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## SHAKESPEAR'S LEXICON: REASON WORD AS A DESIGN OF THE CONCEPT OF THE ABILITY OF THE HUMAN MIND TO ABSTRACTION, CONCLUSION

**Abstract:** This article discusses the problem of the linguistic-philosophical concept and the meaning of the English word. The purpose of this article is to reflect on the material of philosophical and literary activity in general trends for the development of the specifics of the informative structure on the example of English literature and the philosophical period of analysis, to determine the semantic, paradigmatic and syntagmatic properties of the abstract philosophical terms of humanism as special language formations. The research material from English-speaking writers is the abstract philosophical vocabulary of Shakespeare's drama Hamlet, its etymology, lexical-semantic interpretation, as well as combinatorial-component and functional-syntactic behavior of terminological units; parallel comparison of the above parameters. A review and analysis of available publications in recent years suggests that the study of the formation of a categorical-conceptual system in English dramatic literature of philosophical content is currently becoming particularly relevant. Modern English studies do not have a systematic description of the general history of the English terminology of philosophical drama against a broad background of the socio-historical order, which leads to a thorough study and analysis of lexical meanings. Currently, some domestic and foreign philosophers also pay attention to the question of the role of the history of language as a means of studying philosophical concepts and practically use the material that it provides for the analysis of concepts and categories of philosophy.

**Key words:** philosophical analysis, meaning, correlation of words, lexical-semantic connection.

**Language:** English

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### Introduction

This word in the philosophical vocabulary of "Hamlet" has an extremely important place. The word

reason (a.OF. re (i) sun, -on, (mod.F.raison): L.rationem "to think, reckon") [9, p. 1667]. Shakespeare uses in the drama in a rather broad sense

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“mind”, “reason”, meaning “the power of the mind by which it distinguishes truth from falsehood, or good from bad, and forms correct ideas of things” [8]:

Oft breaking down the poles and forts of reason (1,4);

To reason most absurd (1,2);

Let your reason serve

To make truth appear where it seems hid (Meas.

5.1);

However, the use of the word reason in the meaning of “discursive reason”, “reasoning”, i.e. to denote the logical and analytical ability of the mind as a process, it is not characteristic of this work. Shakespeare uses another philosophical term for this - “discourse of reason”, which more fully expresses the above qualities of the human mind.

As for reason, the very use of it in Hamlet is a noticeable tendency to actualize those meanings and the relationship with other words that connect it with philosophical vocabulary. The importance of this word lies in the fact that on the basis of the semantic nuances laid down in it, it develops and becomes the designation of one of the most important philosophical concepts of the worldview of the drama “Hamlet”.

## II. Literature review

The wide range of meanings and the high philosophical sound that reason achieves are most fully reflected in the following context: What a piece of work is man! How noble in reason, how infinite in faculties ... in apprehension how like a god!

Sure, he, that made us with such large discourse,

Looking before and after, gave us not

That capability and god-like reason

To trust in us uns'd (4.4).

In Hamlet’s mouth reason is reason as the highest intellectual and moral quality of a person [9, p.1667]. If in the works of the early period [3, 8] the word reason was assigned a secondary role, and wit was given the advantage, now the situation is changing dramatically. The word reason is gaining such semantic and ideological completeness that it approaches in meaning to mind, becoming in some cases an expressor of the generalized concept of human mind. In a number of semantically related words, reason is in direct and most crowded lexical relation with the generic word mind: O what a noble mind is here o’erthrown ... How to see that noble and most sovereign reason (3,1);

The fact that Shakespeare endows him with the highest epithets: the noble, the most sovereign, the god-like, also indicates the growth of the philosophical significance of reason. The study showed that none of these combinations met wit in such a combination. A comparison of the epithets given to both words reveals a striking contrast. Very characteristic in this respect is the sovereign epithet, indicating primacy of reason in a series of words

correlated with mind. The various evaluative reason epithets in Hamlet aim to more clearly convey Hamlet’s attitude to this word. In Shakespeare, reason corresponds to the usage adopted in the writings of humanists and is very different from the anti-humanistic direction of this term.

## III. Analysis

To what extent the philosophical meaning of the word in “Hamlet” has expanded, it will become clear when we compare the use of this word in the system of medieval philosophical terminology (Latin Russian dictionary), where it played a secondary role: 1. intellectus humanus - ratio - discursive reason; 2. intellectus angelicus - intellect - intuitive reason; 3. intellectus divinus - mens - mind (pure spirit). As you can see, reason here actually means the lower intellectual quality of the human mind, and it is in a qualitatively new relationship with the word mind.

