

EVENT FACTOR OF THE SPATIAL-TEMPORAL CONTINUUM IN THE NOVEL “THE BURIED GIANT” BY KAZUO ISHIGURO

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Abstract

The present paper considers the problem of the cognitive essence of spatial-temporal continuum in the novel “The Buried Giant” by Kazuo Ishiguro. The integrative complicated concept ‘spatial-temporal continuum’ as a cognitive matrix represented in the system of cognitive contexts (structures of knowledge) includes concepts (Memory, Path, Journey) which belong to different conceptual fields.

The authors study the category Event and the category Space (through the concept Path) simultaneously. The category Event is represented through the concept Journey and viewed as an important factor for the dynamic development and changes of spatial-temporal continuum. The concept Journey represents itself the search for the Truth.

The study is based on the linguistic theory of frame semantics developed by Charles J. Fillmore. The usage of frame semantics will help to explain the ways of the formation of different meanings at the functional level. In this study frame semantics method will help to disclose the meaning and interdependence of a set of events in their temporal continuity.

The authors come to the conclusion that cognitive contexts of the category Event lead to the same cognitive-conceptual fields and cognitive-contextual meanings identified while analyzing the category Time (the concept Memory). The findings prove the dialectic unity of Space-Time-Matter.

Keywords: cognitive linguistics, time, space, event, concept, spatial-temporal continuum, event-spatial continuum, journey, path, frame semantics, frame.

1. INTRODUCTION

The paper considers the problem of the cognitive essence of spatial-temporal continuum in the novel “The Buried Giant” by Kazuo Ishiguro, particularly the category Event of the spatial-temporal continuum along with the category Space.

Previously while analyzing the category Time represented by the concept Memory there the extraordinary three-axis nature of the spatial-temporal continuum in the novel as a kind of matrix (Fig.1) was worked out, represented through the concepts (Memory, Path, Journey) in the Kazuo Ishiguro’s novel “The Buried Giant” taking into account that the cognitive matrix combines knowledge of various aspects of the phenomenon into

a system of different cognitive contexts [Boldyrev, 2014], which in turn are represented integratively by its components in the frame of the whole complex concept “Spatial-Temporal Continuum” (STC).

The present study is based on the linguistic theory of frame semantics developed by Charles J. Fillmore [Fillmore, 1976].

Frame semantics is a method of studying the interaction of the semantic space of a language (linguistic meanings) and the structures of knowledge, of the thinking space. It allows simulating the principles of structuring and reflection of a certain part of human experience, knowledge in the meanings of linguistic units, ways of activating general knowledge that provide understanding in the process of communication.

“Invoked frames can come from general knowledge, knowledge that exists independently of the text at hand, or from the ongoing text itself.” [Fillmore, 1982].

The usage of frame semantics will help to explain the ways of the formation of different meanings at the functional level. Additionally, frame semantics will help to disclose the meaning and interdependence of a set of events in their temporal continuity. With the help of frame semantics method, we will make an attempt to establish and structure the field of knowledge with which the analyzed material is connected.

In the present study a frame as a structured model of knowledge consists of slots which have their names (the slots are filled with the information taken from the novel) according to the number of the slots within a frame in any particular situation. This framing will help us understand the meaning of the situation, the object, and the novel on the whole.

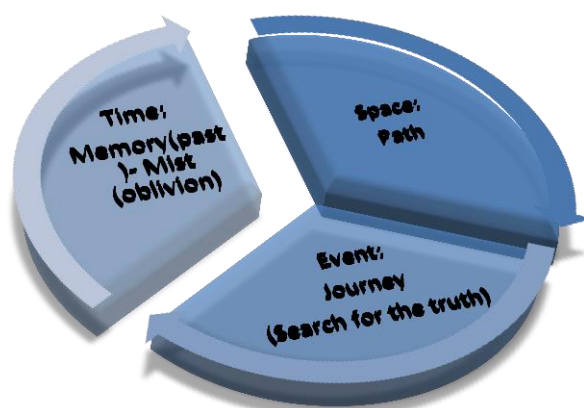


Fig. 1. Integrative Cognitive-Matrix Model (N.N. Boldyrev) of the Spatial-Temporal Continuum

In the study we found out the role of the spatial-temporal continuum as a cognitive and linguacultural determinant of the literary genre. In the novel such cognitive-conceptual fields as social-cultural, private-individual, historical-philosophical, mythological ones were identified. Each field is represented by certain sets of concepts which allowed to single out the literary genres of the novel, such as a fairy tale, a historical drama, a knight novel (chivalric novel), a parable and a prose magic [Kurmanbaeva D., Zhumagulova B., 2019].

