

The Crisis Of Heroes' Self-Identification In "Oriental" Novels By J. Aldridge

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Annotation. J. Aldridge creates a special type of social novel, which illustrates the hero's identity crisis in the context of a political crisis. The aim of the research is a holistic consideration of the problem of "identification" in all "oriental" novels, where the general biographical data of the heroes of J. Aldridge's novels are studied. The architectonics of the "oriental" novels by J. Aldridge contributes to the creation of a complete picture of the hero's life in a new space with all the attributes of "his own". The law of "territorial and landscape" features allows J. Aldridge to motivate the creation of characters with a special self-identification. In turn, the factor of geographical determinism is one of the main factors that form the picture of the hero's world. This article examines the prerequisites and motives for the crisis of self-identity of the "special" English heroes of J. Aldridge. Much attention is given to the significance of the political crisis for the personal crisis, moral conflict with a "real Englishman". As a result of the study, the concept of "place identification" is revealed, the influence of space on the value layer of the characters' consciousness, their acceptance of axiological norms of the ethics of the East. And it was also revealed that in the mind of the hero a "conceptual model" of space and society is formed, which stimulates the adoption of the "linguocultural model" of the East, the code of interpersonal and social relations.

Keywords: identification, psychological adaptation, political crisis, simultaneous combination, place identity, moral values.

Introduction. The social and political upheavals of the 20th century, especially participation in actions on the fronts of the Second World War, put a person in a borderline situation, when the usual world order collapsed and humanitarian values destroyed. In the late forties of the twentieth century, patriotism was not perceived as an axiological dominant for many soldiers from Western European countries. It was during these years and in subsequent decades, in the era of globalization, that scientists increasingly note carriers of complex multiple identification as a result of the destruction of the integrity of the personality. In addition to cultural interest in issues of ethnic identity, the interest of scientists has a psychological and sociological orientation. Representatives of the humanitarian community are concerned about 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 distinct and detailed psychological development of images: were able to solve it for themselves only by offering their contemporaries a new model of solution" [9, 144].

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 the force of circumstances and found a special space in which he lives in recent years, realizing himself. Scientists have proven that the highest manifestation of a person's identity is the acceptance of the national idea of his people. The Second World War, globalization and the imperial policy of Britain did not contribute to the approval and adoption of a single national idea of the state. On the contrary, a process of disunity is taking place in society, the rejection by the intelligentsia

(including the military) of official dogmas about "honor, patriotism, respect for the crown" and predatory colonial policy.

Literature review. It should be noted that in psychology, ethnic identity is usually understood as the result of "a cognitive-emotional process of becoming aware of oneself as a representative of an ethnic group of a certain country" (Ivanova N.I.) and, of course, isolation from other ethnic groups. J. Aldridge creates biographies of his special Englishmen in order to motivate the crisis of self-identification not only by "identification of a place", but also by deeper moral reasons. The special hero of J. Aldridge is 30 or slightly over 30 years old, he went through a war (McGregor, Gordon), or is fighting in eastern countries (Captain Scott). E. Erikson raises the problem of the "identity crisis" of young people, which cannot be considered in isolation from the contemporary historical crisis: "Having fallen into the extreme conditions of the war, they lost their sense of personal identity and the continuity of time. They have lost that control over themselves, which, from the point of view of psychoanalysis, is provided only by the "inner strength of the ego". That is why I am talking about the loss of "ego identity" [9, 25].

Analysis and results. J. Aldridge explains how the British by birth become more and more oriental people (in mentality and political views) in the process of living and working in the East, accepting oriental values. Let us emphasize that each of the heroes of J. Aldridge does not feel inferiority, having got into an eastern country for a long time, becoming "friend" among "strangers" and "strange" among "friends". The writer makes them "friends", depriving the complex of strangeness (knowledge of the language, rituals, acceptance of an axiological system).

Since the integrity of the consideration of the problem of "identification" in all "oriental" novels is important for us. Let us single out the general biographical data of the heroes of J. Aldridge.

1. McGregor ("The Diplomat" and "Mockery in Arms") was born and raised in Iran and worked for the National Iranian Oil Company all his adult life. McGregor's self-identification is

emphasized as an Oriental, almost Iranian: "I had never been to England until he was seventeen, and he had enjoyed no preliminary life as an Englishman" [10, 56]. Moreover, while studying in London, he feels like a "stranger": "The Royal College of Science he had been a foreigner." Returning to Iran, feeling the atmosphere of his home, MacGregor confesses: "I probably say that because in Iran I am a better Iranian than I am no an Englishman" [10, 17].

