

ISSN: 2545-0573

AN INTERPRETATION OF FANTASTIC IDEAS IN KAZUO ISHIGURO'S BURIED GIANT

Shuhratova Visola Jamshid qizi

Samarkand State Institute of Foreign languages, Faculty of Oriental Languages

ARTICLE INFO.

Keywords:

Fiction, novel, fantasy, myth, ogres, love, work, Britons, Saxons, story.

Summary

This article is based on the fictional genre of the British novelist, screenwriter, musician, short-story writer; moreover Nobel Laureate Kazuo Ishiguro's novel "The Buried Giant" and provides information about the literary heritage of the writer and his place and creative work in Japanese literature. Kazuo Ishiguro's fictions and creative life are analyzed. In particular, the genre of the work, the lexical units and events in the novel are analyzed and commented on. The novel also contains comments on the lives of the heroes, their lifestyle, life experiences, places of residence, social environment.

<http://www.gospodarkainnowacje.pl/> © 2022 LWAB.

In modern literature, Kazuo Ishiguro is plays an important role in the field of science fiction. This is because his work is described in the same way, both in terms of quality and in his novels, because of his careful and precise approach to language and character, and due to the variety of themes in the novel. In *The Buried Giant*, he depicts England 1,500 years ago. This novel by Kazuo Ishiguro is written in a fantastic way and considered as a novel rich in a number of supernatural events.

The Buried Giant is about an elderly couple who move from one village to another. This dates back to the 6th and 7th centuries, when Britain and the Saxons fought a bloody war in England. The British ruled the west and the eighties controlled the east of England. You can see that other supernatural characters come from heroes.

The protagonists of the novel are an elderly couple Axle and Beatrice. They lived on a hill that belonged to the British, and the tribe treated them badly. Axle and Beatrice love each other deeply and take care of each other as best they can. Ishiguro successfully communicates their intimacy, their romance, their love, a love threatened by both the natural world and the supernatural return of lost memory. Their relationship is the heart of the novel upon which Ishiguro fixes his themes of memory, justice, vengeance, and love. Ishiguro's commentary on those themes ultimately may feel pessimistic to many readers, particularly in the novel's conclusion. [5.]

Beatrice insists that she is ill and suffering from the pain in her side, which is not serious enough to be treated. Their memories will be insecure, their names, faces, and even events will be forgotten. But all the problems with memory and event were not only theirs, but all the people in their society, even the neighboring villages, the British and the Saxons, were facing the same difficulties. But there was also a

district covered with mist ¹[2.] where people stole their children and the memories associated with them. Memories were important to them, and they were needed to understand who they were. The elderly couple decides to go there, and the following are their sentences:

“As Beatrice says: “If that’s how you’ve remembered it, Axl, let it be the way it was. With this mist upon us, any memory’s a precious thing and we’d best hold tight to it”[1.p.46].

After leaving the Memorial District, Beatrice remembers having an older son when they lived in a nearby village, and they had to see their children.

The couple prepares for a journey and soon meets Vistan (an saxon warrior) who rescues a child abducted by cannibal creatures. Seeing Vistan, Axl begins to remember his past, perhaps imagining himself as a soldier of some time. Edwin, who was attacked by wild animals and later rescued, was in danger at the residence of the eighties, so the boy and the warrior join the el couple to travel to the village of the boy.

In Kazuo Ishiguro’s 2015 novel *The Buried Giant*, a metaphysical mist engulfs sixth-century Britain, clouding the memories of all who inhabit the land. Saxons and Britons alike cannot recall their bellicose past. Against this mist, elderly Britons Axl and Beatrice seek their long-lost son. They meet a Saxon warrior who hunts an ancient she-dragon he’s vowed to slay. He’s aided by a youth, Edwin, who’s been exiled from his village after being bitten by a mythic creature. King Arthur’s aged nephew Sir Gawain lingers as a courtly protector, a figure from an already-bygone era; the mist seems to slowly rot his brain and his conscience, pushing him into paranoia and madness. There are Charonic ferrymen and awful ogres; there are mad monks and terrible pixies. [5.]

Ishiguro makes the reader experience that mist. He obscures. The action that occurs—and yes, there’s action here, measured action (often measured in a literal sense)—the action that occurs in *The Buried Giant* is almost always oblique, shadowed, indistinct, but also very mechanical. The memory-mist renders the world treacherous, immediate, a dark, vague place that offers its travelers no purchase of reference. [5.]

A longish passage here shows how and what Ishiguro is doing. Almost all of our principals are here, underground—note their procession, their movement - a constant motif in the novel, movement, single file or side by side - and the presence of a light, illumination is also a motif.

They went on into the tunnel, Sir Gawain leading, Axl following with the flame, Beatrice holding his arm from behind, and Edwin now at the rear. There was no option but to go in single file, the passage remaining narrow, and the ceiling of dangling moss and sinewy roots grew lower and lower until even Beatrice had to stoop. Axl did his best to hold the candle high, but the breeze in the tunnel was now stronger, and he was often obliged to lower it and cover the flame with his other hand. Sir Gawain though never complained, and his shape going before them, sword raised over his shoulder, seemed never to vary. Then Beatrice let out an exclamation and tugged Axl’s arm.[1. p.91.]

“What is it, princess?”

