

Triad "Other-own-Friend" in "Oriental" novels of J. Oldridge

S. Makhmudova¹*Abstract:*

The article is concerned with the variants of representation of the binary opposition "friend/foe"; it is traced how its logical transformation into the triad "another - one's own - a friend" takes place. The importance of the influence of the "place identity" on the emergence of the "psychological and moral" crisis of the hero Captain Scott, when nationally "us" becomes "strangers", is noted. Within the framework of the article, a complex of linguistic means was considered that actualize the opposition "friend/foe" and evaluative vocabulary and pronouns (we, us, our, they, you and I) were also analyzed.

Key words: opposition "friend/foe", concept "Englishman", concepts: "another", "tolerance", "place identity"

doi: <https://doi.org/10.2024/kbch8x6o>

On the example of J. Aldridge's novel "I don't want him to die", created in 1957, the continuation of the development of the oriental theme in the writer's work is considered. Traditionally, in addition to the theme, is the choice of a hero - a rebel, an extraordinary Englishman who does not recognize the imperial politics of Great Britain. This novel could be written only by a person who deeply and professionally knows the whole political knot of the problems of military Egypt, evaluates the presence of the British army and the emerging national liberation movement in the country.

That is why the binary opposition "friend/foe", defined by T. V. Aliyeva as "conceptual opposition", is studied in the novel "I don't want him to die" from political and socio-psychological positions. We consider the installation of V.V. Krasnykh about the process of conceptual analysis "From concept to text and back":

"From a substantive point of view, by concept we understand the deep meaning, the folded semantic structure of the text, which is the embodiment of intention (deep psychological reaction to an external stimulus) - through it the motive of the author's activity" (Krasnykh, 1998: 57). Considering the development of the concepts "friend/foe" within the binary opposition, indeed, is the "starting point" of the generation of this novel, because the plot rests on their opposition. By adding the concept of "other", J. Aldridge develops a psychological connotation in the interpretation of the concept of "alien", focusing on the degree of tolerance of Captain Scott. Representatives of cognitive literary criticism operate with terms as tools for interpreting a text precisely from such research positions: "When creating a text, the concept becomes the main one ... on which the semantic, cognitive and compositional structure of the text depends" (Vitkovskaya, 2012: 38). We must agree

¹ Makhmudova S.A., Zarmed University

with this, since the binary opposition is also embedded in the system of characters in this novel. The protagonist of the novel is Captain Scott, who has lived in Egypt for a long time, a specialist in the military topographic service, considers his immediate superior, General Church, a criminal "he has blood on his hands." The concepts of "friend/foe" are the basis that cements the main conflict.

1. The first conflict takes place formally between "their own": Captain Scott and General Church, who is responsible for the death of a detachment of the English army. After such a betrayal by a senior leader, Captain Scott feels like a "stranger" in his own army. J. Aldridge cites a dialogue with Colonel Peacock in which opposition is given with the help of pronouns: "It worries me when your brother while inventing assignments for us and now you are demanding that we complete a certain task" (Aldridge, 1957: 6). This paradox, when representatives of the same nationality, bound by army duty and an oath to the English crown, are so divided into "You and Us", which is associated with the division of "us and foes".

2. J. Aldridge creates a binary opposition for the heroes working in different "spaces" that determine their political views and the real alignment of military forces in Egypt: the desert and Cairo. Military leaders in Cairo and British soldiers dying in the criminal negligence of their orders: "Admit it, this whole company in Cairo seems to you a bunch of disgusting churches" (Aldridge, 1957: 18). Summing up, it can be noted that the symbol of the whole complex of "alien" - (military, political, moral) is General Church in Scott's perception. The writer cites a situation when, after the death of the Pickering detachment, in violation of any subordination, an accusation occurs: "Scott lost his temper and called him a bloody killer.

-Did Church hear that?

-Half of army heard that» (Aldridge, 1957: 21).

