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COGNITIVE-LINGUOCULTURAL SPECIFICS OF THE IMPLEMENTATION OF NOVEL GENRE FEATURES IN KAZUO ISHIGURO'S "THE BURIED GIANT"

Abstract. The article is devoted to the analysis of chronotope, a means of implementing novel genre features, presenting it at the conceptual level in the form of "space-time continuum" (STC) as a unit of complex multiaspect knowledge, which includes the unity of the concepts "space-time-event". The cognitive context for understanding the core of the cognitive matrix "space-time continuum" is the conceptual-thematic domains represented by a set of basic concepts. The aim of the article is to define the cognitive and national-specific peculiarities of the concept "space-time continuum" to reveal the realization of the novel genre properties in "The Buried Giant" by Kazuo Ishiguro. Based on the conceptual analysis, linguocultural analysis and cognitive-matrix modeling the research helps to extend the scientific understanding of an artistic work as a unit of multiaspect knowledge presented in the form of cognitive matrix with the conceptual-thematic domains (individual-private, socio-cultural, mythological, philosophical-moral) reflecting the author's understanding the reality. The author constructs the world which reflects the author's intention and represent the interconnection of collective and individual knowledge. The theoretical and practical significance is the possibility to implement the cognitive matrix "space-time continuum" as the model of philological analysis of artistic texts in cognitive linguistics, cognitive poetics, and linguocultural studies.

Keywords: concept; cognitive matrix; chronotope; space-time continuum; genre features

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КАДЗУО ИСИГУРОНЫҢ «ЖЕРЛЕНГЕН АЛЫП» ШЫҒАРМАСЫНДАҒЫ ЖАНРЛЫҚ БЕЛГІЛЕРДІҢ ІСКЕ АСЫРЫЛУЫНЫҢ КОГНИТИВТІК-ЛИНГВОМӘДЕНИ ЕРЕКШЕЛІКТЕРІ

Аңдатпа. Мақала хронотопты талдауға арналған, ол роман жанрының ерекшеліктерін жүзеге асыру құралы ретінде қарастырылады және оны күрделі көпқырлы білім бірлігі ретінде "кеңістік-уақыт континуумы" (КУК) түрінде концептуалды деңгейде ұсынады. Бұл құрылым "кеңістік-уақыт-оқиға" концептілерінің бірлігін қамтиды. «Кеңістік-уақыт континуумы» когнитивтік матрица негізін түсінуге арналған когнитивтік контекст негізгі концептілер жиынтығымен ұсынылатын концептуалды-тақырыптық домендер арқылы анықталады. Мақаланың мақсаты – "кеңістік-уақыт континуумы" концептісінің когнитивтік және ұлттық-ерекшеліктерін анықтау, сондай-ақ, Кадзуо Исигуроның "Жерленген алып" романында роман жанры қасиеттерінің жүзеге асырылуын ашып көрсету. Концептуалды талдау, лингвомәдени талдау және когнитивтік матрицалық модельдеу негізінде жүргізілген зерттеу көркем шығарманы когнитивтік матрица түрінде ұсынылған көпқырлы білім бірлігі ретінде ғылыми түсінікті

кеңейтуге көмектеседі. Бұл когнитивтік матрица автордың шынайылықты қабылдауын бейнелейтін концептуалды-тақырыптық домендерден (жеке-дара, әлеуметтік-мәдени, мифологиялық, философиялық-моральдық) тұрады. Автор өз ниетін бейнелейтін және ұжымдық пен жеке білімнің өзара байланысын көрсететін әлемді құрады. Теориялық және практикалық маңыздылығы – когнитивтік лингвистика, когнитивтік поэтика және лингвомәдениеттану салаларындағы көркем мәтіндерді филологиялық талдау үлгісі ретінде "кеңістік-уақыт континуумы" когнитивтік матрицасын іске асыру мүмкіндігі.

Тірек сөздер: концепт; когнитивтік матрица; хронотоп; кеңістік-уақыт континуумы; жанрлық белгілер

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КОГНИТИВНО-ЛИНГВОКУЛЬТУРОЛОГИЧЕСКАЯ СПЕЦИФИКА РЕАЛИЗАЦИИ ЖАНРОВЫХ ПРИЗНАКОВ РОМАНА В ПРОИЗВЕДЕНИИ КАДЗУО ИСИГУРО «ПОГРЕБЕННЫЙ ВЕЛИКАН»

