<b>Totals</b>	47	20	27	39

At the same time, the asymmetry is also significant in relation to the content words that are used in only one of the plays. Concerning SH, the lexical panorama is more extensive only in quantitative terms yet it is less wide-ranging in qualitative terms as Sumarokov deals with such verbs as *Raise*, *Told*, *Run*, *Show* and *Talk* which do not appear in SH among the content words that are frequently used.

In fact, the extensive quantitative use of the content words -which equals forty-seven (47) times against twenty (20) times in SG- associated with a variety of actions in SH and the diverse qualitative use of the occurring content words in SG probably show that in Act IV:

1. Shakespeare's characters have more initiative as they are supposedly involved in the actions linked to coming and going (*Come/Go*) more than Sumarokov's characters (*Come/Go*).

2. Sumarokov deals with such verbs as raise (*Raise*), tell (*Told*), run (*Run*), show (*Show*) and talk (*Talk*) whilst they do not hold much significance for Shakespeare.

Thus, Shakespeare’s Act IV may be called a “Come-and-go Act” in contrast to Sumarokov’s “Tell-talk-and-show Act” which is in line with Sumarokov’s frequent use of the words *Told* (3), *Talk* (2) and *Show* (2) per Act IV.

Consequently, the data explored and discussed above (see Table 47) appear to provide evidence of considerable quantitative and qualitative dissimilarities based on the distribution patterns of the content words connected with a variety of actions per Act IV: inter-plays.

Table 48 primarily concentrates on the most frequent content words associated with the topic of places per Act IV: intra-play and inter-plays. The exploration and discussion of the data, intra-play and inter-plays, can be found below.

**Table 48:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Places per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Place	2	5	-3	-3
Land	-	2	-2	-
Refuge	-	2	-2	-
<b>Totals</b>	2	9	-7	-3

As shown in Table 48, the patterns of the content words related to the topic of places are distributed as follows: the word *Place* is mentioned two (2) times in SH against five (5) times in SG. Therefore, the difference is minus three (-3). As a result, the total quantitative difference between the frequencies of occurrence of the content words that coincide per Act IV in both plays also equals minus three (-3). The rest of the content words such as *Land* and *Refuge* are used two (2) times only in SG. This is why the total quantitative difference among the frequencies of occurrence of all content words linked to the topic of places per Act IV equals minus seven (-7), with preference to SG.

Consequently, the previously examined and interpreted data (see Table 48) probably provide evidence of rather significant dissimilarities related to the topic of places per Act IV, inter-plays, as the quantitative difference is considerable. The latter point seems to show that Shakespeare is interested in this topic to a lesser extent whilst Sumarokov ascribes more importance to it.

Table 49 especially focuses on the data related to the distribution patterns of the most prominent content words expressing time per Act IV: intra-play and inter-plays. The analysis and interpretation of the data, intra-play and inter-plays, are offered below.

The data in Table 49 show that the patterns of the content words connected with the topic of time are distributed as follows: the word *Day* appears two (2) times in SH against five (5) times in SG. Therefore, the difference is minus three (-3). As a result, the total quantitative difference between the frequencies of occurrence of the content words that coincide per Act IV, inter-plays, also equals minus three (-3). The rest of the content words such as *Today* and *Hour* are present three (3) and two (2) times, respectively, only in SG. This is why the total frequency of occurrence of the content words used in SG equals ten (10). The total quantitative difference among the frequencies of occurrence of all content words used in the two texts equals minus eight (-8), with preference to SG, which means that these words appear more often in SG than in SH.

**Table 49:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Time per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Today	-	3	-3	-
Day	2	5	-3	-3
Hour	-	2	-2	-
<b>Totals</b>	2	10	-8	-3

Consequently, the previously explored and discussed data (see Table 49) probably provide evidence of considerable dissimilarities related to the topic of time per Act IV,

inter-plays, as Shakespeare does not ascribe much importance to this topic in contrast to Sumarokov who is drawn to it to a greater extent.

Table 50 looks at the data linked to the distribution patterns of the most prominent content words associated with different topics found per Act IV: intra-play and inter-plays. The analysis and discussion of the data are given below. Furthermore, the reasons why these content words have been arranged and put together in a separate table can also be found below.

The data in Table 50 show that the patterns of the content words associated with different topics revealed per Act IV, in SH versus SG, are distributed as follows: the word *Duty* is used one (1) time in SH as opposed to four (4) times in SG. Therefore, the difference is minus three (-3). The word *Good* appears fifteen (15) times in SH against one (1) time in SG. This is why the difference equals fourteen (14). The proper noun *Hamlet* is mentioned nineteen (19) times in SH in contrast to two (2) times in SG and, for this reason, the difference is seventeen (17). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals twenty-eight (28).

Shakespeare relates the word *Duty* (1) to the topic of politics and society, whereas Sumarokov uses it four (4) times and associates it with two diverse semantic areas (Act IV, Scenes 2 and 5):

1. The first, occurring one (1) time, is connected with the topic of politics and society (Act IV, Scene 5). For example, the captain of the guard addresses Ophelia with the following words: “My duty makes me say ...! Polonius ordered me to place you under guard! This was the king’s command” (Act IV, Scene 5).
2. The second, used three (3) times, is linked to the topic of family relationships (Act IV, Scene 2). For example, Ophelia tries to persuade her father (Polonius) to forget his plans to marry her off to the king: “[...] A daughter’s duty dares me say what I must say [...]” (Act IV, Scene 2).

**Table 50:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Topics Found per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Wrath	-	5	-5	-
Kill	-	4	-4	-
Obey	-	4	-4	-
Despair	-	3	-3	-
Destroy	-	3	-3	-
Fury	-	3	-3	-
Joys	-	3	-3	-
Load	-	3	-3	-
Mind	-	3	-3	-
Suffer	-	3	-3	-
Duty	1	4	-3	-3
Good	15	1	14	14
Hamlet	19	2	17	17
Anger	-	2	-2	-
Anguish	-	2	-2	-
Commands	-	2	-2	-
Cruel	-	2	-2	-
Dares	-	2	-2	-
Deception	-	2	-2	-
Enraged	-	2	-2	-
Feel	-	2	-2	-
Lead	-	2	-2	-
Path	-	2	-2	-
Rules	-	2	-2	-
<b>Totals</b>	35	66	-31	28

Shakespeare proposes four different aspects of the word *Good* (15) in Act IV:

1. The first, mentioned six (6) times, is linked to the topic of religion and traditional moral values. For example, Gertrude characterises Polonius as a “good old man”.
2. The second, used six (6) times, appears within the semantic area of politics and society, especially in the collocations with the word *Lord* or the proper nouns mostly used to refer to the polite form of address to the male members of the nobility, friends and servants; for example, in such expressions as *my Good Lord*, *good Laertes*, etc.



3. The third, occurring one (1) time, is related to the topic of death. For example, Ophelia refers to her father's death saying that "he made a good end".
4. The fourth, present two (2) times, is a convention which expresses an agreement with something that has been said before; for example, in such expressions as *Good* and *T'were good she were spoken with [...]*.

Sumarokov links the word *Good* (1) to the topic of death (Act IV, Scene 2). For example, Ophelia tries to convince Polonius that the murder of the queen will not do the king any good: "[...] If he should kill the queen, the mother of the prince, What good would he expect to reap from such a crime?" (Act IV, Scene 2).

Sumarokov uses the proper noun *Hamlet* two (2) times and relates it to the topic of death (Act IV, Scene 1), whereas Shakespeare mentions it nineteen (19) times and links it to five different semantic areas:

1. The first, present two (2) times, is associated with the topic of traditional moral values. For example, Claudius -whilst commenting upon the letter received from Hamlet- tells Laertes: "Tis Hamlet's Character, naked [...]"
2. The second, mentioned twelve (12) times, is connected with the topic of politics and society. For example, the proper noun *Hamlet* is used in a polite form of address to the nobility: "Hamlet, Lord Hamlet".
3. The third, used two (2) times, is related to the topic of family relationships. For example, Gertrude addresses her son Hamlet with the following words: "How does Hamlet?"
4. The fourth, present one (1) time, is linked to the topic of death. For example, Claudius tells Rosincros and Guildenstare that "Hamlet in madness hath Polonius slain".
5. The fifth, mentioned two (2) times, is related to the topic of vengeance. For example, the king (Claudius) intends to find out what Laertes would do if Hamlet came back, directing him to take revenge on Hamlet: "[...] Hamlet, come back, what would you undertake, To shew your self your Father's Son in deed, More than in words?"

As the words *Duty* and *Good* and the proper noun *Hamlet* occur within different semantic areas mentioned above and only one of them coincides, respectively, inter-plays, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act IV: intra-play and inter-plays.

Considering such words as *Wrath* mentioned five (5) times; *Kill* and *Obey* used four (4) times, respectively; the words *Despair*, *Destroy*, *Fury*, *Joys*, *Load*, *Mind* and *Suffer*, present three (3) times, correspondingly, and *Anger*, *Anguish*, *Commands*, *Cruel*, *Dares*, *Deception*, *Enraged*, *Feel*, *Lead*, *Path* and *Rules*, used two (2) times, respectively, they appear only in SG. However, these content words intensify the qualitative dissimilarity in relation to different topics per Act IV whereas in contrast to Sumarokov's play the link between Shakespeare's play and the semantic areas these content words come from seems to lack lexical diversity.

The word *Wrath* (5) is used within three different semantic areas (Act IV, Scenes 2 and 3):

1. The first, mentioned two (2) times, is associated with the topic of religion and traditional moral values. For example, Ophelia refuses to marry the king and prefers that her father "forestall the righteous wrath of heaven" (Act IV, Scene 2).
2. The second, present one (1) time, is related to the topic of politics and society (Act IV, Scene 3). For example, Polonius thinks that the murder of Ophelia "will serve as a lesson of the wrath of Claudius" and of how "the crime is dealt with" (Act IV, Scene 3).
3. The third, used two (2) times, is linked to the topic of family relationships (Act IV, Scenes 2 and 3). For example, Polonius is infuriated because of Ophelia's refusal to marry the king: "[...] And if you do not choose to bear your father's wrath, You would do well to change your mind while there's time left" (Act IV, Scene 2).

Sumarokov suggests two different aspects of the word *Kill* (4) in Act II:

1. The first, mentioned one (1) time, is related to the topic of passion (Act IV, Scene 1). For example, Flemina meditates on the behaviour of a young man in love, pointing out that in "times of urgency, when lovers must be cruel, They struggle hard to fight and kill this tender passion [...]" (Act IV, Scene 1).

2. The second one, used *thee* (3) times, is linked to the topic of death because Claudius wishes to “kill the queen” and Polonius wants to kill his daughter (Act IV, Scenes 2 and 3).

Sumarokov proposes two different aspects of the word *Obey* (4) in Act IV (Scenes 2 and 3):

1. The first, present two (2) times, is associated with the topic of politics and society. For example, Polonius, by killing his daughter due to disobedience, wants to show the subjects of the king what “the meaning of obedience” is and how they “must obey their kings” (Act IV, Scene 3).
2. The second, occurring two (2) times, is related to the topic of family relationships. For example, Polonius asks Ophelia whether she will obey him, to which Ophelia replies: “I do obey [...]” (Act IV, Scene 2).

Sumarokov offers two different aspects of the word *Despair* (3) in Act IV (Scenes 1 and 2):

1. The first, present one (1) time, is connected to the topic of religion and traditional moral values as Ophelia pleads with her father “in anguish, in despair” to reconsider his evil behaviour (Act IV, Scene 2).
2. The second, mentioned two (2) times, is linked to love, as Ophelia is in despair because of her bad relationship with her beloved, although she sees “one ray of hope that saves” her from this despair (Act IV, Scenes 1).

Sumarokov mentions the word *Destroy* (3) within three different semantic areas (Act IV, Scenes 2 and 3):

1. The first is associated with the topic of religion and traditional moral values as it is used in Ophelia’s address to Polonius to keep the honour of their family: “[...] The course you choose for us will not raise us to honor, But only will destroy the heart’s most cherished virtues [...]” (Act IV, Scene 3).
2. The second is related to the topic of politics and society, as Ophelia thinks that her death will destroy the throne of Claudius: “[...] I must die, I long to die, I shall

embrace death as a favor, And dying I destroy your throne [...]" (Act IV, Scene 3).

3. The third is related to the topic of love as Ophelia "cannot destroy the love for those who are" her "loved ones" (Act IV, Scene 2).

Considering the word *Fury* (3), it appears within two diverse semantic areas per Act IV (Scene 2) in SG:

1. The first, occurring one (1) time, is linked to the topic of politics and society (Act IV, Scene 2). For example, Ophelia warns Polonius that he "can never quench the fury of the righteous" even if he "can hide all" his "thoughts and scheming" (Act IV, Scene 2).
2. The second, mentioned two (2) times, is related to the topic of love (Act IV, Scene 2). For example, Polonius, disappointed with Ophelia's behaviour, warns her: "[...] I'll change the heartfelt love I feel for you to fury" (Act IV, Scene 2).

Sumarokov proposes two diverse aspects of the word *Joys* (3) in Act IV (Scenes 1 and 3):

1. The first, used two (2) times, is related to the topic of politics and society (Act IV, Scene 3). For example, Claudius tells Ophelia about "the joys the throne brings to the rulers" (Act IV, Scene 3).
2. The second, occurring one (1) time, is associated with the topic of love (Act IV, Scene 1). For example, Ophelia suffers because "there will not be the long-awaited marriage" nor "the joys that promised to be" hers (Act II, Scene 1).

Sumarokov uses the word *Load* (3) within two diverse semantic areas in Act IV (Scenes 1 and 2):

1. The first, present two (2) times, is linked to the topic of religion and traditional moral values (Act IV, Scenes 1 and 2). For example, Ophelia prays to the heavens to help her "bear this heavy load of grief" caused by her father's evil and greedy soul (Act IV, Scene 1).
2. The second, mentioned one (1) time, is related to the topic of politics and society (Act IV, Scene 2). For example, Ophelia pleads with her father not to have

anything “more to do with actions of a tyrant” because “the people are weighed down by his oppressive load” (Act IV, Scene 2).

Sumarokov proposes two different aspects of the word *Mind* (3) in Act IV:

1. The first, present one (1) time, is associated with the topic of death (Act IV, Scene 3). For example, Claudius insists on the fact that -once having made up his mind to kill his daughter- Polonius has to do it soon (act IV, Scene 3).
2. The second one, used two (2) times, is related to the topic of love (Act IV, Scene 2). For example, Polonius intends to change his daughter’s mind in relation to her beloved and marry Claudius instead: “[...] You would well to change your mind while there’s time left” (Act IV, Scene 2).

The word *Suffer* (3) appears within three different semantic areas (Act IV, Scenes 2 and 3):

1. The first is associated with the topic of religion and traditional moral values as Ophelia prays to the Almighty Father not to let her suffer any longer (Act IV, Scene 3).
2. The second is linked to the topic of politics and society as Ophelia mentions it in relation to the people who suffer under the oppression and offences of the tyrant “for Gertrude’s sake alone” (Act IV, Scene 2).
3. The third is connected to the topic of family relationships as Polonius uses fear tactics on Ophelia so she does not disobey: “[...] Well, tremble and prepare to suffer my disfavour” (Act IV, Scene 2).

Sumarokov suggests two different aspects of the word *Anger* (2) in Act IV (Scenes 1 and 2):

1. The first is related to the topic of family relationships as Ophelia intends to disobey her father: “[...] And if my words succeed only to rouse your anger, Forgive the daring voice which now I raise to you” (Act IV, Scene 2).
2. The second is linked to the topic of love as Ophelia is concerned about Hamlet’s love and what causes her fear is “his anger, not his reason” (Act IV, Scene 1).

Sumarokov uses the word *Anguish* (2) within two diverse semantic areas in Act IV (Scenes 1 and 2):

1. The first is related to the topic of family relationships as Ophelia voices anguish towards her father (Act IV, Scene 2).
2. The second is linked to the topic of love (Act IV, Scene 1). For example, Ophelia's anguish has no end because she fears that, if her father should "die by Hamlet's hand", her "heart would break" (Act IV, Scene 1).

The word *Commands* (2) appears within two different semantic areas (Act IV, Scenes 1 and 2):

1. The first is associated with the topic of politics and society as Ophelia laments Polonius' "crave to give commands and govern" (Act IV, Scene 1).
2. The second one is linked to the topic of family relationships because Ophelia is obliged to obey her father, although his "commands cannot be carried out with conscience" (Act IV, Scene 2).

Sumarokov uses the word *Cruel* (2) within two diverse semantic areas (Act IV, Scenes 1 and 4):

1. The first is linked to the topic of love (Act IV, Scenes 1 and 2). For example, Flemina explains to Ophelia that, in times of urgency, "lovers must be cruel" (Act IV, Scene 1).
2. The second is connected to the topic of death as Ophelia meditates on her past life and the cruel death she is going to meet (Act IV, Scene 4).

Sumarokov offers two different aspects of the word *Dares* (2) in Act IV (Scenes 2 and 3):

1. The first is related to the topic of politics and society as Claudius thinks that nobody "should be spared", "even one's own child, a daughter", if "she dares to contradict the wishes of the king" (Act IV, Scene 3).
2. The second is associated with the topic of family relationships as Ophelia's duty as a daughter makes her say what she must say: "[...] A daughter's duty dares me say

what I must say” (Act IV, Scene 2).

The word *Deception* (2) appears within two different semantic areas (Act IV, Scenes 2 and 4):

1. The first is associated with the topic of religion and traditional moral values as Ophelia pleads with her father not to believe “evil tongues”: “[...] But vanity’s worst foe is flattery’s deception. [...]” (Act IV, Scene 2).
2. The second is linked to the topic of love as Ophelia meditates on her past life full of blissful hope and the unexpected final outcome: “[...] Great was the hope inspired, greater was the deception! [...]” (Act IV, Scene 4).

Sumarokov proposes two different aspects of the word *Enraged* (2) (Act IV, Scenes 2 and 3):

1. The first is associated with the topic of religion and traditional moral values as Ophelia pleads with her father to fear the “wrath of heav’n enraged by what it sees” (Act IV, Scene 2).
2. The second is related to the topic of politics and society as Polonius intends to calm down the king who is enraged by Ophelia’s refusal to marry him: “Be not enraged, O king, by what Ophelia says. [...]” (Act IV, Scene 3).

Sumarokov uses the word *Feel* (2) within two diverse semantic areas (Act IV, Scene 2):

1. The first is linked to the topic of politics and society as Polonius “can no longer feel compassion for transgressors” who do not obey the rules (Act IV, Scene 2).
2. The second is related to the topic of love (father and daughter) as Polonius is ready to change “the heartfelt love” he feels for his daughter to fury (Act IV, Scene 2).

Sumarokov explores two different aspects of the word *Lead* (2) (Act IV, Scenes 1 and 4):

1. The first is related to the topic of politics and society as Ophelia is sure that her father’s crafty scheming will not lead him to his goal of obtaining power through

her marriage: “[...] O father, all your plans and all your crafty scheming will lead you past your goal [...]” (Act IV, Scene 1).

2. The second is linked to the topics of life and death as Ophelia knows that she is on a path that will shortly lead her life to nothingness (Act IV, Scene 4).

Sumarokov proposes two different aspects of the word *Path* (2) (Act IV, Scenes 1 and 4):

1. The first is associated with the topic of vengeance. For example, Ophelia understands that Hamlet wants to take revenge on his father’s murderers but she cannot stop him “from the path down which his steps move on” (Act IV, Scene 1).
2. The second is related to the topics of life and death (see the example in point 2 related to the word *Lead*) (Act IV, Scene 4).

Finally, the word *Rules* (2) appears within two different semantic areas (Act IV, Scenes 2 and 3):

1. The first is linked to the topic of religion and traditional moral values. For example, Polonius does not agree with Ophelia that through his behaviour he ignores “the rules of nature, of the world” and that by this he brings dishonour to himself (Act IV, Scene 2).
2. The second is related to the topic of politics and society. For example, Polonius thinks that society has the rules to govern the people: “We must correct the ways of troublesome dissenters, For what do we have rules if not to rule the people?” (Act IV, Scene 3).

As the words *Wrath, Kill, Obey, Despair, Destroy, Fury, Joys, Load, Mind, Suffer, Anger, Anguish, Commands, Cruel, Dares, Deception, Enraged, Feel, Lead, Path* and *Rules* are used within different semantic areas mentioned previously, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act IV: intra-play and inter-plays.

Seemingly, the relation among the patterns of the content words linked to different topics is asymmetrical per Act IV: inter-plays. It is rather asymmetrical in relation to the



word *Duty* (-3), which shows negative difference, with preference to SG. It is highly asymmetrical in relation to the word *Good* and the proper noun *Hamlet* as the difference equals fourteen (14) and seventeen (17), respectively, which means that these words occur more often in SH than in SG.

Moreover, it is particularly asymmetrical in relation to the content words that are used in only one of the plays because there are many content words that appear only in SG but there are no content words that are mentioned only in SH. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as the above-mentioned content words are used within different semantic areas which relate to diverse topics.

In fact, a less extensive quantitative -as it equals thirty-five (35) times against sixty-six (66) times in SG- and qualitative use of the content words related to different topics in SH as opposed to SG probably provide evidence to the fact that in Act IV:

1. Both Shakespeare and Sumarokov are drawn to the word *Duty*, although with preference to Sumarokov. In contrast to Shakespeare who associates the word *Duty* with the topics of politics and society one (1) time, Sumarokov links it to the topic of family relationships four (4) times.
2. In contrast to Sumarokov who uses the word *Good* only one (1) time in relation to death, Shakespeare pays much more attention to this word by employing it fifteen (15) times and equally linking it to the topics of religion (6) and politics (6).
3. In contrast to Sumarokov who mentions the name of Hamlet two (2) times in connection to death, Shakespeare uses this name nineteen (19) times mostly in association with the topics of politics and society (12) as well as religion (2), family relationships (2), death (1) and vengeance (2).
4. In contrast to Shakespeare, Sumarokov uses a wide range of words with a notable frequency of occurrence linking them particularly to the topics of religion and traditional moral values (10), family relationships (14), death (11) and love (12).

Thus, one of the main points of Shakespeare and Sumarokov's Act IV is the topic of politics and society. At the same time, some of the highlights of Sumarokov's Act IV are the topics of religion and traditional moral values (10), family relationships (14), death (11)

and love (12). Consequently, the data explored and discussed above (see Table 50) seem to point to considerable quantitative and qualitative dissimilarities in relation to the distribution patterns of the most frequent content words connected with various topics per Act IV: inter-plays.

Table 51 displays the data linked to the distribution patterns of the most prominent content words not directly related to any of the topics discussed above per Act IV: intra-play and inter-plays. In fact, the data below are presented only for reference, although this kind of data may provide some additional information as to what has been analysed and discussed above. With this in mind, it should be noted that only the most frequently used content words which present a certain degree of importance, intra-play and inter-plays, are interpreted.

The data in Table 51 show that the words *Self* and *Pray* appear fourteen (14) and ten (10) times, respectively, only in SH.

It seems that the extensive use of the word *Self* (14) in SH highlights the fact that in contrast to SG the individuality of a person is of great importance for Shakespeare. As for the word *Pray* (10), it is used as a conversational formula which makes the conversations of Shakespeare’s characters sound more earthly and familial compared to the conversations in SG.

**Table 51:** SH versus SG -Distribution Patterns of the Content Words not Directly Associated with any of the Topics Found per Act IV

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Self	14	-	14	-
Pray	10	-	10	-
<b>Totals</b>	24	-	24	-

Consequently, the previously analysed and explained data (see Table 51) seem to show significant quantitative and qualitative dissimilarities in relation to the distribution patterns of the most prominent content words not directly connected with the variety of topics found per Act IV: inter-plays.

To sum up, we normalise the data presented in this section which will allow us to compare the distribution patterns of the most prominent content words associated with a wide range of topics found per Act IV, inter-plays, directly. Table 52 and Graph 4 display the distribution patterns of the normalised data associated with the topics revealed per Act IV: intra-play and inter-plays. The analysis and explanation of the data are given below.

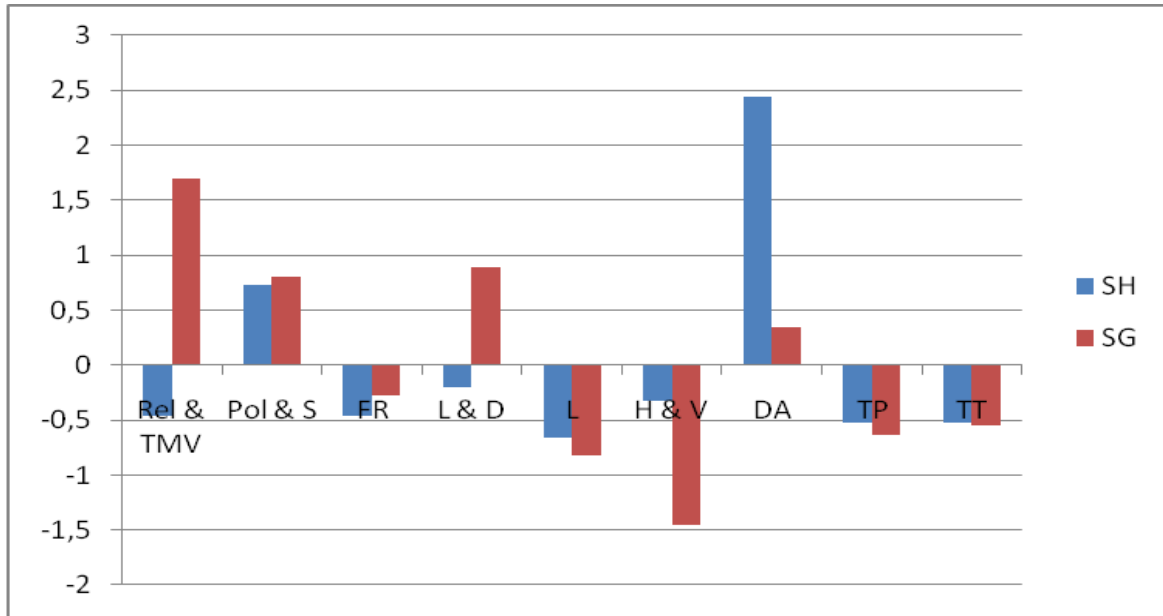
As shown in Table 52 and Graph 4, the patterns of the normalised data per Act IV, inter-plays, indicate that the topic of religion and traditional moral values is the most prominent in SG as the score is slightly lower than 2 SD and equals 1,70027003. Regarding SH, the topic associated with different actions is the most outstanding as the score is greater than 2 SD and equals 2,43421053.

