

## THE HARMONY OF CONCEPTS IN KAZUO ISHIGURO'S THE BURIED GIANT

**K. M. Amanullayeva\* ; Shuhratova Visola Jamshid qizi\*\***

\*Docent,

Faculty of Oriental Languages  
Samarkand State Institute of Foreign Languages,  
Samarkand, UZBEKISTAN  
Email id: miskamolka@yahoo.com

\*\*Faculty of Oriental Languages,  
Samarkand State Institute of Foreign Languages,  
Samarkand, UZBEKISTAN  
Email id: visolashuhratova@gmail.com

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### ABSTRACT

*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.*

**KEYWORDS:** *Fiction, Novel, Work, Concept, Story, Conceptosphere, Longing, Suffering, Kindness, Loyalty;*

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### INTRODUCTION

Fantasy is the tool of the storyteller. It is a way of talking about things that are not literally true and cannot. It is a way of concretizing metaphors, and it becomes a myth in one direction and an allegory in the other. [1]

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.

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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. 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<sup>1</sup> 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”[2. p.46.]**

## **Main body**

The concept of the concept sphere is an ordered set of concepts related to a particular people. The concept sphere of each nation reflects a certain set of concepts that form the basis of the national mentality and have a bright national identity. It is known that the national concept reflects the national mentality, the science and the culture of the nation in general. Language is an integral part of the cultural concept sphere ” [3. p.11.].

In the general concept sphere of Kazuo Ishiguro, there is a system of artistic concepts that can be represented as a contour map. Associative components in the form of figurative metaphorical units or precedent connections play an important role in defining the semantics of an artistic concept. Therefore, in each novel analysis, the separation of leading concepts without neglecting the functions of all artistic concepts determines the effectiveness of the analysis; as such “chains” create a figurative communicative system.

Their versatility in the artistic content of novels ensures that personal authorship concepts rise to the level of artistic concepts. It is, on the one hand, an expression of the author's thinking, on the other hand, a product of a system with its own laws, which the author cannot influence.

“The author’s concept is an image embodied or imagined in the author’s mind as a result of the writer’s conceptualization of life scenes by elevating them to a basic level, i.e. as a value with cultural significance in the author’s mind and ultimately of personal value to the author is an event”<sup>3</sup>

Kazuo Ishiguro's work is based on a variety of artistic concepts that are inextricably linked, such as 'longing', 'suffering', 'kindness' and 'loyalty'. Any work of art created in a developed national language enriches and expands its conceptual field. This is also reflected in the work of Kazuo Ishiguro, a Western and Eastern writer.

The main concepts in the work of Kazuo Ishiguro ("longing", "suffering", "kindness", "loyalty") are distinguished by the fact that his second-period novel is a feature that unites the plot structure which is based on the criterion of axiological priority.

It is well known that the conceptual worldview<sup>4</sup> of personal authorship represents a set of personal authorial conceptual landscapes that are illuminated through the individual stylistic features of the writer. However, the personal conceptual landscape is formed on two levels: the

conceptual level and the individual speech level. The conceptual level emerges, as the leader of these two levels. Because, the uniqueness of the poetic landscape the worlds cannot be fully expressed by the forms of language alone.

### **On the concept of longing**

Scenes with the concept of "longing" in the author's work are represented from the beginning to the end of the work. The novel is based on the concept of longing.

1. Almost all the events in the novel are perfectly covered. A mother's love for her child is so strong that even though she cannot remember her son's appearance or voice, she feels things about her child. In this scene, the writer expresses the strength of emotion. The mother rushes to look for her son, saying, "He is our body and our blood, we must be together."

**"He's our son," Beatrice said. "So I can feel things about him, even if I don't remember clearly. And I know he longs for us to leave this place and be living with him under his protection."**[2. P.20.]

2. In addition, people have a sense of longing for their homeland, and miss their villages wherever they go.

Their versatility in the artistic content of the novel allows the concept of personal authorship to rise to the level of an artistic concept. It is, on the one hand, an expression of the author's thinking and, another, a product of a system with its own laws, which the author cannot influence.

