

**SOME INTERJECTIONAL EXPRESSIONS REPRESENT THE CONCEPTS “THE EVIL” AND “THE GOODNESS” IN THE TRAGEDY “HAMLET” BY W.SHAKESPEARE**

**У.ШЕКСПИРДИН «ГАМЛЕТ» ТРАГЕДИЯСЫНДАГЫ «ЖАКШЫЛЫК» ЖАНА «ЖАМАНДЫК» КОНЦЕПТЕРИН ТУЮНДУРУУЧУ СЫРДЫК СӨЗДӨР**

**НЕКОТОРЫЕ МЕЖРЕКЦИОННЫЕ ВЫРАЖЕНИЯ, ПРЕДСТАВЛЯЮЩИЕ КОНЦЕПТЫ «ЗЛО» И «ДОБРО» В ТРАГЕДИИ «ГАМЛЕТ» У. ШЕКСПИРА**

**Abstract:** in the given article the author presents the value of the negative and positive characteristics of people in the tragedy «Hamlet». The purpose of using interjectional expressions is to open the contents of the concepts “the evil” and “the goodness”.

**Аннотация:** Маклада Шекспирдин «Гамлет» аттуу чыгармасындагы каармандардын оң жана терс мүнөздөмөлөрү каралган. Чыгармада пайдаланылган сырдык сөздөрдүн максаты-«жакшы» жана «жаман» концепттеринин ачып берүү ыкмасы деп эсептелет.

**Аннотация:** В данной статье автором сделана попытка представить ценности позитивных и негативных характеров в произведении «Гамлет» Шекспира. Целью использования интеръекционных слов является раскрытие содержания концептов «зло» и «добро».

**Key words:** concept, mental representation, creation, moral, religious, philosophic, psychological, pragmatic.

**Түйүндүү сөздөр:** концепт, менталдык билдирүү, моралдык, диний, философиялык, прагматикалык.

**Ключевые слова:** концепт, ментальное выражение, создание, моральное, религиозный, философский, прагматичный.

We try to notice the most important moments of the historical investigation of the problem of the interrelation of the language, ethnos and culture. The first attempts of the study of national-cultural peculiarity were made by Humboldt in XIX century. The connection of the national culture and national language he explained by the existence of so called the national spirit. He claimed that “The language of people is their spirit and the spirit of the folk is its language” (Humboldt, 1984, c.68), [3] he proved the interrelation of the language processes with the processes of the mind-set. In the modern phase of the science development, the scholars revealed the characteristics of mentality; they emphasized the close connection of the mentality and the language (I.S. Kubryakova, V.V. Kolesov, I. A. SterninE.C.) [4,5]

This article is devoted to the “power of anger and kindness”, the collision of the world with the old world of the cruel violence to shake the light trust of humanists into the victory of goodness, humanity and honesty. Especially at that time Shakespeare created the most philosophic and problematic masterpiece –the tragedy of “Hamlet”. The prince Hamlet, the main hero of the tragedy is presented before us as the typical intelligent-humanist, who sincerely believes in the human-“the most perfect creations”. And he was the student of one of the prestigious universities of its time, surrounded by friends. The hero is filled with the strong love to life, but he didn't know that his imagination about world and the real life-are different things. But later he realized that those two opposite things seized him. Returned to his kingdom after the sudden death of the father, the prince learned that mother-the queen Gertrude, after the bury of her husband, was getting married to the cunning Claudio, who poisoned the king. The prince gave an oath to revenge to the scoundrel and from that time the revenge became the main core of his life. In the famous monologue of Hamlet about the human, the author showed that the ruined struggle started between the ideal imagination and the tough reality. “What a perfect masterpiece-a human! «What a noble mind! What a boundless gift! How it surprised and astonished the unity of the figure and action! The actions like angel actions! The mind –heavens, beauty-heavens! The perfect creations! The vile murder of the father, the ashamed marriage of mother to Claudio, the betray of friends, the weakness of the loving woman-all these collided the prince with the hard sufferings of the real life. The ashamed and bitter

reality came- Denmark-was the prison, the time got mad, the hell got mad! Having the mask of the clown Hamlet started the unequal fight. He killed Polony, who was spying after him, came to know that his university friends betrayed him, and refused from Ofelia. Ofelia couldn't protest the angry forces and was joined the company against Hamlet. But Hamlet was thinking not only the revenge of his personality and his father, but also he was thinking of the necessity of the battle with the world's evil: the time got mad...Oh, my destiny! Why I should rule it? But does he have any right for that, the evil is inside him, and he confessed about it. He told about himself: "I am more or less honest, but even here I could reproach myself. May be would be better if my mother didn't give me a birth. I'm proud, revengeful, and ambitious. We are all rogues..." How to win the evil? How to help a man to become the core person? Hamlet got slow, suffering of the world torment and gave himself a question-**to be or not to be?**

Here is the tragedy of Hamlet how to solve this question-tragedy of the personality, which came to the world very early and distinctly had seen his perfectness [1, Абаев В.И., 1948]. This was the tragedy of the brain. "The mind made us fearful, the bright colors lost their color and became pale and the born dreams are dying, not came true". From here is the Hamlet's grief-he realized that in the struggle against the evil came only the evil, which spoiled the noble purpose. Here we could hear the cry, came from the Hamlets chest in the meeting with mother: "Don't betray the nature, the heart, don't let the bad soul came into it. Let me be cruel, not the animal, let the sharp word wound- not the knife, my soul and tongue would lie." Inside Hamlet everything boils, beat, tremble, he is too close to the mindless creature, because the ruling of the evil for him is unbearable. And Hamlet took the decision-carrying the responsibility for the world evil, for the suffering of people in the world, feeling the lone less and aware of it, he threw himself into the battle and then died as a fighter. With this he gave us the model of the person who realized what is good and light and honesty, which is fighting for the human ideals.