2. CONCEPT “JOURNEY”

In this paper we study a unity of the category Event and the category Space (through the concept Path) which is defined as the event-spatial continuum. We suppose that the event-spatial continuum will help to reveal the events both in chronological order and structure them easily for frame analysis. The category Event included in the spatial-temporal continuum makes Space and Time get into the motion (whirl).

The specifics of this continuous relationship between Space continuum and Event continuum has an interconnected, inseparable, dynamic nature. The category Event is represented through the concept Journey and viewed as an important factor for the dynamic development and changes of spatial-temporal continuum. The concept Journey represents itself the search for the Truth.

The journey can be viewed as the journey towards their destination (the cause of the mist which makes

people forget) and can be presented as the route of their journey which starts from the village where the elderly people live and finishes at the river where the boatman takes Beatrice to the island (Fig.2.):

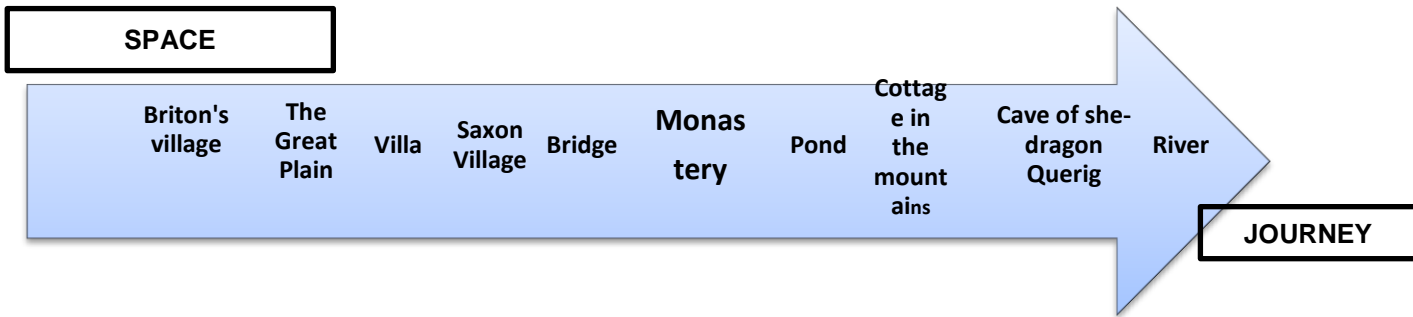


Fig. 2. The journey of the elderly couple in the novel

On the way to their destination the development of some events can be revealed in the novel: the involvement of Axl and Beatrice in some events: passing past the buried giant's grave in the Great Plain, misunderstanding between the boatman and the woman in the Villa, the release of the Saxon boy (Edwin) from ogres in the Saxon village, the first meeting with Sir Gawain on the Bridge, the meeting with the children in the mountainous cottage, the victory of the Saxon warrior (Wistan) over the she-dragon Querig) etc.

In the novel the meeting of Beatrice and the strange woman is supposed to be a kind of motivation that made the STC of the novel start moving: the meeting got the elderly couple set off on a journey to search for their son and, afterwards, search for the way out of their oblivion.

2. 1. Event- Spatial Continuum

The frame analysis in the present paper is demonstrated on the example of the space Monastery which has a significant meaning in the development of the novel plot. To define frames of the given space five situations/events have been analyzed. (Table 1)

Table 1. Complex structure of cognitive-conceptual fields and cognitive-contextual meanings of event- spatial continuum (on the example of event-space Monastery)

Event continuum	Space continuum	Characters	Events (fragment)	Frames	Cognitive-conceptual field	Cognitive-contextual meaning
JOURNEY	MONASTERY	Axl Beatrice Father Jonus monks Wistan Edwin Father Brian and others.	1-2. Father Jonus examines Edwin and Beatrice who have problems with their health	HEALING	Socio-cultural Father Jonus, a representative of clergymen, sacrificed his life to God and people. In spite of having physical problems he has a strong personality. Father Jonus is generous, educated, intelligent. Later even Wistan admits that he is happy to meet Father Jonus.	Role of Monasteries: On the example of Father Jonus' activity there the socio-cultural life of monastery in the medieval times is described when monastery was the centre of education and healing for surrounding community.
			3. Wistan argues the Christianity principles (Conversation between	BELIEF	Philosophical-religious Father Jonus is aware that the God must not be	Role of Religion: The author raises the problem of the moral values and beliefs of non-believers and

