

**REPRESENTATION OF THE CHARACTER CONCEPT "ENGLISHMAN" IN THE NOVEL BY J. ALDRIDGE "DIPLOMAT"**

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Abstract

The article substantiates the understanding of the artistic concept as a "microsystem" in various situations of the novel "The Diplomat". The character concept of "Englishman" has a wide semantic palette and various types of representation, reflecting the author's modality.

Keywords: concept, character concept, professional deformation, linguo-stylistic self-characterization.

Introduction

In modern studies (N. Volodina, L. Miller, Y. Koltsova, T. Nikonova), a productive idea about the relationship between an artistic concept and an image is noted: "On the one hand, the system of concepts that makes up the author's worldview and receives its expression in a work of art determines the appropriate structure of the work and the choice of those specific objects, actions and provisions that can form the basis of artistic images ..." (Nikonova 2003:77). Therefore, it is possible to emphasize the importance of the image of the Englishman and the "character concept" "Englishman" in the novel by J. S. Smith. Aldridge "The Diplomat". The artistic concept is characterized as a mental formation, as a result of reflected consciousness: "The concept has a complex multidimensional structure, including, in addition to the conceptual basis, the socio-psycho-cultural part, which is not only conceived by native speakers, it includes associative, emotional assessments, national images and connotations, signs of this culture" (Maslova 2004: 50). All of the above can be illustrated by textual situations dominated by Lord Essex, a diplomat and hereditary aristocrat.

J. Aldridge creates a political novel, the plot of which is determined by the diplomatic mission of Lord Essex to establish the power of the British Empire in Azerbaijani Kurdistan, to prevent the USSR from establishing contacts with Iran. This work is an interesting material for the development of the artistic concept of "Englishman" in various discourses, taking into account the peculiarities of a professional linguistic personality. The concept of "profession" is important in the novel "The Diplomat", as it "is one of the basic mental constructs" emphasizing the role of the profession. Its significance is determined by the place of the profession in the "social identification of the individual" (Fedotova). The writer emphasizes the arrogance of the hero, his sense of status role in a large-scale historical mission: "A great people, the English, but beware of the Essexes" (Aldridge 1950: 91).



Diplomat Lord Essex perceives himself only as a representative of the British government. Scientists emphasize the significance of the title of the work: "The title of the work can act as the author's "character" concept" (Volodina 2018: 17). Since the first part of the novel is called "Lord Essex", the author creates an imitation of the "individual optics" of the hero, places lengthy monologues, replicas, in dialogues in which statements about the superiority of the "British" as the titular nation of the entire civilized world dominate. All of the above is confirmed by the statement of L.V. Miller: "... the corresponding semantic, associative and connotative components of heterogeneous textual information are concentrated, first of all, around the image of the hero as an object of ethical evaluation and as a subject of creative activity" (Miller 2004: 188).

In the novel "The Diplomat" the image of a real Englishman is created - Lord Essex. J. Aldridge throughout the novel saturates the narrative with "professional monologues of the hero, which are pronounced in any setting (from a reception in the Kremlin to conversations with Sheikh Salim's brothers, from diplomatic disputes in the British mission to the enlightenment of the clown Caradoc: "It is supposed to preserve the British Empire. We make treaties, pact, alignments, blocs and alliances, which will guarantee our national safety. We prevent other alignments, which are hostile to our security and to our historical rights in other lands» (Aldridge 1950:182). It is important in this pretentious speech to point out the identification of the high concept of "British Empire" and "We" (the chosen ones), to which Lord Essex constantly ranks himself.

In the novel "The Diplomat" the image of a "real Englishman" is created in the understanding of Lord Essex. J. Throughout the novel, Aldridge writes out an extensive biography of a representative of the political elite: the pedigree of Lord Essex, inscribed in the history of England's diplomatic successes, the circle of acquaintances from high society, the precedent names of European diplomats with whom the lord met and contacted, etc.; The arrogance of the hero, the conviction of his status role in a large-scale historical mission is emphasized. V.V. Krasnykh points to the tasks of cognitive linguistics, which, I think, are applicable to the cognitive analysis of a literary text: - "... understand, study, and, if possible, describe the "conceptual sphere of man" (Krasnykh 2001: 15). The conceptual sphere of Lord Essex is formed and indicated by his professional status, confidence in the legitimacy of the Imperial policy and the significance of the British nation. The writer, in just one sentence, emphasized that Lord Essex is confident in his dominant right to solve Iranian problems: "I probably say that because in Iran I am a better Iranian than I am an Englishman" (Aldridge 1950: 54). It should be noted that by making the hero a representative of high society, a diplomat, the writer thereby gives the concept of "diplomat" a deliberately broad semantic and modal interpretation. Let us emphasize the wide possibilities of the artistic concept: "the concept is an "open multidimensional mental system" (A.V. Sviridova), "the concept finds its verbal expression in the artistic image" (T.I. Vasilyeva). In the novel, the process of deploying the concept of "Englishman-English" to create a full-fledged image of Lord Essex is interesting: "... By studying a linguistic personality, we identify a system of concepts peculiar to this personality: by considering



linguocultural concepts, we come to the characteristics of a person in language" (Karasik 2009:6).