The death of a detachment that was blown up by the mines of its own army, it was bombed by its own planes - this is the colossal border between Captain Scott and Damn Church, bastard Church. Let us emphasize that our own denial of "alien" also occurs at the level of a gesture, in violation of the charter, defiantly: "Scott didn't give credit to Church and it looked like a challenge" (Aldridge, 1957: 30).

3. It is important that the writer endows Captain Scott with all the markers of "his own" for the Egyptians: he knows customs, language, recognizes the cuisine. Scott is not just adapted to Egyptian life, he is extremely tolerant towards people of different nationalities. The captain recruited an international team to carry out the most difficult operation in the desert, from the standpoint of only their professionalism: "My navigator is Egyptian and the radio operator is a Syrian Jew" (Aldridge, 1957: 7).

4. Living for a long time in Egypt, performing his service in the desert, Captain Scott drops out of the local English staff society. He becomes psychologically "foreign" among the nationally (and similar in status) "his" Englishmen. J. Aldridge does not verbalize the concept, but creates, as it were, its components.

A) Psychological discomfort in the company of the captain himself is expressed metaphorically: "Skott, dressed in the same uniform as them, suddenly doubted if he knew how to speak the same language with them." (Aldridge, 1957: 9). First, the

opposition at the level of the pronoun is again emphasized. Secondly, the system of metaphors makes it possible to fill in all the gaps in the concept of "alien".

B) Metaphors reflect the English cultural tradition: "I am a black sheep and you yourself know that." Quatermain summarizes the friend's characterization: "Scott is not a berry of your field, keep that in mind" (Aldridge, 1957: 56).

It can be concluded that in the novel, J. Aldridge operates with the binary opposition "friend/foe", which in certain crisis situations is transformed into such a triad: "other - friend - friend". This opposition determines the main storyline of the novel and the system of characters. The concepts "friend/foe" can be verbalized and not verbalized. The complex of linguistic means that actualize the opposition "friend or foe" includes the use of metaphor and the "opposition" of pronouns. Tolerance and self-identity of Captain Scott is determined by many years of work in an international team and "the identity of the place."

References:

- [1]. Aldridge J. *I don't want him to die*. Moscow: Goslitizdat, 1957.
- [2]. Vitkovskaya L.V. *Kognitivnaya paradigma "obraz avtora" v Severokavkazskoy literatury* [Cognitive paradigm "author's image" in the North Caucasian literature: Abstract of a dissertation for the degree of Doctor of Philosophy.- Nalchik, 2005.- 48 p.
- [3]. Krasnykh V.V. "Ot kontsepta k tekstu i vvrat" [From the concept to the text and back]. *Philology Series*, No. 1, 1998, pp. 56-62.
- [4]. Krasnykh V.V. *Osnovy psikholingvistiki i teorii kommunikatsii: kurs lektsiy* [Fundamentals of psycholinguistics and communication theory: a course of lectures]. Moscow, Gnosis Publ., 2001. – 270 p. (in Russian).
- [5]. Makhmudova, Sabina Avazjonovna. *Representation of the Conceptual Opposition "Friend/Foe" in the Novel by J. Aldridge's Mountains and Arms*. *Bulletin of Chelyabinsk State University*, [S.l.], n. 9(467), p. 153-160, oct. 2022. ISSN 2782-4829.
- [6]. Vitkovskaya L.V. *Kognitivnaya paradigma «obraz avtora» v Severokavkazskoy literatury* [Cognitive paradigm "author's image" in the North Caucasian literature: Abstract of a dissertation for the degree of Doctor of Philosophy.- Nalchik, 2005.- 48 p.
- [7]. Yusupova Guzal Rashitovna *Modelirovanie narrativnykh transpozitsii v romane U. Faulkner «The Sound and the Fury»* [Modeling of narrative transpositions in U. Faulkner's novel "The Sound and the Fury"]. 2017. №3 (399).
- [8]. URL:<https://cyberleninka.ru/article/n/modelirovanie-narrativnykh-transpozitsiy-v-romane-ufolknera-the-sound-and-the-fury> (accessed: 25.07.2022).