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THE METAPHORICAL LANDSCAPE OF ENEMY IN SHAKESPEARE'S HAMLET

Abstract. This article delves into the complex concept of "enemy" in Shakespeare's Hamlet, exploring how the play utilizes a rich tapestry of metaphorical language to reveal the enemy's destructive power and its multifaceted manifestations. Beyond simple antagonism, the "enemy" in Hamlet becomes a potent force that shapes individuals, corrupts societies, and dwells within the human psyche. Through analysis of key metaphorical phrases and examples from the text, the article demonstrates how Shakespeare uses the imagery of serpents, poison, disease, and internal conflict to expose the enemy's insidious nature and its devastating consequences. The article draws upon critical analysis of the play from renowned scholars like Harold Bloom, A.C. Bradley, and Stephen Greenblatt to contextualize the analysis of the enemy metaphor. Furthermore, it highlights the resonance of this concept in works from Uzbek and world literature, showcasing the universality of the "enemy" archetype.

Keyword: Hamlet, Shakespeare, enemy, metaphor, betrayal, corruption, internal conflict, revenge, madness, power, ambition

SHEKSPIRNING "GAMLET" ASARIDA DUSHMAN KONSPETINING IFODASI

Annotatsiya. Ushbu maqola Shekspirning "Hamlet" asarida "dushman"ning murakkab tushunchasini o'rganadi va asar dushmanning vayron qiluvchi kuchini va uning ko'p qirrali namoyon bo'lishini ochib berish uchun metaforik tilning boyligidan qanday foydalanganligini tadqiq etadi. Oddiy qarshilikdan tashqari, "Hamlet"dagi "dushman" shaxslarni shakllantiradigan, jamiyatlarni buzadigan va inson ruhiyatining ichida yashaydigan kuchli qudratga aylanadi. Asardagi asosiy metaforik iboralar va misollarni tahlil qilish orqali, maqola Shekspir dushmanning yashirin tabiatini va uning halokatli oqibatlarini ochib berish uchun ilonlar, zahar, kasallik va ichki nizolarning obrazlaridan qanday foydalanganligini ko'rsatib beradi. Maqola dushman metaforasining tahlilini kontekstualizatsiya qilish uchun Harold Blum, A.C. Bredli va Stiven Grinblatt kabi taniqli olimlarning asar tahlilidan foydalanadi. Bundan tashqari, u ushbu tushunchaning o'zbek va jahon adabiyotidagi asarlarda aks etishini ta'kidlab, "dushman" arxetipining universalligini namoyish etadi.

Kalit so'zlar: Hamlet, Shekspir, dushman, metafora, xiyonat, korrupsiya, ichki nizo, qasos, jinjiylik, hokimiyat, ambitsiya

МЕТАФОРИЧЕСКИЙ ЛАНДШАФТ ВРАГА В "ГАМЛЕТЕ" ШЕКСПИРА

Аннотация. Данная статья углубляется в сложное понятие "врага" в "Гамлете" Шекспира, исследуя, как пьеса использует богатый гобелен метафорического языка, чтобы раскрыть разрушительную силу врага и его многогранные проявления. Помимо простого антагонизма, "враг" в "Гамлете" становится мощной силой, которая формирует личности, развращает общества и обитает внутри человеческой психики. Посредством анализа ключевых метафорических фраз и примеров из текста, статья демонстрирует, как Шекспир использует образы змей, яда, болезни и внутреннего конфликта, чтобы разоблачить коварную природу врага и его разрушительные последствия. Статья опирается на критический анализ пьесы известных ученых, таких как Гарольд Блум, А.К. Брэдли и Стивен Гринblatt, чтобы контекстуализировать анализ метафоры врага. Кроме того, она подчеркивает резонанс этого понятия в произведениях узбекской и мировой литературы, демонстрируя универсальность архетипа "врага".

