

Секция 3
«ЛИТЕРАТУРОВЕДЧЕСКИЕ ПРОБЛЕМЫ КОММУНИКАЦИИ»

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**ПРОБЛЕМА ИДЕНТИЧНОСТИ В РОМАНЕ ДЖОНАТАНА
КОУ «НЕВЕРОЯТНАЯ ЧАСТНАЯ ЖИЗНЬ МАКСВЕЛЛА СИМА»**

Данная статья посвящена проблеме идентичности личности в условиях космополитизма и глобализации, акцентируя внимание на психологических, социальных и лингвокультурологических особенностях поведения индивида в зависимости от его принадлежности к какой-либо культуре, формирующей ценностное отношение человека к самому себе, другим людям, обществу и миру в целом. На примере современного британского романа Джонатана Коу раскрывается сущность гендерной, профессиональной, национальной, религиозной и культурной идентичности, реализуемой как в социальном, так и в языковом контексте, утрата которой ведет к распаду личности.

Ключевые слова: идентичность, лингвокультурология, глобализация, современный британский роман, Джонатан Коу, «Невероятная частная жизнь Максвелла Сима».

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**THE PROBLEM OF IDENTITY IN J. COE'S NOVEL
"THE TERRIBLE PRIVACY OF MAXWELL SIM"**

This article is devoted to the problem of identity in cosmopolitan and global world. It is focused on psychological, social, linguocultural features of individual's conduct which depends on many factors such as belonging to a definite culture, individual's values, attitudes towards people, society and the whole world. The gender, professional, national, religious and cultural identities on the social and language levels are analyzed in the contemporary British novel of Jonathan Coe "The Terrible Privacy of Maxwell Sim". The loss of these identities leads to personality's disintegration.

Key words: identity, linguocultural, global world, contemporary British novel, Jonathan Coe, "The Terrible Privacy of Maxwell Sim".

Our era is witnessing an increasing impact of globalization on self and identity and at the same time a growing uncertainty. The experience of uncertainty motivates individuals and groups to find local niches for identity construction [1]

Jonathan Coe is a fabulous British novelist who creates characters rich in emotions and involved in nontrivial plots, he prepares readers for unexpected turn of events from the very outset of an action. An ability to react to the facts of social realm straightly, breaking them in sudden perspective and forcing readers to reexamine their nature is a hallmark of his style.

In his novel *The terrible privacy of Maxwell Sim*, published at the beginning of 2010, Coe refers to the problem of social, professional, gender identities and solitude in the world of globalization, high technologies and virtual infrastructure:

...people mutating into second generation cosmic beings, relating to each other in a way that was entirely non-physical, non-material...pretty much when everybody started using the internet” No one can imagine the life without Internet. Nobody can stand in without an account in the social networks. Everyone, one way or another, is involved or at least is aware of it. [2:70].

Nowadays, any number of orbiting satellites were trained on us every minute of the day, pinpointing our locations with unimaginable speed and accuracy. There was no such thing as privacy any more, – tells us the main character Maxwell Sim [2:52].

So the words ‘terrible privacy’ in the title of novel sound tragic if ironical pointing that Maxwell Sim lost himself, lost his identity in the virtual world, craved for e-mails and Facebook messages, even introducing himself ‘Maxwell Sim, ‘like a SIM card’, he emphasizes the hidden but clear opposition between the virtual world of gadgets where everything is ‘maximum well’ and the real life of close communication which is absolutely ‘terrible’ and inaccessible to him that he even started talking to his GPS: What do you think of that, then? I found myself saying to the voice on the map” [2: 112].

Personal problem of Maxwell Sim becomes a typical disease of modern society. Being alone in a crowd he confirms: “I think that some friendships starts to feel increasingly redundant. You just find yourself asking “What’s the point?” And then you stop” and “As for human contact, I’d lost all appetite for it” [2: 4].

He exists in several different realities simultaneously. He feels lonely, while his solitude is represented in different spheres of his life: firstly, his relationships with his father which are rather complicated:

“I realized that my father were as distant as we’d ever been” [2: 14]. Given in contrast with the imaginary intimacy of accidentally met Chinese woman and her daughter: “... two people at least have each other, at least were bonded to each other, with a strength and an intensity that was obvious to anyone who so much as glanced at them” and “If the Chinese woman and her daughter were at one end of the scale of human intimacy, we were right at the other” [2: 14]. Having lost a cord binding him with his father in his early childhood Maxwell Sim has a lack of family life sample, so losing his identity as a son he is doomed to lose his identity as a husband and as a father, all in all, losing his social identity.

His wife divorced with him; his only daughter finds him weak and helpless;

“...we had lived together for twelve years: lived together in conditions of absolute intimacy. I had changed her nappies, I had bathed her. I had played with her, read to her...” [2:161], but there was not real closeness between them, they lost something much more important. But the root of this vital issue, the tragedy of relations with his daughter cleared up due to his wife’s story “The Nettle Pit”, mirroring the ways of life of two families: Max’s one and his school friend – Chris’s;

“...she had definitely understood something: she had understood the bonds of faith and admiration that connected Chris’s children to their father...she was

wondering why the same feelings did not bind her to her own father. She wanted her father to explain the world to her.” [2:98]. And she found her father unable to do it.

