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THE ARTISTIC EMBODIMENT OF ISSUES OF IDENTITY AND PERSONALITY CRISIS IN JONATHAN COE'S NOVELS

This article analyzes Jonathan Coe's literary characters, who experience crises of identity and personality in his novels. Mary in the author's novel "The Accidental Woman" and Robin in "A Touch of Love" are characters withdrawn into their own "worlds". They embody modern people, distant from their desires, aspirations, and dreams, living in mistrust and despair, and facing an identity crisis. The Winshaw family in the novel "What a Carve Up!" also experiences a similar fate. The author illustrates English society through the example of this family and emphasizes the fate of "Britishness". It has been established that although studies of Jonathan Coe's novels analyze and interpret issues distinguished by certain scholarly innovations, the issue of identity and personal crisis has not become a separate object of study. This fact can be considered an indicator of the importance of the problem raised in the article and the appeal of the topic. It has been studied that the lack of identity isolates a person from themselves and from society. Therefore, the study and research of Jonathan Coe's work is relevant from a scientific perspective. National identity is primarily the main idea determined by the national image of the world and history in a certain historical period. Identity carries a system of values in itself as the essence of the people and the nation, the ideal form of its existence. Literature presents an incredible subject in terms of studying the problem of identity. It has been demonstrated that J. Coe reflects the problem of national identity and identity crisis as the changing ideals and fears of society. In the novels "The Accidental Woman" and "A Touch of Love", the loss of an individual's social and existential identity leads to a crisis of identity and identity. This article analyzes all three novels, assessing their formulation of the problem in light of moral, ethical, and socio-social contexts. The author presents the issues of indifference and neglect raised in the novel "What a Carve Up!" alongside the moral and ethical problems, explaining them as an identity crisis.

Keywords: Jonathan Coe, identity problem, identity crisis, novel, features of artistic embodiment.

Introduction. Human identity is usually represented by customs and traditions, culture and language. The identity problem also begins to acquire a new meaning in the new world order, and the methods of interpreting this concept also change. Thus, the modern world with its problems affects the formation and change of identity. This, in turn, accelerates the reassessment of the values that form the basis of the identity problem.

Erik Erikson, when he said identity, understood that a person's identity and existence are accompanied by a constant feeling when he experiences it, and this feeling is recognized by others [6]. According to him, the concept of identity is related not only to the sense of individual identification, but also to the historical heritage of personality. According to Erik Erikson, an individual forms an idea of the stability of his own self in relations with others and, first of all,

in a changing reality. As for Paul Ricoeur, he gives a new interpretation to the concept of identity and writes that the issues of internal and external identity are not so simple. It is a complex system and its definition is possible only through the previous images of the individuals to whom it belongs. Francis Fukuyama advises to evaluate it as a mechanism for adapting to the world rather than overcoming the identity issues that separate us from each other, and shows the social, economic and political protests that arise in society as an insurmountable problem of humanity [11]. Thus, the identity crisis stems from disappointment in existing ideals and values, and a decrease in trust in authority. The result of the contradiction and incompatibility between the status of a person, a collective, and the changed conditions manifests itself in various forms. The depth and seriousness of the crisis depend on which aspect of identity is violated. Often,

these come to the fore as a result of disappointment arising from certain problems existing in society.

The work of the modern English writer Jonathan Coe can be considered a reliable source for studying the problem of identity and personality crisis. This is primarily due to the fact that the writer has a unique objectivity and artistic originality. Such objectivity gives grounds to say that any work of art is a product of the author's thought. It is known that the artist, as a rule, is influenced by the processes taking place in society. Many writers of the contemporary era have experienced the crisis of identity and have sought ways to solve the problem in their works. We believe that the search for identity issues and their artistic expression should be a separate object of research. It is in these studies that one can reveal the "hidden" cultural codes and the problem of national identity in the work. It should also be noted that the study of the identity problem in works of art is related to the identification of the characteristics of the national mentality. Artistic means and methods that express the uniqueness of the national mentality are also included in this list.

In the early stages of his work, J. Coe wrote more about issues of identity and personality crisis, highlighting the problems of the individual in front of society and family. In his first literary experience, the novel "The Accidental Woman", he raises issues of identity and personality crisis, linking the individual's lack of self with the loss of social and existential identity. Paul Laity also noted this important point and wrote that in J. Coe's novel "The Accidental Woman", the influence of Fielding and Beckett, as well as avant-garde writers of the 1960s, is clearly visible [9].