Аннотация. Статья посвящена анализу хронотопа, средству реализации жанровых признаков особенностей романа, представлению его на концептуальном уровне в виде "пространственно-временного континуума" (ПВК) как единицы сложного многоаспектного знания, включающего в себя единство понятий "пространство-время-событие". Когнитивным контекстом для понимания ядра когнитивной матрицы "пространственно-временной континуум" являются концептуально-тематические области, представленные набором базовых концептов. Цель статьи – определить когнитивные и национально-специфические особенности концепта "пространственно-временной континуум", выявить реализацию жанровых свойств романа Кадзуо Исигуро "Погребенный великан". Основанное на концептуальном анализе, лингвокультурологическом анализе и когнитивно-матричном моделировании исследование помогает расширить научное понимание художественного произведения как единицы многоаспектного знания, представленного в виде когнитивной матрицы с концептуально-тематическими областями (индивидуально-частная, социокультурная, мифологическая, философско-моральная), отражающими авторское понимание действительности. Автор конструирует мир, который отражает его замысел и представляет собой взаимосвязь коллективного и индивидуального знания. Теоретическая и практическая значимость заключается в возможности реализации когнитивной матрицы "пространственно-временной континуум" в качестве модели филологического анализа художественных текстов в когнитивной лингвистике, когнитивной поэтике и лингвокультурологии.

Ключевые слова: концепт; когнитивная матрица; хронотоп; пространственно-временной континуум; жанровые признаки

Introduction

Within the framework of this article, a novel is understood as a genre of "large epic form" (Tamarchenko, 2008: 215) with a complex plot, in which the main focus is on the main characters and their relationship with other characters. In the scientific literature various types of novels are distinguished: autobiographical, romantic, psychological, social, historical, utopian or dystopian novels etc., each has a system of specific genre features. But it is known that any novel cannot be related to a particular type of novel but contains the features of several genres simultaneously. The novel "The Buried Giant" by Kazuo Ishiguro is a multi-genre novel which includes the features of fantasy, historical novel, romantic novel and fairy tale.

According to M.M. Bakhtin chronotope is a determinant of its specific genre-typical features as: "... chronotopes have a genre-typical character, they underlie certain varieties of the novel genre, formed and developed over the centuries" (Bakhtin, 1975:325). Chronotope represents a unity of space and time, which characterizes the reality created by the author, a literary category as the organizational structure of artistic work and expresses the interaction and connection of time and space.

The present paper is aimed at defining the function of chronotope as a fantasy and historical novel genre feature determinant in the framework of cognitive approach.

The research is done in the framework of anthropocentric linguistic theory which is associated with an attempt to consider linguistic phenomena in the connection "language and human" (Kubryakova, 1991: 212).

The problem of anthropocentrism in language was developed in the interpretation theory by N.N. Boldyrev. He considers that interpretation is "linguistic cognitive activity mainly of an individual, revealing in its results his subjective understanding of the object of interpretation or its individual characteristics" (Babina et al, 2017: 23).

N.N. Boldyrev believes that language combines the general and the particular, the collective and the individual in itself and in the interpretation as a cognitive activity. Two main types of linguistic interpretation are distinguished (primary and secondary linguistic interpretation), which differ in their object, means and goals of interpretation. The first one is understood as the interpretation of reality (collective knowledge) while the latter one as the interpretation of knowledge about the world in language (individual knowledge) (Boldyrev, 2018: 34-44). Collective knowledge is a kind of knowledge that is accepted in a particular society. Individual knowledge is a characteristic of a particular subject and, accordingly, reflects his understanding and vision of the world, his experience, values, character, etc. N.N. Boldyrev notes that individual knowledge determines the specificity of a work of art, acquiring an individual authorial character when describing characters, objects, events (Boldyrev, 2018).

Materials and methods

Analyzing "The Buried Giant" by Kazuo Ishiguro the study employed the following research methods: integrative linguocultural and conceptual analysis to identify the basic concepts in the novel. Conceptual analysis includes conceptual-definitional analysis (to determine the characteristics of the basic concepts) and contextual-representative analysis (to identify the basic concepts in the novel, allowing for the examination of their specificity not only in the cognitive (semantic) aspect but also in the linguocultural aspect). The linguocultural method consists of analyzing concepts as units of knowledge about the characteristics of cultural traditions, customs, way of life, and the system of governance, etc. in medieval England.

Cognitive modeling of chronotope and cognitive-matrix analysis help define the entire cognitive mechanism underlying the novel's properties and their linguistic means of representation.