The data in Graph 4 also show rather notable deviations from the standard in the topics mentioned above, that is, the topic of religion and traditional moral values and the topic linked to different actions. In fact, these deviations appear to point to important quantitative dissimilarities in the treatment of these topics by both authors. This is in line with the previous quantitative analysis and discussion of the data related to these topics (see Tables 41 and 47). Thus, the topic of religion and traditional moral values is of major appeal to Sumarokov in Act IV compared to the topic of different actions which is of particular importance to Shakespeare.

**Table 52:** SH versus SG -The Normalised Data Associated with the Topics Found per Act IV

<b>Act IV</b>	<b>Topic</b>	<b>SH</b>	<b>SG</b>
	Religion and Traditional Moral Values	-0,46052632	<b>1,70027003</b>
	Politics and Society	0,72368421	0,80018002
	Family Relationships	-0,46052632	-0,27992799
	Life and Death	-0,19736842	0,89018902
	Love	-0,65789474	-0,819982
	Hatred and Vengeance	-0,32894737	-1,450045
	Different Actions	<b>2,43421053</b>	0,35013501
	Topic of Places	-0,52631579	-0,639964
	Topic of Time	-0,52631579	-0,549955

**Graph 4: SH versus SG -Distribution of the Most Prominent Topics Found per Act IV in accordance with the Normalised Data**



Consequently, the data explored and interpreted above (see Table 52 and Graph 4) seem to show considerable quantitative dissimilarities in the treatment of the topic of religion and traditional moral values as opposed to the topic associated with different actions per Act IV: inter-plays.

### 5.3.5. SH versus SG: Content Word Variables per Act V

The last stage of our analysis concentrates on the most prominent content words which show a notable frequency of occurrence per Act V: intra-play and inter-plays. The data associated with these content words are separated in accordance with the thematic patterns found per act: intra-play and inter-plays. Then, the data are tabulated, cross-tabulated and presented in the tables and a graph.

Tables 53-65 and Graph 5 enable us to see the data linked only to the most frequent content words that are separated and arranged in different semantic groups revealed per Act V, intra-play and inter-plays, in the following order:

1. Table 53 shows the data related to the distribution patterns of the content words associated with the topic of religion and traditional moral values.

2. Table 54 shows the data related to the distribution patterns of the content words associated with the topic of politics and society.
3. Table 55 shows the data related to the distribution patterns of the content words associated with the topic of family relationships.
4. Table 56 shows the data related to the distribution patterns of the content words associated with the topics of life and death.
5. Table 57 shows the data related to the distribution patterns of the content words associated with the topics of love, liking and passion.
6. Table 58 shows the data related to the distribution patterns of the content words associated with the topics of hatred and vengeance.
7. Table 59 shows the data related to the distribution patterns of the content words associated with different actions.
8. Table 60 shows the data related to the distribution patterns of the content words associated with the topic of places.
9. Table 61 shows the data related to the distribution patterns of the content words associated with the topic of time.
10. Table 62 shows the data related to the distribution patterns of the content words associated with the topic of madness.
11. Table 63 shows the data related to the distribution patterns of the content words associated with different topics found per Act V: intra-play and inter-plays.
12. Table 64 shows the data related to the distribution patterns of the content words not directly associated with any of the topics revealed per Act V: intra-play and inter-plays.
13. Table 65 and Graph 5 display the data linked to the distribution patterns of the most prominent topics found in accordance with the normalised data per Act V: intra-play and inter-plays.

Table 53 contains the data linked to the distribution patterns of the most prominent content words associated with the topic of religion and traditional moral values per Act V: intra-play and inter-plays. The exploration and interpretation of the data can be seen below.

The word *Honour* occurs three (3) times in SH against one (1) time in SG among the

words that are infrequently used: intra-play and inter-plays (see *Appendix IV.4*). It seems that the difference in the distribution pattern of this word provides significant evidence of the quantitative and qualitative dissimilarities associated with the topic of religion and traditional moral values per Act V: inter-plays. This is the reason which explains the decision to add it to Table 53.

The data in Table 53 show that the patterns of the content words associated with the topic of religion and traditional moral values per Act V, in SH versus SG, are distributed as follows: the distribution pattern of the word *Spirit* is dissimilar as it is mentioned two (2) times in SH against seven (7) times in SG and, for this reason, the difference equals minus five (-5). The word *Honour* appears three (3) times in SH as opposed to one (1) time in SG. Therefore, the difference equals two (2). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide between SH and SG is negative and equals minus three (-3).

The content word *Faith*, used seven (7) times, is present only in SH, whereas the words *Fate*, *Malice* and *Villain*, occurring three (3) times, respectively, appear only in SG. Regarding SG, it provides a slightly more extensive lexical panorama in quantitative terms and a wide-ranging difference in qualitative terms as it deals with different sub-topics within the topic of religion and traditional moral values such as fate (*Fate*) and evil (*Malice* and *Villainy*). In contrast to Sumarokov, Shakespeare deals with the sub-topics of faith (*Faith*) and honour (*Honour*).

**Table 53:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Religion and Traditional Moral Values per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Spirit	2	7	-5	-5
Fate	-	3	-3	-
Malice	-	3	-3	-
Villain	-	3	-3	-
Faith	7	-	7	-
Honour	3	1	-2	2
<b>Totals</b>	12	17	-5	-3

Seemingly, the relation among the distribution patterns of the content words associated with religion and traditional moral values is asymmetrical per Act V: inter-plays. It is rather asymmetrical in relation to the word *Spirit* as the difference equals minus five (-5), with preference to SG. It is slightly asymmetrical in connection with the word *Honour* as the difference equals two (2), which means that this word occurs more often in SH than in SG.

In fact, a significant quantitative dissimilarity in the usage of the content words related to the topic of religion and traditional moral values -which equals twelve (12) times in SH against seventeen (17) times in SG- and a diverse qualitative use of the content words occurring in SG probably provide evidence of the fact that in Act V:

1. Religion and traditional moral values are of particular appeal for both Shakespeare and Sumarokov, although with preference to Sumarokov.
1. Shakespeare pays much more attention to the sub-topics of faith and honour whilst Sumarokov is interested in the sub-topics of fate and evil.

Thus, Shakespeare possibly wishes to finish his play on the note of faith (*Faith*), honour (*Honour*) and hope for the future generations of the Danish court, whereas the moral issues raised by Sumarokov present a particularly negative plan for the sinners (*Malice* and *Villain*). Therefore, Shakespeare's Act V may be called a "Faith-and-honour Act" as opposed to Sumarokov's "Evil Act" which is in line with the extensive use of the words *Malice* (3) and *Villain* (3) per Act V: intra-play.

Consequently, the previously analysed and explained data (see Table 53) appear to show slightly quantitative and considerable qualitative dissimilarities based on the distribution patterns of the content words related to the topic of religion and traditional moral values per Act V: inter-plays.

Table 54 focuses on the quantitative and qualitative comparison of the differences among the patterns of the most prominent content words associated with the topic of politics and society revealed per Act V: intra-play and inter-plays. The analysis and interpretation of the data, intra-play and inter-plays, are presented below.

As displayed in Table 54, the patterns of the content words related to the topic of politics and society identified per Act V are distributed as follows: Shakespeare mentions the word *Prince* one (1) time compared to Sumarokov who uses it fourteen (14) times.

Therefore, the difference equals minus thirteen (-13). As a result the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays also equals minus thirteen (-13).

**Table 54:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Politics and Society per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Prince	1	14	-13	-13
Sir	27	-	27	-
People	-	6	-6	-
Soldiers	-	4	-4	-
Rage	-	3	-3	-
Savages	-	3	-3	-
Saved	-	3	-3	-
<b>Totals</b>	28	33	-5	-13

The word *Sir* appears twenty-seven (27) times only in SH. The rest of the content words such as *People* and *Soldiers*, mentioned six (6) and four (4) times, correspondingly, and *Rage*, *Savages* and *Saved*, used three (3) times, respectively, appear only in SG. At the same time, the previously discussed content words intensify the qualitative dissimilarity in relation to the topic of politics and society per Act V whereas in contrast to Sumarokov's play the link between Shakespeare's play and the above-mentioned topic appears to be less extensive by lexical variation.

It seems that the asymmetry is considerable in connection with the word *Prince* as the difference is minus thirteen (-13), with preference to Sumarokov. The asymmetry is especially wide in relation to the content words that are used in only one of the plays. Concerning the word *Sir*, occurring only in SH, it specifically refers to the polite form of address to the male members of the nobility; for example, in such a phrase as *Come on, Sir*. However, Hamlet also addresses the grave-digger using the polite form of address *Sir*: "[...] I will speak to this fellow: whose Grave's this, Sir?" Taking this into consideration, it should be noted that Shakespeare mentions another word *-Lord-* which appears twenty-



seven (27) times in SH to refer to the polite form of address when speaking to men of the high rank; for example, in such expressions as *my sweet Lord*, *my Lord*, etc. (for further explanation, see Table 59).

Compared to SH, SG provides a slightly more extensive lexical panorama in quantitative terms, without taking into consideration the word *Lord* (27) mentioned in SH, and a wide-ranging difference in qualitative terms as it deals with different sub-topics within the topic of politics and society such as of the future of power (*Prince*, *Rage*, *Savages* and *Saved*) and the struggle people face against the existing tyrannical regime (*People* and *Soldiers*).

In fact, a slightly extensive quantitative use of the content words related to the topic of politics and society -which equals twenty-eight (28) times in SH against thirty-three (33) times in SG- yet variable qualitative use of the content words occurring in SG as opposed to SH probably provide evidence to the fact that in Act V:

- Socio-political relations appeal to both Shakespeare and Sumarokov, although the focus is on quite different sub-topics. For example, Shakespeare addresses the sub-topic of the relationship within and among different socio-political classes, shown mostly through the polite forms of address (*Lord* and *Sir*) when speaking to the male members of the nobility whilst Sumarokov pays much more attention to the sub-topics of power and the struggle against tyranny, displaying various social layers involved in this struggle (*Prince*, *People*, *Soldiers* and *Savages*).

Thus, some of the possible highlights of Shakespeare's Act V are socio-political relationships between and among different socio-political classes revealed via specific language formulae used in the polite forms of address to the men of noble rank in contrast to Sumarokov with his focus on the future of the problem of power and the existing tyrannical regime.

Consequently, the data examined and discussed above (see Table 54) seem to provide evidence of considerable quantitative and qualitative dissimilarities based on the distribution patterns of the most prominent content words associated with the topic of politics and society per Act V: inter-plays.

Table 55 particularly centres on the distribution patterns of the most prominent content

words connected with the topic of family relationships per Act V: intra-play and inter-plays. The exploration and discussion of the data can be seen below.

**Table 55:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Family Relationships per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Father	2	18	-16	-16
Daughter	-	10	-10	-
<b>Totals</b>	2	28	-26	-16

As displayed in Table 55, the distribution patterns of the most frequent content words linked to the topic of family relationships per Act V, in SH versus SG, are as follows: Shakespeare mentions the word *Father* two (2) times compared to Sumarokov who uses it eighteen (18) times. Therefore, the difference equals minus sixteen (-16). As a result, the total quantitative difference among the frequencies of occurrence of the content words that are present in SH versus SG is negative and also equals minus sixteen (-16).

The other content word *Daughter*, present ten (10) times, appears only in SG. Nevertheless, this content word intensifies, to some extent, the qualitative dissimilarity related to the topic of family relationships per Act V whereas in comparison to Sumarokov's play the link between Shakespeare's play and the topic mentioned above is probably slightly less extensive by lexical variation.

Seemingly, the relation among the patterns of the content words associated with the topic of family relationships is asymmetrical per Act V: inter-plays. It is rather asymmetrical in relation to the word *Father* (-16) as the total quantitative difference between the words that coincide in the two plays equals minus sixteen (-16), which means that this word occurs more frequently in SG than in SH.

In fact, this kind of asymmetry, resultant in a negative figure, the extensive quantitative use -which equals twenty-eight (28) times against two (2) times in SH- and the slightly more wide-ranging qualitative use of the content words appear to show that in Act V:

- Family relationships are of little appeal to Shakespeare in contrast to Sumarokov whose main interest is in family relationships, especially in the relationship between the daughter (Ophelia) and the father (Polonius).

Consequently, the previously explored and interpreted data (see Table 55) probably provide evidence of significant dissimilarities linked to the topic of family relationships per Act V: inter-plays.

Table 56 focuses on the data linked to the distribution patterns of the content words associated with the topics of life and death per Act V: intra-play and inter-plays. The analysis and discussion of the data are given below.

The words *Life*, present in SH and SG, and *Poisoned* (3), *Poison* (2), *Envenomed* (2) and *Venom* (1), used only in SH, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of the content words per Act V (see *Appendix IV.4*). However, we have decided to retain them in Table 56 because the data related to the distribution patterns of these words per Act V are particularly important for defining the semantic areas of life and death in both plays.

The data in Table 56 show that the patterns of the content words associated with the topics of life and death per Act V, in SH versus SG, are distributed as follows: the word *Die* appears two (2) times in SH against seven (7) times in SG. Therefore, the difference is minus five (-5). The word *Life* is used seven (7) and ten (10) times, correspondingly, in SH versus SG. This is why the difference is minus three (-3). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals minus eight (-8).

The content words such as *Lie* and *Scull*, occurring ten (10) and seven (7) times, respectively; *Poisoned* (3) and *Poison* (2), mentioned three (3) and two (2) times, correspondingly, and *Envenomed* (2) and *Venom* (1), present two (2) times and one (1) time, respectively, are used only in SH. The rest of the words such as *Killed* and *Sword*, mentioned eight (8) and six (6) times, respectively, and *Alive* and *Crime*, used three (3) times, correspondingly, appear only in SG. However, the previously mentioned content words intensify the qualitative dissimilarity related to the topics of life and death per Act V whereas compared to Shakespeare's play where poison is used as an instrument of the

murder in Sumarokov's play it is the sword which is used to kill the enemy.

It seems that the relation among the patterns of the content words linked to the topics of life and death that coincide per Act V, inter-plays, is asymmetrical. It is rather asymmetrical in relation to the words *Die* (-5) and *Life* (-3) as the total quantitative difference among the content words that are present in both plays is negative and equals minus eight (-8), which means that these words occur more often in SG than in SH.

**Table 56:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Life and Death per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Killed	-	8	-8	-
Sword	-	6	-6	-
Lie	10	-	10	-
Die	2	7	-5	-5
Alive	-	3	-3	-
Crime	-	3	-3	-
Scull	7	-	7	-
Life	7	10	-3	-3
Poisoned	3	-	3	-
Poison	2	-	2	-
Envenomed	2	-	2	-
Venom	1	-	1	-
<b>Totals</b>	34	37	-3	-8

Moreover, it is also asymmetrical in relation to the content words that are used in only one of the plays. Regarding SG, the lexical panorama is more extensive in quantitative terms and especially wide-ranging in qualitative terms as the treatment of the topics of life and death is completely different. For example, death is related to a crime possibly committed with a sword (*Killed, Sword, Die* and *Crime*). Sumarokov also deals with the consequent “after-the-death” effect on those who continue to live (*Alive*).

In fact, a slightly less extensive quantitative -as it equals thirty-four (34) in SH against thirty-seven (37) times in SG- and a diverse qualitative use of the content words related to life and death in SG probably provide evidence to the fact that in Act V:

1. Both Shakespeare and Sumarokov pay attention to the topics of life and death, although with preference to Sumarokov.
2. In contrast to Shakespeare who focuses on the murder through poisoning (*Poisoned, Poison, Envenomed and Venom*), Sumarokov links the death (*Die*) to crime (*Crime*) and mentions the sword as the tool used to kill the enemy (*Killed and Sword*).

Thus, one of the possible highlights of Sumarokov's Act V is an earthly death provoked by a crime, seemingly a murder, and the sword used either to kill an enemy or to take revenge on the murderer, as well as the effect that all these sad circumstances had on those who remain alive. In Shakespeare's Act V, more interest is placed on the topic of death than on the topic of life as the words related to the latter topic do not appear in the Short Comparing Wordlist of the content words with notable frequencies of occurrence per Act V (see *Appendix IV.5*). Nevertheless, one of the probable highlights of Shakespeare's Act V is the philosophical search for the essence of life and death that is in line with the extensive use of the words *Life* (7), *Lie* (10), which stands for "lie in the grave", and *Scull* (7).

Consequently, the data explored and discussed above (see Table 56) appear to point to considerable quantitative and wide-ranging qualitative dissimilarities based on the distribution patterns of the content words related to the topics of life and death per Act V: inter-plays.

Table 57 in particular focuses on the quantitative and qualitative comparison of the differences among the patterns of the most prominent content words expressing the feeling of love per Act V: intra-play and inter-plays. The analysis and explanation of the data, intra-play and inter-plays, can be found below.

As displayed in Table 57, the patterns of the content words linked to the topic of love are distributed in SH versus SG as follows: the word *Love* is used nine (9) times in SH against fourteen (14) times in SG. Therefore, the difference is minus five (-5). The total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays also equals minus five (-5).

The words *Beloved* and *Dearest*, mentioned seven (7) and three (3) times, respectively, occur only in SG. Nevertheless, these content words intensify the qualitative

dissimilarity related to the topic of love per Act V whereas in comparison to Sumarokov's play the link between Shakespeare's play and this topic is probably slightly constrained by lexical limitations.

**Table 57:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Love per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Beloved	-	7	-7	-
Dearest	-	3	-3	-
Love	9	14	-5	-5
<b>Totals</b>	9	24	-15	-5

In fact, a less extensive quantitative -which equals nine (9) times against twenty-four (24) times- and qualitative use of the content words expressing love in SH versus SG, respectively, probably show that in Act V:

- Both Shakespeare and Sumarokov are drawn to the topic of love, although with preference to Sumarokov.

Consequently, the data analysed and explained above (see Table 57) appear to show considerable dissimilarities related to the topic of love per Act V: inter-plays. The topics of liking and passion seem to be dealt with more or less equally by both authors as the words linked to these topics are omitted from the Short Comparing Wordlist of the content words that are frequently used per Act V (see *Appendix IV.5*).

Table 58 focuses on the data related to the distribution patterns of the most prominent words associated with the topics of hatred and vengeance per Act V, although such content words are notably infrequent in SH and SG (see *Appendix IV.4*). Nevertheless, the quantitative exploration and discussion of the data, intra-play and inter-plays, can be found below.

The words *Revenge*, present in SH and SG, and *Avenge* (2), *Vengeance* (2), *Hateful* (1) and *Hatred* (1), used only in SG, appear among the words with a low frequency of

occurrence in the Full Comparing Wordlist of the content words per Act V (see *Appendix IV.4*). However, we have decided to add them to Table 58 because the data related to the distribution patterns of these words per Act V are essential for defining the semantic area of vengeance in both plays.

**Table 58:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topics of Hatred and Vengeance per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Avenge	-	2	-2	-
Vengeance	-	2	-2	-
Revenge	1	3	-2	-2
Hateful	-	1	-1	-
Hatred	-	1	-1	-
<b>Totals</b>	1	9	-8	-2

As shown in Table 58, the patterns of the content words linked to the topics of hatred and vengeance are distributed as follows: the word *Revenge* is mentioned one (1) time in SH against three (3) times in SG. Therefore, the difference is minus two (-2). As a result, the total frequency of occurrence of the content words used in SH versus SG also equals minus two (-2). The rest of the words such as *Avenge* and *Vengeance* appear two (2) times, correspondingly, and *Hateful* and *Hatred* occur one (1) time, respectively, only in SG. This is why the total quantitative difference among the frequencies of occurrence of all content words inter-plays equals minus eight (-8).

The topic of hatred is seemingly dealt with more or less alike by both authors because -in accordance with the Full Comparing Wordlist of the content words per Act V- no content words related to it can be found in SH and only two words *Hateful* (1) and *Hatred* (1) appear in SG (see *Appendix IV.4*).

Concerning the topic of vengeance, only one (1) word associated with this topic can be found in SH against seven (7) words in SG. The former point seems to show that Shakespeare does not ascribe much importance to the topic of vengeance as opposed to Sumarokov who is drawn to this topic to a great extent. Therefore, Shakespeare's Act V

may be called a “Non-vengeance Act” as opposed to Sumarokov’s “Vengeance Act” which is in line with the frequent use of the words related to vengeance in SG.

Consequently, the previously introduced data (see Table 58) probably provide evidence of similarities related to the topic of hatred and considerable dissimilarities linked to the topic of vengeance per Act V: inter-plays.

Table 59 in particular centres on the quantitative and qualitative comparison of the differences among the patterns of the most prominent content words with a notable frequency of occurrence relating to different actions per Act V: intra-play and inter-plays. The analysis and interpretation of the data, intra-play and inter-plays, are presented below.

As shown in Table 59, the patterns of the content words related to different actions per Act V, in SH and SG, are distributed as follows: in fact, in accordance with the Short Comparing Wordlist of the most frequent content words per Act V, only one word *Say*, used eleven (11) times in SH, and its derivative *Said*, mentioned three (3) times in SG, coincide in SH versus SG (see *Appendix IV.5*). Therefore, the difference equals eight (8) which is shown in the last cell opposite the words *Say/Said*. As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in SH versus SG is also eight (8), with preference to SH.

**Table 59:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Actions per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Say (SH)/Said (SG)	11	3	8	8
Show	-	4	-4	-
Ask	-	3	-3	-
Given	-	3	-3	-
Seems	-	3	-3	-
Put	7	-	7	-
<b>Totals</b>	18	16	2	8

The word *Put* appears seven (7) times only in SH. The content words such as *Show*, used four (4) times, and *Ask*, *Given* and *Seems*, mentioned three (3) times, correspondingly,



occur only in SG. Nevertheless, these content words intensify the qualitative dissimilarity related to different actions per Act V whereas in contrast to Sumarokov's play the link between Shakespeare's play and the question of action appears to be less extensive by lexical variation.

It seems that the relation among the patterns of the content words linked to different actions that coincide per Act V, inter-plays, is asymmetrical. It is considerably asymmetrical in relation to the word *Say*, with preference to SH, which indicates that this word occurs more often in SH than in SG.

At the same time, the lexical panorama is slightly more extensive in quantitative terms in SH because the total difference between the frequencies of occurrence of all content words inter-plays equals two (2). However, it is completely dissimilar in qualitative terms as Shakespeare deals with the words *Say* and *Put* as opposed to Sumarokov who introduces such words as *Show*, *Ask*, *Given* and *Seems* which do not appear in SH among the content words that are frequently used.

In fact, a more or less similar quantitative use of the content words -which equals eighteen (18) times in SH against sixteen (16) times in SG- and a diverse qualitative use of the content words in SH versus SG, respectively, probably show that in Act V:

1. Shakespeare's characters are much more interested in what other people say about someone or something than Sumarokov's characters are. For example, the gravedigger answers Hamlet's question related to how young Hamlet became mad: "Very strangely they say".
2. Shakespeare's extensive use of the word *Put* (7) may mean the following: either some events have been organised, some money has been put on to make a bet, or a form of behaviour has been adopted that is not natural to a person nor does it express his/her real feelings. For example, Horatio wants to tell "th'yet unknowing World" about what has happened in the Danish court:

[...] So shall you hear Of carnal, bloody, and unnatural acts, Of accidental judgements, casual slaughters, Of deaths put on by cunning, and forc'd cause, And in this upshot, purposes mistook, Fal'n on the Inventor's heads.

3. Sumarokov deals with such verbs as show (*Show*), ask (*Ask*), give (*Given*) and seem (*Seems*) whilst they are not of much importance to Shakespeare.

Consequently, the data explored and discussed above (see Table 59) seem to provide evidence of a more or less similar quantitative use of the content words and considerable qualitative dissimilarities based on the distribution patterns of the content words connected with a variety of actions identified per Act V: inter-plays.

The extract from Table 60 primarily concentrates on the qualitative comparison of the differences among the patterns of the most prominent content words associated with the topic of places with a notable frequency of occurrence per Act V, as these types of words do not coincide inter-plays (see *Appendix IV.5*). However, the quantitative analysis and explanation of the data, intra-play and inter-plays, can also be found below.

As shown in Table 60, the patterns of the content words related to the topic of places are distributed as follows: the words *Earth* and *England*, mentioned nine (9) times, respectively, appear only in SH. Therefore, the total frequency of occurrence equals eighteen (18). The rest of the content words such as *Castle*, used six (6) times, and *City* and *Gates*, mentioned three (3) times, correspondingly, are present only in SG. This is why the total frequency of occurrence of these content words used in SG equals twelve (12). As a result, the total quantitative difference among the frequencies of occurrence of all content words linked to the topic of places per Act V equals six (6), with preference to SH.

**Table 60:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Places per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Castle	-	6	-6	-
Earth	9	-	9	-
England	9	-	9	-
City	-	3	-3	-
Gates	-	3	-3	-
<b>Totals</b>	18	12	6	-

Seemingly, the relation among the patterns of the content words connected with places that do not coincide per Act V, inter-plays, is rather asymmetrical in quantitative terms as it equals eighteen (18) times in SH against twelve (12) times in SG. Nevertheless, it is less

extensive in qualitative terms in SH as it only deals with one exact place represented by the word *England* (9) and the general word *Earth* (9) in contrast to SG where three words related to places *Castle* (6), *City* (3) and *Gates* (3) can be observed.

In fact, a rather asymmetrical quantitative use of the content words -which equals eighteen (18) times in SH against twelve (12) times in SG- and a slightly more diverse qualitative use of the content words linked to places in SG as opposed to SH probably show that in Act V:

1. Both Shakespeare and Sumarokov are drawn to the topic of places, although with preference to Shakespeare.
2. Shakespeare's interest lies in one exact place such as England (*England*), and the earth (*Earth*) in general, whereas Sumarokov's interest is directed more towards definite places (*Castle*, *City* and *Gates*), supposedly related to Denmark, as the action takes place in this country.