The tragedy of Shakespeare arises eternal problems: the struggle between the ideal and the aims of the action, how to achieve the role of the person and what is the meaning of the person's life.

After our investigation of some interjectional phrases in the tragedy "Hamlet" we come to the conclusion, that there were used more negative interjectional expressions rather than positive:

1. "*E'enso?Puh!*" [W. Shakespeare, The tragical History of Hamlet, 1985: 89].

"- *И он также пахнул? Фу!*" [У. Шекспир, Гамлет, 1989: 230].

"- *Ушуга окшоп сасыды да, мырзам? Түү!*" [В. Шекспир, Гамлет, С. Жусуевдин котормосу, 1983: 190]. In this situation we come to know that the smell is associated with bad characteristic.

2. "*Here, thou incestuous damned Dane...*"[W. Shakespeare, The tragical History of Hamlet, 1985: 100].

"- *Вот, блудодей, убийца окоянный!*"[У. Шекспир, Гамлет, 1989: 245].

"- *Ме, сен канкор, жүзү кара, шерменде...*"[ В. Шекспир, Гамлет, С. Жусуевдин котормосу, 1983: 217]. Here also Hamlet is expressing bad words toward the murderer of his father. It's the expression of "evil" characteristics to the negative personages.

3. "*Wormwood, wormwood!*" [W. Shakespeare, Two tragedies, 1985: 54].

"- *Полынь, полынь!...*"[У. Шекспир, Гамлет, 1989: 185].

"- *Бекер сөз! Бекер сөз!*" [В. Шекспир, Гамлет, С. Жусуевдин котормосу, 1983: 110].

In this example, the author used negative emotion, because this plant is very poisoned and bitter. The same "evil" characteristics.

4. "*O heavy deed!*" [W. Shakespeare, The tragical History of Hamlet, 1985: 68].

"-*О, злое дело!*"[У. Шекспир, Гамлет, 1989: 202].

"-*О, шумдук!*" [В. Шекспир, Гамлет, С. Жусуевдин котормосу, 1983: 141].

In this example bad words are used and they convey the negative attitude of the situation, where father and Hamlet came to know that very disgusting action made by Claudio.

In our opinion, more negative examples were used for several purposes: the author would like the readers to understand the value of good actions, behavior and to be aware that bad actions

are always defeated and goodness will always win. Negative examples also used to understand deeply the character of the heroes, how much “evil deeds” they committed, to realize the Hamlet’s tragedy.

After the investigation of the concepts “*the evil*” and “*the goodness*” we might suggest the following ideas:

1. These concepts include the moral, religious, philosophic, psychological, pragmatic characteristics, which are reflected in the minds and the speeches of personages and also in the minds of people in the world.
2. Shakespeare characterized the world’s perception and the British character; he had his own view on the ethic categories, for example the level of moral understandings of “*the evil*” and “*the goodness*”.
3. The main constant of the author’s system is the “*the goodness*”. This category is one of the main in the fragment of the world’ picture and is considered as the widest lexis paradigm of representations.
4. The concepts “*the evil*” and “*the goodness*” represented in the given masterpiece, gives the right to confirm that in the work, are given not the two opposite fragments (“*the evil*” and “*the goodness*”) but one antonymous concept, where these two notions are not separated from each other. Because they are represented here by the presence of correspond ideas of opposite mental perceptions and identical language means.

The analysis of the “*the evil*” and “*the goodness*” give the way to open the common meaningful components, related to the perceptions of good and bad actions in the English world’s picture. We also find the different features, which tell us about the ethnic peculiarity, reflected in the examples from the masterpiece in three languages. In our days these concepts are considered in two components: cognitive linguistics and linguaculturology. In our work we deal with the linguistic and cultural approach. The center of the linguistic and cultural concept is the value, which investigates the culture and the core component of culture is the valuable principle.

#### **Literature:**

1. Абаев. В.И. Язык и мышление. - М.: Наука, 1948. – С.160
2. Арутюнова Н.Д. Логический анализ языка: Культурные концепты. - М.: Наука, 1991.- С.204
3. Гумбольдт. В фон. Избранные труды по языкознанию. М.: Прогресс, 1984.-С.397
4. Колесов В.В. Древняя Русь: наследие в слове. Мир человека. СПб.: Филол.ф-т Санкт-Петербургского гос ун-та, 2000. – С.326
5. Кубрякова Е.С. Концептуальный анализ языка: Современные направления исследования: Сборник научных трудов. М.: ИП Кошелов А.Б, 2007. – С.275.
6. Шекспир, У. Гамлет [Текст]/ У. Шекспир. – М.: Детская литература, 1989. – 185 с.
7. Шекспир, В. Гамлет: трагедия [Текст]/ В. Шекспир; Которгон Сооронбай Жусуев. – Ф., 1983. – б.221
8. Shakespeare, W. Two Tragedies. The Tragical History of Hamlet, Prince of Denmark [Текст]/ W. Shakespeare// Издательство. Высшая школа// М.: 1985.-Р.286