2. Gordon ("Heroes of the Desert Horizons") - a professional Arabist: "It was at the London School of Oriental Studies, where he came straight from Cambridge" [11, 42]. For 8 years, Gordon serves Sheikh Hakim, speaking out against the British policy for the freedom of the tribes. It is noteworthy that the Arabs themselves perceive Gordon as "friend", emphasizing his personal dignity. So, the pro-English Pasha Azmi states: "Gordon is English, but he has a lot of savagery of an Arab" [11, 46].

3. Captain Scott ("I don't want him to die") worked for many years in Egypt among an international team. He is a pipeline specialist: "Before the war, I explored the route for the oil pipeline from the fields in Gimsa to Cairo..." [12, 44]. In the novel author emphasizes that he is the only person to have crossed the desert and mountains near the Red Sea.

Thus, the facts of the biography of these heroes are also the root cause of the emergence of a "borderline" self-identification. Psychologists distinguish two main components in ethnic identification: affective and cognitive. Affective is "the emotional aspect of belonging to an ethnic community." For all the above-mentioned heroes of J. Aldridge, the political activities of the Empire of Britain cause rejection from their homeland. All the mentioned heroes are English, but they belong spiritually and mentally to a different group of people. The writer emphasizes how the axiological values of their "small homeland" dominate in the self-consciousness of the heroes, there is an "overweight" of the cognitive component - "ethnic awareness" about the values, norms of life, rituals of other peoples and their comfortable acceptance.: "... values are understood as a complex hierarchical system of concepts and beliefs, which is formed at the intersection of personal motives, psychological,

sociological needs, goals, worldviews of the individual and the conditions of the social, cultural, educational environment that affect it" [3, 203].

J. Aldridge creates situations in novels in which, even at the level of behavior, the characters differ from true Englishmen. So, Lord Essex does not get tired of pointing out to MacGregor about his behavior unworthy of a Briton or saying: "Remember you are an Englishman" [10, 329].

General Martin emphasizes the importance of duty to the Motherland, appealing to Gordon's nationality, but receives a clear answer: "Are you an Englishman. Nothing can change that.

-My English origin concerns only me. Thing I'm doing here concerns the Arabs" [11, 16].

Captain Scott is sometimes ashamed of his origin, evaluating from a moral standpoint how the British authorities behave in Cairo, what a murderous order General Church gave to his own soldiers, dooming them to certain death.

The most convincing reason which J. Aldridge states for the crisis of self-identification is the hero's understanding and acceptance of the high goal of the liberation struggle of the new political elite of the East and, at the same time, the denial of the criminal policy of the Empire. An important argument in favor of accepting an "Eastern" identity is the understanding that in a "traditional society" identity is ensured by the correspondence of the life of the society with the ideal normative patterns followed by the desert inhabitants or the Kurds. In the novel "Heroes of the Desert Horizons", Gordon is subdued by the code of honor of the Arab tribes. In contrast, the cynical act of the Englishman Freeman (he poisoned a well in the desert) causes indignation and disgust for his hypocritical explanation about "lofty goals". It should be noted that the novel "Heroes of the Desert Horizons" is most indicative in terms of the development of the "eastern" self-identification of the hero and the denial of the entire policy of Britain. J. Aldridge from the very beginning of the story cites Gordon's dialogue with the leader of the tribe Hakim, in which important accents are placed: "But now I speak like Arab... Do not fight British: if you encroach on their oil, they will be merciless" [11, 8]. The priority of Gordon's struggle against his country, against the oil pipeline and the airfield is determined: "For freedom!". In the novel "I

Don't Want Him to Die", Captain Scott is impressed by the reckless act of the Egyptian Gamal in the name of freedom and concludes that "it's time for the English to kill the English", which is taken by the hilarious Peacock as Scott's best joke: "Of course it's time, - Scott said. - It's high time the British shoot the British" [12, 77].

In the novel "Mockery in Arms", the writer emphasizes that, in the understanding of the Kurds, the negative distinguishing feature of Europeans is the lack of "honor". This is repeated by Kazi, this is stated by Zatko: "Europeans are alien to the concept of honor" [13, 159]. That moral quality, which is characteristic of the nature of the Kurds, is an organic component of the concept of "friend". The absence of "honor" characterizes all "strangers" from the standpoint 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" [13, 225]. Summing up, it can be emphasized that the writer deprives these heroes of their civic identity, they do not identify themselves with the official policy of Britain, but fight the "imperial syndrome" even outside the country.

