

## PECULIARITIES OF REPRESENTATION OF BINARY OPPOSITION "FRIEND/FOE" IN DIFFERENT SPACES OF J. ALDRIDGE'S NOVEL "DIPLOMAT"

Sabina Avazjonovna Makhmudova

Teacher-Assistant of the Department of Languages, Samarkand State  
Medical University, Samarkand, Uzbekistan

### Abstract:

The article deals with verbal and non-verbal ways of representing the binary opposition "us/them" in different situations and different spaces (Moscow-Kurdistan-London) of J. Aldridge's novel "The Diplomat". The conceptual paradigm is substantiated, as a result of which the representation of concepts is analyzed at different levels of the text: plot-compositional and figurative. Key words-representatives were defined for the conceptual component of the conceptual opposition. It is noted that in the conceptual opposition there is a powerful subjective charge of the relationship of the characters and the author's modality.

**Keywords:** spatial architectonics of the novel, binary opposition, artistic concept, representative words, situations, modality.

Many researchers consider the binary opposition " friend/foe" to be one of the most fundamental problems in the history of human thinking and mentality. This problem is of interest to culturologists, psychologists, philosophers, sociologists and, of course, literary critics. The notions of "friend/foe" also apply to the belonging of the characters to different spaces, in this novel to the spaces of the East/West: "The spatial characteristics of the events recreated in the text are refracted through the prism of the perception of the author (narrator, character)" (Nikolina, 2002: 146). The concept of "alien / one's own" always determines the plane of a political work. The individual-authorial content of the artistic concept allows, as is known, to determine the worldview of a particular writer, the degree of his possession of a different culture, the breadth and certainty of political views: "... the artistic concept is considered primarily as a unit of individual consciousness, the author's concept sphere, verbalized in a single text of the writer's work (which does not exclude the possibility of the evolution of the conceptual content from one period of creativity to another)" (Tarasova, 2012:52).

In the novel *The Diplomat*, J. Aldridge laid the thematic and ideological basis for the confrontation between the lone hero and the powerful system of the Empire, when "their own" represent the state apparatus, and the "strangers" dare to have their own opinion. The inner motives of the writer and the motives for creating the novel can be traced in a clear opposition of the concepts of "one's own and someone else's" - in terms of the structure of the novel (in the discursive plan West / East), changes in space, creating situations with heroes of different status and representatives of different national communities. From the standpoint of cognitive literary criticism, the artistic concept of T.V. Vasilyeva: "... we understand the mental formation of the writer's consciousness, realizing its semantic meaning in the semantic-associative context of a literary work. The artistic concept finds its verbal expression in the artistic image... (the concept) permeates the entire structure of the work..." (Vasilyeva, 2012:52). The binary opposition "friend/foe" determines the main political conflict at the state level

(Britain and the USSR), at the level of economic interests (oil), is the result of a colonial relationship (Kurdistan and the British oil campaign), provokes a scandal in the British Parliament after McGregor's letter to the newspaper.

The novel by J. Aldridge "The Diplomat" is a complex narrative in three parts (reflecting the space of Moscow-Kurdistan-London). The author's division of heroes is compositionally concluded in two parts: the first is "Lord Essex" (it is as if the "individual optics" of the lord is recreated), the second is "MacGregor" (the narrative has a tangible focalization. And the modality of this hero). Scientists rightly call the concept "a complex cognitive linguo-social construct" or "a multidimensional mental construct that reflects the process of cognition of the world, the result of human activity, its experience and knowledge about the world, storing information about it" (Krasavsky, 2001:49). This conceptual opposition "friend/foe" is a kind of core, like a DNA model, which centers almost every page in a certain tone, emotiveness of the author and characters.

The structure and system of characters in the novel correspond to this confrontation: Lord Essex is an Englishman, diplomat, aristocrat, 56 years old. The writer emphasizes the arrogance of the hero, the feeling of a status role in a large-scale historical mission: "A great people, the English, but beware of the Essehes" (Aldridge, 1950:91). His complete antipode MacGregor is a Scotsman, a scientist, 30 years old, born and raised in Iran in the family of a geologist (which significantly reduces his status in the mission of the lord).