He has no friends, except 70 friends on Facebook now, most of them completely strangers’ [2:17]: “My Facebook account gone inactive – but would any of my Facebook friends really notice? I doubted it. I was alone in the world, now, terribly alone” [2:12]. And for a half a year he suffers from clinical depression. He has no one to talk to: “For six months now I had barely spoken to anybody” [2:17].

All these essential elements of existence are compared with a virtual reality created in his own imagination. This is supposed to be the problem of modern generation and of the whole society.

The form of narration is a confession with crossing stories and plotlines which create the image of the character of Maxwell Sim. To understand the life journey of this man and the subject as a whole it is necessary to construct the very virtual reality as well as real life like the two narrative fields, that cooperate with the aid of this personage.

Max is subordinate to the virtual, fake world of high tech, and along with it he is in desperate straits trying to find his own place in real life.

Here Coe arranges different themes in layers, spins plotlines, leads the main character Maxwell Sim to a deadlock and then twists the subject totally unexpectedly.

To emphasize his predestination author describes that Max even falls in love with his GPS navigator during his travel to the North in attempt to deal with his friend in purchasing of toothbrush. He makes an analogy with Donald Crowhurst – the character in Clive’s letter and pseudohero of the sixtieths. He was the man who could hide in the ocean for months, trying to trick the England because he had no chance to win the round-the-world race: “Donald Crowhurst ...speck in the ocean, surrounded by limitless miles of open sea but somehow hidden from everyone else on the planet”. And even in comparison with him Max seems weaker: “He’d been only thirty-six when he set out on his voyage, and for my own part I still felt like a child by comparison...by today’s standards he seemed almost inconceivably mature and self-confident” [2:53]. “Today standards” are changed: people are addicted to the computers, cell phones, high technologies, habitual style of life, sexual feeling of inferiority: “Tired of ending the night with just a kiss? Fornicate like a macho!” [2:62]. Everyone is sunk in a mass of logos and brand names, is brought up to be consumerist zombies – Maxwell calls the coffee with the brand name, instead of just denoting the drink: “I made myself another cup of Nescafé...” [2:38]; “...flat full of Ikea furniture...” [2:12]; people feel themselves uncomfortable in strange conditions: “I didn’t recognize but in the end I went to Pizza Express because it felt familiar and comforting” [2:125]. Society surrounds itself, with signs and icons wittingly, making thus the virtual life.

As for interaction of real and virtual the most interesting becomes the problem of the character – the virtual reality comes to light as the psychological disorder. Jonathan Coe succeeds in emphasizing this everyday phenomenon – just so the protagonist’s personality is created. He is not a total pessimist: he still has a faint of hope in expectation for a future: “...their intimacy had been the first thing I’d seen in six months which had given me hope. Had made me feel, even, that my luck might be about to turn” [2:17].

But Max is a typical loser or in Coe's words a dead loss. Along with his real life Max generates another space in his virtual life, where he feels comfortable and his peculiar features are shown. Significance of this reality doesn't cause him any problems, quite on the contrary – he is enthusiastic and he gets pleasure of communicating – not only Web communication, but also his confession on the board of plane when Max reveals his inner problems not knowing that his interlocutor is dead.

Besides, a new virtual personality of the main character is devised as any hardware facility. It is created on the forum, where Maxwell can chat with his wife, furthermore in the name of woman losing his gender identity: “I...did something I'm rather ashamed of, involving my computer, and the internet” [2:65] and “...I sent her a PM saying that my real name was Liz Hammond” [2:68]. All the connections to the outer space are faked.

Maxwell needed someone to talk about, but in his real world there was no place to any human being, he had to feel himself the most unnecessary person ever born – ...my whole...existence, apparently, is nothing more than a horrific mistake... [2: 286], he lost his identity completely calling himself *a non-person*. He became the hostage and the victim of gadgets' world proving the fact that “the internet is something that puts up barriers between people as much as it connects them [2:305].

The only way to obtain the lost identity again is to turn to tête-à-tête communication, to something so touching as a cocoon of intimacy, such a connection that gives way for new dawns, fresh starts.

Understanding globalization and its impact on self and identity is a crucial task for social scientists today. As a result of increasing demographic, economic, ecological, political, and military interconnections on a global scale, cosmopolitanism and gadgets-oriented society is becoming an aspect of the everyday life of people in many parts of the world. So saving the human identities today stays one of the urgent problems of mankind.

Литература

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ФУНКЦИОНИРОВАНИЕ ГРАММАТИЧЕСКИХ КОНТРАСТОВ ВО ФРАНЦУЗСКОЙ ПОЭЗИИ

В данной статье рассматриваются грамматические контрасты, которые представляют собой оппозиции грамматических форм со сходным или противоположным значением в пределах одного микроконтекста. Использование грамматического контраста может сопровождаться отступлением от грамматической