The use of the word reason in Hamlet reflects the changes in its semantics and correlative relationships with other words that have occurred in the philosophical vocabulary of the English language of the Shakespeare era. The fact is that the medieval term reason (ratio) does not correspond to the new meaning of the word, but means that it was once denoted by the word understanding, very similar in meaning to wit. On the other hand, the medieval term intellectus can be brought closer to the new meaning of reason. Therefore, it is clear that reason in “Hamlet” cannot be put on a par with the word ratio, reason in the understanding of the old philosophy: it has expanded its philosophical meaning. This fact is also explained by the absence of the word intellect in the drama and convinces us that Shakespeare had a clear idea of the meaning of the philosophical terms that he used, and in this he was consistent.

The philosophical meaning of reason also emerges from its connection with the concept of “man”. In those monologues of Hamlet, where the philosophical meaning of the concept of man appears in a very clear way, the lexical-semantic connection of the words reason and man is in the foreground, for example:

What a piece of work is man! How noble in reason! (2,2);

What is a man

If his chief good and market of the time

Be but to sleep and feed? A beast no more.

Sure, he, that made us with such large discourse,

Looking before and after, gave us not

That capability and god-like reason

To fust in us unus'd (4.4).

The close semantic connection between man and reason, which can be established in Hamlet, shows that reason, judging by the context, conveys one of the basic elements of the meaning of the complex concept of “man” (homo, human being), that is, the concept of

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man as a rational being unlike an animal (beast) - an unreasonable creature.

An analysis of the use of reason in Hamlet shows that its philosophical meaning is revealed, as a rule, through connections with other words. It is very interesting from this point of view to trace the correlative connection of the words reason and will, which is used in the system of philosophical vocabulary of that period. The basis of such a comparison is the proximity of the semantics of the concepts signified by these words that relate to the moral activity of a person (Reese M.M. P.461). For the way of thinking of that time, reason appeared as the concept of moral strength, capable (or incapable) of understanding the difference between good and evil and resisting (or falling under) the bad influence of desire - will (casual desire).

In this meaning and interpretation, both words appear expressively in one of Hamlet's monologues, where they are endowed with brightly negative expression: ... and reason powders will (3,4). The shades of the meaning of reason and will appear in the drama in a combination of a whole group of synonyms and semantic equivalents that complement or highlight one or another semantic connotation of both words. So, reason comes closer to judgment (3.2) and choice (3.4), and will - to sense (5.1), affection (3.1), appetite (1.2), etc. In one of the important philosophical contexts of Hamlet, the antonym of reason met - the word "indiscretion" in the meaning of "want of reason", "want of judgment": let us know Our indiscretions sometimes serves us well When our deep plate do pall (5,2).

#### IV. Discussion

The word indiscretion is used only once in Hamlet. Shakespeare actively uses reason [3] and only its meaning conveys in the drama the idea of the guiding force of human activity. How much reason is important from a philosophical point of view is also evident from the fact that Shakespeare is trying to fully reveal the semantics of this word, emphasizing the different shades of its meaning. As a result, reason appears in a rather large lexical environment. So, with the word reason in the meaning of reasoning, a clarifying synonym-discourse of reason is close, an analysis of which, we think, should be particularly detailed.

As the meaning of the word discourse / conservation, reasoning, thought, reflection [8] indicates, the essence is that the reason of the person (reason) in the process of thinking is in a kind of "dialogue", at the stage of daydreaming, as a result of which there is a choice, thought is formed as the basis of intelligent, purposeful human activity. This process itself, the process of reasoning, the pondering of things in the mind [9] the special quality of the mind, directly related to the inner thought (thinking) of a person, is indicated in Hamlet by the terminological

combination of discourse of reason. For example, Hamlet's monologue "To be or not to be" can be considered a vivid example of such a "dialogue". For comparison: Sure he that made us with such large discourse, Looking before and after (4.4.); A beast which wants discourse of reason Would have mourned longer (1,2); Our blood So madly hot, that no discourse of reason ... Could qualify the same (Troil. 2.2).

As you can see, the combination of discourse of reason means "the reasoning faculty", and reason - "the faculty of understanding." [6, p. 382].

To more fully reveal the meaning of the discourse of reason combination, Shakespeare explains it with the comment "looking before and after". This phrase comments on the word discourse, a synonym for the word reason, which is based on the provision on the possibility of the mind to remember the past and plan for the future. Its antonym in Hamlet is a combination of bestial oblivion (4,5).