Literature review

A significant contribution to the study of chronotope and its components 'time' and 'space' was made by many foreign and domestic scholars, who revealed their role, significance, and functions in their research (A.B. Temirbolat (2009), A.Yu. Kirsanov (2016), V.N. Toporov (2005), Abdramanova (2019), E.R. Kogai (2018) and others). A.B. Temirbolat believes that chronotope is a complex system that consists of closely interrelated and interacting components. In the structure of the artistic chronotope, the scientist identifies three types of chronotope: 1) chronotope of depicted actions, events; 2) chronotope of author as narrator; 3) chronotope of characters. Each type of chronotope carries specific information. For example, chronotope of an action or event reflects the passage of time, the sequence of events; it contains information about the world that surrounds the characters (Temirbolat, 2009: 25). A.Yu. Kirsanov also emphasizes the role of an event in the integrity of space-time. According to the scholar, through the event, a person is realized in life as a human being: "If every moment a person lives as an Event, then in such a moment, they are revealed the co-participation in being, eventfulness, and true existence in its entirety" (Kirsanov, 2016).

The notion "chronotope" has a generally recognized status in the world and is a subject of research not only in the Humanities of the CIS countries, but also in Western science. Such Western scholars as Gary Saul Morson, Nele Bemong, Pieter Borghart, Michel De Dobbeleer, Kristoffel Demoen, Koen de

Temmerman, Bart Keunen (2010) are associated with chronotope research. According to the scientists, chronotope can be used as an analytical tool not only in the Theory of literary studies for understanding the structure of the fictional world, but also for understanding how literary mimesis is based on the values and emotions of the fictional world. Importantly, the research in the field of chronotope will help to understand the structure of space-time continuum (reality) and how a person acts in it. The scientists believe that the chronotope and human action study in the framework of cognitive linguistics is very promising (Bemong Nele, Borghart Pieter, Dobbeleer Michel, Demoen Kristoffel, Temmerman Koen, Keunen Bart, 2010).

In linguistics the analysis of "space" and "time" is also conducted separately by scholars, with a clear emphasis on their connection. V.N. Toporov demonstrates their interrelation through examples of "specialized" designations of time. For instance, the Russian word for time, derived from the ancient Indo-European root *'verty', meaning 'to turn, rotate', implies the meanings *'circle, turn, revolution'*; or the Latin word *tempus* – 'time' – related to *templum – 'sacred place, sanctuary, temple'*, and so on. The scholar reminds that an attempt to define the significance of space without relating it to a specific period of time is fundamentally incomplete and, thus, lacks the status of truth (Toporov, 2005).

The cognitive research of the concept "time" is done by Kazakh researchers, for example, in the studies of S. A. Abdramanova, E.R. Kogai, A. Iskakova. S.A. Abdramanova, studying the concept in Kazakh idioms related to temporal orientation, the parameters of action duration, speed, age, and event indicators, concludes that time as a cyclical process is conceptualized both in natural phenomena and human life. The cultural and ethnographic motivation of the concept of time is reflected in Kazakh idioms (Abdramanova, 2019: 4). The study of E.R. Kogai revealed the universal, national-cultural, and individual-authorial layers in the works of the well-known contemporary Kazakh prose writer Anatoly Kim. The researcher identified linguistic means representing the concept "time": lexical units in their literal sense – words with temporal connotations, metaphorical expressions, comparisons, epithets, figurative associations, and symbolic analogies. By examining the context in which the linguistic units representing the concept "time" are used, the researcher was able to reveal its meanings, as well as uncover individual-author's meanings that are not recorded in lexicographical sources (Kogai, 2018: 108). A. Iskakova studies the concept "space" which contain lexical markers "steppe," "land," and "road" ("path") based on Kazakh writer Ilyas Yesenberlin's novel "Nomads". The semantic analysis of the lexical markers reveals various aspects of how space is perceived and understood by the Kazakh people. The research results in the fact that this fundamental universal concept is closely associated with the traditional nomadic way of life and movement through space shaped by the historical lifestyle of the Kazakhs in the vast steppe (Iskakova, 2024).

In cognitive studies of literary categories the notion "genre" is considered as "a cognitive model, schematically representing the most typical features inherent in texts of the particular genre" (E.A. Yurkovskaya, 1999). Some cognitive models which contain typical features of a certain genre are developed by the researches: an anomalous artistic world as a cognitive basis for fantasy (Tarasova, 2018); the figure of a narrator-traveller and space-time discreteness as mandatory elements of the cognitive model of a travelogue (Nikitina, Tulyakova, 2013); the "murder-investigation-explanation" scenario as a cognitive standard of the detective genre (Vatolina, 2011); magic elements of fairy-tale in "Harry Potter" by J.K. Rowling (Grachyova, 2011); a ballad characterized by a set of such typological features as plot, ostentatiousness, discontinuity of narration, mystery, objectified character, dialogism (Tulyakova, 2017); common features of Internet miniatures and prose poems are a communicative attitude towards speech creativity, the creative nature of speech, a lyrical subject of narration, personal feelings, artistic language, brevity and capacity of expression in prose form (Kazakova, Dolganina, 2015).