Literary criticism notes that the problems raised in the novels "The Accidental Woman" written in 1989-1990, "The Touch of Love" and "The Dwarves of Death" continue in the writer's later work. This is due to the fact that all three novels determine the form and structural integrity of J. Coe's work. For this reason, an analysis of the problems raised in J. Coe's early work also sheds light on his most famous novel "What a Carve Up!".

The aforementioned novels by J. Coe give reason to say that the writer shows that politics and political ideas affect a person's life and personal relationships. He argues that against the background of socio-political processes, the ordinary human concerns of an ordinary Englishman turn into a tragedy. Thus, he creates a portrait of England and its ordinary citizen, exposes modern English society on the example of an individual or a family, and shows the ugliness of socio-political dependence.

In English society, the family occupies one of the most important places, and it is the family that is considered the main feature of the national mentality of the English. Any researcher who studies the socio-cultural sphere knows that for the English, the family expresses loyalty to traditions, protection of the family hearth, inviolability of personal life, peace, ability to self-control, etc. All of the above, in turn, resonates with "Englishness". However, the concept of "Britishness" does not coincide with the ideas mentioned. The English family, which carries "Britishness", is at the center of Jonathan Coe's novel "What a Carve Up!", which combines these opposing arguments. This family occupies the highest places in society and has special privileges. The members of this family are not only high-ranking members of society, but also manage all spheres of public life. But each of them is literally experiencing an identity crisis, and this problem is reflected in their lifestyle and position in society.

Purpose. The main purpose of the issues raised in the article is to study the problem of identity and identity crisis in Jonathan Coe's novels. In this regard, the following tasks are envisaged: Interpretation of the artistic embodiment of the loneliness of the individual and the identity crisis in the novels; to study of the problem of identity and society in the novel "What a Carve Up!".

Materials and results of the study. The novels of the modern English writer Jonathan Coe have gained great love and readership outside his country, and his works have been awarded many literary awards. According to the English critic Alison Flad, "his works can be a guide to studying modern Britain" [3]. The author of dozens of novels, stories, and scientific and journalistic articles, J. Coe writes about English identity, the reality brought by English customs, "criticizes the English through the eyes of an Englishman" [2]. For this reason, he is called the author of "a novel that reflects the state of the nation" [1]. The influence of H. Fielding and S. Beckett can be clearly seen in the writer's novel "The Accidental Woman" (1987). After the novels "A Touch of Love" (1989) and "The Dwarves of Death" (1990), he began to be recognized in great literature.

In 1994, "What a Carve Up!" the French Best Foreign Book Award, The House of Sleep (1998) won the Medici Prize, and The Rotters' Club (2001) won the Spanish Bollinger Woodhouse Literature Prize. J. Coe has written more than ten novels, three non-fiction works, two books for children, and is the author of the Samuel Johnson Award-winning biographical work Like a Fiery Elephant: The Story of BS Johnson.

The heroine of the novel "The Accidental Woman", Mary, is an ordinary woman who does not stand out from the crowd. However, she attracts the author's attention because Mary is one of hundreds of women in average families who are lost in the worries of everyday life and whose dreams disappear. Her whole life consists of coincidences. She accidentally entered university, accidentally got married, accidentally became a mother, etc. Coincidences have made her life ordinary, and this ordinariyness has taken away her identity, destroyed her sense of self-confidence and will. She has taken away all the chances that fate has given her, and she has simply joined the flow of events. She has no goals, desires or wishes in life. She simply lives, like all living things. She perceives all the problems she encounters, the most important moments in her life, as stages that she must pass through. Mary has lost her identity, and can neither choose her own path nor determine what she wants: "Mary usually felt good in solitude" [4, p.4]. According to Klaus Schmeck, "Identity is shaped by social and cultural facts, by how others perceive and accept her" [11, p.3]. Seth Schwarz writes that "identity performs many functions and, as a "self-regulating structure", provides meaning and self-control [11, p.9].

Mary also loses the meaning of life, looks at herself and her existence "from the outside", becomes a spectator of her life. In another part of the work we read: "Seeing her parents grow old like this, she suddenly became angry. But this moment passed, and then Mary felt a strange lack of emotions" [4, p.155]. Mary is incredibly indifferent to what is happening around her. She accepts things as they are, believes that everything will change in an instant, that it will be better someday. Even if there is no change, she accepts this as a blessing from God: "She was a naive person who believed in the goodness of God, the sanctity of marriage and the goodness that always exists in human nature. She was also stupid in other areas" [4, p.160].

The work sheds light on the tragedy of an individual who falls into a depressive situation, experiencing a syndrome of worthlessness. As D. Winter notes in his book "Depression and Identity" with A. Montezano, "negative feelings about yourself or your life can be a sign of vulnerability to depression" [14]. Mary also shows signs of depression. She has lost interest in life, is tired and irritable. The most frightening thing is that Mary does not want to change her life.