Consequently, the previously examined and discussed data (see Table 60) appear to show significant quantitative and considerable qualitative differences based on the distribution patterns of the most frequent content words associated with the topic of places per Act V: inter-plays.

Table 61 in particular focuses on the data related to the distribution patterns of the most prominent content words expressing time per Act V only in SG because -in accordance with the Full Comparing Wordlist of the content words that show a notable frequency of occurrence per Act V- these types of words are infrequent in SH (see *Appendix IV.4*). However, the quantitative analysis and interpretation of the data, intra-play and inter-plays, are offered below.

The data in Table 61 show that the patterns of the content words connected with the topic of time are distributed as follows: the word *Today* appears four (4) times only in SG. Therefore, the difference is minus four (-4). As a result, the total quantitative difference among the frequencies of occurrence of all content words with a notable frequency of occurrence, inter-plays, also equals minus four (-4).

**Table 61:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Time per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Today	-	4	-4	-
<b>Totals</b>	-	4	-4	-

Consequently, the previously explored and discussed data (see Table 61) probably provide evidence of non-significant dissimilarities related to the topic of time per Act V, inter-plays, as Shakespeare does not ascribe much importance to this topic as opposed to Sumarokov who is drawn to it to a slightly greater extent.

Table 62 in particular looks at the data linked to the distribution patterns of the content words associated with the topic of madness per Act V, although such content words are notably infrequent in SH and SG (see *Appendix IV.4*). Nevertheless, the quantitative exploration and discussion of the data, intra-play and inter-plays, can be found below.

The words *Madness*, present only in SH, and *Mad*, used in SH and SG, appear among the words with a low frequency of occurrence in the Full Comparing Wordlist of the content words per Act V (see *Appendix IV.4*). However, we have decided to add them to Table 62 because the data related to the distribution patterns of these words per Act V are essential for defining the semantic area of madness in both plays.

**Table 62:** SH versus SG -Distribution Patterns of the Content Words Associated with the Topic of Madness per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Madness	4	-	4	-
Mad	7	1	6	6
<b>Totals</b>	11	1	10	6

As displayed in Table 62, the patterns of the content words linked to the topic of

madness are distributed as follows: the word *Mad* appears seven (7) times in SH against one (1) time in SG. Therefore, the difference equals six (6). The word *Mad* is mentioned four (4) times only in SH. This is why the total quantitative difference among the frequencies of occurrence of all content words used in SH versus SG equals ten (10). The total quantitative difference among the frequencies of occurrence of the content words that coincide in the two texts equals six (6).

In fact, a considerable quantitative use of the content words associated with madness in SH -which equals eleven (11) times against one (1) time in SG- probably indicates that in Act V:

- The question of madness is of major importance in Shakespeare's play whilst it is not very clearly expressed in Sumarokov's play.

Consequently, the previously analysed and explained data (see Table 62) seem to provide evidence of considerable quantitative and qualitative differences based on the distribution patterns of the most frequent content words linked to madness per Act V: inter-plays.

Table 63 focuses on the data related to the distribution patterns of the most prominent content words which appear within different topics revealed per Act V: intra-play and inter-plays. The analysis and discussion of the data are given below. Furthermore, the reasons why these content words have been arranged and put together in a separate table can also be found below.

The data in Table 63 show that the patterns of the content words associated with different topics found per Act V, in SH versus SG, are distributed as follows: the word *Good* is used eighteen (18) times in SH compared to one (1) time in SG. Therefore, the difference is seventeen (17). The word *Heart* appears four (4) times in SH against twelve (12) times in SG. This is why the difference equals minus eight (-8). At the same time, the derivative form of the word *Heart -Hearts-* is present five (5) times only in SG. Therefore, the difference which is minus five (-5) appears in the last column. The proper noun *Ophelia* is mentioned two (2) times in SH in contrast to nine (9) times in SG and, for this reason, the difference is minus seven (-7). The word *Tears* is used one (1) time in SH against six (6) times in SG. Therefore, the difference is minus five (-5). The word *Drink* is mentioned ten

(10) times in SH against one (1) time in SG. This is why the difference is nine (9). As a result, the total quantitative difference among the frequencies of occurrence of the content words that coincide in both plays equals one (1).

**Table 63:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Topics Found per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Lord	28	-	28	-
Blood	-	5	-5	-
End	-	6	-6	-
Good	18	1	17	17
Heart	4	12	-8	-8
Ophelia	2	9	-7	-7
Hearts	-	5	-5	-5
Hope	-	5	-5	-
Tears	1	6	-5	-5
Anger	-	4	-4	-
Justice	-	4	-4	-
Polonius	-	4	-4	-
Strength	-	4	-4	-
Throne	-	4	-4	-
Claudius	-	3	-3	-
Distressed	-	3	-3	-
Help	-	3	-3	-
Kill	-	3	-3	-
Power	-	3	-3	-
Waiting	-	3	-3	-
Wish	-	3	-3	-
Words	-	3	-3	-
Drink	10	1	9	9
<b>Totals</b>	63	93	-30	1

Shakespeare proposes six different aspects of the word *Good* (18) in Act V:

1. The first, mentioned three (3) times, is linked to the topic of religion and traditional moral values. For example, the grave-digger tells the other grave-digger: “I like thy wit well in good faith, the gallows does well; but how does it well? [...]”.

2. The second, used nine (9) times, appears within the semantic area of politics and society, especially in the collocations with the word *Lord* or the proper nouns mostly used to refer to the polite forms of address towards the male members of the nobility and friends; for example, in such expressions as *my Good Lord*, *good my Lord*, *good Horatio*, etc. However, Hamlet also uses the word *Good* addressing the mother-queen: “Good Madam”.
3. The third, mentioned one (1) time, is related to the topic of family relationships, especially in the polite form of address to the members of the immediate family; for example, in an expression such as *Good Gertrude*.
4. The fourth, used one (1) time, is related to the topic of death. For example, Laertes confesses to Hamlet that he has slain him with a treacherous instrument that has been “unbated and envenomed”: “It is here, Hamlet. Hamlet, thou art slain, No medicine in the World can do thee good”.
5. The fifth, present two (2) times, is a convention which expresses an agreement with something that has been said before; for example, the grave-digger explains to the other grave-digger how to differentiate between the people who have drowned themselves and who have been drowned due to some kind of natural phenomena:
 

Give me leave; here lies the water, good; here stands the man, good; If the man go to this water, and drown himself: it is will he, nill he, he goes; mark you that: But if the water come to him, and drown him; he drowns no himself.
6. The sixth appears one (1) time in a greeting such as *Good Morrow*.

Sumarokov links the word *Good* (1) to the topic of politics and society (Act V, Scene 1). For example, Polonius tells the people who are going to kill Hamlet that the prince’s death is for “the nation’s good” (Act V, Scene 1). It should be pointed out that, although the word *Good* is related to death, death is used to reaffirm the king’s power. Therefore, the decision has been taken to link the word *Good* (1) to the topic of politics and society.

Shakespeare treats the word *Heart* (4) within two different semantic areas:

1. The first appears three (3) times in connection with the topic of religion and traditional moral values. For example, when Hamlet dies, Horatio bids a final good-bye to his late friend: “Now cracks a Noble heart: Goodnight, sweet Prince, And

flights of Angels sing thee to thy rest [...]”.

2. The second, present one (1) time, is linked to the topic of love, in this case to a friend. For example, before dying, Hamlet asks Horatio to tell his sad story to the world: “[...] If thou did’st ever hold me in thy heart, Absent thee from felicity a while, And in this harsh World draw thy breath in pain, To tell my Story”.

Sumarokov associates the word *Heart* (12) and its derivative form *Hearts* (5) with four diverse semantic areas:

1. The first, used one (1) time, is related to the topic of religion and traditional moral values (Act V, Scene 1). For example, Polonius is sure that his daughter Ophelia is firm and no weakness will “creep into her heart” that will make her change her mind (Act V, Scene 1).
2. The second appears five (5) times in association with the topic of politics and society (Act V, Scene 2). In fact, the words *Heart* and *Hearts* are mentioned two (2) and three (3) times, respectively, within this semantic area. For example, Polonius announces that his “only daughter has into transgression fallen By showing to the king a heart filled up with anger. By disobedience to the imperial will, By paying royal favour with her stubbornness” (Act V, Scene 2).
3. The third, present two (2) times, is linked to the topic of death (Act V, Scene 4 and the Final Scene). For example, a soldier tells Hamlet, Ophelia and Armans how Polonius has killed himself: “[...] he quickly seized a knife, And plunged it in his heart [...]” (Act V, Final Scene).
4. The fourth, used nine (9) times, is connected to the topic of love (Act V, Scene 5). The words *Heart* and *Hearts* appear seven (7) and two (2) times, correspondingly, within this semantic area. For example, Ophelia tells Hamlet that her heart loves him “to overflowing” (Act V, Scene 5).

Shakespeare relates the proper noun *Ophelia* to the topic of love, whereas Sumarokov uses it nine (9) times and links it to two different semantic areas:

1. The first, present three (3) times, is associated with the topic of politics and society (Act V, Scenes 1, 2 and 5). For example, Polonius tries to convince the king not to



fear Ophelia because she will die and she will not be able to give up the secret of the former king's murder: "Fear not Ophelia, sire, this hour shall be her last" (Act V, Scene 1). It should be noted that, although her name is related to death, death is used as an instrument to silence the disobedience of the subjects.

2. The second, mentioned six (6) times, is related to the topic of love (Act V, Scene 5). For example, Ophelia addresses Hamlet with the following question: "[...] Doest it not sadden you to lose Ophelia's love?" (Act V, Scene 5).

Shakespeare uses the word *Tears* one (1) time and relates it to the topic of politics and society, whereas Sumarokov mentions it six (6) times and links it to two different semantic areas:

1. The first, present two (2) times, is associated with the topic of death (Act V, Scene 5). For example, Hamlet tells Ophelia to wipe away her tears because her "dangers have passed away" (Act V, Scene 5).
2. The second one, used four (4) times, is related to the topic of love (Act V, Scene 5). For example, Ophelia confesses to Hamlet how she loves him and how she suffers because of his indifference: "[...] I wanted to be yours, you care not to be mine. You see my floods of tears without a trace of pity" (Act V, Scene 5).

Shakespeare uses the word *Drink* ten (10) times and associates it with the semantic area of death, whereas Sumarokov mentions it one (1) time and links it to the topic of vengeance (Act V, Scene 4). For example, the king who wants to stop Gertrude from taking the poisoned cup and drinking from it to Hamlet's fortune says: "Gertrude, do not drink" (SH, Act V).

As the words *Good*, *Heart*, *Hearts*, *Tears*, *Drink* and the proper noun *Ophelia* are used within different semantic areas mentioned above and neither one of them coincide or only one or some of them coincide, respectively, inter-plays, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act V: intra-plays and inter-plays.

The word *Lord*, used twenty-eight (28) times, appears only in SH. Considering such words as *Blood* and *Hope*, mentioned five (5) times, respectively; *End*, present six (6)

times; *Anger, Justice, Strength, Throne* and the proper noun *Polonius*, used four (4) times, correspondingly, and the proper noun *Claudius* and such words as *Distressed, Help, Kill, Power, Waiting, Wish* and *Words*, mentioned three (3) times, respectively, they occur only in SG. However, these content words intensify the qualitative dissimilarity in relation to different topics revealed per Act V whereas in contrast to Sumarokov's play the link between Shakespeare's play and the semantic areas these content words come from appears to lack lexical diversity.

Shakespeare offers two different aspects of the word *Lord* (28) in Act V:

1. The first, mentioned one (1) time, is used in an expression to show annoyance. For example, speaking to Horatio, Hamlet says the following: "[...] by the Lord, Horatio, these three years I have taken note of it, the age is grown so picked, and the toe of the Peasant comes so near the heel of our Courtier, he galls his Kibe. [...]".
2. The second, present twenty-seven (27) times, appears within the semantic area of politics and society, especially in the collocations with the word *Good* or *Sweet* to refer mostly to the polite form of address used when speaking to men of noble rank; for example, in such expressions as *my sweet Lord, my Lord, my good Lord*, etc.

Sumarokov uses the word *Blood* (6) within four different semantic areas (Act V, Scenes 2, 4 and 5):

1. The first, mentioned one (1) time, is associated with the topic of politics and society. For example, Polonius declares that Ophelia is going to die because the king wants justice to be accomplished through this deed: "[...] This deed the king decree in order that dishonour Come not to noble blood, that justice be accomplished" (Act V, Scene 2).
2. The second, present one (1) time, is connected to the topic of family relationships (Act V, Scene 4). For example, Polonius is so surprised by Ophelia's disobedience that he wonders how his blood could produce an offspring like his daughter: "[...] How could my blood produce an offspring such as you!" (Act V, Scene 4).
3. The third, used four (4) times, is linked to the topic of vengeance (Act V, Scenes 4 and 5). For example, Polonius, arrested by the guard, addresses Hamlet with the following words: "[...] My fate has come to me. Now drench yourself in currents of

blood, a father's blood, and drink your fill of vengeance" (Act V, Scene 4).

Sumarokov treats the word *End* (6) within three different semantic areas (Act V, Scenes 4, 5 and the Final Scene):

1. The first, mentioned two (2) times, is related to the topic of politics and society (Act V, Scenes 4 and 5). For example, Polonius is enraged by the idea that Hamlet will become the king: "Go, ascend the throne of Denmark, If your injustice has helped you to gain your end [...]" (Act IV, Scene 1).
2. The second, used three (3) times, is linked to the topic of death (Act V, Scene 5 and the Final Scene). For example, Hamlet asks the soldier how Polonius killed himself: "[...] Tell me, how did he make his life to find its end?" (Act V, Final Scene).
3. The third, occurring one (1) time, is connected to the topic of love (Act V, Scene 5). For example, Ophelia suffers because all her "delightful thoughts" about the desired marriage with her beloved "like dreams come to an end" (Act V, Scene 5).

Sumarokov proposes two diverse aspects of the word *Hope* (5) in Act V (Scenes 2, 4 and 5):

1. The first, present three (3) times, is associated with the topic of politics and society (Act V, Scenes 2, 5 and the Final Scene). For example, Ophelia links the death of Hamlet with the loss of hope for introducing political changes in the country: "[...] O city, all your hope has been destroyed at last" (Act V, Scene 4).
2. The second, used two (2) times, is related to the topic of love (Act V, Scene 5). For example, Ophelia tries to convince Hamlet that his personality and not his rank made her love him: "[...] But it was not your rank that made my heart to love you. O sweetest hope of all, how falsely you have played me!" (Act V, Scene 5).

Sumarokov offers two different aspects of the word *Anger* (4) in Act V (Scenes 2, 4 and 5):

1. The first, present two (2) times, is related to the topic of politics and society (Act V, Scenes 2 and 4). For instance, Polonius announces that his only daughter has disobeyed the rules of society "by showing to the king a heart filled up with anger"

(Act V, Scene 2).

2. The second, mentioned two (2) times, is linked to the topic of vengeance (Act V, Scene 5). For example, Hamlet hesitates because he has to choose between his duty to revenge his father's death and his love for Ophelia. Therefore, he pleads with the image of his father to forgive him for his hesitation: "[...] If I do anger you in acting so, my father, And, if I seem to scorn the dictates of my duty, I ask your pardon" (Act V, Scene 5).

Sumarokov mentions the word *Justice* (4) within two different semantic areas (Act V, Scenes 2, 3 and the Final Scene):

1. The first, present one (1) time, is associated with the topic of religion and traditional moral values as it is used in Ophelia's address to Heaven that has wrought justice on Polonius: "[...] Heaven, you have yourself wrought justice on my father!" (Act V, Final Scene).
2. The second, mentioned three (3) times, is related to the topic of politics and society (Act V, Scene 2). For example, Polonius commands the guards to behold his daughter in the name of justice: "Soldiers, behold this maiden, A being wrought of shame, and learn from this a lesson. To all the people tell of justice that was done By one who has to make the judgement on himself" (Act V, Scene 2).

The proper noun *Polonius* (4) appears within three different semantic areas in Act V (Scenes 1, 4, 5 and the Final Scene):

1. The first, present two (2) times, is linked to the topic of politics and society (Act V, Scenes 4 and 5). For example, Hamlet orders the guards to arrest Polonius and take him away: "[...] Soldiers, guards, take away the murderer Polonius. Be off, you slaughterer, await a tyrant's due" (Act V, Scene 4).
2. The second, occurring one (1) time, is connected to the topic of family relationships as Claudius believes that Polonius cannot count on his daughter: "[...] What can Polonius count on from this kind of daughter?" (Act V, Scene 1).
3. The third appears one (1) time within the semantic area of death (Act V, Final Scene). For example, the soldier reports back to Hamlet that Polonius has died: "My

prince, I must report Polonius is no longer” (Act V, Final Scene).

Sumarokov proposes three different aspects of the word *Strength* (4) in Act V (Scenes 1, 5 and the Final Scene):

1. The first, used one (1) time, is related to the topic of religion and traditional moral values (Act V, Scene 5). For example, Hamlet tells Ophelia about his grieving mother who is in the church praying and waiting for Hamlet: “[...] There did she raise her voice to ask for heaven’s aid, To give her strength until her hopes and expectations Were realized [...]” (Act V, Scene 5).
2. The second appears two (2) times within the topic of politics and society (Act V, Scene 1 and the Final Scene). For example, the soldier reports back to Hamlet the last words Polonius pronounced before dying: “[...] Tell them that I have but one regret, how I am sorry That I have no more strength to bring about their downfall” (Act V, Final Scene).
3. The third is mentioned one (1) time within the semantic area of love (Act V, Scene 5). For example, Hamlet surrenders before Ophelia’s love and promises her that he will not kill her father: “[...] Arise, Ophelia, you have found your strength at last. Brush all your tears aside, your dangers have passed by” (Act V, Scene 5).

Sumarokov uses the word *Throne* (4) within two diverse semantic areas in Act V (Scenes 1, 4 and 5):

1. The first, present one (1) time, is linked to the topic of religion and traditional moral values (Act V, Scene 5). For example, Hamlet tells Ophelia that he cannot forgive the villain who killed his father:  

How can I after this, look on my father’s grave, When I from darkest woe deliver my Ophelia, And let the villain stay alive who killed my father? Remains of mortal man, wailing and moaning soul, That hungers for revenge before the throne of God [...] (Act V, Scene 5).
2. The second is mentioned three (3) times within the semantic area of politics and society (Act IV, Scenes 1, 4 and 5). For example, Claudius confesses that his “throne rests on a rock whose strength was never equal” (Act V, Scene 1).

Sumarokov mentions the proper noun *Claudius* (3) within two different semantic areas in Act V (Scenes 1 and 5):

1. The first appears two (2) times within the topic associated with politics and society (Act V, Scenes 1 and 5). For example, Polonius addresses Claudius using his name: “[...] Claudius, I beg you listen further to your servant [...]” (Act V, Scene 1).
2. The second is used one (1) time in relation to the topic of vengeance (Act V, Scene 5). For example, Hamlet tells Ophelia what happened in the castle where he met Claudius: “[...] Claudius came from the castle and ran down the stairs, And hypocritically he sighed and moaned aloud. But when his eye fell on the sword that I was holding, he knew to his dismay that Hamlet was still living [...]” (Act V, Scene 5).

The word *Distressed* (3) appears within three different semantic areas (Act V, Scene 5):

1. The first is associated with the topic of life as Ophelia confesses to Hamlet that he has saved her life, “a life of one distressed” (Act V, Scene 5).
2. The second is linked to the topic of death as Ophelia pleads with Hamlet to forgive her father: “How might I beg of your forgiveness for my father? [...] Do not disdain the plea of your distressed beloved [...]” (Act V, Scene 5).
3. The third is related to the topic of vengeance as Hamlet pleads with his father’s image (which he sees in his dream) to forgive him for hesitating in the killing of his murderer Polonius: “[...] And you must be distressed to see your son like this. [...]” (Act V, Scene 5).

Sumarokov mentions the word *Help* (3) within two different semantic areas per Act V (Scenes 1 and 5):

1. The first appears two (2) times in connection with the topic of politics and society (Act V, Scenes 1 and 5). For example, Polonius tells Claudius that he has “come upon another plan to help” them to maintain power (Act V, Scene 1).
2. The second is present one (1) time in association with the topic of love (Act V, Scene 5). For example, Ophelia reminds Hamlet of their past: “How many times did

you help me to dry my tears, Which you with your sad tale of misery drew forth,  
When we had given up the fondest of our daydreams, Of marrying each other in our  
native city” (Act V, Scene 5).

The word *Kill* (3) appears within two different semantic areas in Act V (Scenes 1 and 5):

1. The first, mentioned two (2) times, is linked to the topic of death (Act V, Scenes 1 and 5). For example, Hamlet tells Ophelia that Polonius had hired a band of savages who were meant to kill him and his mother: “[...] These savages were meant to kill me and my mother” (Act V, Scene 5).
2. The second, present one (1) time, is related to the topic of love (Act V, Scene 5). For example, Ophelia tells Hamlet that he has saved her life but, if he does not love her, this will kill her anyway: “Today you saved my life, [...] Was this to kill me later with more savageness?” (Act V, Scene 5).

Sumarokov suggests two different aspects of the word *Power* (3) in Act V (Scenes 1 and 5):

1. The first, mentioned one (1) time, is related to the topic of politics and society as Polonius thinks that Claudius will reaffirm his power with the prince’s death (Act V, Scene 1).
2. The second, occurring two (2) times, is linked to the topic of love (Act V, Scene 5). For example, Ophelia wants to find out whether she still has some influence over her beloved Hamlet: “[...] If I still have the power left to sway your heart, Show me, my dearest prince, the love that once I knew” (Act V, Scene 5).

Sumarokov mentions the word *Waiting* (3) within two diverse semantic areas in Act V (Scenes 3 and 5):

1. The first, used two (2) times, is related to the topic of politics and society (Act V, Scenes 3 and 5). For example, Polonius advises Claudius to proclaim his “justice to the waiting world” and to calm the situation down in the country (Act V, Scene 3).
2. The second, present one (1) time, is linked to the topic of death (Act V, Scene 5).

For example, Ophelia thanks Hamlet for his decision not to kill Polonius: “[...] and now the heavy chains are broken That bound my drooping spirit, waiting for death’s envoy” (Act V, Scene 5).

The word *Wish* (3) appears within three different semantic areas (Act V, Scenes 4 and 5):

1. The first is associated with the topic of politics and society as “all of the citizens” “expressed the wish to crown” Hamlet “king of Denmark” (Act V, Scene 5).
2. The second is linked to the topic of death because to die is all Ophelia “can ever wish for” after having learnt that her beloved has died (Act V, Scene 4).
3. The third is related to the topic of love as Ophelia cannot believe that Hamlet can live without her and addresses him with the following question: “[...] And can you wish to breathe your last without a sigh, To leave the light of day without a thought of me?” (Act V; Scene 5).

Finally, Sumarokov explores three different aspects of the word *Words* (3) in Act V (Scenes 4 and 5 and the Final Scene):

1. The first, mentioned two (2) times, is related to the topic of politics and society (Act V, Scene 4 and the Final Scene). For example, Polonius is surprised by Ophelia’s confession that Hamlet was the hope of the nation to change the political regime in the country: “With great surprise I hear the words that you are speaking...” (Act V, Scene 4).
2. The second, used one (1) time, is linked to the topic of love (Act V, Scene 5). For example, Ophelia wants to change her beloved’s mind in relation to her father’s destiny but it seems impossible: “Does this mean that my words have not moved you at all? Is love not so important to your heart as vengeance?” (Act V, Scene 5).

As the words *Lord, Blood, End, Hope, Anger, Justice, Strength, Throne, Distressed, Help, Kill, Power, Waiting, Wish* and *Words* are used within different semantic areas mentioned previously, the decision has been taken to retain them within a separate table with the other content words associated with different topics found per Act V: intra-play



and inter-plays.

Seemingly, the relation among the patterns of the content words which appear within different semantic areas revealed per Act V, inter-plays, is asymmetrical. It is considerably asymmetrical in relation to the proper noun *Ophelia* (-7) and the word *Tears* (-5) as the difference is minus seven (-7) and minus five (-5), with preference to SG. It is particularly asymmetrical in connection with the words *Good* and *Drink*, *Heart* and *Hearts* as the difference is seventeen (17), nine (9), minus eight (-8) and minus five (-5), respectively, which means that the first two words occur more often in SH than in SG whilst the words *Heart* and *Hearts* are more frequently mentioned in SG.

Moreover, it is especially asymmetrical in relation to the content words that are used in only one of the plays because there are many content words that appear only in SG but there is only one content word (*Lord*) that is mentioned only in SH. Regarding SG, the lexical panorama is more extensive not only in quantitative terms but also in qualitative terms as the above-mentioned content words are used within different semantic areas which relate to diverse topics.

Consequently, a less extensive quantitative -as it equals sixty-three (63) times against ninety-three (93) times- and qualitative use of the content words related to different topics in SH versus SG, respectively, probably provide evidence to the fact that:

1. In contrast to Sumarokov who uses the word *Good* only one (1) time in relation to the topic of politics and society, Shakespeare is drawn to the word *Good* mentioning it eighteen (18) times and linking it especially to the topic of politics and society (9) and, to a lesser extent, to the topics of religion (3), family relationships (1) and death (1).
2. Both Shakespeare and Sumarokov are drawn to the word *Heart*, although with preference to Sumarokov. In contrast to Shakespeare who associates the word *Heart* mostly with the topic of religion (3) and to some extent to love (1), Sumarokov links it especially to the topics of love (9) and politics and society (5) and, to a lesser extent, to the topics of religion (1) and death (2).
3. In contrast to Shakespeare who mentions the name of *Ophelia* only two (2) times in relation to the topic of love, Sumarokov pays much more attention to this name associating it with the topics of politics and society (3) and particularly with the

topic of love (6).