Lord Essex is proud of his pedigree, his aristocratic origins. The antithesis to this is the story of MacGregor's life, which explains the whole chasm of the "cultural border" between the characters: "I had never been to England until he was seventeen, and he had enjoyed no preliminary life as an Englishman" (Aldridge, 1950:56). Moreover, while studying in London, he feels like a "stranger": "The Royal College of Science he had been a foreigner." The heroes are united by a common mission in Moscow, which gradually separates them for ideological reasons. It is noteworthy that the writer from the first pages of the novel emphasizes that the diplomat is forced to endure a "stranger" in his "ambassadorial" environment only because of his scientific knowledge of Iranian oil issues.

The conflict within the binary opposition "stranger/friend" develops in the novel on several planes (political, social status, professional, national, psychological, moral): "This opposition is simiotic: it has different levels of expression... human exploration of the world, acquire new meanings, expanding their conceptual sphere" (Matveicheva, 2015: 117). According to the clear architectonics of the novel and the author's logic, the accents within the conceptual opposition clearly change in each part of the novel. Therefore, it seems possible to indicate the meaning of the "space" in which this action develops and emphasize the social status of the characters. In the first part of the novel "Lord Essex" the action takes place in Moscow, in the British Embassy, in the Kremlin offices. This circumstance emphasizes the high status of the diplomat Lord Essex. "His" for him, first of all, are representatives of the political English elite. The writer in numerous statements of the lord draws a "red thread" that in the perception of the diplomat the British are the chosen imperial nation, therefore the main segment of the conceptual field "ours" in the perception of Lord Essex will be the concept "Englishman": "We are the most civilized nation on earth". It is from these positions that the diplomat evaluates even the high-ranking Kremlin elite.

Since the main goal of the political mission of Lord Essex is the imperial struggle for power, which is expressed in discrediting opponents, enemies, that is, "strangers" (USSR), it can be argued that the

opposition "friend or foe" is the basis for the political mission in Moscow. This is manifested in the dialogue with Vyshinsky, Molotov and Stalin. J. Aldridge adds the meaning of "enemy" to the conceptual field "alien" in the speech of Lord Essex, who understands the meaning of his mission in this way: "Now came this- the first of the new struggles with the Russians for world position" (Aldridge, 1950: 113). In this phrase, the delimitation of the two countries is emphasized by the word "struggle".

The policy of the USSR in the Middle East is "alien" to the interests of the British Empire. The experienced diplomat Lord Essex uses familiar political clichés, the double implications of which Stalin must understand: "We regret it considerably because the situation in Iran is a deterrent to the friendly relations between the Soviet Union and Great Britain" (Aldridge, 1950:241). In Moscow, Lord Essex perceives and tries on representatives of the Russian political elite to the standard of "his own" - "English" at several levels. Since the concept of "alien" includes several markers (appearance and costume, language, food preferences), they all correspond to a high bar (human score - SM) for Lord Essex.

J. Aldridge in the first part of the novel, as it were, conveys and preserves the negative modality of Lord Essex in relation to even high-ranking persons of a different nationality. The writer considers in various discourses (including through the "internal monologue" - S.M.) the reflection of the psychotype of the Personality of the "one hundred percent Englishman" Lord Essex in relation to the rest of the "second-class world": "I don't care how peculiar they are" (Aldridge, 1950:269). J. Aldridge creates his own diplomat, who once and for all adopted the "style of thinking and communication", maintaining a status distance with others, representatives of a less prestigious profession and aristocratic origin.