As for Robin Grant, the protagonist of the novel "The Touch of Love", she is different from Mary at first glance. She is writing a dissertation in English literature, a doctoral student and at the same time a

young writer. As the plot of the novel progresses, we also get acquainted with four of her stories. These stories are read by her fellow doctoral student Hugh, her old friend Ted and her lawyer Emma, who defends her against charges of public indecency, and they feel sorry for her. It should be noted that these four stories are a successful move chosen by the author to reveal Robin Grant's identity crisis. They serve to reveal more important problems and bring to the fore more topical issues in terms of the subject.

Robin is experiencing an identity crisis, in conflict with himself, with his inner self. His life is meaningless and therefore "accompanied by various negative experiences such as stress, anxiety, hopelessness and depression" [15, p.201]. The problem of meaninglessness plays a key role in Robin's life. This first of all goes hand in hand with the disappearance of goals and values for a person. In Robin, purposelessness turns into meaninglessness, and then leads to an identity crisis. Such a lifestyle, as a rule, interferes with the normal functioning of the individual. The essence of this conflict distinguishes it from other problems caused mainly by social or financial crises. True, social and financial problems are not absent in Robin's life, but his main conflict is the conflict occurring within his personality.

It should also be noted that the identity crisis results in the disappearance of a sense of self. The heroes of both of J. Coe's novels analyzed are upset not only by the events surrounding them, but also by their own behavior and attitude towards them. According to Carl Gustav Jung, "the ego is the whole circle that encompasses both the conscious and the unconscious; it is the center of unity..." [8]. Elsewhere in the work, he writes, "The ego is the archetype of wholeness and the regulating center of the psyche, the transpersonal force that transcends the ego" [8].

Reluctance, the loss of opportunity, becomes Robin's way of life. It seems that this is why he thinks: "Have you ever felt that you have made bad decisions in your life? Or worse, have you never really made a decision? You see, there are times when, for example, you could have helped someone, but you never dared to do so?" [5, p.19]. These or similar thoughts reflect Robin's internal conflict with himself. These conflicts make his life meaningless, create confusion about his identity. As a result, he leads to depression, accompanied by anxiety and stress. These negative feelings harm Robin and lead him to suicide.

After the novel "What a Carve Up!", which brought J. Coe world fame, he is called the successor of satirical prose [10]. The novel tells the story of a journalist named Michael Owen, who was supposed to write a biography

of the Winshaw family, which had great influence in England during the time of Margaret Thatcher. The hero, who closely studies the Winshaw family, understands that under the magnificent family model presented to society lies and deceit, corruption and fabrication, glory. This principle of lies and deceit stems from the ruling policy, and all members of the family are infected with this "disease". Using the power of satire, the writer criticizes family problems, ridicules the basic principles of a large family empire. But at the same time, using the example of the family, he exposes modern English society, highlights the ugliness of socio-economic dependence. J. Coe sees and criticizes English society from the inside, and as a whole, highlights the philosophy of indifference that characterizes modern society. The sharp satire is not only directed at the Winshaw family, but also at the society that watches and passes by in silence. In this respect, it is considered a work written with "cowardly laughter" [3].

J. Coe embodies the idea of "Britishness" in the novel in images and divides the heroes into "British" who are far from their identity. The Winshaw family is a typical "British". The young researcher Marjan Sofiyeva writes that "Britain" as a political term has a formal character, and "British" as a political term, which includes political citizenship, is alien to the peoples living in the territory of the empire..." [13, p.178]. The Winshaw family is also alien to the English, living by its own separate imperial laws and managing the ruling powers as it knows how. The sense of justice and restraint, dignity and courtesy inherent in the English are alien to them.

Each chapter of the novel "What a Carve Up!" shows the destructive influence of the ruling elite on ordinary people on the example of the Winshaw family. Michael, who feels this influence on himself with his whole being, realizes that the Winshaw family is a swamp. It is only after this that he reveals the deeds of individual members of the Winshaw family. Michael hates the entire Winshaw family, thinks that each of them is to blame for his current situation. But at the same time, he realizes that he will never be able to change the situation he has found himself in. The Winshaw family, like a spider, has woven a web over the entire English society.

The policy pursued by the Winshaw family, described in the work, is primarily the real situation prevailing in English society. The writer exposes the English family, shows the evils that have spread to society on the example of one family. The family tragedy is presented as the collapse of national values, the concept of "Englishness".