4. In comparison to Shakespeare who uses the word *Tears* only one (1) time in connection with the topic of politics and society, Sumarokov associates it particularly with the topic of love (4) and, to a lesser extent, to the topic of death (2).
5. In contrast to Sumarokov who mentions the word *Drink* only one time in connection to vengeance, Shakespeare uses it ten (10) times, especially in association with the topic of death.
6. Shakespeare is drawn to the word *Lord* (28) relating it primarily to the topic of politics and society (27), especially in the collocations with the words *Good* or *Sweet* in order to refer mostly to the polite form of address used when speaking to men of noble rank in such expressions as *my sweet Lord*, *my Lord*, *my good Lord*, etc.
7. In contrast to Shakespeare, Sumarokov uses a wide range of words with a notable frequency of occurrence associating them particularly with the topics of politics and society (28), death (9), love (10) and vengeance (8).

Thus, one of the major points of Shakespeare and Sumarokov's Act V is the topic of politics and society. At the same time, some of the other highlights of Sumarokov's Act V are the topics of death (9), love (10) and vengeance (8). Consequently, there are considerable quantitative and qualitative dissimilarities based on the distribution patterns of the most frequent content words which appear within various topics found per Act V: inter-plays.

Table 64 displays the data linked to the distribution patterns of the most prominent content words not directly associated with any of the topics discussed above per Act V: intra-play and inter-plays. In fact, the data presented below are only for reference, although this kind of data may provide some additional information to what has been analysed and discussed above. With this in mind, it should be noted that only the most frequently used content words which present a certain degree of prominence, intra-play (in SH), are interpreted as there are no such content words in SG.

**Table 64:** SH versus SG -Distribution Patterns of the Content Words not Directly Associated with any of the Topics Found per Act V

Word	SH	SG	(SH-SG)	(SH-SG)
	Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
Horatio	11	-	11	-
Laertes	9	-	9	-
Head	7	-	7	-
Self	7	-	7	-
<b>Totals</b>	34	-	34	-

The data in Table 6 show that the proper nouns *Horatio* and *Laertes*, mentioned eleven (11) and nine (9) times, respectively, and the words *Head* and *Self*, used seven (7) times, correspondingly, appear only in SH.

It seems that the extensive use of the proper nouns *Horatio* (11) and *Laertes* (9) in SH implies that these characters play an important role in Act V. In fact, these names are absent in SG because the secondary (other) characters do not coincide in both plays. Concerning the word *Head* (7), it probably shows that this part of the human body -which contains the eyes, ears, nose, and mouth, and the brain- is of great appeal to Shakespeare in contrast to Sumarokov. If Shakespeare wants to emphasise the significance of the brain or mind, then what he might be pointing to is the notion of reason over feelings. As for the word *Self* (11), it possibly highlights the fact that in contrast to SG the individuality of a person is of great importance to Shakespeare.

Consequently, the previously analysed and explained data (see Table 64) seem to show considerable quantitative and qualitative dissimilarities based on the distribution patterns of the most prominent content words not directly associated with the variety of topics found per Act V: intra-play and inter-plays.

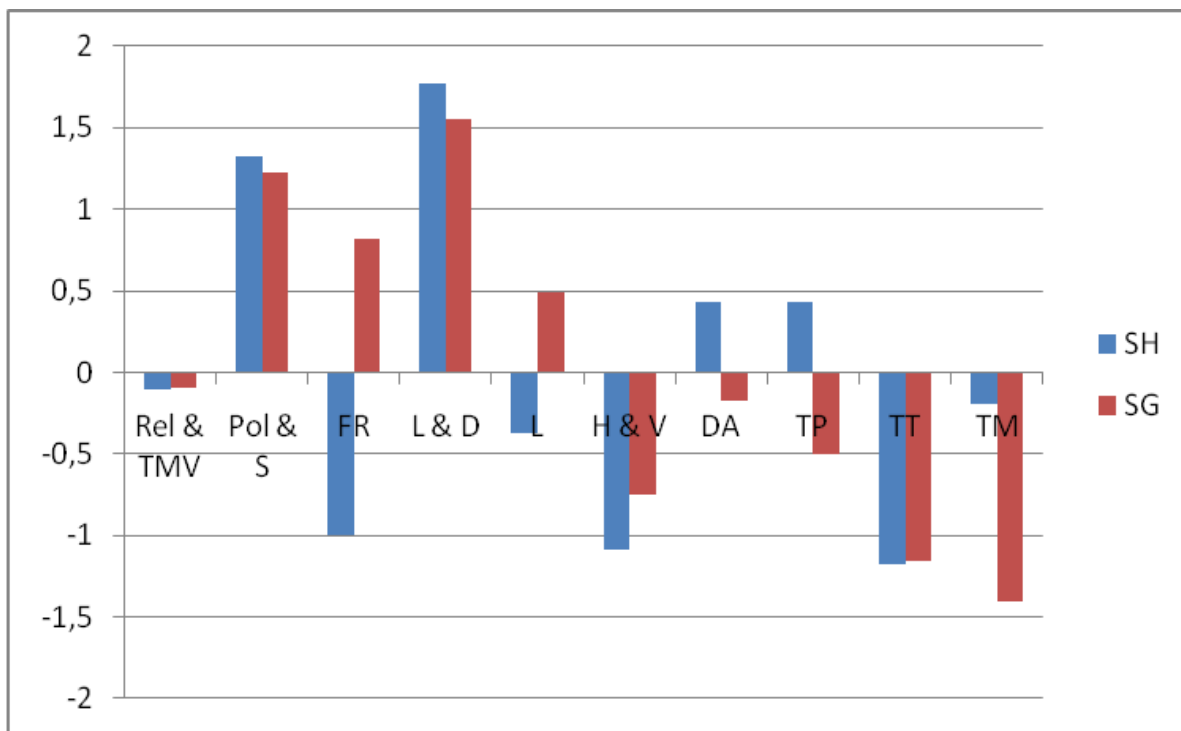
To summarise, we normalise the data presented in this section which will enable us to compare the distribution patterns of the most prominent content words associated with diverse topics found per Act V, inter-plays, directly. Table 65 and Graph 5 focus on the distribution patterns of the normalised data associated with the topics revealed per Act V: intra-play and inter-plays. The analysis and explanation of the data can be found at the end

of this section.

**Table 65:** SH versus SG -The Normalised Data Associated with the Topics Found per Act V

Act V	Topic	SH	SG
	Religion and Traditional Moral Values	-0.10714286	-0.09053498
	Politics and Society	1.32142857	1.22633745
	Family Relations	-1	0.81481481
	Life and Death	<b>1.76785714</b>	<b>1.55555556</b>
	Love	-0.375	0.48559671
	Hatred and Vengeance	-1.08928571	-0.74897119
	Different Actions	0.42857143	-0.17283951
	Topic of Places	0.42857143	-0.50205761
	Topic of Time	-1.17857143	-1.16049383
	Topic of Madness	-0.19642857	-1.40740741

**Graph 5:** SH versus SG -Summary of the Distribution of the Most Prominent Topics Found per Act V in accordance with the Normalised Data



The data in Table 65 and Graph 5 show that the distribution patterns of the normalised

data per Act V are the most prominent in relation to the topics of life and death in both plays as the score is slightly lower than 2 SD. In fact, it equals 1,76785714 in SH against 1,55555556 in SG.

The data in Graph 5 also show some deviations from the standard in the topics mentioned above, that is, the topics of life and death. However, these deviations display important quantitative similarities in the treatment of these topics by both authors. This is in line with the previous quantitative analysis and interpretation of the data related to these topics (see Table 56). Thus, the topics of life and death are the most prominent: inter-plays.

Consequently, the data analysed and discussed above (see Table 65 and Graph 5) possibly show significant quantitative similarities in the treatment of the topics of life and death per Act V: inter-plays.

### **5.3.6. SH versus SG: Summary of the Distribution Patterns of the Most Prominent Topics in accordance with the Normalised Data**

To sum up the normalised data presented in this chapter, we compare the distribution patterns of the most prominent topics revealed per Acts I-V: inter-plays. Table 66 and Graph 6 help us to see the distribution patterns of the normalised data associated with the most frequently dealt with topics per Acts I-V: inter-plays. The analysis and explanation of the data can be found below.

As displayed in Table 6 and Graph 6, the patterns of the normalised data per Acts I-V, inter-plays, show that:

1. In Act I, the topic of actions is the most prominent in SH in contrast to the topic of religion and traditional moral values in SG, as the score is greater than 2 SD.
2. In Act II, the topic of politics and society is the most significant in SH as opposed to the topic of religion and traditional moral values in SG, as the score is greater than 2 SD in SH and equals 2 SD in SG.
3. In Act III, the topic of politics and society is the most prominent in both plays, although with preference to SH, as the score is lower than 2 SD in SH.
4. In Act IV, the topic of actions is the most important in SH as the score is greater than 2 SD. In contrast to SH, the topic of religion and traditional moral values is the

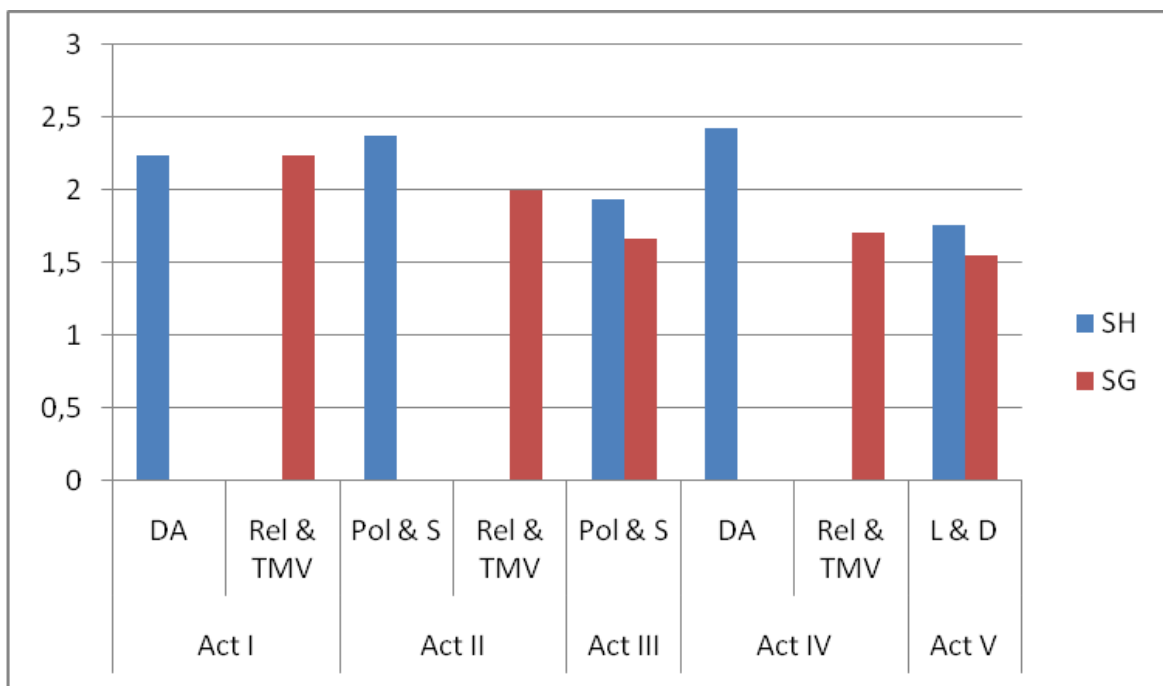
most prominent in SG, as the score is lower than 2 SD.

- In Act V, the topics of life and death are the most prominent in both plays, although with a slight preference to SH, as the score is lower than 2 SD.

**Table 66:** SH versus SG -Summary of the Normalised Data Associated with the Most Prominent Topics Found per Acts I-V

Act	Topics	SH	SG
I	Different Actions	2,24	
	Religion and Traditional Moral Values		2,24
II	Politics and Society	2,37	
	Religion and Traditional Moral Values		2
III	Politics and Society	1,93	1,66
IV	Different Actions	2,43	
	Religion and Traditional Moral Values		1,7
V	Life and Death	1,76	1,55

**Graph 6:** SH versus SG -Summary of the Distribution of the Most Prominent Topics in accordance with the Normalised Data



If we look at the data in Graph 6, we can also see some deviations from the standard in

the topics dealt with per Acts I, II and IV: inter-plays. These deviations from the norm show considerable quantitative dissimilarities in the treatment of these topics by both authors. This is in line with the previous quantitative analysis and interpretation of the data related to these topics (see Tables 5 and 11 in Section 5.3.1; Tables 16 and 17 in Section 5.3.2; Tables 29 and 35 in Section 5.3.5). Thus, Acts I, II and IV are possibly the most dissimilar in relation to the most prominent topics revealed per Acts I-V: inter-plays.

Consequently, the data analysed and discussed above (see Table 66 and Graph 6) possibly show considerable quantitative dissimilarities in the treatment of the topics of different actions and religion and traditional moral values per Act I; politics and society and religion and traditional moral values per Act II and, finally, different actions and religion and traditional moral values per Act IV: inter-plays. At the same time, the data seem to display significant similarities in the treatment of the topics of politics and society per Act III and life and death per Act V: inter-plays.

# CHAPTER 6

## Conclusions, Results, Limitations and Future Research

### 6.1. Conclusions and Results

In this chapter, we interpret the results of the investigation of Shakespeare's *Hamlet* versus Sumarokov's *Gamlet* obtained through computational and quantitative techniques. Furthermore, we make conclusions and give final remarks on the main findings of our analysis by answering the following questions:

- What kind of research have we carried out in this study?
- What results have we obtained?
- What were the limitations?
- What are we going to do in the future? How can we use corpus-based approaches to literature in future research?

The research questions posed in the present dissertation were aimed at carrying out a structural and lexical analysis of the two contrasting plays of the same sub-genre -the revenge tragedy- in quantitative and qualitative terms in a specific linguistic domain, by means of applying corpus-based approaches to literature. In fact, any literary comment or literary conclusion has not been considered in the present PhD dissertation.

The three research questions that have arisen in the course of the investigation are as follows:

1. Our first research question asks whether, and to what extent, the structures of the two plays under investigation are (dis)similar in relation to the distribution patterns of the presence and interventions of all main and secondary characters.
2. Our second research question concerns whether, and to what extent, the structures of the plays under investigation are similar or different in connection with the distribution patterns of the interactions of each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, with all characters, both main and other.
3. Our third research question considers whether, and to what extent, the topics dealt with by the authors in the two plays under investigation are (dis)similar in



relation to the distribution patterns of the most prominent (or most frequent) content words.

Bearing in mind the three research questions analysed and interpreted according to the applied methods, the aims the present PhD dissertation sets out to fulfil, and the final results obtained, it is possible to draw the following conclusions:

1. Corpus-based approaches to literature can be useful in demonstrating that there are sufficient structural and lexical differences between the two texts (*Hamlet* versus *Gamlet*) that come from the same literary sub-genre, in this case the revenge tragedy, but from different historical, socio-political, cultural and language contexts.
2. The results of this kind of systematic quantitative and qualitative analysis of *Hamlet* versus *Gamlet* show how these texts fit into the general line of research based on corpus-based approaches to literature.
3. The identification of the dimensions of structural variation based on the distribution patterns of the presence and interventions of all main and secondary characters per act, intra-play and inter-plays, has proved to be very useful in characterising the structure of each play and highlighting the structural differences between the two plays.
4. The results obtained through the quantitative comparison and analysis of the patterns of the presence and interventions of all main and other characters per act, intra-play and inter-plays, point to considerable dissimilarities in the authors' perceptions of these characters and of their relevance in the two plays under investigation. In contrast to Shakespeare who is drawn to the other characters -in other words, the people who tend to occupy a lower social position in society - Sumarokov pays greater attention to the main characters, that is, people of a high social rank. The following findings provide evidence to the previous conclusions:
  - 4.1. The number of all main characters which equals five (5) coincides inter-plays. However, the percentage of all main characters is lower in SH than in SG as it equals 16.67 % against 50 %, respectively (see Table 2 in Chapter 3).
  - 4.2. The number of other characters is dissimilar as it equals twenty-five (25) against five (5), with preference to SH. At the same time, the percentage of all other characters is also higher in SH as opposed to SG as it equals 83.33 % against 50 %, correspondingly (see Table 2 in Chapter 3).

4.3. Only the main characters coincide in both plays, although they do not necessarily coincide per act: inter-plays (see Table 1 below; see also Tables 6-10 in Chapter 3). For example, Hamlet, Claudius and Gertrude appear in all acts in SH, whilst, in SG, Hamlet is not present in Acts II and IV; Claudius is absent in Acts I and V, and, finally, Gertrude is absent in Acts III, IV and V. As a result, these acts in which Sumarokov's Hamlet, Claudius and Gertrude are absent are the most atypical inter-plays (see Tables 6, 7 and 9 in Chapter 3). In relation to Polonius, Acts I, IV and V are the most dissimilar as Sumarokov's Polonius is absent in Act I where Shakespeare's Polonius is present. At the same time, Sumarokov's Polonius is also present in Acts IV and V where Shakespeare's Polonius is absent (see Table 8 in Chapter 3). Another atypical finding connected with Polonius is that he appears in four acts in SG in contrast to three acts in SH. The results related to the distribution patterns of the presence of Ophelia per act and per full text, inter-plays, show that Ophelia appears in Acts I-IV in SH compared to Acts III-V in SG (see Table 10 in Chapter 3). At the same time, Ophelia's absence in Acts I and II and her presence in Act V in SG is another atypical finding.

To see a summary of the distribution of the presence variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia per act, intra-play and inter-plays, we include Table 1. It also provides the table numbers in which the data related to the distribution of the presence variables of each main character Hamlet, Claudius, Polonius, Gertrude and Ophelia per act, intra-play and inter-plays, can be found.

**Table 1:** SH versus SG -Summary of the Distribution of the Presence Variables of Hamlet, Claudius, Polonius, Gertrude and Ophelia per Acts I-V

Act	Table Number	Character	SH	SG	SH versus SG
I	6	Hamlet	Yes	Yes	Both
	7	Claudius	Yes	No	SH
	8	Polonius	Yes	No	SH
	9	Gertrude	Yes	Yes	Both
	10	Ophelia	Yes	No	SH
II	6	Hamlet	Yes	No	SH
	7	Claudius	Yes	Yes	Both

	8	Polonius	Yes	Yes	Both
	9	Gertrude	Yes	Yes	Both
	10	Ophelia	Yes	No	SH
III	6	Hamlet	Yes	Yes	Both
	7	Claudius	Yes	No	SH
	8	Polonius	Yes	Yes	Both
	9	Gertrude	Yes	No	SH
	10	Ophelia	Yes	Yes	Both
IV	6	Hamlet	Yes	No	SH
	7	Claudius	Yes	Yes	Both
	8	Polonius	No	Yes	SG
	9	Gertrude	Yes	No	SH
	10	Ophelia	Yes	Yes	Both
V	6	Hamlet	Yes	Yes	Both
	7	Claudius	Yes	Yes	Both
	8	Polonius	No	Yes	SG
	9	Gertrude	Yes	No	SH
	10	Ophelia	No	Yes	SG

4.4. The other characters are completely different and, therefore, do not coincide per act: inter-plays (see Table 16 and Graphs 30-34 in Chapter 3).

4.5. The frequency of appearance of all main and other characters is completely dissimilar per act, intra-play and inter-plays:

4.5.1. The distribution patterns of the presence of all main characters per act, intra-play and inter-plays, are not similar (see Table 2 and Graph 1 below; see also Table 4 and Graph 5 in Chapter 3).

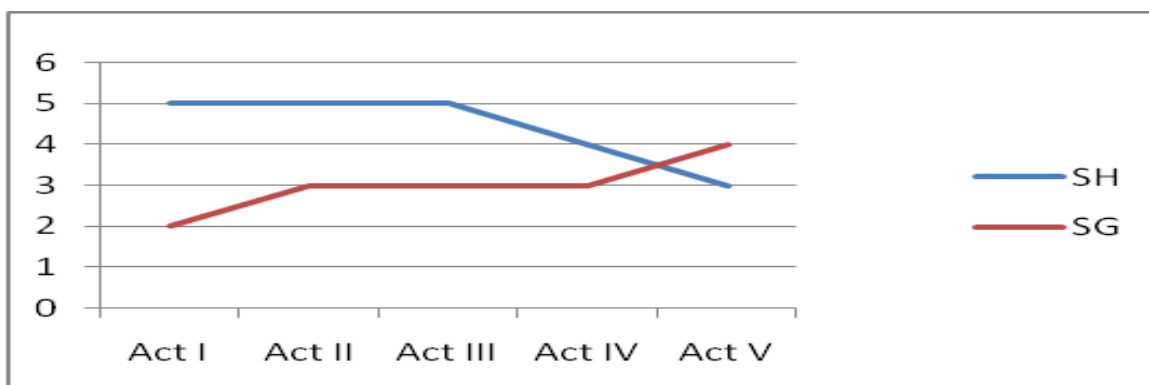
**Table 2:** SH versus SG -Distribution Patterns of the Presence of All Main Characters per Act

Act	SH	SH %	SG	SG %
	Presence	Presence	Presence	Presence
I	5	22.73	2	13.33
II	5	22.73	3	20.00
III	5	22.73	3	20.00
IV	4	18.18	3	20.00
V	3	13.64	4	26.67

In SH, the number of all main characters decreases in Acts IV (18.18 %) and V (13.64 %) compared to Acts I-III (22.73 % in each act, separately).

In SG, the number of all main characters increases in Acts II-IV (20.00 % in each act, separately) in contrast to Act I (13.33 %) and increases considerably in Act V (26.67 %).

**Graph 1:** SH versus SG -Quantitative Correlation among the Patterns of the Presence of All Main Characters per Act



The data in Table 2 and Graph 1 show that Shakespeare and Sumarokov follow partially dissimilar distribution patterns of the presence of all main characters, particularly in Acts I and V (see also Table 4 and Graph 5 in Chapter 3).

4.5.2. The distribution patterns of the presence of all other characters per act, intra-play and inter-plays, are not parallel (see Table 3 and Graph 2 below; see also Table 14 and Graph 26 in Chapter 3).

**Table 3:** SH versus SG -Distribution Patterns of the Presence of All Other Characters per Act

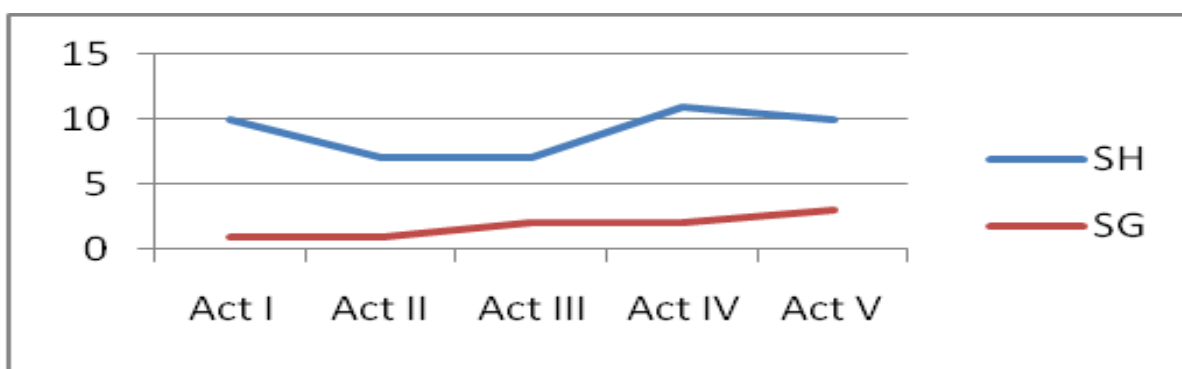
Act	SH	SH %	SG	SG %
	Presence	Presence	Presence	Presence
I	10	22.22	1	11.11
II	7	15.56	1	11.11
III	7	15.56	2	22.22
IV	11	24.44	2	22.22
V	10	22.22	3	33.33

In SH, the number of all other characters is greater in Acts I (22.22 %), IV (24.44 %) and V (22.22 %) than in Acts II (15.56

%) and III (15.56 %). However, Act IV, with the largest number of all other characters, is the most dissimilar compared to other acts in SH.

In SG, the number of all other characters increases gradually from Acts I (11.11 %) and II (11.11 %) to Acts III (22.22 %) and IV (22.22 %) and reaches its peak in Act V (33.33 %).

**Graph 2:** SH versus SG -Quantitative Correlation among the Patterns of the Presence of All Other Characters per Act



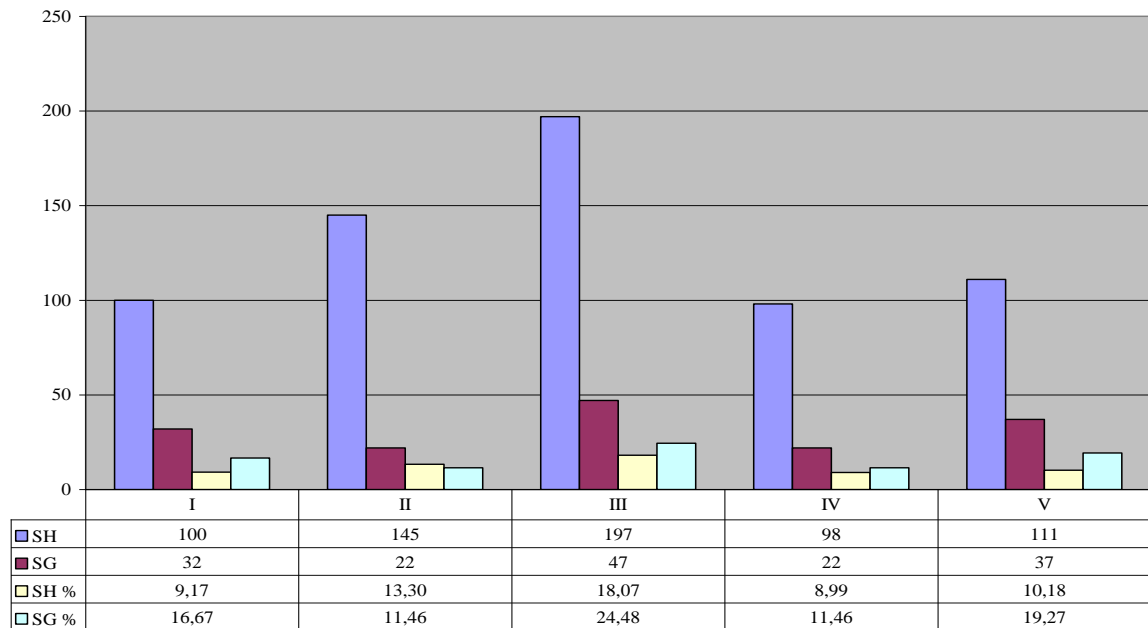
The data in Table 3 and Graph 2 demonstrate that Shakespeare changes the number of all other characters from act to act, reaching its peak in Act IV. Sumarokov gradually increases the number of all other characters from Act I to Act V, reaching its peak in the final act. Consequently, Shakespeare and Sumarokov follow dissimilar distribution patterns of the presence of all other characters per act: inter-plays (see also Table 14 and Graph 26 in Chapter 3).