You can use the term of ethnology to denote the cultural distance between representatives of different peoples - "ethnic border". From Lord Essex's point of view, the transformation of the term with the addition of "ideological, political and social-status boundaries" with which J. Aldridge completes his image is important to reveal the concept of "alien" from the standpoint of Lord Essex. It is Lord Essex's Moscow mission that places emphasis on the concepts of "us/them", widening the gap between his position and McGregor's feelings. The diplomatic world, which is represented by "hereditary aristocrats", is psychologically and socially alien to MacGregor. His foreignness (Easternness) and inconsistency with the status level (clothing, demeanor, communication features) is noted by Katherine Clive: "You really don't know how much of Persian your MacGregor" (Aldridge, 1950:232). The writer constantly uses in the text such a dividing concept - "another world", which makes it possible for translators (I. Kashin and E. Kalashnikova), in our opinion, to situationally accurately use the concept of "alien": "MacGregor understood that and nodded and smiled, when he had the chance realizing that this Katherine's world, but it was not his and never could be" (Aldridge, 1950:138). Note the same technique in another situation: "...but the two people behind him were not part of his world" (Aldridge, 1950:198). Moreover, the concept is extremely rarely verbalized, which reflects the individual author's "reading" of it by J. Aldridge.

T.V. Aliyeva, analyzing the conceptual opposition "friend - foe", writes: "To clarify the conceptual component, key words-representatives of the KO "friend - foe" were identified: "we", "self", "they", "other". As a result of the analysis of their dictionary definitions, it was found that the central features in the conceptual component are the features "such (such) as I/we" ("like myself / ourselves") and

“not such (such) as I/we” (“unlike myself / ourselves”) (Alieva, 2013:13). We emphasize that it is these representative words that are the markers that separate the world of McGregor and the world of Essex. Thus, we can assume that J. Aldridge clearly outlined the outlines of the concepts “foreign and friendly” in the political and social-status planes of the first part of the novel, especially since in the second part of the novel (journey to Kurdistan) to the understanding of “strangers” for Lord Essex Kurds, Iranians, etc. will be added.

Part two - Kurdistan ("MacGregor"). J. Aldridge expresses the entire quintessence of imperial thinking, detachedly “alien” in relation to the “colony”, to its “second-rate” people in the statement, in the negative attitude of Lord Essex immediately upon arrival in Iran: “They are too simple to do much about their poverty. They might be a little more civilized than the Arab, but they seem to be just as lazy, and as madly argumentative. Hopeless people” (Aldridge 1950:263). It is noteworthy that the novel repeatedly emphasizes the diplomat's ignorance of the country, language, and rituals. Therefore, so many criminal mistakes, communication failures, failure of negotiations with Salim allow Lord Essex, a diplomat who “always wins.” The writer does not destroy the logic of Lord Essex's character even in an unusual situation, the lord behaves as if not noticing representatives of another culture, their customs, as the master of the situation. The consequence of such criminal ignorance, self-confidence in the “importance” even in the province of Iran of the “word of an English diplomat” is the tragic reprisal of the governor with the engineer Gochali. This situation is necessary for J. Aldridge to emphasize Essex's professional ability to “save face”, the ability not to feel guilty, not to admit to not understanding the ethnic intricacies of relations in another country. “Professionalism” kills simple common sense - to analyze a comprehensively unfamiliar situation, and not to feel like an infallible Englishman. These behavioral “errors” of the hero are summed up by the writer throughout the story into a certain status complex of the representative of the Empire in a country unfamiliar to him. J. Aldridge creates voluminous spaces of Kurdistan, majestic mountains “the degree of occupancy of space” (Nikolina) is highly diverse, but Essex, a stranger in this country, is only concerned about areas with oil fields.

J. Aldridge emphasizes that for McGregor, on the contrary, everything that is connected with mountains is perceived emotionally, and Iran is “home”. The conceptual field with the core “one's own” includes for McGregor the concept of “home”, which is repeated many times in the text: “He walked home”. Moreover, it is the familiar oriental atmosphere of the old scientist's house that “provokes” in the text such a recognition of the hero who is stingy with emotions. Dr. Aga will put into words what the leader of the Mukri tribe will consolidate with his reactions and actions: “-I realize that I had forgotten you were English at all.

“Perhaps, I was an Englishman for a little while...” (Aldridge, 1950:286).

By creating the space of Iran and Kurdistan, the writer, as it were, “fits” MacGregor into a native, understandable and pleasant space for living and working; he loves the mountains, knows them, is happy with the feeling of the mountain air: “It was luxury: a home - coming that began to satisfy him again” (Aldridge, 1950:309). If McGregor feels at home in Kurdistan, he has returned to his homeland, home; then it is important for J. Aldridge to emphasize in the behavior, perception of the Eastern world by a diplomat only the “Englishman's syndrome”.