The implementation of cognitive-matrix modeling of chronotope as a novel genre feature determinant in cognitive linguistics is not new. Previously the research was based on the novel "Never Let Me Go" by Kazuo Ishiguro. N.N. Boldyrev, B.S. Zhumagulova and D.T. Kurmanbayeva revealed the cognitive mechanism of implementation of genre features of lyric and psychological novels, utopian and dystopian novels, science fiction, and social novels in it. They concluded that the synthesis of different types of novels in a single literary work occurs through the prism of the dominant scientific-medical conceptual-thematic domain, and, accordingly, through the dominant basic concept "donation", through

which the artistic interpretation of the imagined world is realized (Boldyrev, Zhumagulova, Kurmanbayeva, 2021)

Thus, in cognitive linguistics the chronotope studies open new ways for understanding the relationship between space, time, and event, offering significant potential for the advancement of cognitive linguistics. The research into the cognitive models demonstrates what genre features are related to a specific literary genre. Exploring chronotope as a determinant of genre features in the framework of cognitive linguistics presents promising research, deepening our understanding of a narrative and human cognition.

Results and discussions

Modeling chronotope as a unit of complex, multifaceted knowledge is carried out in the unity of its representation at the conceptual and linguistic levels. At the conceptual level chronotope is represented as a concept defined by N.N. Boldyrev is "a unit of meaningful (conscious) knowledge about an object or event, its individual properties, characteristics, relationships with other objects and events, which a person uses in the process of speech-thinking activity" (Boldyrev, 2019: 48). Chronotope is represented as a complex concept called the cognitive matrix "space-time continuum", the core of which is a set of the concepts "space", "time", and "event". The core of the cognitive matrix is universal to any work of art while the modification of the STC is manifested in an individual author's, secondary interpretation of these basic concepts. In Kazuo Ishiguro's "The Buried Giant" the STC is manifested in the author's understanding of "time" through the concept "memory"; "space" – through the concept "path"; "event" – through the concept "journey". It is necessary to take into consideration that the set of concepts "time-space-event" operates as an integrative unity, the boundaries between them are not clear, contingent.

The concept "memory" in the novel has the following cognitive characteristics: 'ability of reflection of the past', 'fragments of memory', 'fearfulness of recall', 'memory as a merit'. The 'ability of the reflection of the past' is realized with language nomination mechanism (e.g., *recall the past, hold some memory*); the meaning 'fragments of memory' is realized with language means which denote partial, is manifested through linguistic means expressing partiality, break in integration: *to piece, to grow confused, partially, fragment etc*. The characteristic of 'memory as a merit' is implemented with the help of the cognitive mechanism of figurative comparison, when the restoration of memory is compared with a story with a happy ending: *It's like a tale with a happy end, when even a child knows not to fear the twists and turns before*. The mentioned meanings of the concept "memory" have a significant role in understanding memory as an essential ability for people to restore the past events for self-identification and historical truth.

The meaning of the concept "path" is realized with the nomination linguistic mechanism – the use of geographical places which the main characters Axel and Beatrice travel past: *Briton's village, The Great Plain, The Roman Villa, Saxon Village, Monastery, Cottage, mountains, cave, river*.

Based on the cognitive mechanisms of action of the retrospective and prospective vector, the following characteristics of the concept "journey" are implemented: 'journey into the past', 'search for truth'. The linguistic means of implementing these characteristics expressing movement and travel are: *journey, travel, set off, stop us journeying, to be on the way, seek shelter, etc*.

Linguistically, the concepts "memory", "path" and "journey" are realized with the following language mechanisms: synonymy (e.g., *remember, recall*); conversion (e.g., *ferried*); word formation (e.g., *travel – traveller, recall – recollection*); antonymy (e.g., *bad memories – good memories, remember-forget*), syntactic constructions.

The core of the cognitive matrix "space-time continuum" with its concepts "memory", "path", "journey" receives its interpretation in various cognitive contexts, represented by specific conceptual-thematic domains with a set of basic concepts in each of them, which is determined by the specifics of the author's world construction in this novel: conceptual-thematic domains (personal-individual, socio-cultural, mythological, philosophical-moral) as cognitive contexts representing different formats of knowledge.