J. Aldridge in the content of the first part of the novel emphasizes that the concept of "Englishman" and its various modifications of "English" is always in the perception of Lord Essex is proof of the best, most correct, removing even the obviously colonial shade of meaning in the concept of "English politics". The writer conveys and preserves the negative modality of Lord Essex in relation to even high-ranking persons of a different nationality. J. Aldridge examines in various discourses (including through the "inner monologue" - S.M.) the reflection of the psychotype of the Personality of the "one hundred percent Englishman" Lord Essex. An example of this is the process of perception of the hero of Russian diplomats and Stalin (in Moscow), Kurdish rebels (in Kurdistan), Iranian officials. The concept of "English" in the vocabulary of Essex is often found as criteria for status, perfect, becomes, as it were, a "quality mark" that can determine the highest degree of approval. Sympathy for Kathy Clive was originally determined by her "national" ability to slide on ice: "She was gliding very confidently backwards in a large figure eight which only English skaters seem to dignify" (Aldridge 1950: 24). The concept of "English" includes a whole palette of meanings, as well as synonymy, which reveal the essence of the subject, the phenomenon. J. Aldridge creates a number of items using the concept of "English" or replacing it with a "branded" synonym as the best example for Essex: "... but he would feel better in this very British room if he had arrived with Essex" (Aldridge 1950:17) or "good Bradford sheets". 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 implication of which must be understood by Stalin: "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). From the standpoint of cognitive literary criticism, the artistic concept of T.V. Vasilyeva is determined: "... We understand the mental formation of the writer's consciousness, which realizes its semantic meaning in the semantic-associative context of a literary work. The artistic concept finds its verbal expression in the artistic image... (concept) permeates the entire structure of the work..." (Vasilyeva 2012:52).

In Moscow, Lord Essex perceives and tries on representatives of the Russian political elite to the standard of "his" - "English" on several levels. Since the concept of "alien" includes several markers (appearance and costume, language, food preferences), they all correlate with a high bar (assessment of a person - S.M.) for Lord Essex. J. Aldridge, as it were, creates a kind of gradation, in which even the smallest foreign detail is able to reduce the high appreciation of a person in Essex's view. It is enough to analyze the "gradation" of the impression on the example of the perception of V. Molotov by an English diplomat. 1 - "Molotov's jacket is not of English cut", which reduces the level of European elegance of the minister. 2. The mastery and degree of understanding of the Minister of the English language adds to the perception of Essex's professionalism to Molotov 3. Lord Essex made blanks to test the intellectual abilities of the minister: "They would be English jokes which Molotov might not fully appreciate" (Aldridge 1950:4). J. Aldridge does not violate the



artistic logic of the character of Lord Essex, who only with the help of his own criterion (the concept of "his") perceives Stalin's charisma: "Such natural poise Essex considered rare in anyone but an Englishman ..." (Aldridge 1950:239).

Own nationality for the lord and approaching knowledge of the language, etiquette, following the course of British politics, all this is a complex that is included in the qualitative marker of "English". First of all, this is the dominant policy of "Her Majesty's Government" in the world, the status role of its ambassadors, the large-scale historical mission of the Empire. All the rest are evaluated from the standpoint of "ethnocentrism", as people and countries of the "second class". An indicator of this attitude is the situation with representatives of high status, but not the British. For example, the precedent names of higher education institutions Oxford and Cambridge are assigned to English culture, so for Essex it is impossible to imagine not a Briton, but a "stranger" who was educated there: "Old Aqa the biologist. Cambridge man.

-«Is he full blooded biologist? - Essex asked.

Can't imagine such a thing as a Persian biologist» (Aldridge 1950:263).

For Lord Essex, it is impossible to connect the precedent name of English high culture and enlightenment with an Iranian or with a Russian. The writer creates the image of a diplomat with an unshakable confidence in the superiority of everything that simply belongs to English culture, politics, personalities over the rest of the world.