Finally, it should be noted that J. Coe uses satire to describe English society. In particular, he exposes the upper class of England with all his might. He crit-

icizes politicians, the official state bodies that govern the country, and sharply ridicules the hypocritical and hypocritical society that submits to him. J. Coe says in one of his interviews that politics only entertains its audience and that "if there is one thing the English want from politics, it is entertainment. Politics in this country is a theater" [2].

J. Coe shows that the above-mentioned evils are at the root of all the diseases that lead society to bankruptcy and hinder its healthy development. The writer travels to the past using the example of a family and exposes the "Britishness" collected from memories and facts. By presenting the history of the Winshaw family, he shows the state of the past and present English society, the deep crisis that has arisen, and the fact that people suffer from a spiritual void.

Conclusions. Starting from the early stage of his work, J. Coe writes about issues of identity and personality crisis, voicing the conflict between the individual and society. In the novel "The Accidental Woman", the individual's lack of self is presented as the loss of social and existential identity. The writer, showing that life, which consists of coincidences, results in an identity crisis, presents the motifs of accidental specialization, accidental relationship, and accidental marriage. In the novel "The Touch of Love", human life is formed from coincidences and impasses. The writer expresses a person's indifference to his own life with a calm and confused sense of regret shows. The hero's aimlessness results in the disappearance of moral values. Aimlessness turns into meaninglessness, which ultimately leads to a personality crisis. At the same time, the writer shows that the reasons for this problem are not only the conflict between personality and society, but also the conflict within a person, with his personality.

In the novel "What a Carve Up!", the problem of identity, personality and society is presented in the form of a confrontation between "Englishness" and the concept of "Britishness". "Englishness" is a sign of self-determination, which means original nobility, dignified and polite behavior in any situation, and love of justice. "Britishness" expresses the opposite pole: bad qualities such as ambition, indifference, arrogance, and pursuing one's own interests. In the novel "What a Carve Up!", the idea of "Englishness" is replaced by "Britishness", which is why it reveals all the ugliness of the English family. The family, which occupies the highest places in society and has special privileges, is the true embodiment of a society where "Britishness" prevails. The writer presents the principles of indifference and nepotism prevailing in the family with the idea of "Britishness". J. Coe shows the situation in which English society has fallen and the deep crisis that has arisen using the example of a family.

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Алієва Л. А. ХУДОЖНЄ ВТІЛЕННЯ ПИТАНЬ ІДЕНТИЧНОСТІ ТА КРИЗИ ОСОБИСТОСТІ В РОМАНАХ ДЖОНАТАНА КОУ

У цій статті аналізуються літературні персонажі Джонатана Коу, які переживають кризи ідентичності та особистості в його романах. Мері в романі автора «Випадкова жінка» та Робін у «Дотик кохання» – це персонажі, замкнуті у власних «світах». Вони втілюють сучасних людей, далеких від своїх бажань, прагнень та мрій, які живуть у недовірі та відчаї та стикаються з кризою ідентичності. Сім'я Віншоу в романі «Який розкол!» також переживає подібну долю. Автор ілюструє англійське суспільство на прикладі цієї родини та наголошує на долі «британства». Встановлено, що хоча дослідження романів Джонатана Коу аналізують та інтерпретують проблеми, що вирізняються певними науковими новаторствами, питання ідентичності та особистісної кризи не стало окремим об'єктом дослідження. Цей факт можна вважати показником важливості порушеної у статті проблеми та привабливості теми. Досліджено, що відсутність ідентичності ізолює людину від себе та від суспільства. Тому вивчення та дослідження творчості Джонатана Коу є актуальним з наукової точки зору. Національна ідентичність – це, перш за все, головна ідея, що визначається національним образом світу та історії в певний історичний період. Ідентичність несе в собі систему цінностей як сутність народу та нації, ідеальну форму її існування. Література представляє неймовірний предмет з точки зору вивчення проблеми ідентичності. Продемонстровано, що Дж. Коу відображає проблему національної ідентичності та кризи ідентичності як зміну ідеалів та страхів суспільства. У романах «Випадкова жінка» та «Дотик кохання» втрата індивідуальної соціальної та екзистенційної ідентичності призводить до кризи ідентичності та самоідентичності. У цій статті аналізуються всі три романи, оцінюючи їхню постановку проблеми у світлі морального, етичного та соціально-соціального контекстів. Автор представляє проблеми байдужості та нехтування, порушені в романі «Який розкол!», поряд з морально-етичними проблемами, пояснюючи їх як кризу ідентичності.

Ключові слова: Джонатан Коу, проблема ідентичності, криза ідентичності, роман, особливості художнього втілення.

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