4.6. The distribution patterns of the total interventions of all main characters per act, intra-play and inter-plays, are not parallel (see Graphs 3 and 4 below; see also Graphs 6 and 7 in Chapter 3).

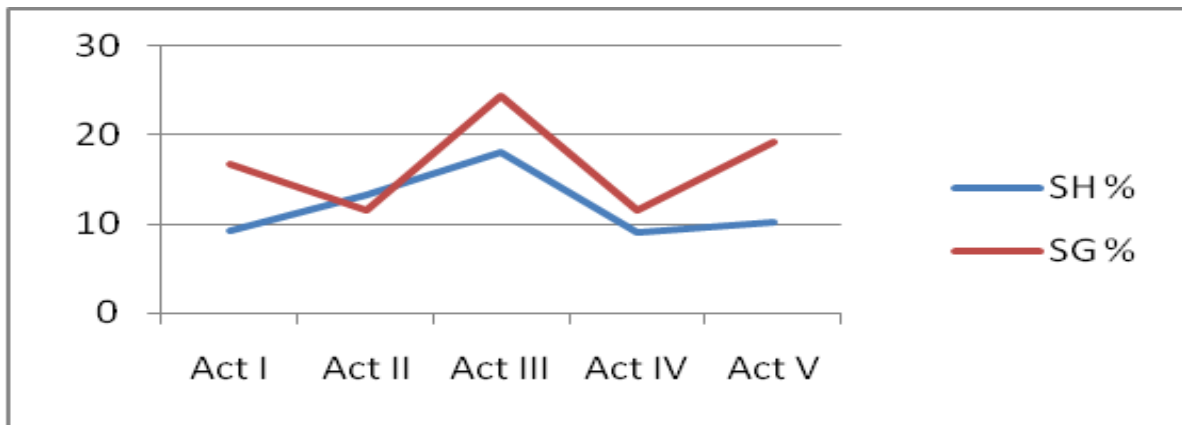
The data in Graph 3 show that Act II and particularly Act III, with the highest frequencies of total interventions of all main characters which equal 13.30 % and 18.07 %, correspondingly, are the most atypical in SH.

In SG, the frequency of total interventions of all main characters is the most dissimilar in Act III, with the highest frequency of total interventions, that is, 24.48 %.

**Graph 3: SH versus SG -Distribution Patterns of the Total Interventions of All Main Characters per Act**



**Graph 4: SH versus SG -Quantitative Correlation among the Patterns of the Total Interventions of All Main Characters per Act**

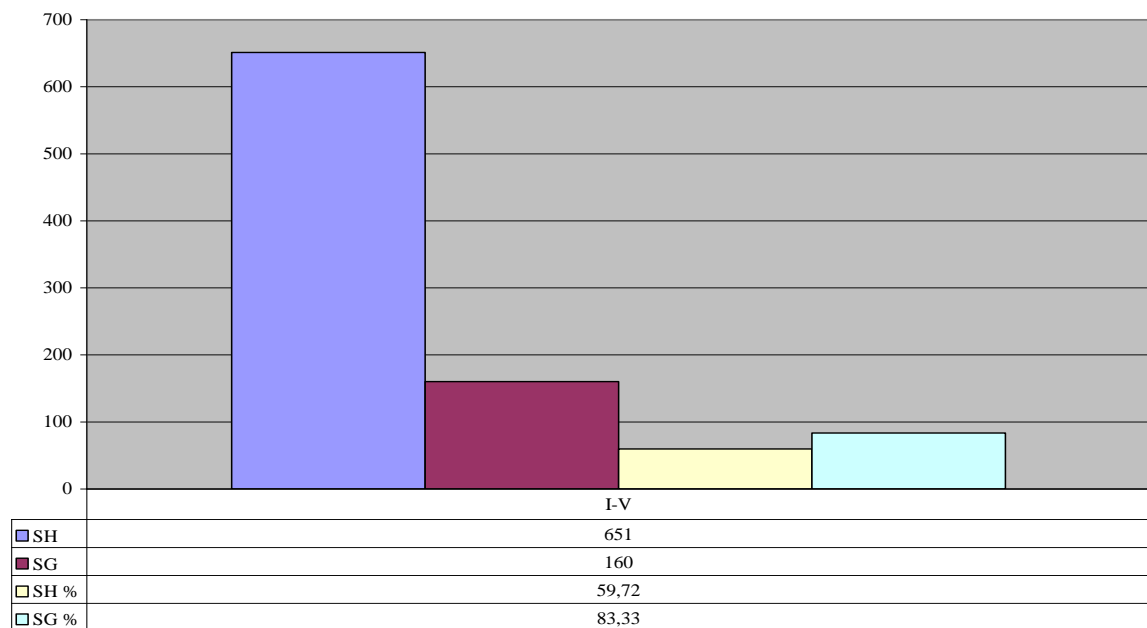


The data in Graphs 3 and 4 provide evidence to the fact that Acts I and V are the most atypical in relation to the distribution patterns of the total interventions of all main characters per act: inter-plays. The data in the previously mentioned acts show that all main characters play a more important role and carry more weight in SG than in SH. Act III, with the highest frequency of total interventions of all main characters, is partially dissimilar inter-plays, although with preference to SG. Consequently,

Shakespeare and Sumarokov follow dissimilar distribution patterns of the total interventions of all main characters especially in Acts I and V (see also Table 5 and Graphs 6 and 7 in Chapter 3).

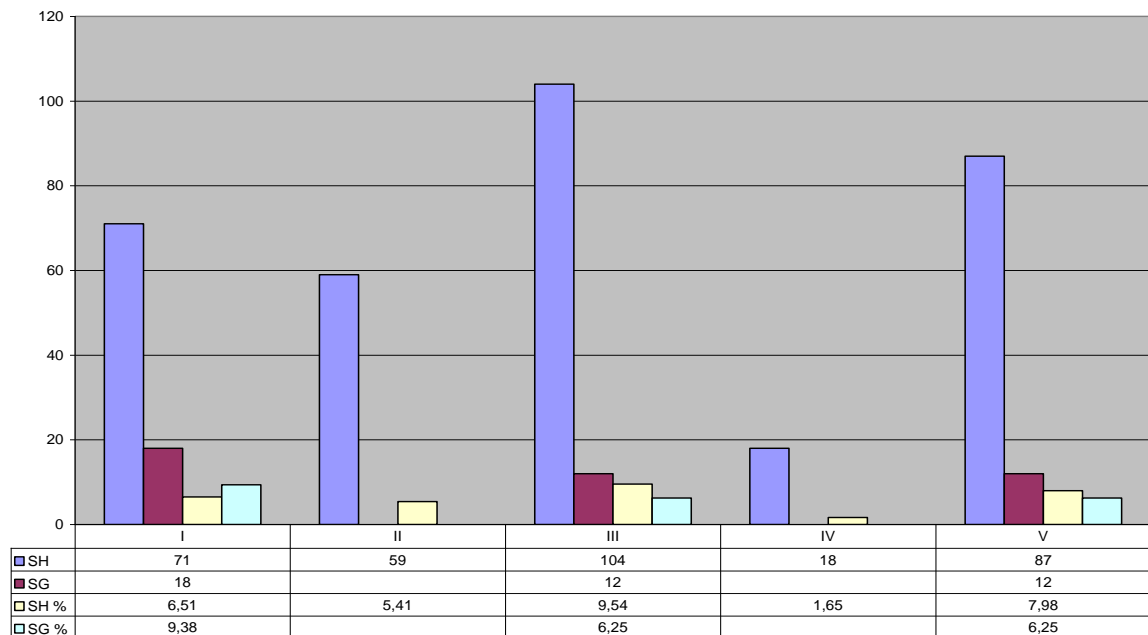
4.7. The frequency of occurrence of the total interventions of all main characters per full text which equals 651 in SH in contrast to 160 in SG is completely dissimilar to the total percentage of interventions of all main characters which is significantly higher in SG than in SH, that is, 83.33 % against 59.72 %, respectively (see Graph 5 below; see also Graph 8 in Chapter 3). Such difference highlights that all main characters play a more important role and carry more weight in SG than in SH.

**Graph 5:** SH versus SG -Distribution Patterns of the Total Interventions of All Main Characters per Full Text



4.8. The distribution patterns of the interventions of each main character are completely dissimilar per act: inter-plays (see Graphs 6-10 below; see also Table 11 and Graphs 9-13 in Chapter 3). For example, Act I is the most atypical in relation to the distribution patterns of the interventions of Hamlet per Acts I, III and V where he appears inter-plays (see Graph 6; see also Graph 9 in Chapter 3).

**Graph 6: SH versus SG -Distribution Patterns of the Interventions of Hamlet per Act**



The data in the previously mentioned acts show that Hamlet plays a more important role in Act I (9.38 %) in SG compared to Acts III (9.54 %) and V (7.98 %) where Hamlet plays a more important role in SH.

Acts II and IV are the most atypical in relation to the distribution patterns of the interventions of Claudius per Acts II, IV and V where he appears inter-plays (see Graph 7; see also Graph 10 in Chapter 3).

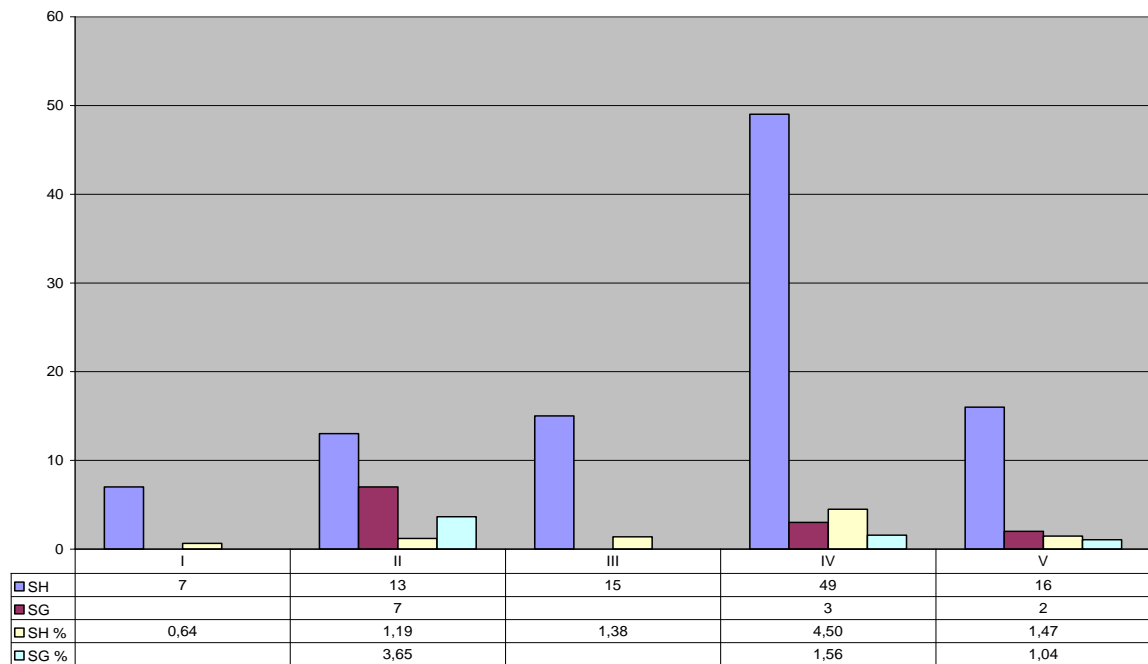
The data in Graph 7 provide evidence to the fact that Claudius plays a more important role and carries more weight in Act II (3.65 %) in SG compared to Act IV (4.50 %) in SH.

Acts II and III are the most atypical in relation to the distribution patterns of the interventions of Polonius per Acts II and III where he is present inter-plays (see Graph 8 below; see also Graph 11 in Chapter 3).

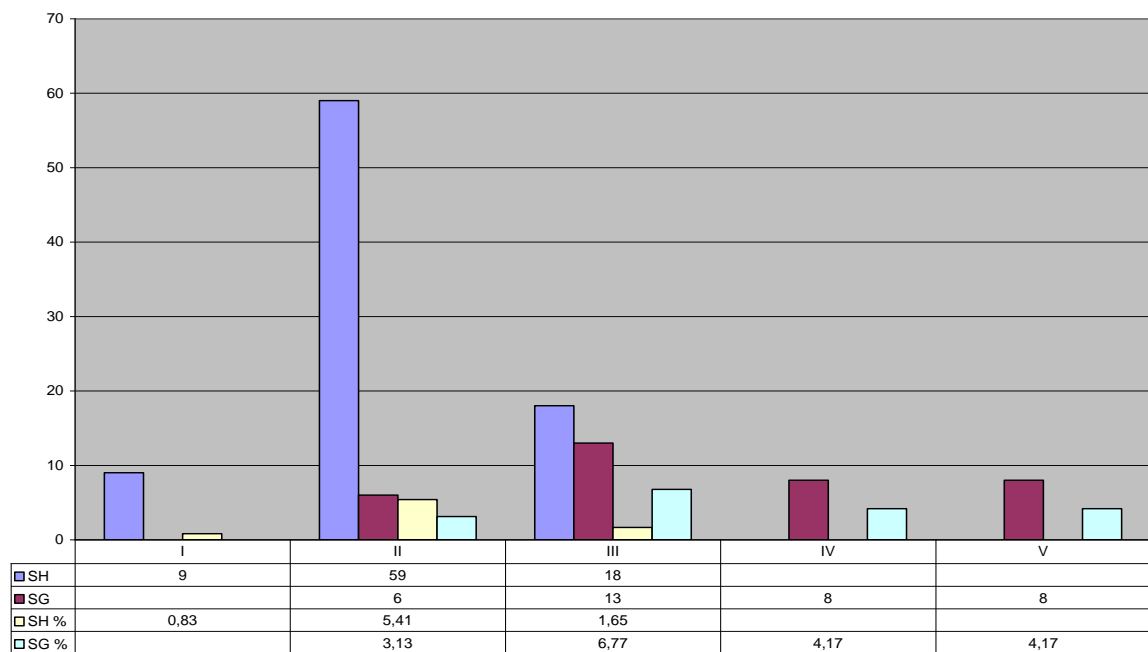
The data in Graph 8 show that Polonius plays a more important role and carries more weight in Act II (5.41 %) in SH as opposed to Act III (6.77 %) in SG



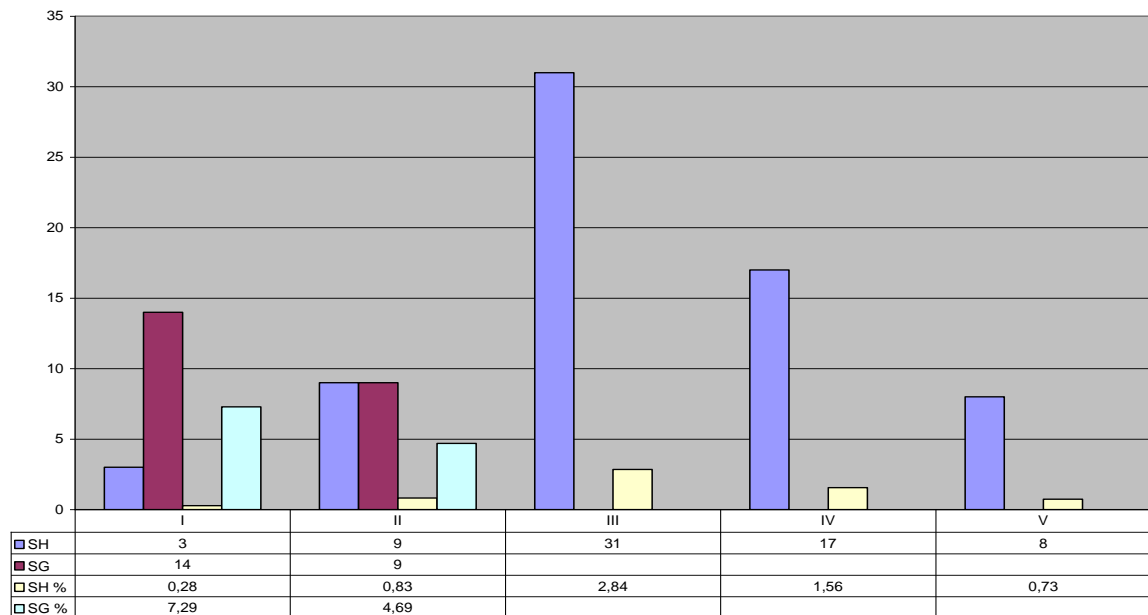
**Graph 7: SH versus SG -Distribution Patterns of the Interventions of Claudius per Act**



**Graph 8: SH versus SG -Distribution Patterns of the Interventions of Polonius per Act**



**Graph 9: SH versus SG -Distribution Patterns of the Interventions of Gertrude per Act**



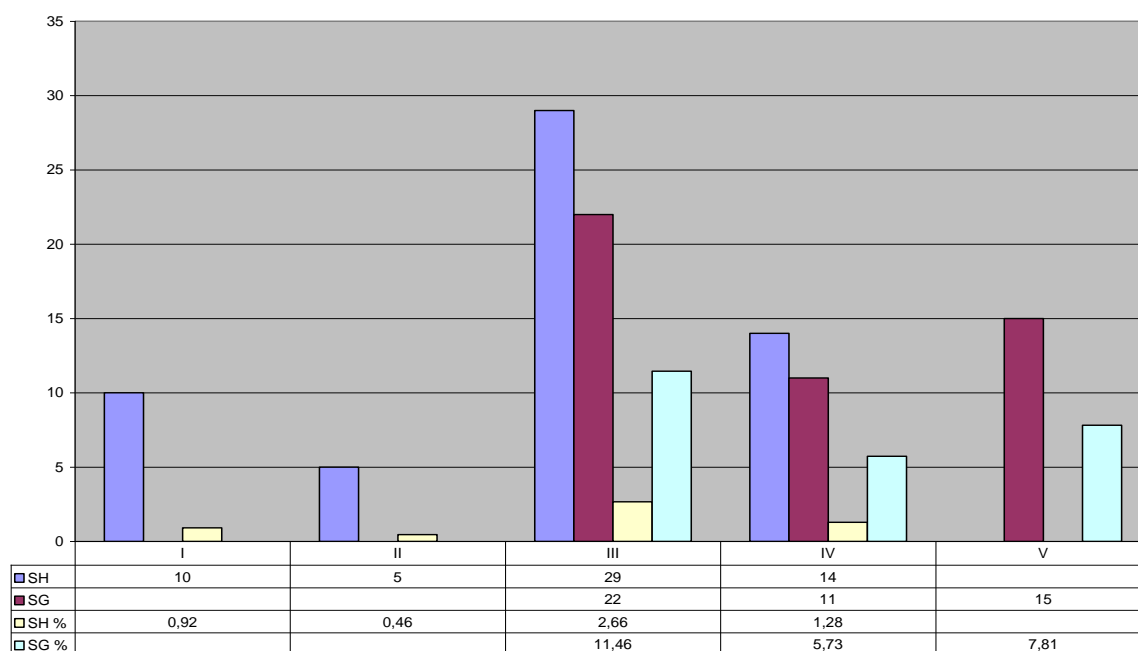
Acts I and II are the most atypical in relation to the distribution patterns of the interventions of Gertrude per Acts I and II where she appears inter-plays (see Graph 9; see also Graph 12 in Chapter 3).

The data in Graph 9 show that Gertrude plays a more important role and carries more weight in Acts I and II in SG compared to the same acts in SH. However, Sumarokov's Gertrude plays the most significant role in Act I (7.29 %) compared to Act II (4.69 %). It should be noted that, in contrast to Act I in SG, Shakespeare's Gertrude plays the most important role in Act III (2.84 %) where Sumarokov's Gertrude does not appear.

Act III is the most dissimilar in relation to the distribution patterns of the interventions of Ophelia per Acts III and IV where she appears inter-plays (see Graph 10; see also Graph 13 in Chapter 3).

The data in Graph 10 show that in Act III Ophelia plays the most important role in both plays, although her weight is much higher in this act in SG than in SH.

**Graph 10: SH versus SG -Distribution Patterns of the Interventions of Ophelia per Act**



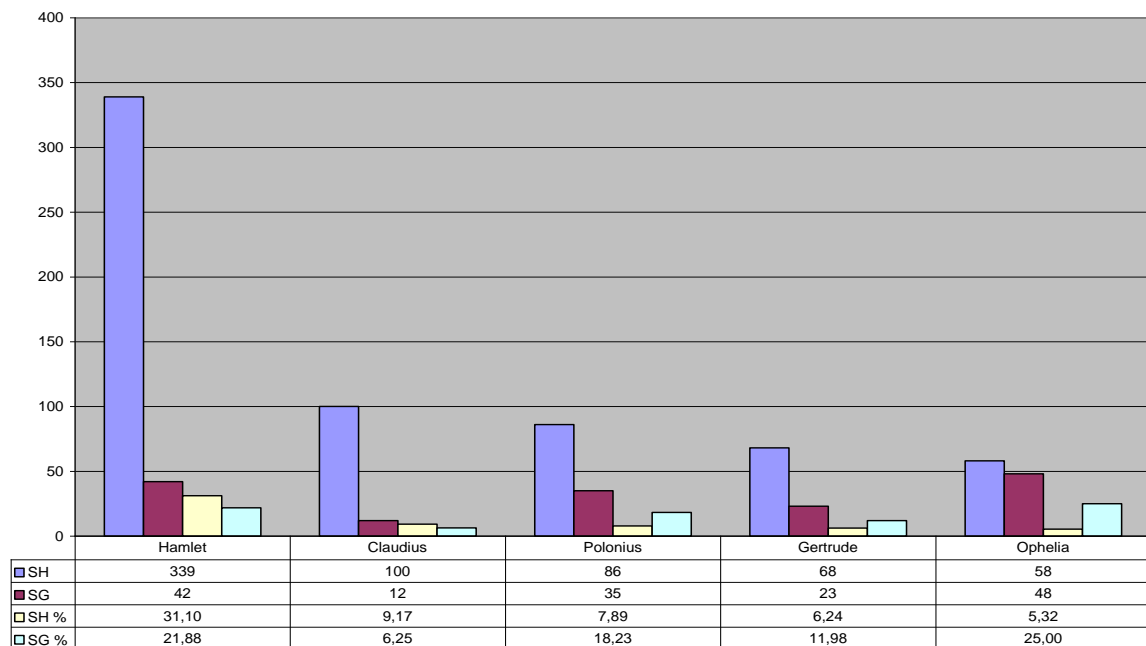
4.9. The distribution patterns of the total interventions of each main character, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, are completely dissimilar per full text: intra-play and inter-plays (see Graph 11; see also Tables 12 and 13 and Graphs 23, 24 and 25 in Chapter 3).

According to the data in Graph 11, the patterns of the total interventions of Hamlet (31.10 %) are the most dissimilar as opposed to the patterns of the total interventions of Claudius (9.17 %), Polonius (7.89 %), Gertrude (6.24 %) and Ophelia (5.32 %) per full text: intra-play (in SH) (see also Graph 23 in Chapter 3). These data highlight the fact that Hamlet is the highest ranking main character in SH. At the same time, the data show that the female characters, that is, Gertrude and Ophelia, are the lowest ranking main characters in SH.

Considering Sumarokov's play, the patterns of the total interventions of each main character per full text are more or less symmetrically distributed among Hamlet (21.88 %), Polonius (18.23 %) and Ophelia (25.00 %). Gertrude and Claudius intervene fewer times than the other main characters as the percentage of their total interventions equals 11.98 % and 6.25 %, respectively. Despite the fact that Ophelia does not appear in Acts I and II in SG, the distribution patterns of the total interventions of Ophelia per full

text are the most dissimilar as opposed to the patterns of the total interventions of Hamlet, Claudius, Polonius and Gertrude. These data provide evidence to the fact that Ophelia is one of the highest ranking main characters in SG, although Hamlet's ranking is more or less the same. At the same time, the previously mentioned data show that Claudius is the lowest ranking main character in SG.

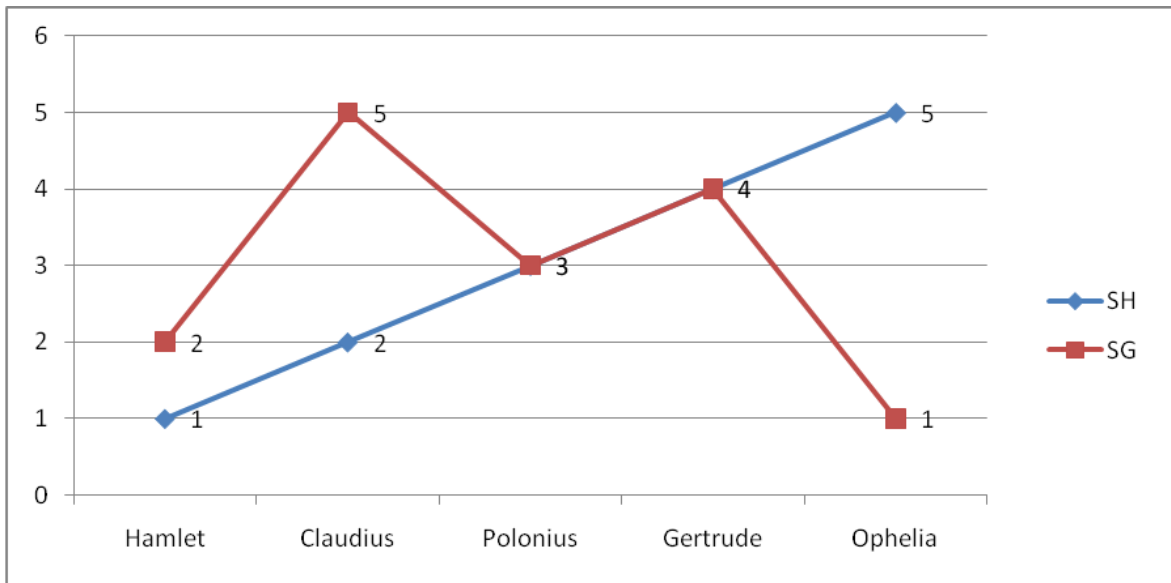
**Graph 11:** SH versus SG -Distribution Patterns of the Total Interventions of Each Main Character per Full Text



Graph 12 shows that the figures that represent the ranking of each main character are completely dissimilar, particularly in the case of Ophelia, Claudius and Hamlet. However, there is a partial ordinal correlation in the case of Polonius and Gertrude.