			<p>Wistan and Father Jonus)</p>		<p>abused. He agrees with Wistan who argues if it is right when Christians commit crimes and try to forget the crimes of the past relying on God's mercy. In this regard Father Jonus opposes to the abbot and other monks in the monastery who firmly believe that it is enough to justify any sins by praying and exposing their bodies to wild birds in the cage.</p> <p>Moreover, the abbot as a representative of religious power supports Lord Brennus' activity against Saxons (the monks protect the she-dragon Querig for many years and help Lord Brennus to find the one who wants to slay Querig).</p>	<p>Christians. Currently, moral conflicts between them are still becoming heated.</p> <p>In this aspect there some way of politicization of religion is shown, i.e. when some governors make use of religion for pursuing their political goals.</p> <p>Religion is used as a way of manipulating people and is involved in the governors' manipulation policy.</p>
			<p>4. Beatrice wants to find out the truth about the reason of people's oblivion</p> <p>(Conversation between Father Jonus and Beatrice)</p>	<p>MEMORY</p>	<p>Historical-political</p> <p>Father Jonus shown as a bearer of the truth doubts if memory is useful. Also, Father Jonus learns that Wistan's aim is to kill the she- dragon Querig who robs memories and he supports Wistan who thinks it is a must to do.</p> <p>Later in the tunnel in the conversation of Sir Gawain Axl asks the latter about the possibility of being friends in the past. Sir Gawain's talks about King Arthur make him remember "the great treaty".</p> <p>We know that Axl's Great Treaty is broken by King Arthur to establish peace and use Querig as a tool to make people (both by Britons and Saxons) forget the slaughter he committed towards Saxons.</p>	<p>Role of Memory:</p> <p>The author leads to the issue of historical and personal memory which must not be manipulated and eradicated.</p> <p>It is believed the treaties made between people, tribes, parties, countries etc. must be followed. Treaties broken create a so-called 'vicious circle'. For example, having committed the slaughter King Arthur did not solve the problem of a peaceful common living between Britons and Saxons but generated a much direr hatred of Saxons towards Britons.</p> <p>The author discusses the problem of manipulating people's minds using different tools, in this case with the help of Querig. The tools to manipulate people's consciousness can be inefficient since</p>

						there would be someone who would remember and take a revenge in future.
			5. Wistan restores the battle of the past between Saxons and Britons (Conversation between Edwin and Wistan)	BATTLE	Philosophical-historical Wistan makes an attempt to imagine the past battles between Saxons and Britons. Wistan describes the Saxons as brave soldiers compared to Britons. Later we learn it is Lord Brennus who changed Wistan's attitude to Britons from love to hatred. Wistan tries to raise the hatred to Britons in Edwin.	Hatred and Revenge: There is the information about the use of monasteries as forts, how their buildings protect from enemy attack in the past. Fundamentally, the British national unity had to experience a difficult way of the transformation from scattered communities to a today's peaceful common living. It is believed that hatred and revenge have no way forth: hatred begets hatred. Only love and respect are helpful to find a way out of troubles.

In the novel **Monastery** is described as difficult to reach: *"That's a hard road,... A lot of climbing. It will add at least a day to our journey.... His monastery's a day from here, up on the mountain road east."* [Ishiguro, 2015, p. 24].

One of the prominent characters in the novel is Father Jonus who is respected by everybody described as *"white-haired and advanced in years. His frame was large, and until recently must have been vigorous, but now the simple act of sitting up appeared to cause multiple agonies."* [Ishiguro, 2015, p. 64].

When he met the travellers (Axl, Beatrice, Wistan, Edwin) he was in bed: *"A coarse blanket fell from around him as he raised himself, revealing a nightshirt patched with bloodstains. But what had caused Beatrice to shrink back was the man's neck and face, starkly illuminated by the bedside candle. A swollen mound under one side of the chin, a deep purple fading to a yellow, obliged the head to be held at a slight angle. The peak of the mound was split and caked with pus and old blood. On the face itself, a gouge ran from just below the cheek bone down to the jaw, exposing a section of the man's inner mouth and gum. It must have cost him greatly to smile, but once he was settled in his new position, the monk did just this."* [Ishiguro, 2015, p. 64].