The expression "discourse and reason" is not found in any previous Shakespeare work. Having first introduced this term in Hamlet, Shakespeare often uses it later. So, in the tragedy "Troilus and Cressida" (it is believed that this play was staged after "Hamlet", it was revised later (1609.) - See also: 11, p. 362) this term occurs only once, except once - in the form of discourse (5,2).

In the English dramatic literature of the Shakespeare era, the use of the terminological combination of discourse of reason was so new and rare that some Shakespeare scholars considered it to be the creation of the playwright itself [10, p. 47]. However, such statements are incorrect. The famous Shakespeare scholar J. Robertson found, for example, this combination in four authors of the 14-16 centuries [10, p. 47]. However, it seems that the books of those authors were so rare and of a special nature that Shakespeare, most likely, could not be familiar with them.

By the way, the term discourse of reason is also found several times in the writings of Francis Bacon - in the pamphlet "On Squire's Conspiracy" (1599) and in "Advancement of Learning" [4]. This gave rise to proponents of the Bacon theory to argue that Shakespeare borrowed this term from Francis Bacon. Such a statement is also very doubtful. In the indicated little-known pamphlet by F. Bacon, this term occurs only once, and another work - "Advancement of Learning", written much later than "Hamlet", cannot be taken into account based on the date of its writing. The most plausible is that the combination of discourse of reason Shakespeare borrowed more from Michel Montaigne and his Experiments, where this combination is used 4 times

Given that the "Experiments" were then very common in England in the original and translated into English by Florio, we can assume their direct influence not only on Shakespeare, but also on F.

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Bacon [2]. This conclusion is confirmed by the presence of very similar contexts with the participation of discourse of reason in Hamlet and in the Experiments of M. Montaigne. Only the word discourse is used today in the meaning of logical thinking - "reasoning" [9]. Thus, it can be argued that this combination was a phenomenon of its own time to indicate the specific requests of the authors of the study period, and functionally it did not go beyond the scope of its era.

Although discourse of reason appears as a separate unit in the philosophical vocabulary of Hamlet, it should be considered as one that clarifies, concretizes reason, highlighting one of its semantic nuances in a separate meaning. Thus, Shakespeare brought to the fore the philosophical term reason not by chance, but followed - consciously or unconsciously - the philosophers of his time, who also used this term in an expanded philosophical sense [SOD]. The word reason then begins to denote the quality of the mind, which is opposed to wit. Therefore, the philosophical meaning of the word reason grows so much that this term becomes an expression of one of the central concepts of the new philosophy. Is death of fathers, and who still hath cried From the first corse, till that died to-day "This must be so" (1,2). This example shows that the problem of death, which during the Renaissance was given special attention, can only be investigated by reason. An understanding of this quality of human intelligence, designated by the word reason, as the true component of philosophical thinking, can be found in the well-known classification of sciences by F. Bacon (Adv. Of Learning).

Thus, the word reason appears in Hamlet for the most part as an exponent of a key concept of great philosophical importance. Shakespeare uses this term in contexts that are more related to the view of the author himself than to the storyline of the drama.

Therefore, this word in philosophical meaning in the "Hamlet" is quite clearly outlined and appears with a large lexical environment that significantly complements and explains its nuances.

## V. Conclusion

Summing up, we can say that the word reason appears in Hamlet in the following three meanings:

It is synonymous with the mind, expressing the generalized concept of the human mind. In this sense, the word wit often appeared in the pre-Hamletian period. Accordingly, the "wit-will" relationship gives way to another - "reason-will"; 2) The word reason, closely associated with the concept of "man", designates the mind as such a quality that distinguishes a person from an animal; 3) The word reason in the meaning of "reasoning" rarely appears in connection with the use of the terms discourse and dThe most expressive reason is presented in "Hamlet" in a different sense. Shakespeare showed a subtle philosophical sense and correctly foresaw the possibility of using this word in the future. Shakespeare has activated those meanings of the word reason that are associated with the concept of man as a rational being, "homo sapiens" of modern times. The scholastics put forward "intellect", "intuitive reason" in the first place. In Hamlet, the discourse of reason, a mind directly related to sensory perceptions, comes to the fore. That is why reason appears as one of the basic concepts of the worldview of the great playwright. It is in Hamlet that reason shows its highest philosophical sound. Comparing this tragedy with other works of Shakespeare and the use of the word in them (according to the Lexicon Schmidt and other Shakespeare-related dictionaries), we see that in none of them did this word acquire such semantic and ideological completeness, deep philosophical meaning as in the drama Hamlet is course of reason.

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