Consequently, the most atypical finding in relation to the distribution patterns of the total interventions of each main character per full text is the authors' attitudes towards the female characters, particularly Ophelia. The data show that Ophelia plays a more important role and carries more weight than Hamlet or any other main character in SG in contrast to SH where she has the least important role (see Graphs 11 and 12 above; see also Tables 12 and 13 and Graphs 23-25 in Chapter 3).

**Graph 12:** SH versus SG -Ordinal Correlation among the Patterns of the Total Interventions of Each Main Character per Full Text



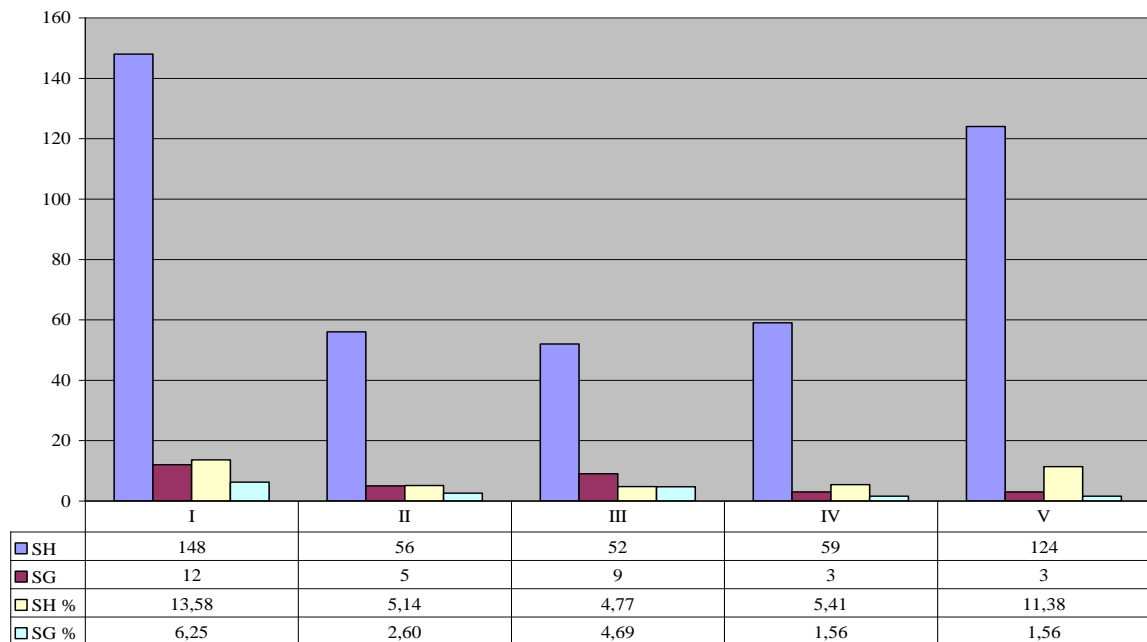
Another atypical finding connected with the distribution patterns of the total interventions of each main character per full text is the authors' ranking of Claudius, as Claudius occupies second position in SH compared to fifth in SG, the least important. These data highlight the fact that Claudius plays a more important role and carries more weight in SH than in SG.

And, finally, the authors' attitudes towards Polonius and Gertrude are rather different as well, as they carry much less weight in *Hamlet* than in *Gamlet*, despite the fact they have the same ranking in relation to the distribution patterns of the total interventions of each main character per full text: inter-plays.

To conclude, the data presented above provide evidence of considerable structural dissimilarities based on the distribution patterns of the presence and total interventions of each main character per act and per full text: intra-play and inter-plays.

4.10. The distribution patterns of the total interventions of all other characters are completely dissimilar per act: intra-play and inter-plays (see Graphs 13 and 14 below; see also Table 15 and Graphs 27 and 28 in Chapter 3).

**Graph 13:** SH versus SG -Distribution Patterns of the Total Interventions of All Other Characters per Act



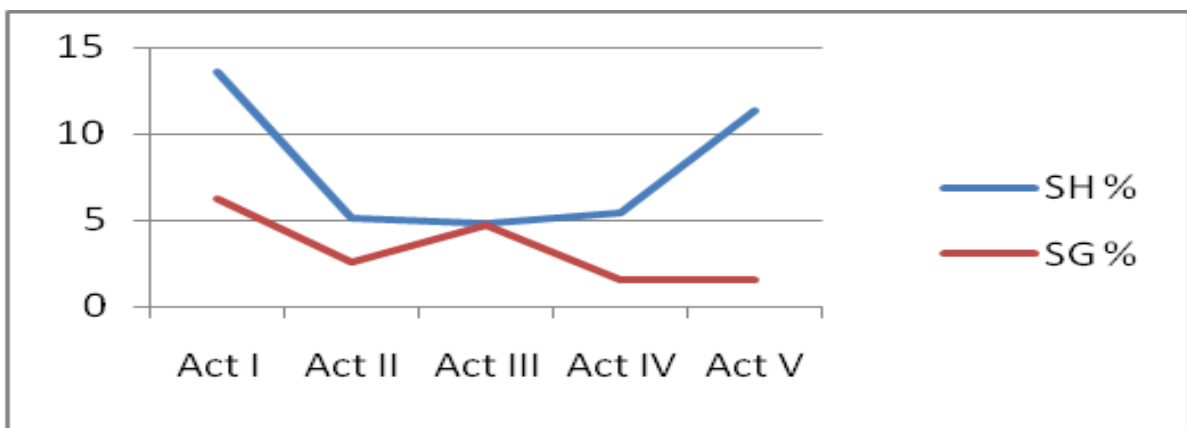
As displayed in Graph 13, the frequency of total interventions of all other characters is the most dissimilar in Acts I (13.58 %) and V (11.38 %) compared to Acts II-IV. This fact demonstrates that all other characters are of greater importance, particularly in Acts I and V: intra-play (in SH).

The data in Graph 13 also show that the frequency of total interventions of all other characters is the most atypical in Acts I (6.25 %) and III (4.69 %) as opposed to Acts II (2.60 %), IV (1.56 %) and V (1.56 %). These findings support the fact that all other characters are more relevant in Acts I and III: intra-play (in SG).

The data in Graphs 13 and 14 provide evidence to the fact that Act V is the most atypical in relation to the distribution patterns of the total interventions of all other characters per act (inter-plays) -in other words, all other characters play a more important role and carry more weight in SH than in SG, particularly in this act. Act III is also atypical as the weight of all other characters is more or less the same in this act, inter-plays, that is, there is partial correlation. In fact, this is unusual for SG, as in Acts I, II, IV and V we can observe various degrees of dissimilarity in relation to the distribution patterns of the total interventions of all other characters per act, inter-plays, with preference to the other characters in SH. In relation to Act

I, it should be noted that the frequency of total interventions of all other characters is the highest especially in this act in both plays, although with preference to SH. Consequently, Shakespeare and Sumarokov follow slightly dissimilar distribution patterns of the total interventions of all other characters in Acts I, II, IV and V, particularly in Act V: inter-plays. At the same time, a partial quantitative correlation is revealed in Act III: inter-plays.

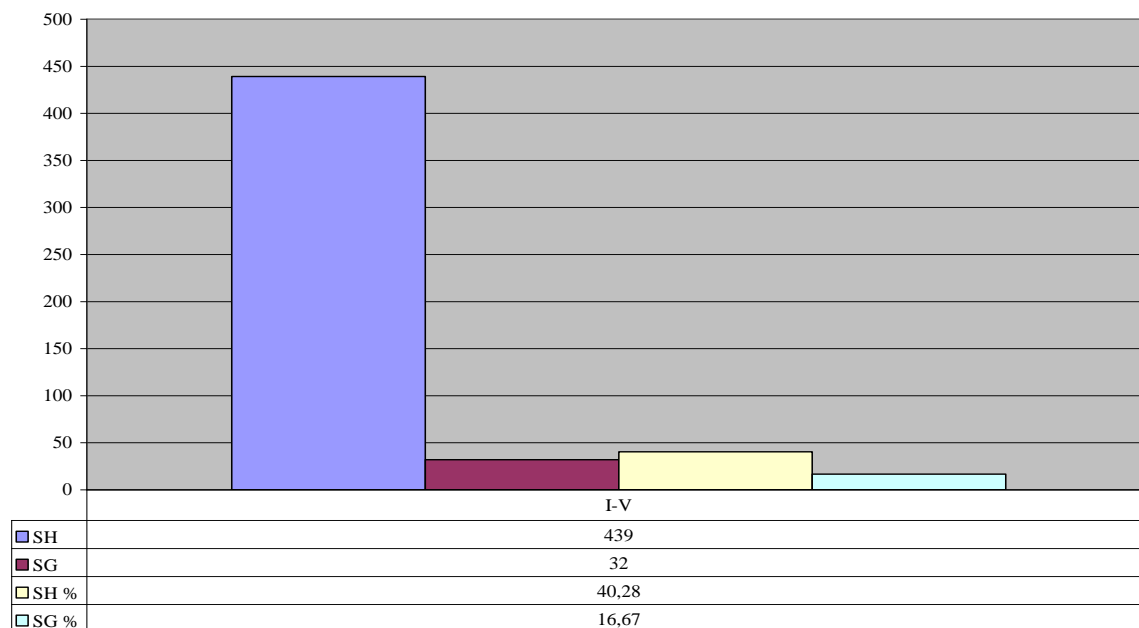
**Graph 14:** SH versus SG -Quantitative Correlation among the Patterns of the Total Interventions of All Other Characters per Act



4.11. The distribution patterns of the total interventions of all other characters are completely dissimilar per full text: inter-plays (see Graph 15; see also Table 15 and Graph 29 in Chapter 3). The data in Graph 15 show that the frequency of total interventions of all other characters per full text equals 439 in SH in contrast to thirty-two (32) in SG. Therefore, the percentage of total interventions is notably higher in SH as opposed to SG, that is, 40.28 % against 16.67 %, respectively.

To conclude, the data in Graph 15 provide evidence to the fact that all other characters are more relevant in SH compared to SG where they play an unimportant role and carry much less weight.

**Graph 15:** SH versus SG -Distribution Patterns of the Total Interventions of All Other Characters per Full Text



5. The identification of the dimensions of structural variation related to the distribution patterns of the interactions of each main character with all characters, both main and other, has turned out to be particularly useful for characterising the structure of each play, showing significant structural dissimilarities per act: intra-play and inter-plays.
6. The results obtained through the quantitative comparison and analysis of the patterns of the interactions of all characters, both main and other, particularly of the main characters, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, with each other and all secondary characters point to considerable dissimilarities in the authors' conceptions of the complexity of their relationships, that is, the interaction patterns established among these characters. The following findings provide evidence to the previous conclusions:

6.1. The patterns of the interactions of Hamlet with all main characters and vice versa per act show that Act I (5.74 %) is the most dissimilar inter-plays (see Table 3 in Chapter 4). At the same time, a considerable total difference of 9.58 % is observed per Acts I (5.74 %), III (2.23 %) and V (1.61 %) together in which Hamlet coincides inter-plays. The resultant positive figures that show the differences in the frequency of interactions provide evidence to the fact that Shakespeare's Hamlet has more initiative



than all other main characters as Hamlet socialises more with them than they socialise with him. The positive figures also show that Sumarokov's Hamlet has less initiative than all other main characters as the frequency of his interactions is lower.

6.2. In connection with the patterns of the interactions of Hamlet with all other characters and vice versa, Act III (-6.95 %) is the most dissimilar inter-plays (see Table 3 in Chapter 4). This kind of asymmetry, resultant in a negative figure, shows that Sumarokov's Hamlet, as opposed to Shakespeare's Hamlet, has more initiative than all other characters, particularly in this act, as Hamlet socialises more with them than they socialise with him. At the same time, Shakespeare's Hamlet has slightly more initiative in Act V as the difference equals 2.06 %. This kind of asymmetry, resultant in a negative figure (-4.89 %) per Acts I, III and V together, highlights that Sumarokov's Hamlet has more initiative in his relationship with all other characters.

6.3. Considering the distribution patterns of the total interactions of Hamlet with all main and other characters together as well as vice versa, inter-plays, considerable structural dissimilarities are observed in Acts I (5.74 %), III (-4.72 %) and V (3.67 %), separately, and per Acts I, III and V together as the total difference equals 4.69 % (see Table 3 in Chapter 4). This kind of asymmetry, resultant in positive figures in Acts I and V, reveals that Shakespeare's Hamlet has more initiative than Sumarokov's Hamlet as he socialises more with all main and other characters together than they socialise with him. In contrast to Shakespeare's Hamlet, Sumarokov's Hamlet has more initiative than all main and other characters together in Act III as the difference is negative (-4.72 %). However, the total difference per Acts I, III and V which equals 4.69 % shows that Sumarokov's Hamlet is a main character of less initiative compared to Shakespeare's Hamlet.

6.4. Concerning the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act I, Sumarokov is more interested in the interaction of Hamlet with the main characters, represented by his mother (Gertrude), than with the other characters (see Table 4 in Chapter 4). Thus, the family relationship between the mother

and the son, where the mother has more initiative than her son, is of major importance to Sumarokov as the difference inter-plays equals -45.77 % and -57.55 %, respectively. By contrast, Shakespeare, in the same act, ascribes much more relevance to the interaction of Hamlet with the other characters that belong to a lower social rank.

6.5. In relation to the distribution patterns of the interactions of Hamlet with each main and other character and vice versa per Act III, inter-plays, particularly significant structural dissimilarities are revealed between the distribution patterns of the interactions of Hamlet with Polonius and Ophelia and vice versa (see Table 6 in Chapter 4). In fact, the interaction pattern is quite dissimilar between Hamlet and Polonius as it equals 8.60 %, with preference to Shakespeare's Polonius. However, Sumarokov's Hamlet does not socialise with Polonius which indicates that this relationship is of little importance to Sumarokov. The link is particularly asymmetrical between Hamlet and Ophelia and vice versa as the difference equals -61.86 % and -60.87 %, correspondingly. This kind of asymmetry, resultant in negative figures, highlights that the link between Hamlet and Ophelia is closer in SG than in SH. Moreover, it shows that the relationship between them is more or less symmetrical.

6.6. Regarding the distribution patterns of the interactions of Hamlet with each main and other character as well as vice versa per Act V, inter-plays, considerable structural dissimilarities are observed in relation to the distribution patterns of the interactions of Hamlet with Claudius and vice versa, as the difference equals 4.60 % and 3.85 %, correspondingly (see Table 8 in Chapter 4). Although the difference is not very big, it should be noted that Hamlet and Claudius socialise in SH but they do not socialise in SG. In fact, this kind of asymmetry shows that in Act V:

- Shakespeare, in contrast to Sumarokov, pays more attention to the relationship between Hamlet and Claudius.

At the same time, the structural differences in the distribution patterns of the interactions of Hamlet with each other character and vice versa also stand out as Shakespeare, in contrast to Sumarokov, gives priority to the link between Hamlet and the other characters. Sumarokov focuses more on the relationship between Hamlet and the main characters, represented by

Polonius and Ophelia who are absent in SH. Thus, in Act V, the political relationship (between the king and the prince) and the family relationship (between the stepfather and the stepson) of Hamlet with Claudius are of greater interest to Shakespeare. By contrast, Sumarokov is drawn more to the personal relationship of Hamlet with his beloved Ophelia.

6.7. In relation to the distribution patterns of the interactions of Claudius with all main characters and vice versa per act and per all acts in which he coincides inter-plays, Acts IV (6.42 %) and V (8.33 %) are the most dissimilar (see Table 12 in Chapter 4). This kind of asymmetry, resultant in positive figures in Acts IV and V, separately, provide evidence to the fact that Shakespeare's Claudius has more initiative than Sumarokov's Claudius in his relationship with all main characters as he socialises more with them than they socialise with him. At the same time, the positive figures probably show that Sumarokov's Claudius has less initiative than all main characters in the same acts as he addresses them fewer times than they address him. In Act II (-1.92 %), Sumarokov's Claudius has slightly more initiative than Shakespeare's Claudius in his relationship with all main characters. This kind of asymmetry, resultant in a positive figure (12.83 %) per Acts II, IV and V together, highlights that Shakespeare's Claudius has more initiative in his relationship with all main characters compared to Sumarokov's Claudius.

6.8. In connection with the distribution patterns of the interactions of Claudius with all other characters and vice versa, Acts II (2.22 %), IV (3.33 %) and V (7.78), in which Claudius appears in both plays, are dissimilar (see Table 12 in Chapter 4). This kind of asymmetry, resultant in positive figures in Acts II, IV and V, separately, highlights that Shakespeare's Claudius plays a more relevant role than Sumarokov's Claudius in his relationship with all other characters as he socialises more with them than they socialise with him. Sumarokov does not pay any attention to the interaction between Claudius and all other characters as they do not socialise in Acts II (0.00 %) and IV (0.00 %) at all and, therefore, the difference equals 0.00 %. However, in Act V, they interact only one (1) time with each other, respectively, which also gives a difference of 0.00 %. This kind of asymmetry, resultant in a positive figure (13.33 %) per Acts

II, IV and V together, point to the fact that Shakespeare's Claudius has more initiative in his relationship with all other characters compared to Sumarokov's Claudius.

6.9. Considering the distribution patterns of the total interactions of Claudius with all main and other characters together as well as vice versa, inter-plays, significant structural dissimilarities are observed in Acts IV (9.74 %) and V (16.11 %), separately, and per Acts II (0.30 %), IV (9.74 %) and V (16.11 %) together as the total difference equals 26.66 % (see Table 12 in Chapter 4). This kind of asymmetry, resultant in positive figures in Acts II, IV and V, separately, and per Acts II, IV and V together, shows that Shakespeare's Claudius has more initiative in his relationship with all main and all other characters than Sumarokov's Claudius. The same figures also indicate that Sumarokov's Claudius has less initiative than all main characters and plays an almost equally unimportant role as similar as all the other characters in the play which results in a character of much less initiative compared to Shakespeare's Claudius.

6.10. Regarding the distribution patterns of the interactions of Claudius with each main character and vice versa per Act II, inter-plays, significant structural dissimilarities are revealed in the relationships between Claudius and Polonius and Claudius and Gertrude (see Table in 14 Chapter 4). The link is very asymmetrical, particularly in the relationship of Claudius with Polonius, as it equals -24.15 %. This kind of asymmetry, resultant in a negative figure, points to the fact that Sumarokov's Claudius has more initiative than Shakespeare's Claudius. However, the relationship between Claudius and Gertrude is slightly asymmetrical in both plays as it equals -6.60 %, with preference to Sumarokov's Claudius. As a result, the total difference equals -30.77 %. At the same time, the distribution patterns of the interactions between Polonius and Claudius are not parallel either as the difference equals -16.66 %, with preference to Sumarokov's Claudius. Shakespeare's Gertrude socialises more with Claudius as the difference equals 5.55 %. As a result, the total difference equals -11.11 %. To conclude, the relationship between Claudius and Polonius is much closer in SG than in SH. At the same time, the relationship between Claudius and Gertrude is slightly closer in SG than in SH.

The difference related to the distribution patterns of the interactions of Claudius with the other characters is considerable per Act II as Sumarokov's Claudius, in contrast to Shakespeare's Claudius, does not socialise with the other characters at all. The latter point shows that Claudius is completely isolated from the other characters and lacks political importance in Act II (in SG). At the same time, Shakespeare pays more attention to the political importance of the king Claudius.

6.11. Regarding the distribution patterns of the interactions of Claudius with each main and other character as well as vice versa per Act IV, inter-plays, particularly big structural dissimilarities are observed in relation to the distribution patterns of the interactions of Claudius with Ophelia and the other characters and vice versa (see Table 16 in Chapter 4). In fact, the interaction pattern is particularly dissimilar between Claudius and Ophelia and vice versa as the difference equals -27.21 % and -18.18 %, respectively. This kind of asymmetry, resultant in negative figures, indicates that in Act IV:

- The relationship between Claudius and Ophelia is closer in SG than in SH.

In contrast to Shakespeare who makes Claudius interact more with the other characters than with the main characters, the interrelation between Claudius and the other characters is of little importance to Sumarokov as Claudius does not socialise with the other characters at all. The former and the latter points provide evidence to the fact that Shakespeare's Claudius is a strong and powerful sovereign who socialises with a lot of the main and other characters and thus manages to influence the development of the plot in Act IV. As opposed to Shakespeare's Claudius, Sumarokov's Claudius does not seem to be a prominent main character in Act IV.

6.12. In relation to the distribution patterns of the interactions of Claudius with each main character and vice versa per Act V, inter-plays, significant structural dissimilarities are observed especially in the relationship between Claudius and Hamlet and vice versa, as the difference is positive and equals 18.75 % and 50 %, respectively (see Table 17 in Chapter 4). In fact, this kind of asymmetry, resultant in positive figures, provides evidence to the fact that in Act V:

- Shakespeare is more interested in the interaction of Claudius with Hamlet than Sumarokov, as Claudius and Hamlet do not socialise in SG.

At the same time, the structural difference associated with the distribution patterns of the interactions of Claudius with each other character and vice versa is also considerable as Shakespeare's Claudius socialises more with the other characters than with the main ones, whilst the link between Sumarokov's Claudius and the other characters is rather limited. Thus, the previously mentioned data point to the fact that Shakespeare's Claudius is an influential figure who socialises with the other characters whilst Sumarokov's Claudius is almost completely isolated from the other characters in Act V.

- 6.13. Regarding the distribution patterns of the interactions of Polonius with all main characters and vice versa, Act III (4.50 %), in which Polonius appears in both plays, is the most atypical (see Table 21 in Chapter 4). The total difference per Acts II (1.75 %) and III (4.50 %) together which equals 6.25 % is also quite significant. This kind of asymmetry, resultant in positive figures, indicates that Shakespeare's Polonius has more initiative in his relationship with all main characters than Sumarokov's Polonius. At the same time, the positive figures show that Sumarokov's Polonius has less initiative in his relationship with the main characters compared to Shakespeare's Polonius.
- 6.14. Considering the distribution patterns of the interactions of Polonius with all other characters and vice versa, Act II (18.92 %), in which Polonius appears in both plays, is the most dissimilar (see Table 21 in Chapter 4). At the same time, the total dissimilarity per Acts II (18.92 %) and III (2.70 %) together which equals 21.62 % is also considerable. This kind of asymmetry, resultant in a positive figure, points to the fact that Shakespeare's Polonius has more initiative than all other characters as he socialises more with them than they socialise with him. In contrast to Shakespeare's Polonius, Sumarokov's Polonius does not have a close link with the other characters as they rarely socialise, except in Act V.
- 6.15. In relation to the distribution patterns of the interactions of Polonius with each main and other character as well as vice versa per Act II, the

interaction pattern is particularly asymmetrical between Polonius and Claudius and vice versa as the difference is negative and equals -73.16 % and -83.67 %, respectively (see Table 23 in Chapter 4). This kind of asymmetry highlights that Polonius and Claudius socialise much more in SG than in SH. The link is also asymmetrical between Polonius and Gertrude and vice versa as the difference equals -16.67 % and 6.12 %, correspondingly. This kind of interaction indicates that Sumarokov pays more attention to Polonius' contact with Gertrude whereas Shakespeare focuses on Gertrude's contact with Polonius. Shakespeare's Polonius also interacts with Claudius and Gertrude simultaneously whilst this does not take place in SG.

However, the difference related to the distribution patterns of the interactions of Polonius with each other character and vice versa is more significant as Sumarokov's Polonius does not socialise with the other characters at all. The latter point highlights that the interaction between Polonius and the other characters is of no importance to Sumarokov whilst it is rather important to Shakespeare.

6.16. Concerning the distribution patterns of the interactions of Polonius with each main character and vice versa, the resultant findings provide evidence of considerable structural differences per Act III: inter-plays (see Table 24 in Chapter 4). In fact, Shakespeare is more interested in the interaction between Polonius and Hamlet and vice versa as the difference is positive and equals 44.44 % and 50.00 %, respectively. In contrast to Shakespeare, Sumarokov focuses more on the link between Polonius and Ophelia and vice versa as the difference is negative and equals -100.00 % in both cases, correspondingly. It should be noted that Sumarokov's Polonius does not socialise with Hamlet at all whilst Shakespeare's Polonius does not socialise with Ophelia at all. Thus, in Act III, the political relationship between the statesman and the prince plays an all-important role for Shakespeare. At the same time, the family relationship between the father and the daughter is a crucial factor for Sumarokov.

6.17. Regarding the distribution patterns of the interactions of Gertrude with all other main characters and vice versa per all acts in which she coincides inter-plays, Act I (-14.82 %) is particularly dissimilar (see Table 30 in

Chapter 4). The resultant negative figure (given in round brackets) which shows the difference in the frequency of interactions indicates that Sumarokov's Gertrude has more initiative and plays a more important role than all other main characters in Act I in contrast to Shakespeare's Gertrude who plays a slightly more important role in this relationship in Act II (1.02 %). The total difference which equals -13.80 % points to the fact that Sumarokov's Gertrude has more initiative than all other main characters per Acts I and II together compared to Shakespeare's Gertrude.

