

**THE AETHETIC AND SPIRITUAL ROLE OF EUPHEMISM IN KAZUO ISHIGURO'S
DYSTOPIAN NOVELS**

Begmatova Sokhiba Mustafayevna

INDEPENDENT RESEARCHER AND SENIOR TEACHER, DEPARTMENT OF ENGLISH
APPLIED SCIENCES, FACULTY OF THE ENGLISH LANGUAGE №2, UZBEKISTAN
STATE WORLD LANGUAGES UNIVERSITY, TASHKENT, 100015, UZBEKISTAN

E-mail: sokhibabegmatova@gmail.com

+998901860184

ABSTRACT: This article is devoted to the use of euphemisms in the dystopian novels of the famous contemporary writer Kazuo Ishiguro. The main purpose of the study is to analyze how the writer uses this artistic method and to study the role and artistic function of euphemisms in the works.

KEYWORDS: Kazuo Ishiguro, euphemisms, plot, dystopia, universal themes, negative reality, linguistic decoration .

The writer's skill gives life to words. It should not be forgotten that the "heart" of a word begins to beat only when it is used in its place. A word used in the right place revives the story, the inner world of the hero. Reflecting life through characters and scenes, the writer widely uses both the riches of the living folk language and the norms of the literary language. <.....> The writer, depending on the theme of the work, the essence of the events and the character of the characters, selects words and expressions, uses sentence construction methods, dialects, inversion, archaisms, neologisms, jargon and other lexical resources¹. In fact, the writer lives with the world of his characters until his work is formed and reaches its goal, and skillfully selects words to convey their thoughts to the reader. During the study, it was revealed that euphemisms are skillfully used in the works of Kazuo Ishiguro. This part of the study discusses the use of euphemisms in the writer's dystopian works and their role in ensuring the attractiveness of the work.

Swedish researcher Gabriella Griffin admits, "Kazuo Ishiguro's "Never Let Me Go" does not focus on providing detailed information about scientific interventions or medical procedures. The work does not have laboratories, doctors in white coats, or detailed images of medicine that would draw the reader's attention to the scientific process. It does not deal with science as the implementation of scientific practice, but there is one aspect in which the issues the author raises are closely related to this practice, not as a process, but as an effect"². The novel "Never Let Me Go" does not use special vocabulary or neologisms, which are widely used in science fiction or dystopian works, invented to indicate their scientificity. This led to the abandonment of neologisms that express specialist knowledge, processes that determine changes in the environment, science. In his dystopian works, the writer used a special vocabulary of "soft words" for words and situations that have any negative connotations.

In literary criticism, there is an important view that "words and expressions with a euphemistic meaning aroused interest even in the time of ancient writers of literature, including Democritus, Aristotle and Plato. However, N.Potapova puts forward the scientific view that

¹ Boboyev T. Fundamentals of Literary Studies. – T.: Uzbekistan, 2002. – P.158.

² Gabriele G. Science and the Cultural Imaginary: the Case of Kazuo Ishiguro's Never Let Me Go. Textual Practice 23(4), 2009., 653. <https://doi.org/10.1080/09502360903000570>

“euphemisms first appeared in English in the 12th-15th centuries and then migrated to French culture. These phenomena, in turn, echoed in the language”³. Giving words an additional tone, polishing them helps the reader interpret the images of the work and discover their spirit. After all, as the literary critic Bakhodir Karim admits, the power of even one unique word found and used in a literary work testifies to the skill of the writer⁴. The term euphemism is borrowed from the Greek language and, according to most authors, is considered to be the replacement of an inappropriate unit with an appropriate one. When studying the phenomenon of euphemism, it is necessary to take into account the socio-cultural environment associated with its origin⁵.

In her scientific article “Death and Memory in Kazuo Ishiguro’s “Never Let Me Go,” researcher Virginia Young comments on the writer’s culture of using euphemisms in the work, saying, among other things: “In Kazuo Ishiguro’s novel, euphemisms serve two major functions: first, they serve to disguise the cloning enterprise, and second, they serve to express concepts related to death. At the same time, he uses positive, resonant words to express the ideas of death and dying in the work, reflecting the way people talk about death and related concepts”⁶. Indeed, in the work “Never Let Me Go” there is no use of words typical of the scientific style. However, we have often witnessed the use of neologisms along with scientific language in the dystopian literature we know and read. Instead, Kazuo Ishiguro repeatedly uses the words “**carer**” and “**donors**” to hint at medical language from the very first page of the work.

The first lines of the author’s novel “Never Let Me Go” begin with the narrator’s memories, which are not very understandable to the reader. Here, the author skillfully uses several euphemisms in the story of the heroine of the work, Kathy H.: - “My name is Kathy H. I’m thirty-one years old, and I’ve been a carer now for eleven years. That sounds long enough, I know, but actually they want me to go on for another eight months, until the end of this year”⁷. If we talk about the only word “carer” that caught our attention here, the explanatory dictionaries of the English language give explanations that interpret the word “**carer**” as “caregiver”, “guardian”, “caretaker” and “nanny”. Naturally, the reader will witness that the word “carer” mentioned at the beginning of the work is not in its place, but has acquired a euphemistic meaning. Katie H.’s task was to provide emotional support to the clones who were gradually donating their organs to other living people for eleven years. The goal was to prepare the clones for the next stage of donation operations and spend the time with them in between. In addition to the word “carer”, the work also includes words with euphemistic meanings such as “**donation**” - “charity”, “**complete**” - “end”, “**normals**” - “ordinary”, “**possibles**” - “possibility”, “**veterans**” - “veterans”, “**unzipping**” - “opening”.