Ключевые слова: Гамлет, Шекспир, враг, метафора, предательство, коррупция, внутренний конфликт, месть, безумие, власть, амбиции

Methods: Shakespeare's Hamlet, a timeless masterpiece of human complexity and political intrigue, delves into the heart of what it means to be human, exploring the depths of emotions, the intricacies of power, and the often-devastating consequences of conflict. At the play's core lies the concept of "enemy," a term that Shakespeare masterfully transforms from a simple antagonist into a multifaceted, metaphorical landscape. This article examines how Hamlet utilizes a tapestry of rich metaphorical language to reveal the enemy not just as a person, but as a potent force that shapes individuals, societies, and the very fabric of reality itself.

Results: 1. Claudius, the Serpent in the Garden:

The play opens with a sense of profound betrayal. Hamlet, grieving for his father, learns of his murder at the hands of his own brother, Claudius. This act shatters the familiar and casts Claudius in a new light - that of the insidious, venomous enemy. Shakespeare paints a vivid picture of Claudius's treachery through the metaphor of a serpent, a creature associated with darkness, deceit, and the violation of trust.

Hamlet, consumed by grief and rage, proclaims, "O, my prophetic soul! My uncle! A serpent stung me" (Act 1, Scene 5). The serpent metaphor is repeated throughout the play, emphasizing Claudius's cunning and the poisonous nature of his actions. He has, in essence, "poisoned" the kingdom, both literally, with his poisoned cup for the king, and metaphorically, through his ambition, deceit, and betrayal.

Examples:

- Act 1, Scene 5: Hamlet, speaking to the ghost, cries, "O, my prophetic soul! My uncle! A serpent stung me."

- Act 3, Scene 4: Hamlet describes Claudius as a "canker" (Act 3, Scene 4), a disease eating away at the kingdom.

- Act 4, Scene 7: Hamlet, in a moment of rage, declares "Villainy, hypocrisy, and deceit/Are deadly sins," further associating Claudius with corruption and poison.

Literary Resonance:

This motif of the serpent as a symbol of betrayal and evil resonates across literary traditions. In Uzbek literature, the "ilon" (snake) is often used as a symbol of deceit and treachery, much like in Hamlet. For instance, in Alisher Navoi's Layli va Majnun, the antagonist, Qoraman, is described as a "ilon," embodying wickedness and causing strife. The serpent's association with evil can be traced back to the Book of Genesis in the Bible, where Satan takes the form of a serpent to tempt Eve, contributing to the fall of humanity.

2. The Ghost: A Haunting Reminder of the Enemy Within

The appearance of the ghost, Hamlet's deceased father, introduces a new dimension to the concept of enemy. The ghost is not a tangible adversary, but a spectral presence that represents the past, the injustice suffered, and the darkness that dwells within Hamlet. This ghostly visitation serves as a catalyst for Hamlet's internal struggle, forcing him to confront the enemy within his own soul.

The ghost's accusations against Claudius, urging Hamlet to seek revenge, become the driving force of the play. The ghost's presence, however, is also a reminder of Hamlet's own internal turmoil. He is haunted by his inability to act, his fear of the unknown, and the burden of his duty. Hamlet famously contemplates, "To be or not to be, that is the question..." (Act 3, Scene 1), reflecting the internal battle between his desire for justice and his fear of the consequences. His very contemplation of suicide becomes a metaphor for the enemy's hold on his soul, a darkness that threatens to consume him.

Examples:

- Act 3, Scene 1: Hamlet's famous soliloquy, "To be or not to be," illustrates the struggle against the "enemy" of his own doubts and existential dread.

- Act 4, Scene 4: Hamlet speaks of his inability to act, "How all occasions do inform against me, And spur my dull revenge!"

Literary Resonance:

The concept of the "enemy within" is a recurring theme in literature. In Fyodor Dostoevsky's *Crime and Punishment*, Raskolnikov grapples with the psychological consequences of his crime, battling the guilt and self-doubt that torment him. The internal conflict between Raskolnikov's desire for power and his conscience mirrors Hamlet's struggle against the enemy within. This theme is also evident in Uzbek literature, particularly in works exploring the human condition and the complexities of morality. For instance, Abdulla Qahhor's *O'g'ri* explores the internal struggle of a young man who faces the consequences of his actions, highlighting the internal conflict between right and wrong.