6.18. In relation to the distribution patterns of the interactions of Gertrude with all other characters and vice versa, both Acts I (18.75 %) and II (6.79 %) are asymmetrical inter-plays (see Table 30 in Chapter 5). This kind of asymmetry, resultant in a positive figure in Act I (18.75 %), shows that the interaction pattern of Gertrude with all other characters is more relevant in SH than in SG. However, in Act I, Shakespeare's Gertrude and the other characters do not socialise with each other at all and, therefore, the difference equals 0.00 %. At the same time, all other characters socialise more with Sumarokov's Gertrude as the difference is negative and equals -18.75 %. As a result, the total difference is positive and equals 18.75 %. This means that the other characters have more initiative than Sumarokov's Gertrude. The kind of asymmetry, resultant in a positive figure in Act II (6.79 %), shows that Shakespeare's Gertrude socialises more with all other characters than Sumarokov's Gertrude. The total difference per Acts I and II which equals 25.54 % highlights that Shakespeare's Gertrude socialises more with the other characters, whilst the other characters socialise more with Sumarokov's Gertrude; in other words, Shakespeare's Gertrude has more initiative in her relationship with the other characters compared to Sumarokov's Gertrude.

6.19. Concerning the distribution patterns of the interactions of Gertrude with each main character and vice versa, the resultant findings provide evidence of considerable structural differences per Act I: inter-plays (see Table 31 in Chapter 4). The distribution patterns of the interactions are asymmetrical between Gertrude and Hamlet and vice versa per Act I, inter-plays, as they equal 7.14 % and 30.77 %, respectively. This kind of asymmetry, resultant in positive figures, highlights that in Act I:



- The relationship between Gertrude and Hamlet is much closer in SH than in SG as Shakespeare's Gertrude and Hamlet socialise only with each other.

In fact, Shakespeare shows that the family link between the mother and the son is symmetrical and very close whilst Sumarokov also emphasises this relationship (although to a lesser extent), particularly Gertrude's initiative and importance in the relationship.

However, the dissimilarity based on the distribution patterns of the interactions of Gertrude with each other character and vice versa is more prominent as Shakespeare's Gertrude does not socialise with the other characters at all. The latter point indicates that the interaction between Gertrude and the other characters is of no importance to Shakespeare whilst it is rather significant to Sumarokov.

6.20. Regarding the distribution patterns of the interactions of Gertrude with each main character and vice versa per Act II, inter-plays, particularly big structural dissimilarities are observed in relation to the distribution patterns of the interactions of Gertrude with Polonius and Claudius and vice versa (see Table 32 in Chapter 4). The interaction patterns are quite asymmetrical between Gertrude and Claudius and particularly asymmetrical between Claudius and Gertrude as they equal 11.11 % and 85.77 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, demonstrates that Shakespeare's Gertrude and Claudius socialise more with each other than Sumarokov's characters. The asymmetry is very big in the relationship between Gertrude and Polonius and vice versa as it equals 33.33 % and -14.29 %. This kind of asymmetry, resultant in a positive figure (33.33 %), indicates that Shakespeare's Gertrude has a closer relationship with Polonius than Sumarokov's Gertrude. This kind of asymmetry, resultant in a negative figure (-14.29 %), points to the fact that Polonius socialises more with Gertrude in SG than in SH. This kind of asymmetry in Act II highlights Shakespeare's considerable interest in the relationship between Gertrude and Polonius in which Gertrude has more initiative than Polonius as Polonius does not address Gertrude. Sumarokov pays less attention to this relationship, although Polonius addresses Gertrude one (1) time. The total difference

between the interactions of Gertrude with the main characters equals 33.33 %. The total difference between the interactions of the main characters with Gertrude equals 71.42 %. This kind of asymmetry, resultant in positive figures, shows that the relationship of Gertrude with Polonius and Claudius is closer in SH than in SG.

However, the dissimilarity based on the distribution patterns of the interactions of Gertrude with each other character and vice versa is also relevant as Sumarokov's Gertrude and the other characters socialise with each other. At the same time, Shakespeare's other characters do not socialise with Gertrude at all. The latter point indicates that the interaction between the other characters and Gertrude is of little importance to Shakespeare whilst the interaction of Gertrude with the other characters is more significant, as Gertrude socialises with Rosincros and Rosincros/Guildenstare.

6.21. In relation to the distribution patterns of the interactions of Ophelia with all other main characters and vice versa per act and per all acts in which she coincides inter-plays, Acts III (-2.31 %) and IV (0.60 %), separately, and Acts III and IV together are slightly dissimilar inter-plays (see Table 39 in Chapter 4). This kind of asymmetry, resultant in a negative figure in Act III (-2.31 %), shows that Sumarokov's Ophelia has more initiative than Shakespeare's Ophelia in her relationship with the main characters. This kind of asymmetry, resultant in a positive figure in Act IV (0.60 %), indicates that Shakespeare's Ophelia has slightly more initiative than Sumarokov's Ophelia in her relationship with the main characters. The total difference which equals -1.71 % shows that Shakespeare's Ophelia has less initiative than Sumarokov's Ophelia in her relationship with the main characters per Acts III and IV together.

6.22. Considering the distribution patterns of the interactions of Ophelia with all other characters and vice versa, Act IV in which she appears inter-plays is the most atypical (see Table 39 in Chapter 4). This kind of asymmetry, resultant in a negative figure in Act IV (-5.55 %), highlights that the interaction pattern between Ophelia and all other characters is asymmetrical. The total difference which also equals -5.55 % indicates that the relationship between Ophelia and all other characters is more

prominent in SG than in SH. Consequently, Shakespeare's Ophelia has less initiative than Sumarokov's Ophelia in her relationship with all other characters per Acts III and IV together.

6.23. In relation to the distribution patterns of the interactions of Ophelia with each main character and vice versa, various structural dissimilarities are revealed per Act III: inter-plays (see Table 42 in Chapter 4). The interaction patterns are very asymmetrical between Ophelia and Hamlet and particularly asymmetrical between Hamlet and Ophelia as they equal 52.19 % and 61.90 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, shows that Shakespeare's Ophelia has a closer relationship with Hamlet than Sumarokov's Ophelia. The asymmetry is very big in the relationship between Ophelia and Polonius and vice versa as it equals -54.55 % and -61.90 %, correspondingly. This kind of asymmetry, resultant in negative figures, indicates that Ophelia and Polonius socialise more in SG than in SH. This kind of asymmetry in Act III appears to highlight Sumarokov's greater interest in the relationship between Ophelia and Polonius in which the interaction pattern is more or less alike. Shakespeare does not pay any attention to this relationship as Ophelia and Polonius do not socialise at all. The total difference between the interactions of Ophelia with the main characters equals -3.45 %. This kind of asymmetry, resultant in a negative figure, shows that Ophelia has slightly more initiative in her relationship with the main characters in SG than in SH. The total difference between the interactions of the main characters with Ophelia is symmetrical inter-plays as it equals 0.00 %.

At the same time, the interaction pattern between Ophelia and the other characters is symmetrical inter-plays as they do not socialise with each other at all in both plays, respectively. The latter point indicates that the contact between Ophelia and the other characters is of no importance to either author. Thus, Shakespeare ascribes greater importance to the personal relationship between Ophelia and Hamlet whilst Sumarokov does so to the family relationship between the father (Polonius) and the daughter (Ophelia).

6.24. Regarding the distribution patterns of the interactions of Ophelia with each main character and vice versa, various structural dissimilarities are

found per Act IV: inter-plays (see Table 43 in Chapter 4). The interaction patterns are quite asymmetrical between Ophelia and Claudius and very asymmetrical between Claudius and Ophelia as they equal 12.34 % and 17.50 %, respectively, with preference to SH. This kind of asymmetry, resultant in positive figures, points to the fact that Ophelia has a closer relationship with Claudius in SH than in SG. This kind of asymmetry, resultant in a negative figure (-18.18 %), shows that Sumarokov's Ophelia reflects more than Shakespeare's Ophelia. At the same time, Shakespeare does not pay any attention to this as Ophelia does not reflect at all. The total difference between the distribution patterns of the interactions of Ophelia with the main characters, which is negative and equals -5.84 %, highlights that Sumarokov's Ophelia is a more relevant main character compared to Shakespeare's Ophelia. The total difference between the interactions of the main characters with Ophelia is asymmetrical as it equals 17.50 % which indicates that the interaction between Claudius and Ophelia is more prominent in SH than in SG.

However, two other facts stand out here:

- The line of interaction between Ophelia and Polonius in SG compared to SH where Polonius is absent.
- The line of communication between Ophelia and Gertrude in SH compared to SG where Gertrude is not present.

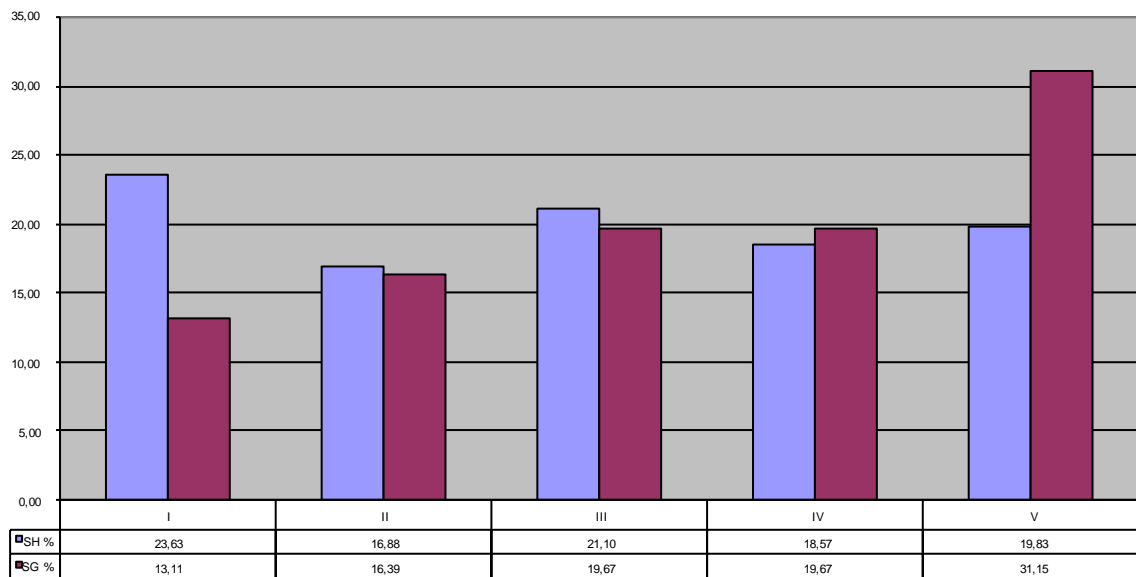
This kind of asymmetry in Act IV, resultant in the presence or absence of different main characters, points to Shakespeare's interest in the interaction between Ophelia and Gertrude in which the link is more or less equal. It also highlights Sumarokov's significant interest in the interrelation between Ophelia and Polonius in which the link is equal as they address each other the same number of times. Thus, Shakespeare pays more attention to personal relationships, namely between Ophelia on the one hand, and Gertrude and Claudius on the other, whilst Sumarokov is more drawn to the family relationship between the father (Polonius) and the daughter (Ophelia).

At the same time, the interrelation between the interactions of Ophelia with the main characters on the one hand, and the other characters on the other, is also slightly asymmetrical, as Ophelia socialises more with the main

characters than with the other characters in both plays, respectively. However, Ophelia and the other characters also socialise and the differences between the interactions with the main and other characters and vice versa are not considerable. The latter point indicates that, in contrast to Act III in which Ophelia does not socialise with the other characters at all, the contact between Ophelia and the other characters is of some importance in Act IV: inter-plays.

6.25. The complexity of the relationships, that is, the distribution patterns of the interaction among all characters, both main and other, based on the lines of interaction among these characters, is completely dissimilar per act: intra-play and inter-plays (see Graph 16; see also Table 47, Graph 1, the schemes in Chapter 4 and *Appendix III.5*).

**Graph 16:** SH versus SG -Summary of the Distribution Patterns of the Lines of Interaction among All Characters per Act



In accordance with the data in Graph 16, Acts I and V are the most atypical in relation to the distribution patterns of the lines of interaction among all characters per act: inter-plays. In fact, the data provide evidence to the fact that, in these acts, all characters socialise more frequently per Act I in SH and per Act V in SG; in other words, the complexity of the relationships, that is, the interaction pattern among all characters grows progressively in

SG whilst it slightly fluctuates from act to act and decreases towards the end of the play in SH.

7. The identification of the dimensions of lexical variation related to the distribution patterns of the most prominent (or most frequent) content words per act, intra-play and inter-plays, has proved to be especially useful for identifying the topics dealt with -in other words, for revealing the content of each play.
8. The results obtained through the quantitative and qualitative comparison and analysis of the distribution patterns of the most prominent (or most frequent) content words highlight considerable dissimilarities in the topics dealt with by the two authors -in other words, in the content of the two plays under investigation. The following findings provide evidence to the previous conclusion:
  - 8.1. The topics dealt with by the authors in the two texts under examination are more or less the same; however, their distribution and/or impact are completely dissimilar.
  - 8.2. Table 4 below shows the classification of the most prominent content words according to the topics identified and the differences in their distribution found per act: intra-play and inter-plays (see also Table 1 in Chapter 5).

**Table 4:** SH versus SG -Classification of the Content Words according to the Topics Found per Act

Act	Number of Topics	Table Number	SH	SG
			Topics Found per Act	Topics Found per Act
I	1.	5	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	6	Politics and Society	Politics and Society
	3.	7	Family Relationships	Family Relationships
	4.	8	Death	Life and Death
	5.	9	Love and Liking	Love, Liking and Passion
	6.	10	Vengeance	Hatred and Vengeance
	7.	11	Different Actions	Different Actions
	8.	12	Places	Places
II	1.	16	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	17	Politics and Society	Politics and Society
	3.	18	-	Family Relationships
	4.	19	Life and Death	Life and Death

	5.	20	-	Love
	6.	21	Vengeance	Hatred
	7.	22	Different Actions	Different Actions
	8.	23	-	Places
	9.	24	-	Time
	10.	25	Madness	-
III	1.	29	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	30	Politics and Society	Politics and Society
	3.	31	Family Relationships	Family Relationships
	4.	32	Life and Death	Life and Death
	5.	33	Love and Liking	Love and Liking
	6.	34	Vengeance	Hatred and Vengeance
	7.	35	Different Actions	Different Actions
	8.	36	-	Places
	9.	37	-	Time
IV	1.	41	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	42	Politics and Society	Politics and Society
	3.	43	Family Relationships	Family Relationships
	4.	44	Life	Life and Death
	5.	45	-	Love
	6.	46	Vengeance	-
	7.	47	Different Actions	Different Actions
	8.	48	Places	Places
	9.	49	Time	Time
V	1.	53	Religion and Traditional Moral Values	Religion and Traditional Moral Values
	2.	54	Politics and Society	Politics and Society
	3.	55	Family Relationships	Family Relationships
	4.	56	Life and Death	Life and Death
	5.	57	Love	Love
	6.	58	-	Hatred and Vengeance
	7.	59	Different Actions	Different Actions
	8.	60	Places	Places
	9.	61	-	Time
	10.	62	Madness	-

8.3. Considerable quantitative and qualitative (dis)similarities are observed in relation to the distribution patterns of the most prominent content words linked to the topic of religion and traditional moral values per Acts I-V: intra-play and inter-plays (see Tables 5, 16, 29, 41 and 53 in Chapter 5). For example, in Acts I, II, III and IV, religion and traditional moral values are of great importance to Sumarokov as opposed to Shakespeare who is drawn to this topic to only some extent. In Act V, religion and traditional

moral values are of particular interest to both Shakespeare and Sumarokov, although with preference to Sumarokov. In Act I, Sumarokov is at his best trying to improve the morality of his contemporaries -in other words, in line with Sumarokov, to save the sinners' souls. Shakespeare also links the human soul to God's instructions, although he is not as straightforward and explicit as Sumarokov is in his moral plan (see Table 5 in Chapter 5 and *Appendix IV.5*). In Act II, moral issues, raised by Sumarokov, present a rewarding plan for the sinners to free themselves of the burden of the unholy and evil deeds, to change their souls and, in the end, receive forgiveness from God. According to the data shown in Table 16 (in Chapter 5) and *Appendix IV.5*, Shakespeare also links the human soul to God's instructions; however, he is not as direct and explicit as Sumarokov is in his moral plan. Shakespeare is more subtle and uses some other literary and lexical means to express his conception of religion and traditional moral values. Some of the highlights of Act III are the moral issues, raised by Sumarokov, which may fill the sinners' souls and the world with God's blessedness and good. In contrast to Sumarokov, Shakespeare is interested in this topic to only some extent (see Table 29 in Chapter 5). In Act IV, moral issues, dealt with by Sumarokov, present a rewarding plan for the sinners to free themselves of the burden of their evil deeds, to change their wicked souls and, in the end, receive God's blessedness (see Table 41 in Chapter 5). Therefore, Sumarokov's Act IV can be called an "Honour Act" which is in line with his extensive use of the word *Honour*, mentioned six (6) times, as opposed to Shakespeare's "Absence-of-honour Act" as -in accordance with the Full Comparing Wordlist of all content words per Act IV- this word is absent in SH (see *Appendix IV.4*). In Act V, the moral issues, raised by Sumarokov, present a particularly negative plan of the sinners (*Malice* and *Villain*) compared to Shakespeare who wishes to finish his play on the note of faith (*Faith*), honour (*Honour*) and hope for the future generations of the Danish court (see Table 53 in Chapter 5). Therefore, Sumarokov's Act V can be called an "Evil Act" which is in line with the extensive use of the words *Malice* (3) and *Villain* (3) as opposed to Shakespeare's "Faith-and-honour Act".



8.4. Significant quantitative and qualitative dissimilarities are found in relation to the distribution patterns of the content words associated with the topic of politics and society per Acts I-V: intra-play and inter-plays (see Tables 6, 17, 30, 42 and 54 in Chapter 5). For example, in these acts, both Shakespeare and Sumarokov are drawn to socio-political relationships, although to a different extent. In quantitative terms, Acts I and II are the most dissimilar inter-plays, with preference to SH. Acts III-V are more or less alike in quantitative terms, although with preference to SH. The qualitative difference is wide-ranging inter-plays as the focus of the authors is on quite dissimilar sub-topics. In Acts I-V, Shakespeare is mostly interested in the relationship among the people who represent the ruling class -the nobility, and the relationship between the people of a high social position with those of a lower one. In fact, this relationship is particularly evident via the polite form used to address the male representatives of the nobility such as *my Lord*, *good my Lord*, *my good Lord*, etc. In contrast to Shakespeare, Sumarokov is drawn to a variety of sub-topics within the same topic. In Act I, Sumarokov especially deals with the sub-topics of tyranny (*Tyrants*) and the struggle (*Struggle*) against tyranny (see Table 6 in Chapter 5). In Act II, Sumarokov pays greater attention to the sub-topics of the relationships between different social classes and between the existing political regime and the future political power (see Table 17 in Chapter 5). In Act III, Sumarokov especially focuses on the sub-topics of social relationships among the main characters who represent the same political class -the nobility- as well as between two different classes -the nobility and the common people, of tyranny, law and power (see Table 30 in Chapter 5). Sumarokov's self-conscious usage of various content words related to the topic uncovers a fundamental link between the tyranny (*Tyrant*) and lawlessness (*Lawlessness*) of the common people (*People* and *Yoke*). In Act IV, Sumarokov is particularly drawn to the sub-topics of power (*Prince*, *Throne*, *Glory* and *Gain*) and tyranny (*Plans*, *Scheming* and *Tyrant*) (see Table 42 in Chapter 5). In Act V, Sumarokov pays greater attention to the sub-topics of power and the struggle against tyranny, by showing various social layers involved in the struggle (*Prince*, *People*, *Soldiers* and *Savages*) (see Table 54 in Chapter

5). In qualitative terms, Acts II and III, inter-plays, have one sub-topic in common -the interrelation of the people within the same class and between different socio-political classes, although its treatment is completely dissimilar (see the conclusions above).

8.5. Considerable quantitative and qualitative (dis)similarities are revealed in connection with the distribution patterns of the content words linked to the topic of family relationships per Acts I-V: intra-play and inter-plays (see Tables 7, 18, 31, 43 and 55 in Chapter 5). For example, in Acts I, II, IV and V, family relationships are of greater interest to Sumarokov compared to Shakespeare who is interested in this topic to a lesser extent. In Act I, the family relationship between the mother and the son, the wife and the husband and, consequently, among the mother, the father and the son, have a great appeal to Sumarokov as opposed to Shakespeare who is drawn to the relationship between the mother and the son to a lesser extent (see Table 7 in Chapter 5). In Act II, Sumarokov in particular is drawn to the relationship between the husband (*Husband*) and the wife (*Wife*) (see Table 18 in Chapter 5). In Act III, family relationships are dealt with more or less alike in quantitative terms by both Shakespeare and Sumarokov. However, in qualitative terms, the panorama is somewhat different because -apart from the relationship between the mother and the son dealt with by both authors- Sumarokov also deals with the relationship between the daughter and the father (see Table 31 in Chapter 5). In Acts IV and V, Sumarokov's main interest lies in the relationship between the daughter and the father (Polonius) (see Tables 43 and 55 in Chapter 5). Thus, Acts I and V are the most dissimilar in quantitative terms inter-plays, with preference to SG; Act II is the most dissimilar in qualitative terms as the words linked to the topic of family relationships do not appear in SH (see *Appendix IV.5*), and, finally, Act III is slightly dissimilar in qualitative terms inter-plays.

8.6. Significant quantitative and qualitative (dis)similarities are found in connection with the content words related to the topics of life and death per Acts I-V: intra-play and inter-plays (see Tables 8, 19, 32, 44 and 56 in Chapter 5). In quantitative terms, Acts I and II are the most dissimilar (see Tables 8 and 19 in Chapter 5). In qualitative terms, Shakespeare's Act I

deals mostly with the topic of death; Acts II, III and V with the topic of life and death, although with preference to death in Acts II and V and with preference to life in Act III; and, finally, Act IV with the topic of life. In contrast to Shakespeare, Sumarokov deals with the topic of life and death in all five acts, with preference to death in Acts I-III and V and on more or less an equal level in Act IV. Therefore, the comparison of Acts I-V in qualitative terms, inter-plays, points to considerable dissimilarities related to the topic of life and death especially in Acts I, III and IV (see Tables 8, 32, and 44 in Chapter 5).

8.7. Wide-ranging quantitative and qualitative dissimilarities are observed in association with the distribution patterns of the content words related to the topics of love, liking and passion per Acts I-V: intra-play and inter-plays (see Tables 9, 20, 33, 45 and 57 in Chapter 5). In quantitative terms, Act V is the most dissimilar as the difference in the frequency of occurrence of the content words linked to the topic of love equals minus fifteen (-15) which means that these words occur more often in SG than in SH (see Table 57 in Chapter 5). In qualitative terms, Shakespeare's Acts I and III deal with the topics of love and liking, although with preference to liking in both acts; in Acts II and IV, the words related to these topics do not appear among the content words which are frequently used per act (see *Appendix IV.5*); and, finally, in Act V, Shakespeare deals with the topic of love. In contrast to Shakespeare, Sumarokov mostly deals with the topic of love in all five acts and, additionally, the topic of liking in Acts I and III and the topic of passion in Act I. Thus, the comparison of Acts I-V, inter-plays, highlights considerable qualitative dissimilarities related to the topics of love, liking, and passion, particularly in Acts I and III, II and IV (see Tables 9, 20, 33 and 57 in Chapter 5).

8.8. Significant quantitative and qualitative (dis)similarities are found in connection with the distribution patterns of the content words which refer to the topics of hatred and vengeance per Acts I-V: intra-play and inter-plays (see tables 10, 21, 34, 46 and 58 in Chapter 5). In quantitative terms, Act I is the most dissimilar as the difference in the frequency of occurrence of the content words related to the topic of vengeance equals minus twenty-nine (-29) which means that these words appear more often in SG

than in SH (see Table 10 in Chapter 5). In qualitative terms, Shakespeare's Acts II-IV deal with the topic of vengeance; in Act I only one word linked to vengeance occurs whilst, in Act V, the words related to this topic do not appear among the frequently used content words per act (see *Appendix IV.5*). In contrast to Shakespeare, Sumarokov mostly deals with the topic of vengeance in Acts I and V and, additionally, the topic of hatred in Acts I, II, III and V. In Act IV, the words linked to these topics are not present among the most prominent content words per act (see *Appendix IV.5*). Thus, the comparison of Acts I-V, inter-plays, points to considerable qualitative dissimilarities related to the topics of hatred and vengeance in all acts (see Tables 10, 21, 34, 46 and 58 in Chapter 5). In relation to vengeance, Sumarokov's Acts I and V compared to Shakespeare's Act IV can be called "Vengeance Acts" which is in line with the frequent use of the content words linked to vengeance.

- 8.9. Wide-ranging quantitative and qualitative dissimilarities are revealed in relation to the distribution patterns of the content words which refer to the question of actions per Acts I-V: intra-play and inter-plays (see Tables 11, 22, 35, 47 and 59 in Chapter 5). In quantitative terms, Acts I, II and IV are the most dissimilar inter-plays, especially Act IV as the difference in the frequency of occurrence of the content words related to the topic of actions equals eighty-four (84) which means that these words appear more often in SH than in SG (see Tables 11, 22 and 47 in Chapter 5). Therefore, the quantitative comparison of Acts I-V, inter-plays, highlights that Shakespeare's characters have more initiative, particularly in Acts I, III and IV, as they are involved in a greater number of different actions compared to Sumarokov's characters. In qualitative terms, all acts are completely different inter-plays. Thus, Shakespeare's Act I can be called an "Action Act" in contrast to Sumarokov's "Absence-of-action" or "Sleep-and-see Act" which is in line with Sumarokov's extensive use of the words *Sleep* (6) and *See* (9) per Act I. Shakespeare's Act II can be called a "Do-and-speak Act" in contrast to Sumarokov's "Tell-and-get-to-know Act" which is in line with Sumarokov's extensive use of the words *Knows* (8) and *Told* (8) per Act II. Shakespeare's Act III can be called a "Play-speak-and-show Act" which is in line with Shakespeare's wide use

of the words *Play* (19), *Speak* (13) and *Shew* (9) compared to Sumarokov's "Get-to-know Act" which is in line with Sumarokov's extensive use of the word *Know* (15) and its derivatives *Knows* (6) and *Known* (3). Shakespeare's Act IV can be called a "Come-and-go Act" compared to Sumarokov's "Tell-talk-and-show Act" which is in line with Sumarokov's frequent use of the words *Told* (3), *Talk* (2) and *Show* (2) per Act IV. Finally, Act V is the most similar in quantitative terms, with the frequency of occurrence which equals eighteen (18) against sixteen (16) times in SH versus SG, respectively. However, Act V is the most atypical in qualitative terms as there is only one (1) content word (*Speak*) which coincides inter-plays and there are no other frequent content words in SG compared to SH.