In "The Buried Giant" the cognitive contexts for understanding the core concepts are the following: the concept "memory" – the personal-individual conceptual-thematic domain of the novel with the concepts of "love", "son", "disease"; the concept "path" – the socio-cultural conceptual-thematic domain

with the concepts "monastery", "Saxon warrior", "Saxon village"; the concept "journey" – the mythological conceptual-thematic domain with the concepts "King Arthur", "Sir Gawain", "boatman", "mist", "the buried giant", "the she-dragon Querig" and the philosophical-moral conceptual-thematic domain with a set of basic concepts "Great treaty", "slaughter", "exploit of five warriors" (Figure 1).

Importantly, the relationship of a certain conceptual-domains to a definite basic concept is contingent and fragile since they are all interconnected and dependent on each other.
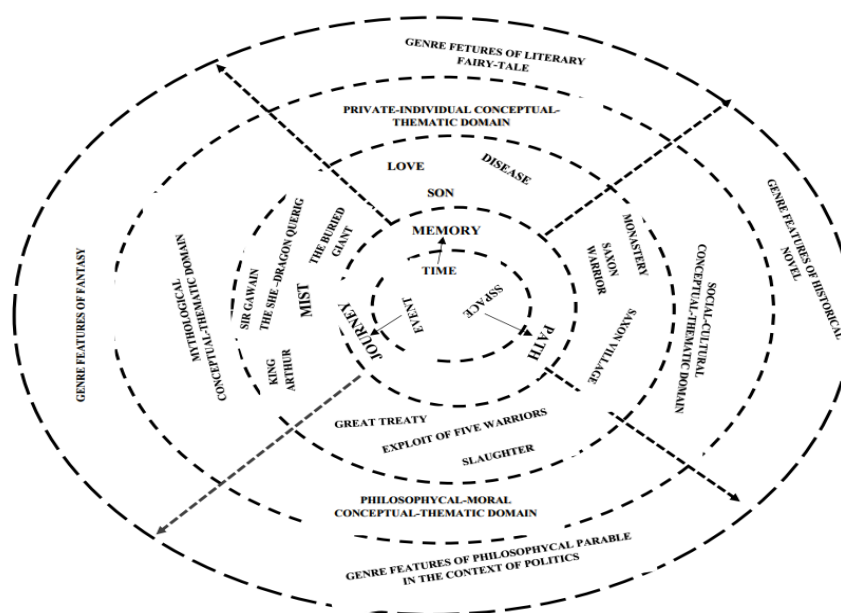

Figure 1 – Cognitive-Matrix Model of Chronotope-STC
of the novel «The Buried Giant» by Kazuo Ishiguro
Сурет 1 – Казуо Исигуроның "Жерленген алып" романының хронотопы-КУК
когнитивті-матрицалық моделі
Рисунок 1 – Когнитивно-матричная модель хронотопа-ПВК
романа «Погребенный великан» Казуо Исигуро

The concepts and their characteristics (meanings) correspond to a particular literary novel genre.

To define the cognitive mechanism of fantasy and historical novel features, the mythological and socio-cultural conceptual-thematic domains of "The Buried Giant" by Kazuo Ishiguro are analyzed in the present paper.

1. Implementation of fantasy genre features in mythological conceptual-thematic domain of the work

According to S.V. Travkin, N.Z. Shamsutdinova, the main feature of a fantasy novel is 'the presence of an unreal space and mystical heroes' (Travkin, 2019; Shamsutdinova, 2008).

In "The Buried Giant" while travelling to find their son the elderly couple Axel and Beatrice discover the reasons of their oblivion (people and creatures) and what can happen if people remember the past in the event concept "journey" with its meanings 'journey into the past', 'search for truth' there have been defined the mythological conceptual-thematic domain as its cognitive context, represented by the basic concepts "King Arthur", "Sir Gawain", "boatman", "mist", "the buried giant", "the she-dragon Querig". In "The Buried Giant" the fantasy genre features are implemented in the characteristics of these concepts which have the author's interpretation (Table 1).