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 highly ranked persons of a different nationality. The writer examines in various discourses (including through the "inner 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-rate world": "I don't care how peculiar they are" (Aldridge 1950: 269). It should also be noted the importance of the professional high status of the hero of the diplomat, it is no coincidence that this word is placed in the title of the novel, it is repeatedly repeated in different situations: "The expression of social status is an indication of a person's belonging to a particular social group and the ensuing rights and obligations of a person" (Karasik 2002: 6). J. Aldridge creates his own diplomat, who adopted once and for all the "style of thinking and communication", observing the status distance with others, representatives of a not so prestigious profession and aristocratic origin.

On the political plane, the insurmountable ideological boundary in diplomacy between Britain and the USSR is obvious: "It will not take you long to realize that the Russian system is irreconcilable with our ideas and our world" (Aldridge 1950: 21). A professional diplomat, Lord Essex knows how to play a cunning and streamlined word game, for a scientist and practitioner MacGregor, conclusions can only be drawn on the basis of facts. Therefore, MacGregor, a "stranger" in the political mission, already in Moscow, protests: "I want no part of it" (Aldridge 1950: 118). Thus, the embodiment of culture in the mind of the character is observed: "The concept as a whole allows us to consider more deeply the



problem of the relationship between language and thinking, which has long been of interest to scientists ..." (Efremov 2009:101).

J. Aldridge in each situation of the novel expands the boundaries of the possibilities of the concept. It is possible to emphasize several levels that make up the facets of the concept of "English/English" as a sign of quality or a measure of the highest order. We emphasize that the high status of the hero is primarily manifested in his linguo-stylistic self-characterization, in the thesaurus: "The features of professional discourse consist in a large number of borrowed world ideas and concepts, which are manifested in the creation and borrowing of terms, transliteration, tracing" (Shirokolobova 2015: 430). Lord Essex's professional and even private speeches are dominated by political clichés, numerous repetitions of the words Empire, Britain.

At a high political level, the policy of the "Government of Great Britain" and its ambassadors, including the arrogance of the hero, the status role in a large-scale historical mission: "A great people, the English, but beware of the Essexes" (Aldridge 1950: 91) sounds. So, his own nationality for Lord Essex is like a ticket to the society of the elect, as something more than a sign of the country of birth. Therefore, the artistic concept of "Englishman" in the novel, through the perception of Lord Essex, acquires, in addition to ethnic significance, also a social status marker. Representatives of other nationalities, according to the hero, are much lower on the status ladder in all respects. The writer uses the possibilities of spatial monologues to create a linguo-stylistic self-characterization of Lord Essex, in the center of which the concept of "Englishman" is an undoubted starting point for evaluating any phenomenon: "We are the only people who can produce weird beggars like that Shaw is an Irishman and Chaplin a Whitechapel Jew ..." (Aldridge 1950:183). Note that although there is no concept of "Englishman" in this sentence, it becomes clear from the logic of the whole narrative who these "We are the only people" are, among whom there were not a great playwright, but an Irishman, not a great comedian, but a Jew. We agree with the statement of A.A. Boronin that "the concept is a category of consciousness, then the study of the idioconcept at the level of the polysubject narrative plan allows for the primary attribution of fictitious linguistic personalities, since there is a kind of "mapping" of the consciousness of the actors" (Boronin 2008: 17). For Lord Essex, "English politics" and the superiority of the British over all other peoples and countries is an unshakable truth. MacGregor's attempt to fight against the system is explained by his inferiority as a plebeian and a Scotsman. That is why the binary opposition "Englishman/all others" is so distinct in the novel. The concept of "Englishman" is a "litmus test" for defining MacGregor's character, his reluctance to participate in a political adventure: "It was no use trying to be an Englishman planning an Englishman's Iran" (Aldridge 1950: 283).

The writer needs the eastern space to demonstrate how the meaning of the concept of "Englishman" and the character concept is leveled to negative in the perception of the non-status local population. Geographical space is used by the author as a whole complex of psychological and mental changes in the relationship of the heroes with each other, reactions to a different national background, and most importantly, the reaction of the Kurds to the representatives of the empire. It is noteworthy that the concept of "Englishman" in Iran is