³ Potapova N.M. Brief overview of some studies of euphemisms. Language, consciousness, communication. – No. 34. – M., 2007. – P. 28.

⁴ Karim B. One should think long and hard when speaking words and constructing sentences from them. Abdulla Qodiriy's views on the Uzbek language. <https://daryo.uz/k/2021/04/10/soz-soylashda-va-ulardan-jumla-tuzishda-uzoq-andisha-kerak-abdulla-qodiriyning-ozbek-tiliga-doir-qarashlari/> (application date 17.08.2022)

⁵ Krysin L.P. Euphemisms in modern Russian speech. Russian language at the end of the century. – Moscow.: EKSMO, 1996. – 432 p.

⁶ Virginia Yeung. Mortality and Memory in Kazuo Ishiguro’s Never Let Me Go. Transnational Literature Vol.9 no. 2, May 2017. – P.2. <http://fhrc.flinders.edu.au/transnational/home.html> (application date 17.10.2022)

⁷ Ishiguro K. Never Let Me Go. – London: Faber and Faber, 2005. – P.3.

According to the famous linguist A. Omonturdiyev, euphemisms cannot completely hide the negative essence, the nature of the concept - they cannot be eliminated from memory⁸. Indeed, no matter how much the speaker tries to dress up a word or sentence with a negative meaning in a beautiful linguistic dress, he cannot give up the original meaning of the word. The word **“complete”**, which means “death” in the work, is a clear proof of the scientist’s explanation above: after the fourth donation, even if you've technically completed, you're still conscious in some sort of way; how then you find there are more donations, plenty of them, on the other side of that line; how there are no more recovery centres, no carers, no friends; how there's nothing to do except watch your remaining donations until they switch you off. It's horror movie stuff, and most of the time people don't want to think about it⁹. We do not find the phrase “to die” in the work, instead the words **“complete”** are used. Such euphemisms are closely related to the concept of death, because cloning is a science that arose from the desire to control human death.

As the Russian literary critic V. Vinogradov noted, “Sometimes this kind of mysterious ambiguity is not revealed to the end. It relies on the intensity of emotional impressions derived from an unexpressed, but vaguely assumed, or better, predictable meaning ... It is obvious that in such cases the simplest and most unimportant words are deliberately chosen due to their generality”¹⁰. The lack of frequent use of medical terms can be explained from the point of view of the simplicity of Ishiguro’s literary style. This, in turn, eliminates any difficulties in the reader’s understanding. Such words as “normals” and “possibles” in the novel “Never Let Me Go” are among them.

The author used the euphemism “normals” to refer to other ordinary people living in a society that is the opposite of clones, and these words, in turn, became a special vocabulary for the characters of the work: Someone else said what we had to remember was that the guardians were “normals”¹¹. It is clear that the characters of the work are consciously aware of their difference from other people in society, and therefore the life and lifestyle of the “ordinary” community always arouses great interest in them.

There is another euphemism in the novel “Never Let Me Go” – **“possibles”**, which the clones use when talking about their true nature. The characters of the work realize that they were taken into this bright world as a sample from someone's cell, then created, and that that someone is still living somewhere. “The basic idea behind the possibles theory was simple, and didn't provoke much dispute. It went something like this. Since each of us was copied at some point from a normal person, there must be, for each of us, somewhere out there, a model getting on with his or her life. This meant, at least in theory, you'd be able to find the person you were modelled from. That's why, when you were out there yourself—in the towns, shopping centres, transport cafés—you kept an eye out for “possibles”— the people who might have been the models for you and your friends”¹². In the novel, the clones tell Ruth that they have seen her **“possible”** in an office in the city center and that Ruth must go and meet her as soon as possible. Ruth, in turn, says that her **“possible”** will

⁸ Omonturdiyev A. Euphemistic foundations of Uzbek speech. – T.: Abdulla Qodiriy Publishing House of Folk Heritage, 2000. – P.12-14.

⁹ Ishiguro K. Never Let Me Go. – London: Faber and Faber, 2005. – P. 274.

¹⁰ Vinogradov V.V. Poetics of Russian literature. - M.: “Nauka”, 1976. - S. 447.

¹¹ Ishiguro K. Never Let Me Go. – London: Faber and Faber, 2005. – P. 94.

¹² Ibidem – P. 137.

inevitably work in a beautiful and comfortable office, because she herself dreams of working in one of these offices for the rest of her life, which indicates that there is a great closeness between Ruth and her original self. Unfortunately, the girl's joy does not last long, and she realizes that the office worker she thought was her “**possible**” does not look like her in appearance and that there is no connection between them.

In conclusion, it can be said that euphemisms play an important role as a means of artistic expression in dystopian novels. They soften the truth and serve to more effectively express the painful and tragic fates of the characters. Through this method, the writer creates his dystopian worlds in a more realistic and effective way. Therefore, in his works, euphemisms appear not only as a linguistic decoration, but also as a powerful artistic tool that reveals the truths of life.

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