Table 1 – Main concepts in the mythological conceptual-thematic domain of the novel "The Buried Giant"
Кесте 1 – «Жерленген алып» романының мифологиялық концептуалды-тақырыптық саласының негізгі концептілері
Таблица 1 – Базовые концепты в мифологической концептуально-тематической области романа «Погребенный великан»

Basic concepts	Concept characteristics	Language mechanisms	Linguistic means of a concept representation
King Arthur	personal qualities: courage, generosity, honesty	nomination lexical collocations	e.g. *Arthur was once such a dreaded enemy.* e.g. *For Arthur was one so generous to those he defeated they soon grew to love him as their own.* e.g. *My reply is that my uncle was a ruler, never thought himself greater than God, and always prayed for guidance. So it was that the conquered, no less than those who fought at his side, saw his fairness and wished him as their king.*
	a respected king who established peace between the Saxons and the Britons	synonymy antonymy	e.g. *Our beloved Arthur brought lasting peace here between Briton and Saxon, and though we still hear of wars in distant places, here we've long been friends and kin.*
	the cruel leader of the Britons slaughtered the Saxons	word formation	e.g. *It was Britons under Arthur who slaughtered our kind.*
Sir Gawain	origin (family ties, age)	syntactic constructions	e.g. *I'm Gawain, right enough, nephew of the great Arthur who once ruled these lands with such wisdom and justice.* e.g. *an aged knight.*
	has a knightly duty		e.g. *to slay Querig. Horace and I have laid careful plans to lure her out and we seek no assistance!*
	the only and devoted protector of the she-dragon		e.g. *Her protector, and lately her only friend. The monks kept her fed for years, leaving tethered animals at this spot, as you do. But now they quarrel among themselves, and Querig senses their treachery. Yet she knows I stay loyal."*
The she-dragon Querig	as a reflection people's fears, a destructing creature, evil		e.g. *By all accounts Querig's a dragon of great fierceness and hidden in difficult terrain.*
	means of maintaining peace in the country		e.g. *Without this she-dragon's breath, would peace ever have come? Look how we live now, sir! Old foes as cousins, village by village.*
The Buried Giant	a sign of possible war between the Saxons and the Britons. metaphorical interpretation: the historical truth buried in the ground can cause war		e.g. *The giant, once well buried, now stirs. When soon he rises, as surely he will, the friendly bonds between us will prove as knots young girls make with the stems of small flowers. Men will burn their neighbours' houses by night. Hang children from trees at dawn. The rivers will stink with corpses bloated from their days of voyaging. And even as they move on, our armies will grow larger, swollen by anger and thirst for vengeance. For you Britons, it'll be as a ball of fire rolls towards you."*
Mist	a gloom that covers a country for a long time and makes people forget the past		e.g. *this mist, the same that makes us forget the last hour as readily as a morning many years*
Boatman	carrier of people to the afterlife		e.g. *I'm a humble boatman who ferries travellers across choppy waters.*
	judge of relations between husband and wife		e.g. *when travellers speak of their most cherished memories, it's impossible for them to disguise the truth. A couple may claim to be bonded by love, but we boatmen may see instead resentment, anger, even hatred. Or a great barrenness. Sometimes a fear of loneliness and nothing more. Abiding love that has endured the years – that we see only rarely. When we do, we're only too glad to ferry the couple together.*

The myths presented in the novel implement the fantasy genre, depicting magic and unreal elements as natural in a realistic environment. The existence of mystic creatures alongside the people in the work reflects the belief of medieval people in mystery, demons that can destroy their lives.

The myths used by the author in the novel help to depict the historical events of the Anglo-Saxon invasion of England in the IV-V centuries, and also raise for discussion the moral problems of modern

times in the context of politics. It should be noted that in the work, King Arthur and Sir Gawain, the characters of British epics, appear not only as noble knights, conveying the spirit of chivalry and fidelity to one's word, but also in the novel turn out to be ruthless leaders who destroyed the Saxons (including the elderly and children) in order to achieve peace.

The implementation of fantasy features is manifested on the basis of the action of the cognitive mechanism of conceptual integration, since it not only involves intertextual interaction of the precedent text and pretext(s), which is evidenced by the fact that the novel is saturated with various myths, but since the myths in a novel receive a new individual and author's understanding, interpretation: myths serve as the means by which a message about the pressing problems of our time is sent to all of humanity. A.V. Kremneva, who studies the problems of intertextuality, comes to the conclusion that during intertextual interaction, a double reference occurs, by which the scientist means that the precedent text, introduced in one form or another into the new text generated by the author, does not fully reproduce the meaning that it expressed in the donor text (pretext), but grows with new meanings, turns out to be syncretic in its essence, referring to the original text and a new understanding in the created text (Kremneva, 2019).

It is important to note that Kazuo Ishiguro's novel is characterized by the phenomena of remythologization and demythologization/ According to A.V. Kremneva, a remythologization, refers to the interpretation of myth in the context of culture and history. She considers demythologization as critical analysis of those myths which function in a society (Kremneva, 2019: 759).