8.10. Significant quantitative and qualitative (dis)similarities are found in relation to the distribution patterns of the content words associated with the topic of places per Acts I-V: intra-play and inter-plays (see Tables 12, 23, 36, 48 and 60 in Chapter 5). In quantitative terms, Acts I, IV and V are dissimilar to some extent. However, Acts I and IV on the one hand, and Act V on the other, are the most atypical as the frequency of occurrence of the content words related to places is greater in Acts I and IV in SH compared to SG and, in Act V, it is greater in SG compared to SH (see Tables 12, 48 and 60 in Chapter 5). In qualitative terms, Acts I and V are completely dissimilar inter-plays. Thus, Shakespeare's Act I can be called an "Exact-place Act" which is in line with the frequent occurrence of the word *Denmark* (12) as opposed to Sumarokov's "Non-definite-place Act" which corresponds to a wide use of the words denoting indefinite places (*Places*) and closed-off spaces such as chamber (*Chamber*), home (*Home*) and room (*Room*). Finally, in Act V, Shakespeare's interest lies in one exact place, named specifically England (*England*) and the earth (*Earth*) in general, whilst Sumarokov is more interested in definite places (*Castle*, *City* and *Gates*), supposedly related to Denmark, as the action takes place in this country, in the capital city at the royal palace.

8.11. Considerable qualitative dissimilarities are revealed in connection with the distribution patterns of the content words linked to the topic of time per Acts I-V: intra-play and inter-plays (see Tables 24, 37, 49 and 61 in Chapter 5). In fact, Shakespeare does not ascribe much importance to the

topic of time in Acts I-III and V, whilst Sumarokov does so in Act I (see *Appendix IV.5*). Therefore, the words associated with time do not appear in the Short Comparing Wordlists of the most frequently used content words per Acts I-III and V in SH and per Act I in SG (see *Appendix IV.5*). In contrast to Shakespeare, Sumarokov is drawn to this topic in Acts II-V, especially in Acts II and IV as the frequency of occurrence of the content words linked to time equals twelve (12) and ten (10) times, respectively. Regarding Act IV, both Shakespeare and Sumarokov deal with the topic of time, although with preference to Sumarokov. To conclude, Acts II, III and V, particularly Act II, are the most dissimilar in relation to the topic of time: inter-plays.

- 8.12. Significant quantitative and qualitative dissimilarities are identified in relation to the distribution patterns of the content words associated with the topic of madness per Acts I-V: intra-play and inter-plays (see Tables 25 and 62 in Chapter 5). In qualitative terms, in Acts I, III and IV, Shakespeare does not deal with the topic of madness to the same extent as in Acts II and V. Therefore, the comparison of Acts I-V, intra-play (in SH), points to considerable dissimilarities in relation to the topic of madness, especially between Acts II and V (see Tables 24 and 58 in Chapter 5) on the one hand, and Acts I, III and IV on the other (there are no tables linked to this topic). As for Sumarokov, he does not deal with the topic of madness in all five acts, although the word *Mad* occurs one (1) time in Act V. This is why the comparison of Acts II and V, inter-plays, highlights considerable dissimilarities in the way both authors deal with the topic of madness, as the question of madness is of greater importance in Shakespeare's play whilst it is not very clearly expressed in Sumarokov's play. As for Acts I, III and IV, both Shakespeare and Sumarokov deal with the topic of madness more or less alike, as the content words related to this topic either do not appear or are not frequently used in either play (see *Appendixes IV.4* and *IV.5*).
- 8.13. Considerable quantitative and qualitative dissimilarities are revealed in connection with the distribution patterns of the content words which occur within various semantic areas per Acts I-V: inter-plays (see Tables 5 and 6; see also Tables 13, 26, 38, 50 and 63 in Chapter 5). In quantitative terms,

Acts II-V are the most dissimilar inter-plays as the total frequency of occurrence of the content words related to different topics is notably frequent in SG as opposed to SH, that is, thirty-seven (37) against seventy (70) in Act II, fifty-two (52) against eighty-eight (88) in Act III, thirty-five (35) against sixty-six (66) in Act IV and, finally, sixty-three (63) against ninety-three (93) in Act V (see Table 5). Act I is the most similar in quantitative terms inter-plays.

**Table 5:** SH versus SG -Distribution of the Total Frequency of Occurrence of the Patterns of the Content Words Associated with Different Topics Found per Acts I-V

Act	SH	SG	(SH-SG)	(SH-SG)
	Total Frequency of Occurrence per Act	Total Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
I	26	29	-3	-10
II	37	70	-33	-13
III	52	88	-36	-10
IV	35	66	-31	28
V	63	93	-30	1
<b>Totals</b>	213	346	133	-4

In qualitative terms (see Table 6), one of the possible highlights of Sumarokov's Act I is the importance of the topics of death (6) and love (7) compared to Shakespeare's Act I with its much greater interest in the topic of politics and society (10). The topic of religion and traditional moral values is dealt with more or less equally in Act I (see Table 6 below). Sumarokov's Act II centres on the traditional moral values (32) as opposed to Shakespeare's Act II with the focus being on the topic of politics and society (24). At the same time, some of the other highlights of Sumarokov's Act II are the topics of death (21) and politics and society (11), to a lesser extent. Shakespeare's Act III concentrates on the topic of politics and society (18) and family relationships (12), to a lesser extent. In contrast to Shakespeare, one of the possible highlights of Sumarokov's Act III is the topic of love (28), although such topics as religion (11), politics and society (15), death (18) and vengeance (8) are also of some importance. One of the main points of Shakespeare and Sumarokov's Act IV is the topic

of politics and society. At the same time, some of the highlights of Sumarokov's Act IV are the topics of religion and traditional moral values (10), family relationships (13), death (11) and love (12). One of the main interests of Shakespeare and Sumarokov's Act V is the topic of politics and society. At the same time, some of the other highlights of Sumarokov's Act V are the topics of death (9), love (10) and vengeance (8). Thus, in relation to the topic of politics and society, Acts I and II are the most atypical inter-plays. In connection with the topics of death and love, Acts I-V are very dissimilar inter-plays, particularly Act III in relation to the topic of love. In association with the topic of religion and traditional moral values, Acts II, III and IV are the most atypical as this topic is especially dealt with in SG. With reference to the topic of family relationships, Acts III and V are the most dissimilar because Shakespeare deals with this topic in Act III compared to Sumarokov who deals with it in Act V. Considering the topics of hatred and vengeance, Acts III and V are the most atypical as the content words related to these topics appear only in SG.

**Table 6:** SH versus SG -Distribution Patterns of the Content Words Associated with Different Topics Found per Acts I-V

Act	Number of Semantic Areas	SH versus SG	SH	SG
		Semantic Areas Found per Act	Frequency of Occurrence of the Content Words	Frequency of Occurrence of the Content Words
I	1.	Religion and Traditional Moral Values	7	6
	2.	Politics and Society	10	-
	3.	Family Relationships	2	4
	4.	Death	2	6
	5.	Love and Passion	-	Love (7) Passion (2)
	6.	Vengeance	-	3
II	1.	Religion and Traditional Moral Values	5	32
	2.	Politics and Society	24	11
	3.	Family Relationships	-	1
	4.	Life and Death	Death (1)	Life (1) Death (21)



	5.	Love	-	3
	6.	Vengeance	1	-
	7.	Madness	-	1
III	1.	Religion and Traditional Moral Values	2	11
	2.	Politics and Society	18	15
	3.	Family Relationships	12	4
	4.	Death	5	18
	5.	Love	5	28
	6.	Vengeance	-	8
	7.	Places	-	1
IV	1.	Religion and Traditional Moral Values	-	10
	2.	Politics and Society	19	17
	3.	Family Relationships	-	14
	4.	Death	1	11
	5.	Love and Passion	-	Love (12) Passion (1)
	6.	Vengeance	-	3
V	1.	Religion and Traditional Moral Values	-	3
	2.	Politics and Society	27	28
	3.	Family Relationships	-	2
	4.	Life and Death	-	Life (1) Death (9)
	5.	Love	-	10
	6.	Vengeance	-	8

8.14. Wide-ranging quantitative and qualitative (dis)similarities are found in relation to the most prominent content words not directly associated with any of the topics found per Acts I-V: intra-play and inter-plays (see Table 7; see also Tables 14, 27, 39, 51 and 64 in Chapter 5). In quantitative terms, Acts I and II are the most dissimilar inter-plays as the total frequency of occurrence of the content words not directly associated with any topic found per act is notably frequent in SH as opposed to SG, that is, thirty-nine (39) against three (3) in Act I and twelve (12) against three (3) in Act II (see Table 7). However, Acts IV and V are particularly atypical because the most frequently used content words not directly associated with any topics found per act do not appear in SG compared to SH. Act III is the most similar inter-plays.

In qualitative terms, in Act I, the extensive use of the word *Self* (25) in SH highlights the fact that the individual is of great importance to Shakespeare,

whilst this is not the case for Sumarokov. As for the proper nouns *Horatio* (14) and *Armans* (3) which appear in SH and SG, correspondingly, these characters do not coincide inter-plays and, therefore, their names appear in only one of the plays<sup>1</sup>. In Act II, the extensive use of the word *Welcome* (12) in SH provides evidence to the fact that many different characters appear throughout the act and they are welcomed by those already present - in other words, there is much activity going on in Shakespeare's Act II compared to Sumarokov's Act II. As for the proper noun *Armans* (3), this character is not present in SH and, therefore, this name only appears in SG. In Act III, the extensive use of the word *Self* inter-plays highlights the fact that the individual is of great importance to both Shakespeare and Sumarokov, although with a slight preference to Sumarokov. In Act IV, the extensive use of the word *Self* (14) in SH indicates that the individuality of a person is of great importance to Shakespeare compared to Sumarokov. As for the word *Pray* (10), it is used as a conversational formula which makes the conversations of Shakespeare's characters sound more earthly and familial in contrast to the conversations in SG. In Act V, the extensive use of the proper nouns *Horatio* (11) and *Laertes* (9) provides evidence to the fact that these characters play an important role in Act V: intra-play (in SH). In fact, these proper nouns are absent in SG because the secondary (other) characters do not coincide inter-plays. Concerning the word *Head* (7), it shows that this part of the human body -which contains the eyes, ears, nose, mouth and the brain- is of great appeal to Shakespeare compared to Sumarokov. Shakespeare emphasises the significance of the brain or mind and, therefore, what he is pointing to is the notion of reason over feelings. As for the word *Self* (11), it highlights the fact that the individuality of a person is of great importance to Shakespeare compared to Sumarokov.

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<sup>1</sup> For further information on this point, see Chapter 3.

**Table 7:** SH versus SG -Distribution Patterns of the Content Words not Directly Associated with any of the Topics Found per Acts I-V

Act	Word	SH	SG	(SH-SG)	(SH-SG)
		Frequency of Occurrence per Act	Frequency of Occurrence per Act	Differences among All Content Words	Differences among the Content Words that Coincide
I	Self	25	-	25	-
	Armans	-	3	-3	-
	Horatio	14	-	14	-
II	Armans	-	3	-3	-
	Welcome	12	-	12	-
III	Self	14	15	-1	-1
IV	Self	14	-	14	-
	Pray	10	-	10	-
V	Horatio	11	-	11	-
	Laertes	9	-	9	-
	Head	7	-	7	-
	Self	7	-	7	-
<b>Totals</b>		113	21	92	-1

Acts I, II, IV and V are the most atypical in qualitative terms in relation to the distribution patterns of the content words not directly associated with any topics found per act: inter-plays. Considering Shakespeare’s Acts I and V, it should be noted that they are the most dissimilar in relation to the distribution patterns of the presence and interventions of all other characters per act: inter-plays. This is in line with the notable frequency of occurrence of the proper nouns which correspond to the other characters, namely *Horatio* in Act I and *Horatio* and *Laertes* in Act V (see Table 7). These interrelated data provide additional evidence to the fact that the other characters play a more important role and carry more weight in SH than in SG, particularly in these acts (see Tables 13 and 14 and Graph 11 in Chapter 3). With reference to Shakespeare’s Act II, it should be added that we have called it a “Do-and-speak Act” (see point 8.9) but -in line with the distribution patterns of the content words not directly associated with any of the topics topics found per act- we can also call it a “Do-speak-and-welcome Act” (see Table 7). In relation to Sumarokov’s Acts I and II, the frequency of occurrence of the proper noun *Armans* shows that the role of

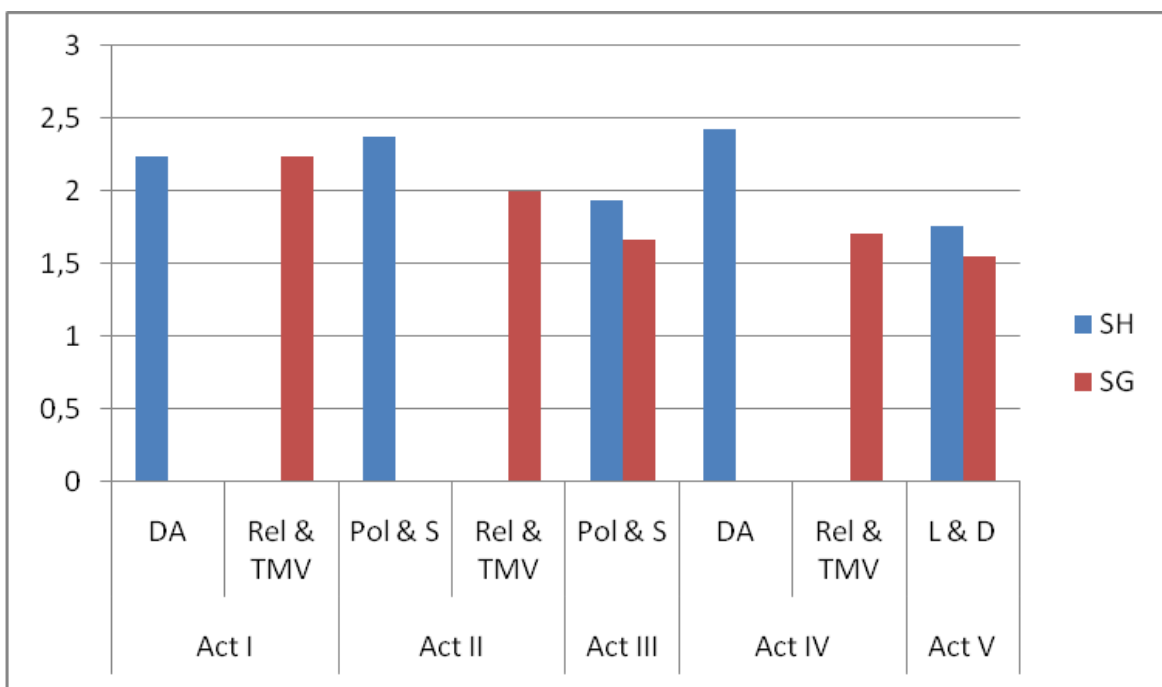
this (other) character is especially important in these acts, although more other characters appear in Acts IV and V, that is, two (2) other characters in each act, respectively (see Table 13 in Chapter 3).

8.15. To conclude, the distribution patterns of the normalised data associated with the most notable topics reveal considerable quantitative dissimilarities per Acts I-V: inter-plays (see Table 8 and Graph 17; see also Table 66 and Graph 6 in Chapter 5).

**Table 8:** SH versus SG -Summary of the Normalised Data Associated with the Most Prominent Topics Found per Acts I-V

Act	Topics	SH	SG
I	Different Actions	2,24	
	Religion and Traditional Moral Values		2,24
II	Politics and Society	2,37	
	Religion and Traditional Moral Values		2
III	Politics and Society	1,93	1,66
IV	Different Actions	2,43	
	Religion and Traditional Moral Values		1,7
V	Life and Death	1,76	1,55

**Graph 17:** SH versus SG -Summary of the Distribution of the Most Prominent Topics in accordance with the Normalised Data



As displayed in Table 8 and Graph 17, the patterns of the normalised data per Acts I-V, inter-plays, show that:

1. In Act I, the topic of actions is the most prominent in SH in contrast to the topic of religion and traditional moral values in SG, as the score is greater than 2 SD.
2. In Act II, the topic of politics and society is the most significant in SH as opposed to the topic of religion and traditional moral values in SG, as the score is greater than 2 SD in SH and equals 2 SD in SG.
3. In Act III, the topic of politics and society is the most prominent in both plays, although with preference to SH, as the score is lower than 2 SD in SH.
4. In Act IV, the topic of actions is the most important in SH as the score is greater than 2 SD. In contrast to SH, the topic of religion and traditional moral values is the most prominent in SG, as the score is lower than 2 SD.
5. In Act V, the topics of life and death are the most prominent in both plays, although with a slight preference to SH, as the score is lower than 2 SD.

Thus, Acts I, II and IV are the most dissimilar in relation to the most prominent topics revealed per Acts I-V: inter-plays.

According to the results obtained, the general conclusions related to the three questions posed in the present PhD dissertation are the following:

1. Shakespeare and Sumarokov had totally different perceptions of all characters, both main and other, and of their relevance in the plays. These perceptions have led Sumarokov to alter the structure of Shakespeare's original play *Hamlet*.
2. Shakespeare and Sumarokov had considerably dissimilar views of the complexity of the relationships, that is, the interaction patterns among all characters, particularly among the main characters, namely Hamlet, Claudius, Polonius, Gertrude and Ophelia, with each other and with all secondary

characters, and these views have led Sumarokov to alter the structure of Shakespeare's original play *Hamlet*.

3. Shakespeare and Sumarokov had significantly different religious, socio-political, family, moral, philosophical and artistic conceptions that have led Sumarokov to pay greater attention to particular content words and, thus, to alter the content of Shakespeare's original play *Hamlet*.
4. The content word procedure applied to the comparative quantitative and qualitative analysis of Shakespeare's *Hamlet* and Sumarokov's *Gamlet* showed that lexico-text linkage can operate between two texts of the same genre, even if written by different authors who come from different historical, socio-political, cultural and language contexts.

## 6.2. Limitations

The analysis that has been carried out in the present dissertation is based on the comparative quantitative approach to the patterns of structural variation related to the distribution patterns of the presence, interventions and interactions of all main and other characters per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*). Computational and quantitative techniques have also been applied to the analysis of the patterns of lexical variation in connection with the distribution patterns of the most frequent content words found per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*).

Thanks to this kind of analysis, we have analysed and documented the overall structural characteristics between the two texts under examination (SH and SG) in relation to the distribution patterns of the presence, interventions and interactions of all main and other characters per act: intra-play and inter-plays. Moreover, we have undertaken a detailed investigation of specific aspects of thematic variation through the study of the distribution patterns of the most frequently used content words found per act: intra-play and inter-plays.

Taking into consideration the information presented in this chapter in relation to the results obtained and the aims fulfilled, we can arrive at the conclusion that we have managed to read Shakespeare's *Hamlet* versus Sumarokov's *Gamlet* as two formal texts with a certain number of particular characters that:

1. Are distributed in a special way per act: intra-play and inter-plays.
2. Intervene with a particular frequency, that is, a specified number of times.
3. Interact with each other with a frequency specified by the authors.
4. Use similar or different content words (the most frequently used content words) such as nouns, verbs, adjectives and adverbs, depending on the topics they speak about, with similar or dissimilar frequency specified by the authors.

However, relating to the fact that we compare the two texts in English, one of them being the twentieth-century translation (SG) of the eighteenth-century Russian text (SG-R), there may arise limitations associated with the present study; for example, the limited number of texts and authors, a small corpus, different languages, different historical periods, etc. Therefore, over the course of this investigation, we always bore in mind that the eighteenth-century text (SG-R) is much shorter than the earlier text (SH) which means that there are fewer scenes, fewer characters involved and, thus, fewer content words to be chosen for the comparative quantitative and qualitative lexical analysis of the two texts (SH and SG).

Moreover, the eighteenth-century text (SG-R) is part of a different historical period, with a different language and a different socio-political and cultural environment which may mean a different ideological project, and, consequently, a different use of words, expressions, grammar patterns, etc. Further, the eighteenth-century text (SG-R) was translated into English (SG) in the third quarter of the twentieth century which may imply a different understanding of the author's ideological project, of the historical, cultural and language context, and, consequently, a different use of words, expressions, grammar patterns, etc.

Because of the differences mentioned above, we needed to exercise caution in the interpretation of any observed differences in the structures of the plays and the topics dealt with by the authors per act: intra-play and inter-plays. However, as we have uncovered wide-ranging dissimilarities in the structural and thematic patterns between the two texts, it is reasonable to conclude that they represent extremely strong, basic patterns of structural and lexical variation, that is, they represent the underlying patterns that reveal themselves in the differences in the two texts used for the analysis.

### 6.3. Future Research

We have undertaken the present study with the expectation that the dimensions of variation would provide useful perspectives on the salient structural and lexical characteristics of the two texts of the same genre -drama- per act: intra-play (in each play, separately) and inter-plays (in *Hamlet* versus *Gamlet*). Despite the limitations mentioned in Section 6.2, there is no doubt that the present dissertation opens a new and fresh line of investigation which may have multiple applications with regard to the study of literary texts such as:

1. A fuller overall analysis of the content of the plays related to the distribution patterns of the most frequently used content words which occur in the text files of the main and other characters, individually, per act: intra-play and inter-plays.
2. Cross-linguistic textual comparisons of the particular authors' styles within the same genre and across different historical periods, different languages and dissimilar socio-political and cultural environments.
3. A more complete representation of the works of each author.
4. Cross-linguistic textual comparisons among spoken and written genres in English and other languages such as Spanish, Russian, etc.

With regard to the first point, a comparative quantitative approach to the patterns of lexical variation which occur in the text files of the main and other characters, individually, per act, intra-play and inter-plays, may provide more detailed evidence of the (dis)similarities of the topics dealt with by the authors -in other words, of the (dis)similarities of the authors' religious, socio-political, family, moral, philosophical and artistic conceptions.

With reference to the second point, the analysis that we may carry out presupposes a comparative quantitative approach to the patterns of linguistic variation between the two texts of the same sub-genre across different historical periods, countries and languages. Thanks to the analysis based on the earlier MD model proposed by Biber (1988), we shall be able to analyse the linguistic characteristics of the authors' styles, document the overall linguistic relations between the texts (SH and SG) under examination, and undertake a detailed investigation of specific aspects of stylistic



variation such as diachronic relations across texts, relating to the fact that we compare the two texts in English, one of them being the twentieth-century translation of the eighteenth-century Russian text (SG-R).

Concerning the third point, the authors could be represented by numerous texts to determine their range of variation and their typical style -in other words, Shakespeare's historical drama and Sumarokov's ahistorical drama<sup>2</sup> (translated into English by Richard and Raymond Fortune) could be explored. Based on this type of analysis, the styles of the authors under examination could be investigated in more depth in order to determine the extent to which they are similar and/or different.

Finally, regarding the fourth point, considerable research into the range of speech situations and the functions of linguistic features may be required before attempting a macroscopic analysis of linguistic variation among spoken and written registers in English and other languages such as Spanish, Russian, etc.

To summarise, with the present PhD dissertation, we have attempted to contribute to literary and textual research by means of applying quantitative and analytical corpus-based methodologies.

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<sup>2</sup> This is the term used by Fizer (1970: 19) to characterise Sumarokov's work related to the sub-genre of historical drama.

# APPENDIXES<sup>1</sup>

1. *Appendix I: Texts (SH and SG)*
2. *Appendix II: Chapter 3*
  - 2.1. *Appendix II.1: SH versus SG -Tables and Graphs of the Interventions of All Main and Other Characters per Act and per Full Text*
  - 2.2. *Appendix II.2: SH versus SG -Quantitative and Ordinal Correlation*
    - 2.2.1. *SH versus SG -Quantitative Correlation Graphs of the Presence and Interventions of All Main and Other Characters per Act and per Full Text*
    - 2.2.2. *SH versus SG -Ordinal Correlation Graphs of the Total Interventions of Each Main Character per Full Text*
  - 2.3. *Appendix II.3: SH versus SG -Dendrograms of the Main Characters per Act*
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3. *Appendix III: Chapter 4*
  - 3.1. *Appendix III.1: SH versus SG -Tables of the Interactions of Each Character with the Main and Other Characters and vice versa per Act*
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  - 3.3. *Appendix III.3: SH versus SG -Tables of the Interactions of Each Main Character with the Main and Other Characters and vice versa per Act*
  - 3.4. *Appendix III.4: SH & SG -Schemes of the Full Distribution Patterns of the Interaction of Each Character per Act Intra-play*
  - 3.5. *Appendix III.5: SH versus SG -Table 47 and Graph 1 Related to the Lines of Interaction among All Characters per Act*
4. *Appendix IV: Chapter 5*
  - 4.1. *Appendix IV.1: SH versus SG -Full Detailed Consistency Wordlists of All Nouns, Verbs, Adjectives and Adverbs per Act*
  - 4.2. *Appendix IV.2: SH versus SG -Preliminary Work*

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<sup>1</sup> All Appendixes are contained in the nearby CD-ROM.

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- 4.3. *Appendix IV.3*: SH versus SG -Preliminary Edited and Homogenised Full Detailed Consistency Wordlists of Nouns, Verbs, Adjectives and Adverbs per Act
- 4.4. *Appendix IV.4*: SH versus SG -Full Comparing Wordlists of All Nouns, Verbs, Adjectives and Adverbs Distributed according to the Chi-square Test of Significance per Act
- 4.5. *Appendix IV.5*: SH versus SG -Short Comparing Wordlists of the Content Words that Present a Notable Frequency of Occurrence per Act
- 4.6. *Appendix IV.6*: SH versus SG -Graphs of the Distribution of the Most Prominent Topics Found per Act and per Acts I-V in accordance with the Normalised Data