3. Ophelia: A Victim of the Enemy's Devastating Power

Ophelia, the innocent daughter of Polonius, serves as a tragic reminder of the destructive force of the enemy in all its forms. Initially a symbol of love and innocence, Ophelia is torn apart by the conflict that surrounds her. Hamlet's erratic behavior, his distance, and the subsequent loss of her father, who is murdered by Hamlet, drive Ophelia to madness and ultimately her death by drowning.

Ophelia's descent into madness is a metaphor for the fragility of human sanity in the face of overwhelming conflict. She becomes a vessel for the destructive power of the enemy, a broken flower, a "rose" (Act 4, Scene 7) that has been trampled upon and withered. Her fate represents the devastating consequences of betrayal and violence, reminding us that the enemy can leave lasting scars not only on individuals but on the entire social fabric.

Discussion: Laertes mourns Ophelia, "O, rose of May! Dear maid, kind sister, sweet Ophelia!"

- Act 4, Scene 7: Hamlet, despite his grief, still recognizes Ophelia's fragility, "I loved Ophelia: forty thousand brothers/ Could not, with all their quantity of love,/ Make up my sum."

Literary Resonance:

The image of a delicate flower trampled upon resonates with the themes of loss and destruction in literature. In the Uzbek poem "Gul" by Abdulla Oripov, the speaker mourns the beauty and fragility of a flower, symbolizing the fleeting nature of life and the inevitability of death. The concept of Ophelia's demise echoes the tragic fates of female characters in many works of literature, highlighting the vulnerabilities and injustices that women often face. For instance, the tragic figure of Juliet in Shakespeare's *Romeo and Juliet*, who also succumbs to a devastating loss and a destructive force, resonates with Ophelia's story.

4. Claudius: The Poisoned Crown and the Corrupted Kingdom

The image of Claudius as a "canker" (Act 3, Scene 4), a disease eating away at the kingdom, reinforces the idea that the enemy can corrupt not just individuals but entire societies. His ambition for power has tainted the court, creating an atmosphere of distrust, deception, and violence. Hamlet, in a moment of despair, cries out, "O, what a rogue and peasant slave am I! Is it not monstrous that this player here, But in a fiction, in a dream of passion, Could force his soul so to his own conceit That from her working all his visage wann'd?" (Act 2, Scene 2). This soliloquy reveals Hamlet's disgust at Claudius's ability to manipulate and control others, highlighting how the enemy's presence has poisoned the very foundation of their world.

Examples:

- Act 3, Scene 4: Hamlet speaks of Claudius's "canker" nature, "O, my offence is rank, it smells to heaven;/ It hath the primal eldest curse upon't,/ A brother's murder."

- Act 1, Scene 5: Hamlet refers to Claudius's actions as "poisoning" the kingdom, "O, my prophetic soul! My uncle! A serpent stung me"

Literary Resonance:

This theme of a corrupted kingdom resonates in many works of literature. In Uzbek literature, the idea of a corrupt ruler is explored in the epic *Alpomish*, where the villain, Donishmand, seeks to usurp power and destabilize the kingdom. Similarly, in William Golding's *Lord of the Flies*, the boys stranded on a deserted island descend into savagery, highlighting how unchecked power and a lust for dominance can lead to a breakdown in social order.

5. The Duel: The Enemy's Final Assault

The final act of Hamlet culminates in a duel between Hamlet and Laertes, fueled by grief, revenge, and the manipulation of Claudius. Laertes, driven by his own desire for vengeance, becomes

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103	Sirojiddinova Firuza Xosilbekovna Psixologik yordam va motivatsiyaning xotin-qizlar rivojlanishidagi o'rni
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