Myths in postmodern literature acquire a new meaning (Kremneva, 2019). The use of myths about King Arthur and Sir Gawain destroys the images of the noble knights, who, in order to achieve their goals (albeit benevolent ones), use cruel measures up to the destruction of an entire nation (Saxon). The myth of the buried giant is associated with the truth buried by the Britons and the myth of war circulating in society, which can break out in the world, and which is especially relevant today and is supported by some world politicians against the backdrop of the confrontation of forces.

The boatman who transports people to the island occupies a special place in the novel. The boatman is associated with the myth of Charon, whose job was to ferry the dead to the underworld Hades along the Acheron River. Charon charged money for his work. The image of the boatman and the image of Charon have similar and distinctive features. The similarities are tall stature, routine work and the differences are Charon was an unpleasant person, he transported for a fee, while the boatman was pleasant and transported people to the island for free (Encyclopedia of Mythology). In Kazuo Ishiguro's novel, the use of the boatman myth either destroys or, on the contrary, confirms the myth of eternal love: not all couples are destined to pass away together on the same day.

One of the central mythological creatures in the novel is the she-dragon Querig, who sends the gloom of oblivion to Earth. In myths, the dragon symbolizes evil and good, life and death, the eternal and the transient, it can be a guard. For example, in a Sufi parable, the image of a dragon represents the animal-egoistic principle in man himself – nafs. A person who has forgotten about mortal danger, daily Sufi classes, prayers and reflections, is in real danger (Rumi, 2017). The myth of the dragon, which exists in many cultures in the world, takes on a completely different, new meaning in the novel. The she-dragon Querig, who spreads gloom throughout the country, thereby causing forgetfulness, is associated with myths created by politicians that become obsolete, lose their relevance, and then disappear. In "The Buried Giant" with the she-dragon Querig a tool is used by various political figures to create myths to manipulate people's minds.

Thus, the meaning of the myths used in the novel acquires a new meaning, which allows us to interpret the events taking place today (including political ones) from the point of view of universal human values and morality.

The mythological conceptual-thematic domain is considered to be dominant, and the concept "mist" is a cognitive dominant, through the prism of which other concepts are understood, it determines the individual author's interpretation of the novel genre features "The Buried Giant". The concept "mist" affects all spheres of activity of the heroes of Kazuo Ishiguro's fiction at the personal and collective levels, causing oblivion. The consequences of memory loss are huge: there is a reverse evolution of man in socio-cultural development: personal oblivion, memory loss lead to the loss of parents (children in the mountains), no reflection and self-reflection of the past; collective oblivion leads to the loss of self-

identification of the whole nation and, consequently, an increase in fears, anxieties, and imbalance.

2. Implementation of the historical novel genre features in the socio-cultural conceptual-thematic domain

B.M. Zhachemukova, F.B. Beshukova considers that the historical novel topic is the historical past. The authors define the main features of the historical novel: 'scientific nature', that is, 'reliance on documentary facts', 'display of historical truth', a' broad description of everyday life, customs and real circumstances', 'dramatic action', 'the importance of dialogue in the novel' (Zhachemukova, Beshukova, 2011).

The historical novel features are implemented in the concepts "monastery", "Saxon warrior", "Saxon village" of the socio-cultural conceptual-thematic domain which is connected with the depicting English people's lifestyle in the Middle Ages. Some aspects of the English national culture are described in the novel: the customs and traditions, living conditions, the way of governmental system in Saxon settlements, Saxons' attitude towards Britons, and a difficult historical path of the modern united British society formation are described by the author.

The linguocultural specificity is connected with the fact that the historical novel feature 'depiction of customs and real circumstances' is realized in the characteristic of the concept "Saxon village" 'developed system of the Saxon way of life'. The thorough description of the Saxon individual house architecture (which reminds the modern individual house), traditional lifestyle, main activities (agriculture, fishing), hierarchical relations in the community, isolation from other communities will lead to understanding the way people lived in the medieval times in England. For example: e.g. *... one of their elders here is a Briton, regarded by all as a wise leader even if he's not of their blood;* e.g. *...you would have seen below you some forty or more individual houses, laid out on the valley floor in two rough circles, one within the other. ....to notice the variations in size and splendour, but you would have made out the thatched roofs, and the fact that many were "roundhouses";* e.g. *see four, no five men guarding the gate* (Kazuo Ishiguro, 2015).

In "The Buried Giant" the concept "monastery" has the following characteristics: 'a religious and educational center', 'medical center', 'a fortification'.