It should be noted that if in the first part of the novel, J. Aldridge creates status situations (Embassy, Kremlin), in the space or interiors of which Lord Essex was socially among “his own”, then Kurdistan

lowers the status, making him "alien". A number of situations demonstrate the whole complex of the "stranger", from a diplomat he simply turns into an elderly person. His status as an "ambassador", "diplomat" is leveled by a lack of understanding of the situation, external pomposity is perceived by the Kurds as "whims of an old man". For example, J. Aldridge needs two situations in captivity to show the different perceptions and attitudes of the Kurds of the Mukri tribe towards the two heroes.

1. The polished diplomatic speech of Lord Essex, directed at a group of picturesquely dressed Kurds, in this situation is perceived as sounds of someone else's speech that are inappropriate in terms of intonation. The writer creates a situation with a fixed *mise-en-scene* that emphasizes the absurdity of Lord Essex's claims: "... three Kurds who sat under a goatskin awning.

Where is your chief? - Essex was demanding of them in English" (Aldridge 1950:431).

V.G. Zusman accurately summed it up: "The dialectic of 'own-foreign' / 'foreign-own' clarifies the idea that it is impossible to bring one's own and others' concept spheres together." In the mountains, demanding knowledge of English from old Kurds, speaking with them in an orderly tone, violating any etiquette and destroying the communicative success of the conversation, all this proves the "alien" complex and demonstrates the professional deformation of Lord Essex. J. Aldridge expresses the reaction of irritated old people in their words, in gestures, in the desire to "let the dogs down" on a stranger. The mentality of the Kurd is emphasized by the phrase "... you would do better to show the strength of your silence." Oratory Essex is perceived by ordinary Kurds as "an ignoramus and a stranger" who violates the decorum of communication: "There is a man who is losing his dignity ... Ferangi" (Aldridge, 1950:431). In Kurdistan, he is "alien" in all respects, he is driven away, without any status, even without respect for the person: "Go away. Go on".

The same deformation in terms of the national superiority of the British is manifested by Lord Essex in a country that he does not know, does not understand the mentality of its peoples and language. The writer emphasizes how out of place the constant reproaches of McGregor sound: "Remember, you are an Englishman" (Aldridge, 1950:329). An "Englishman" is obliged to be above all circumstances, as an "exceptional person", endowed with the right to judge or pardon. The situation in Kurdistan provokes a protest from McGregor, who knows what needs to be accepted and how to follow the rituals, manners of the Kurds, rather than impose their own: "Remember you are an Englishman – not the submissive Oriental...At the moment I feel like an Oriental ." (Aldridge, 1950:430).

In this statement, not only the realization of the conceptual opposition "us/them" in terms of local, but in a broad, political, at the level of interference of imperial policy in the affairs of Iran and Kurdistan. It seems that it is precisely being a prisoner of Sheikh Salim that allows the writer to demonstrate the entire semantic palette of conceptual opposition: "one's own" - MacGregor, "alien" - Lord Essex. The complex of political "foreign" is manifested in Essex's arrogance towards the whole people, which is a reflection of imperial ambitions. J. Aldridge needs a clash of interests within the conceptual opposition of not just a scientist and a diplomat (this was clearly manifested in Moscow - S.M.), but in Kurdistan MacGregor is "modally his own", which gives him the right to oppose Essex's position "on all fronts" : "His mind has been made up for him. He isn't interested in Iran. He is only interested in British position in the Middle East... This whole country will pass right over his head" (Aldridge, 1950:288).