The architectonics of the "oriental" novels by J. Aldridge contributes to the creation of a complete picture of the hero's life in a new space with all the attributes of "his own". The law of "territorial and landscape" features allows J. Aldridge to motivate the creation of characters with a special self-identification. What is important for them is what scientists have designated as "the identity of a place": "... it can support the emotional or other symbolic supports necessary for a person's self-identification" (Semenenko). As already noted, the writer lived in the East for a long time, so the creation of this space is connected, according to Yu. M. Lotman, with "a given author's model of the world": "The concept of geographic space belongs to one of the forms of spatial construction of the world in the human mind" [6, 239].

The mountains of Kurdistan or the desert become for such heroes of J. Aldridge a place where they feel more comfortable, where they can fulfill themselves, and where they are in demand as professionals or specialists. Therefore, space often acts as a cognitive area for human evaluative activity. G. Gachev characterizes the dominance of

space in the formation of a person's identity in the following way: "I understand each national world as a Cosmo-Psycho-Logos, that is, the unity of places in nature, a characteristic of a person and a way of thinking" [4, 12]. Thus, this complex forms the personality of the "strange Englishman" of J. Aldridge.

In all "oriental" novels, the writer recreates the space that the hero admires (the power of the snowy mountains of Kurdistan or the vastness of the deserts of Arabia) and the contrasting image of London, snowy dark Moscow or dirty Paris during the student revolt of 1968. This confrontation is also included in the emotional component of the conceptual opposition "friend /foe". Scientists rightly consider the factor of geographical determinism to be one of the main factors that form the picture of the hero's world: "Spatial relations play an important role in the world modeling carried out by a person ... At the same time, the position of a person as a subject of world perception is decisive ... The inner, spiritual world of a person is naturally "constructed" in consciousness" [1, 117-118].

The writer in each of the "oriental" novels creates a positive emotional perception of the "new homeland". MacGregor even yearns in the embassy mansion: "The cold Moscow night depressed him and he wished for a moment that he could feel the sanity of a good hot desert day, the sort of Persian day..." [10, 81]. Moreover, the writer emphasizes McGregor's sense of home in this space "It was a good home coming to see the sharp ridges and the high peaks of the Elburz" [10, 259].

Gordon not only feels the greatness of the Jammarr Range, this landscape feeds his conceit, significance of personal participation in the uprising of the tribes: "A large flat rock... here Gordon sat down to admire the purple splendor of the world around him. Here, at this height, he could feel like a demigod without pretense" [12, 52]. It is in the desert that all of Gordon's personal ambitions are realized according to his feelings.

A long stay in the "eastern" space forms in the hero of J. Aldridge "a set of systems of relations between the individual and the world around him (the world of people, facts of nature, artifacts, events, relationships) and a certain conceptual distance separating the person and the world

around him, which the individual in associates with itself to one degree or another" [2, 142]. Thus, in the mind of the hero, a "conceptual model" of space and society is formed, which stimulates the adoption of the "linguocultural model" of the East, certain interpersonal and social relations.

Individual consciousness as the highest specifically human form of mental reflection is formed and developed in the subject-practical activity of a person. The special "Englishman" of J. Aldridge McGregor was formed as a personality in the East, all his conscious life he worked in Iran, his friends are Iranians and Kurds, he is "friend" for the Kurds and "alien" for the British. In the novels, J. Aldridge creates such situations when the representatives of the English authorities by actions, directives, orders (Lord Essex, General Martin, General Church) push MacGregor, Gordon and Captain Scott to make a choice, they go through a psychological crisis of identity: "Ethnocultural identification due to the psychological need of a person to streamline ideas about himself and his place in the picture of the world" [7, 13]. J. Aldridge enters the hero into a space that, as it were, creates him internally and externally. Arabs refer to Gordon respectfully as "son of the desert". These heroes' distance themselves from their national identity, becoming "friends" for the Kurds, Egyptians and Arabs and "strangers" for their own British. J. Aldridge creates the process of self-realization of heroes in the "eastern space". The writer emphasizes their high professionalism. Emotionally they love this new "homeland", at best they are indifferent or even do not like and do not know "Homeland". Gordon, returning to England, repeatedly calls his homeland a "prison" after the scale of the desert, meaning not only the feeling of spaciousness: "I love the nature of England, but how much I hate her villages and towns - those tens of thousands of prisons! » [11, 103]. To Gamal's question about patriotism, Captain Scott answers evasively, but characterizes his homeland extremely negatively: "I have lived most of my life away from her This is a prison, a stone bag, the air there is black with smoke" [12, 48]. The characterization of Britain contains a negative attitude towards politics, the view of an oriental person, accustomed to clean air

and open spaces, to a sense of inner freedom, manifests itself in everyday life.