The historical novel feature 'customs and real circumstances' are implemented in its characteristics 'a religious and educational center', 'a healing center', 'a fortification' linguistically represented with religious, medical and war-related terms: *god, Christian god, god's mercy, a sign of God's anger, to atone crimes, abbot, pastor, brother monks, prayers, constant prayers, wound, blood, to examine, sufferings, to attack, battle, enemy* etc.

The characteristic 'principles of Christianity' within the characteristic of the monastery as 'a religious and educational center' is implemented with the help of evaluative vocabulary expressing the mercy of God: *one god (god of mercy), a god with boundless mercy*. The mercy of God is manifested in the fact that with the help of prayers people can atone for their sins: *Your Christian god of mercy gives men licence to pursue their greed, their lust for land and blood, knowing a few prayers and a little penance will bring forgiveness and blessing* (Kazuo Ishiguro, 2015). The phrases *several gods, gods of my ancestors* convey the characteristic of paganism as the traditional religion of the Saxons before they adopted Christianity.

The characteristic 'atonement for sin' is implemented with the help of a participial syntactic construction describing the atonement for sins through prayers and physical punishments: *monks take turns in that cage exposing their bodies to the wild birds, hoping this way to atone for crimes once committed in this country and long unpunished.*

The historical novel feature 'depiction of real circumstances' is implemented in the concept a monastery as 'a religious center": knowledge about the spread of Christianity in England is reflected in the conversation between the monk Jonus and Wistan, the representatives of Christianity and paganism, in which the pagan Saxon warrior Wistan expresses the disdainful attitude to Christianity. The repetition of *God of mercy, a god with boundless mercy* is used to convey the faith of Christians in the generosity and mercy of God, and the possessive pronoun *your Christian god* expresses the pagan Saxon warrior Wistan's negative attitude to the religion of the Saxons, to Christianity in general. Wistan's doubts about the Christian faith are conveyed with the help of rhetorical questions: *How can you describe as penance,*

sir, the drawing of a veil over the foulest deeds? Is your Christian god one to be bribed so easily with self-inflicted pain and a few prayers? Does he care so little for justice left undone? (Kazuo Ishiguro, 2015)

The historical novel features 'depiction of historical truth', 'dramatic action' is also implemented in the meaning of the monastery as 'a fortification' that is represented linguistically with war-related terms: *fort, Saxons, Britons, enemy, fire, retreat, swords, axes, moat, escape, wall, bridge, moat, firewood, etc*. The characteristic is also realized and is also implemented in the characteristic of the concept "Saxon warrior" 'training children in the art of war': *...my skills were taught to me by Britons, and I've never wished for better teaching* (Kazuo Ishiguro, 2015).

In Kazuo Ishiguro's "The Buried Giant" not all historical novel features are realized and it does not fully describe real historical events and it goes with Jerome de Groot's view that modern works may not be purely historical novels, although they may reflect its genre characteristics (Jerome de Groot, 2010: 19).

Thus, the analysis shows that the meanings of the concepts of the mythological and socio-cultural domains manifest fantasy and historical novel genre features in Kazuo Ishiguro's "The Buried Giant". The research is conducted in the framework of cognitive linguistics. The cognitive-matrix analysis of "space-time continuum" which include chronotope and conceptual analyses appears beneficial for further scientific research and can be used in any artistic text analysis. Additionaly, it is supposed that the perspective of the research is to combine literary analysis and cognitive methods in novel genre feature implementation which make a contribution to develop the methodology and principles of cognitive poetics.

Conclusion

To sum up, the research done reveals a cognitive mechanism of chronotope functioning as genre determinant in the novel. The analysis of chronotope as a multiaspect knowledge in the form of the cognitive matrix "space-time continuum" makes it possible to reveal the mechanism for implementing the genre features of fantasy and historical novels within Kazuo Ishiguro's "The Buried Giant". It was found that the relevant genre features of the novel are realized through the characteristics of the basic concepts of the conceptual-thematic domains of the STC, based on the author's individual intention. In Kazuo Ishiguro's "The Buried Giant" the genre features of fantasy are implemented in the characteristics of the concepts "King Arthur", "Sir Gawain", "the buried giant", "The she-dragon querig", "boatman", "mist" of the mythological conceptual-thematic domain while the historical novel genre features are implemented in the characteristics of the concepts "Saxon village", "monastery", "Saxon warrior" of the socio-cultural conceptual-thematic domain.

The analysis of the novel in the framework of cognitive linguistics and linguoculturology is not only to get the knowledge and meanings about the reality created by the author but a way to define cultural peculiarities and worldview of the peoples in different times which in the author's understanding can have a new interpretation.

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