

THE INTRODUCTION OF AN INTERMEDIATE CHARACTER INTO THE BINARY OPPOSITION "FRIEND OR FOE" AS A NECESSARY ELEMENT OF A LITERARY TEXT

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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/nrjj3z86>

J. Aldridge's novel "I don't want him to die", created in 1957, continues to develop the oriental theme in the writer's work. Traditionally, in addition to the theme, is the choice of a hero - a rebel, an extraordinary Englishman who does not recognize the imperial policy 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. Therefore, the binary opposition "friend/foe", defined by T. V. Aliyeva as "conceptual opposition", is explored 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). The development of the concepts "friend/foe" within the binary opposition is indeed the "starting point" for the creation of this novel, because the plot is based 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 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

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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", which determine their political views and the real alignment of military forces in Egypt: the desert and Cairo. The military authorities in Cairo and the 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).

The social and political upheavals of the twentieth century, especially participation in actions on the fronts of the Second World War, put people in a borderline situation when the usual world order collapsed and humanitarian values depreciated. At the end of the 40s of the twentieth century, patriotism was not perceived as an axiological dominant for many soldiers from Western European countries. It was in these years and in subsequent decades, in the era of globalization, that scientists increasingly point out carriers of complex multiple identification as a result of the destruction of the integrity of the individual. The interest of scientists, in addition to cultural interest in issues of ethnic identity, has a psychological and sociological orientation.

Representatives of the humanitarian community are concerned with the issues of the "breaking" of human individuality, the "identity crisis" in the context of the destruction of the old political world order. It is noteworthy that specialists in related humanitarian fields turn to literary texts as reliable material, since the creative process involves a more explicit and detailed psychological development of images: "For greater clarity, the "identity crisis" can be studied from works of art and original acts of great people who were able solve it for yourself only by offering your contemporaries a new model of solution."

J. Aldridge creates a special type of social novel, which illustrates the hero's identity crisis in the context of a political crisis. The hero of his "oriental" novels is a special type of "Englishman", torn from his roots by force of circumstances and who has found a special space in which he has lived in recent years, realizing himself.

It should be noted that in psychology, ethnic identity is usually understood as the result of "the cognitive-emotional process of realizing oneself as a representative of the ethnic group of a certain country". J. Aldridge explains how the English by birth become more and more Eastern people (in mentality and political views) in the process of living and working in the East, adopting Eastern values. We emphasize that each of J. Aldridge's heroes does not feel inferior when they find themselves in an eastern country for a long time, becoming "one of their own" among "strangers" and a "stranger" among "their own." The writer makes them "his own", depriving them of the foreignness complex (knowledge of language, rituals, acceptance of axiological values).

In the novel "Mountains and Weapons," the writer emphasizes that in the understanding of the Kurds, a negative distinctive feature of Europeans is the lack of "honor." This is repeated by Kazi, this is stated by Zatkan: "Europeans are alien to the concept of honor" (13, 159). The moral quality that is inherent in the nature of the Kurds is an organic

component of the concept of "our own". The lack of "honor" characterizes all "strangers" from the position of the younger generation of fighters: "And if you do it your way in clever way with English tricks, then the Kurd will not recognize it as a matter of honor".

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 the army heard that" (Aldridge, 1957: 21).

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