An important argument in favor of the Eastern self-identification of the heroes is the fact that they are devoid of the crisis of acculturation, they know the language, communicative acts, rituals, even at the level of thinking: "Ritual is a symbolic expression of thoughts and emotions in action" (E. Frome). By the time of action in the novels, the characters seem to have already passed the initial stages of acculturation: "As a result of inculturation, a person's cognitive, emotional and behavioral similarity with representatives of a certain culture and his difference from members of other cultural communities is formed" [5, 42]. All the characters not only speak the language to understand the idioms and subtleties of metaphors, they have accepted and absorbed the Eastern culture. McGregor replaces the declaration of love dedicated to Katherine with the recitation of Persian poets: "Love is mine enemy.... A city of hearts can be purchased with a single sidelong glance" [10, 416]. The bloody Talib, the sheikh of the tribe brings a new member to the detachment, calling Gordon "brother", he is convinced that "Here is your now master- although he is English, he has more Arabic than you" [11, 55]. Captain Scott lives in a boarding house with a blind Jewish woman, Clotilde, whose nephew introduced him like this: "... said that Scott was his own, close, like a brother ...".

All of the above convincingly proves the hypothesis of E. Erickson about the dual nature of identity, that under the influence of special socio-political circumstances, the self-identification of the individual changes dramatically, that the processes of identity formation are carried out throughout life. In the texts of J. Aldridge's novels, the crisis of the identity of the characters - the English - is quite convincingly motivated. But J. Aldridge would not be a realist if he showed the conflict of self-identification without a tragic development. Using the example of Gordon's story, one can show all the stages of this internal and external conflict, the desire for death.

Gordon sincerely serves the cause of the desert, fights against the "airfield and oil pipeline", that is, the active policy of Britain, believes: "If I serve the Arab cause, Smith, I must serve it

according to the laws of Arab ethic" [11, 73]. The writer emphasizes that Gordon accepted the high service of the idea of freedom in the desert, but he remains a subject of the crown. The position of the hero from the point of view of the law of the Empire is criminal, which is expressed in dialogues with General Martin, who is sure of the moral collapse of Gordon: "But there is one danger: lest this Gordon go overboard and forget that he was born in England and must preserve the English way of thinking..." [11, 15]. The writer needs Gordon's endless dialogue with the general (a real Englishman - S.M.), during which the hero admits: "I am an Arab. A real Arab" [11, 20]. He feels like an "Arab" in terms of ideas, and not just by adopting appearance. In this regard, through the hero, the writer realizes, as it were, the statement of E. Erickson "identity as a subjective feeling of one's self-identity." None of J. Aldridge's heroes could defeat the system. Remaining in the Eastern space, doing their professional work, they believe that they have gained freedom: "An individual feels free when he can freely identify with his own "ego-identity" and when he learns to use the given to achieve his goal" [9, 83].

The heroes of J. Aldridge are trying to get rid of all English, to dissolve in the eastern life, but their tragedy is that it is impossible in the world to be between two worlds (eastern and western), two political systems, two civilizations and cultures. All the heroes of J. Aldridge are "in between", and they are doomed because they dared to fight against the international system or imperial interests. In the novel *The Diplomat*, the writer cites an angry speech by a member of parliament, in which the emphasis is on MacGregor's crime: "A servant of the Crown, one I Mac Gregor has recently published his opinions of a government mission in Moscow and Azerbaijan, a mission which he attended... He has cast terrible and disloyal and unwarranted suspicion upon our integrity in dealing with other nations..." [10, 591]. So, a single protest of an honest person is perceived as a struggle against the Empire.

In the novel "I Don't Want Him to Die", Captain Scott is aware of this fact, explaining to Gamal the significance of his act: "You challenge the British embassy, British counterintelligence, Egyptian police, intelligence, the local political

bosses the palace the government..." [12, 75]. As you can see, J. Aldridge combines national political structures into one common punitive system, so an Englishman with the ideals of an Eastern freedom fighter is doomed. The power of the Empire of Britain does not allow the lonely free voice of its subject to sound; therefore, the "eastern" novels of J. Aldridge realistically end with the death of the hero.

Conclusion/Recommendations. J. Aldridge in the "oriental" novels creates a convincing motivation for the identity crisis of the characters.

1. The facts of the biography of the heroes are the root cause of the emergence of a "borderline" self-identification.

2. Heroes are deprived of the crisis of acculturation, they know the language, communicative acts, rituals, so the eastern space becomes native.

3. A "conceptual model" of space and society is formed in the hero's mind, which stimulates the adoption of the "linguocultural model" of the East, the code of interpersonal and social relations.

4. The writer deprives the heroes of their civic identity, they do not identify themselves with the official policy of Britain, but fight the "imperial syndrome" even outside the country.

5. The heroes accept the high goal of the liberation struggle of the new political elite of the East, participate in it and deny the criminal policy of the Empire.

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