“Oh, Axl, stop! My foot touched something then, but your candle moved too quickly.”

“What of it, princess? We have to move on.”

“Axl, I thought it a child! My foot touched it and I saw it before your light passed. Oh, I believe it’s a small child long dead!”

“There, princess, don’t distress yourself. Where was it you saw it?”

“Come, come, friends,” Sir Gawain said from the dark. “Many things in this place are best left unseen.”

¹ Mist- a cloud of very small drops of water in the air just above the ground, that make difficult to see. <https://www.oxfordlearnersdictionaries.com/definition/english/mist>

Beatrice seemed not to hear the knight. “It was over here, Axl. Bring the flame this way. Down there, Axl, shine it down there, though I dread to see its poor face again!”

Despite his counsel, Sir Gawain had doubled back, and Edwin too was now at Beatrice’s side. Axl crouched forward and moved the candle here and there, revealing damp earth, tree roots and stones. Then the flame illuminated a large bat lying on its back as though peacefully asleep, wings stretched right out. Its fur looked wet and sticky. The pig-like face was hairless, and little puddles had formed in the cavities of the outspread wings. The creature might indeed have been sleeping but for what was on the front of its torso. As Axl brought the flame even closer, they all stared at the circular hole extending from just below the bat’s breast down to its belly, taking in parts of the ribcage to either side. The wound was peculiarly clean, as though someone had taken a bite from a crisp apple.

“What could have done work like this?” Axl asked.

He must have moved the candle too swiftly, for at that moment the flame guttered and went out. [1.p. 92.]

Ishiguro gives us mystery, interpretation, and then an incomplete, ambiguous revelation. (This is the basic structure of the novel). Beatrice never relents in her belief that she’s stumbled over a dead child. Brimming with lost children and lost parents and orphans, *The Buried Giant* is a novel of erasures. But an erasure leaves a trace, a violent, visceral marking into the page’s blankness.

The Buried Giant is a book of melancholy, and the district through which it breathes is also a melancholy. The tones of the story are dreamy and dimensional. The play features scenes such as adventures, sword fights, and betrayals, battles with armies, tricks and killing animals. They are immaculate, clear, sometimes poetically described. Enemies will be killed, but the dead will never win. The novel is an interesting work that captivates the reader. Basically, the old couple’s experiences, adventures, and enduring hardships throughout their lives bring a person into that world on their own. Axl and Beatrice, gentle and caring, kind, just want to survive, reach out to their son and be together. They had to remember their past, but they were afraid of what those memories might lead to.

Until the last chapter, Ishiguro does not tell secrets, does not answer riddles, and spontaneously asks himself: “Who are Axl and Beatrice? What happened to his son? Where are they going? And, if they truly remember who they are, will they be able to love each other the same way? They can be answered at the end of the work.

In addition, *The Buried Giant* does what important books do: it is remembered long after it is read, refusing to leave and forcing it to turn over and over again. Reading a second time, it is easier to understand his characters and events and motives in the third, but he still defends his secrets and his world.

Ishiguro is not of all afraid to deal with huge, personal topics, nor to use myths, history, and fantasy as a means to do so.

The issues facing its protagonists are buried and unresolved in the past. Thus, Ishiguro concludes many of his novels with a melancholy resignation.

In 2017, Ishiguro won the Nobel Prize in Literature for exposing the abyss beneath our sense of imaginary connection in his novels with immense emotional power. In response to the award, Ishiguro told *The New York Times*:

“It’s a great honor, basically, it means I’m following in the footsteps of the greatest authors I’ve ever lived with, and so it’s a huge compliment. The world is full of very volatile moments, and I hope that all the Nobel Prizes will become a force that can change the world for the better today. If I am part of some kind of climate this year and contribute to some kind of positive atmosphere at a very uncertain time, it makes me very excited.” [3.]

REFERENCES

1. The buried giant: a novel / Kazuo Ishiguro.—First edition. pages ; cm ISBN 978-0-307-27103-7 (hardcover) ISBN 978-0-385-35322-9 (eBook)
2. Oxford dictionary, March 1, 2021.
3. “The New York Times” February 25, 2015;
4. https://www.google.com/url?sa=t&source=web&rct=j&url=https://en.m.wikipedia.org/wiki/The_Buried_Giant&ved=2ahUKEwiW0Oma0MTxAhWE_aQKHTKkDx8QFjAVegQIDhAC&usg=AOvVaw1IwyGiZ4dKer0Siokxoq6E
5. <https://biblioklept.org/2015/10/13/almost-no-memory-a-review-of-kazuo-ishiguros-the-buried-giant/>
6. Баёнханова, И. Ф. (2021). KOREYS TILIDA SOMATIK FRAZEOLOGIZMLARNING IFODA MA’NOSIGA KO’RA TURLARI. *МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА*, 4(2).
7. Furkatovna, B. I. (2021). DISCURSIVE-PRAGMATIC FEATURES OF KOREAN AND UZBEK ARTICLES ON THE CONCEPT OF "MAN" 사람. *International Journal of Management*, 12(2).
8. Баенханова, И. (2019). Паремияларнинг турли тизимдаги тилларда умумий хусусиятлари. *Иностранная филология: язык, литература, образование*, (2 (71)), 64-66.