Let's consider the second situation, which is centered by the concept of "one's own", defining McGregor's relationship with the Kurds. His knowledge of the language, history, literature, cuisine,

geology of the region, the ability to listen to people push MacGregor to the status first role in their English detachment, pushing aside the "old ambassador who does not know the language" in the eyes of the sheikh of the Mukri tribe. Note MacGregor's emotional positive attitude towards the Kurds: "MacGregor felt the paleness of their own English appearance and existence". The situation in Kurdistan does not just lower the status of Lord Essex, it destroys his professionalism. Salim, sheikh of the Mukri tribe, reasonably asks: "Why is it that they send an Ambassador here who does not speak Kurdish or Iranian?" (Aldridge, 1950:431). As you know, ignorance of the language is the first marker of "alien", especially a person endowed with such powers. There is an interesting transformation of the concepts of "friend/foe" in this situation. Ignorance of the language is "an impassable" ethnic border "between the representative of the Empire and the eastern subject. The writer rightly wonders what conclusion "on the Azerbaijan question" Lord Essex can draw without talking to any of the national politicians.

A different situation is centered around the concept of "one's own" in relation to the Kurds towards McGregor. Deciphering the concept of "one's own", the writer draws McGregor's behavior at the table, his ability to joke appropriately, to behave decently in the company of the sheikh's family, that is, to merge into the Kurdish everyday culture. The quotation of Mulla Du Piaz, wittily quoted by MacGregor at the table, was enough for the Kurds to recognize him as "one of their own", to begin to listen to his words. The concept of "our" and "alien" in this situation does not need direct verbalization, much more important is the reaction to these heroes of the Kurds. The highest degree of recognition of MacGregor as "one of his own" goes through several stages. We believe that the writer needs two dialogues between MacGregor and Salim in order to determine his real status and understand the purpose of the British travel to such non-tourist places.

1. The imperial significance of the English is unequivocally perceived by the Sheikh: "All English in the Kurdish mountains are agents" (Aldridge, 1950:471).

2. Sheikh Salim is sure who is in charge of the English mission. Essex, who does not know the language, or MacGregor, easily and freely, taking into account all the communicative subtleties of the East, leading a conversation with the sheikh: "Ambassador is not important to us.

"You"- said Salim- "are the important one" ..." (Aldridge, 1950:470).

What matters to the writer in this situation is the reaction of the sheikh to McGregor's intonation, his independent behavior, correct communication, then the definition of a certain proximity of origin (highlanders) between Salim and McGregor: "Scot ... Highlander", - all this prepares recognition as "one's own" : "I do not hesitate to call you brother and to offer you the friendship of the Mukri" (Aldridge, 1950:472). Salim, as it were, defines MacGregor's vector policy in England as a defender of "Kurdish interests", calling him "brother". So, in Iran and Kurdistan, MacGregor is considered one of their own, therefore this circumstance is emphasized precisely by nationally marked (family) closeness: Dr. Aga calls him "son", Daoud - "brother, son", Salim - "brother". J. Aldridge emphasizes the mentality of oriental heroes, for whom "one's own" is associated with relatives within the family. It is MacGregor who warns Gordian about the danger: "Friend...Do you understand danger?" (Aldridge, 1950:471).

Thus, it can be summarized that the conceptual opposition "alien-friend" in D. Aldridge's novel "The Diplomat" is multifunctional: it clearly divides the characters into two camps; has a high degree of

polarity in various situations, is capable of internal transformation "foreign-enemy", "friend-other", etc.

The presented semantic variants of the concept of "alien" allow us to consider it in the broadest sense (ideological, political, status, national, spatial), not always negatively and emotionally ambiguous from the positions of different heroes.

The opposite concept of "one's own" implies that range of phenomena of the surrounding British world, which is perceived emotionally positively for Lord Essex. "His" refers only to the aristocratic circle of the political beau monde and "their" policy - the policy of imperial Britain.

Contrasting the West with the East and misunderstanding of a foreign culture in a situation of captivity is ridiculous, criminal, therefore, the professional status of Lord Essex is declining. In Kurdistan, as it were, the roles and statuses of heroes are changing, MacGregor becomes "his brother" for the Kurds, which reinforces the ethnic segment in the concept of "ours". Essex's status segment in the conceptual field "one's own" is "Englishman".

J. Aldridge rarely verbalizes concepts, using keywords-representatives "we", "self", "they", "other" to define their conceptual component. "is a world of difference between MacGregor and us", "another world".

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