given by the author with a negative modality, thereby emphasizing the perception of the cynical colonial policy of Great Britain in this country. For MacGregor in Iran, it is a shame to be an Englishman, so he explains to an old friend: "Perhaps I was an Englishman for a little while ... with just a little more English in me than before» (Aldridge 1950:286). V.G. Zusman accurately pointed out the potential of the concept: "Artistic concepts are dialogical, since they are associated with many simultaneously significant points of view" (Zusman 2011: 220) In Iran, the "Englishman" is perceived as a "stranger" in appearance, as a person of a different faith, who does not understand the mentality of the Kurds, as the culprit of the beating of Gochali. The writer emphasizes that Lord Essex retains in any situation the "status appearance" of a representative of the West, MacGregor, on the contrary, becomes an "Eastern" person according to the behavioral pattern. This circumstance leads Lord Essex to remind his partner: "Remember you are Englishman" or in captivity among the Kurds "Remember you are Englishman - not the submissive Oriental" (Aldridge 1950: 430). It is clear that "Englishman" is a real ethical, cultural, status complex, which in Kurdistan is perceived only as a "stranger" and a conqueror. Lord Essex's pretentious speech, including phrases such as "His Majesty the King's Government", "British interests in Iraq", with rhetorical questions is perceived correctly by illiterate people: "The English are plotting". J. Aldridge, as it were, focuses in one concept of "Englishman" the whole knot of political and economic problems of oil Kurdistan as a tidbit for Great Britain. That is why the angry monologue of the "apolitical" Ketty Clive is so significant: "I would sooner be anything but an Englishman. How can these people bear use? » (Aldridge 1950:413).

The usual addition to the concept of "Englishman" for the Kurds becomes "conqueror". J. Aldridge, as it were, focuses in one concept of "Englishman" the whole knot of political and economic problems of oil Kurdistan as a tidbit for Great Britain. The antithesis is important to the writer, as the main tool for characterizing the characters. Therefore, the concept of "Englishman" is given only in a positive modality throughout the narrative by Lord Essex, and acquires more and more political negativity after a trip to Kurdistan for MacGregor. J. Aldridge emphatically uses the artistic concept of "English" in various discourses, each time adding a political component to it. In the novel "The Diplomat", the image of a hero-diplomat is created, for whom the interests of Britain dominate the political desires of other countries, he openly ignores the entire Eastern world, which can be considered "alien". Thus, the concept of "Englishman" is included in the conceptual field of "alien", as a semantically significant segment for Kurdistan.

In the last part of the novel, and (conditionally denote "London" - S.M.) the concept of "Englishman" acquires only a political character. Note that the action again takes place in the status environment of the British Parliament, which determines the system of the corresponding characters. On the political plane, an insurmountable ideological boundary in diplomacy between Britain and the USSR is obvious: "It will not take you long to realize that the Russian system is irreconcilable with our ideas and our world" (Aldridge 1950:21). The professional diplomat Lord Essex knows how to play a cunning and streamlined word game. The scandal arranged by MacGregor is perceived by political heavyweights, servants



of the "crown" as proof of the lack of proper status and patriotism of a real Englishman. J. Aldridge repeatedly varies this negative characterization of the "alien" hero for British politics. First, the general verdict reads: "... his opinions were baseless and unworthy of a gentleman and an Englishman» (Aldridge 1950:537). Secondly, the writer emphasizes how in the process of scandal there is a final rejection of the imperial policy of the scientist MacGregor: "Your national existence is not mine ...". Lord Essex's reaction is noteworthy: "Come back and behave like a normal sensible objective loyal British human being" (Aldridge 1950:552). Thus, an individual content of the concept of "Englishman" is created for Lord Essex, which has the main political meaning, when his opinion absolutely coincides with the political vector of the Empire. Thirdly, in parliament there is an exaltation of the merits of a real Englishman and diplomat and the opinion of some "MacGregor" is equated with high treason. Moreover, the writer emphasizes how the transformation of the terms Empire / Democracy takes place in the speeches of ardent defenders of British laws: "... British Democracy ... What is going to become of this nation if such men are allowed to sabotage our administration and our role in world affairs.» (Aldridge 1950:595). J. Aldridge realistically concludes the novel. The British Parliament is a collection of true Englishmen, unconditionally devoted to the policy of the Empire, aware of their own superiority, the desire not to notice the changed world order and other views on social processes. Lord Essex is not only supported by "his own", but also approved in every possible way. This process allows the hero to proudly conclude: "Also I am too English to acknowledge catastrophe" (Aldridge 1950:615).

Summarizing, it can be noted that:

- the concept of "Englishman" and "character concept" have political, social and cultural-status content (for example, the image of Lord Essex) and are mentally positive in the Western space;
- the concept of "Englishman" is inextricably socio-politically part of the Empire / Britain frame, which is verbalized by the pronouns "we", "our";
- the concept of "Englishman" (as well as the hero himself) is perceived extremely negatively in the eastern space, which is the result of British colonial policy, the concept of "Englishman" is synonymous for a Kurd with the concept of "enemy, stranger, conqueror".

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