### **The concept of suffering**

As we read the novel, it is evident that we can come across scenes that consist of different emotions. The writer has so skillfully described scenes related to the concept of "suffering" that the person reading this novel will also suffer undoubtedly. A few scenes can be taken as an example:

1. The protagonists of the novel go to a ruined house during their journey to survive themselves from the storm and rain. There they meet a boatman and an old woman. They have lived all their lives in solitude, remembering their past and suffering from that ruin. Although, when they live together, there is always enmity between the old man and the boatman: **"The old woman said: "Do I think this a charming way to spend my fading days? I'd rather be far from here, in the company<sup>5</sup> of my own husband, and it's because of this boatman I'm now parted from him."** [2. p.26] Moreover, they live a meaningless life in the dark painfully, because their problems have no end.
2. As well as, examples of scenes in which the concept of "suffering" exists, the grief of an elderly couple in the time while finding their child.

### **The concept of kindness**

At the same time, the author introduces various scenes to the reader through the mother's dream. For example, the appearance of the child; According to the dream, the child is constantly looking for his parents by the well, while paying attention to the son's appearance, she sees and remembers the child's strong, handsome body, but she cannot remember his face, eye color, cheeks. . As mentioned above, the author describes the mother's love for her child.

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**“I thought I dreamt about him last night,” Beatrice said. “Standing by a well, and turning, just a little to one side, and calling to someone. What came before or after’s gone now.”[2. p.22]**

**“A strong, handsome face, that much I remember. But the color of his eyes, the turn of his cheek, I’ve no memory of them.”[2. p.22.]**

The concept of loyalty

In *The Buried Giant*, the author creates a complete psychophysiological and mental complex of the national concept of "loyalty" based on his personal outlook. Initially, the concept allows you to express the maximum content of the concepts that become the artistic image that is included in it. Through the concept, the most important elements of the composition of artistic thinking are combined from the concept to the artistic image. Thus, it is impossible to carry out the analysis of a literary text without a comprehensive study of the elements that make up the basic concepts.

In the novel, the concept of "loyalty" is reflected in the main scenes. In the novel, we can find this concept in different places.

**1. Loyalty to the child:** Although they have risen from memory, they set out in search of their beloved with devotion, despite various difficulties.

**2. Loyalty to one's village, place of residence:** On the way, Axl emphasizes his love, longing and devotion to his village:

**“Even so, I’ll miss this place, Axl. This is small chamber of ours and this village. No light thing to leave a place you’ve known all your life. ”[2, p.20.]**

**3. Loyalty to Companions:** The protagonists show their loyalty by helping each other until they reach their destination.

The study of the "text conceptual atmosphere" in any novel allows you to fill in the field of analysis of the work under study, to see the dynamic development of concepts, to determine the dominance of any of them in the discourse, to analyze the cognitive layer of the concept. SH.S. Safarov thinks about the importance of studying the personal factors in the discourse: “The focus of pragmatolinguistics on the study of the personal factor is a timely action: in the interaction and discursive activity of the individual in the cognitive network, non-abstract linguistic-cognitive discourse. It is expedient to evaluate it as a product of activity, that is, to study it as a product of specific individual activity” [4].

Conceptual analysis of a literary text brings the fields of linguistics and literature closely together. This approach takes the most important aspects of linguistic and literary analysis into account and allows for a complete understanding of the content of the literary text. Cognitive analysis allows us to consider the artistic concept in terms of context and communicative situation, which provides a sufficient basis for the identification of its semantic features and verbalization features.

Literary text is studied in terms of "cognition of meaning" because it expresses complex modeled content. All the parts that make up the concept of works of art are considered to be logically grounded and conceptual significance. The conceptual atmosphere of a literary text is determined by the interrelationships of its constituent elements, as well as by conceptual analysis.

As a means of conceptual analysis of the literary text, the artistic concept that directly leads the group is selected. The analysis of a concept that has its final development in fiction (in terms of the category of literary criticism) allows us to draw conclusions about its significance, explore the diversity of concepts from the simple meaning of the concept to the figurative system of the novel, from metaphor to plot structure. [5]

## CONCLUSION

I.R. Galperin's monograph "The text as an object of linguistic research" focuses on conceptual information about the content, the main segment of which can be considered as a concept." In this type of information, the entropy of the aesthetic-cognitive plan is removed<sup>8</sup>. Thus, the concepts of "longing", "suffering", "kindness", and "loyalty" were identified and analyzed as key elements of the conceptsphere of Kazuo Ishiguro's work and, in turn, as "potential units of translation". N. V. According to Alexandrovich, "conceptual analysis of a literary text allows the translator to enter the cognitive and emotional" layers "of the text; as a result, the most alternative means of translation are selected." [6]

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. [7]

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. ” [8]

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