2.1.1 EVENT 1-2: Father Jonus Examines Edwin and Beatrice Who Have Problems with Their Health

From EVENTS 1-2 the frame HEALING is defined. Beatrice and Edwin want to know about seriousness of their health problems. The frame HEALING includes the following slots: healer, patients, disease, symptoms, questions asked, prescription.

HEALER- Father Jonus

PATIENTS- Edwin, Beatrice

DISEASE- wound, ribcage (relatively)

SYMPTOMS-clean wound, blood in her urine (relatively)

QUESTIONS ASKED (to Beatrice) –*"Did she feel sick after drinking water? Did she ever feel pain at the back*

of her neck? There were other questions Axl could now no longer remember, but Beatrice had replied in the negative to one after the next. Only once, when Jonus asked if she had noticed blood in her urine, and she replied that yes, she sometimes had. But the monk had nodded, as though this was normal and to be expected, and gone straight on to the next question.” [Ishiguro, 2015, p. 66].

PRESCRIPTION (for Edwin) - “it will heal if he takes good care. Father Ninian will prepare an ointment for him.” [Ishiguro, 2015, p. 66].

The frame HEALING is verbalized with the following lexical units: *poison, test injury, wound, clean, fever, heal, an ointment, feel sick, feel pains, back, urina, blood, examination.*

The frame HEALING hardly refers to scientific medical cognitive-conceptual field but to the socio-cultural cognitive-conceptual field. It describes how people were treated by healers in old times, in this case by monks. Simultaneously, the analysis made allows concluding about the outstanding personality of Father Jonus who sacrificed himself to God and people.

On the example of Father Jonus' activity there the socio-cultural life of monasteries in the medieval times is shown when the monasteries were educational and healing centres for ordinary people.

2.1.2 EVENT 3: *Wistan Argues The Christianity Principles (Conversation Between Wistan and Father Jonus)*

From EVENT 3 the frame BELIEF (RELIGION) is defined. Wistan doubts if Christian God is worth to believe. The frame BELIEF includes the following slots: Christianity principles, paganism principles, redemption, view, sign of God's anger.

CHRISTIANITY PRINCIPLES - “one god (god of mercy), a god with boundless mercy. 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.” [Ishiguro, 2015, p. 65].

PAGANISM PRINCIPLES – several gods, gods of my ancestors pronounce clearly their ways and punish severely when we break their laws

REDEMPTION- 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

VIEW- “We know our god's mercy is not to be abused, yet many of my brother monks, the abbot included, will not yet accept this. They still believe that cage, and our constant prayers, will be enough.” [Ishiguro, 2015, p. 65].

SIGN OF GOD'S ANGER – “Yet these dark crows and ravens are a sign of God's anger. They never came before. Even last winter, though the wind made the strongest of us weep, the birds were but mischievous children, their beaks bringing only small sufferings. A shake of the chains or a shout was enough to keep them at bay. But now a new breed comes to find us, larger, bolder and with fury in their eyes. They tear at us in calm anger, no matter how we struggle or cry out. We've lost three dear friends these past months, and many more of us carry deep wounds. These surely are signs.” [Ishiguro, 2015, p. 65].

The frame BELIEF is verbalized with the following lexical units: *god, Christian god, god's mercy, a sign of God's anger, to atone crimes, abbot, brother monks, prayers, constant prayers, sufferings.*

The repetition god of mercy, a god with boundless mercy is used to highlight how God is generous, merciful.

The irony Your Christian god is used to show Wistan's paganism, his disbelief in Christianity.

The metaphors the birds were but mischievous children and a sign of God's anger are used to highlight that people are to be responsible for their deeds, and if their behavior is awful people will be punished soon. Being generous, patient and merciful the God can lose their temper and punish people for what they do.

The oxymoron calm anger is used to underline the composure of the God's envoys who are ruthless to those who are wicked and do not want to stop their sinful actions.

The frame BELIEF refers to the philosophical-religious cognitive-conceptual field where philosophical problems of Christianity and Paganism are raised by Wistan and Father Jonus: “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?” [Ishiguro, 2015, p. 65]. In the Monastery the monks who serve the God protecting the she-dragon Querig become the mediators between the truth and lie subconsciously.

The author raises the problem of the moral values and beliefs of non- believers and Christians. Currently,

moral conflicts between them are still becoming heated. In this aspect there some way of politicization of religion is shown, i.e. when some governors make use of religion for pursuing their political goals. Religion is used as a way of manipulating people and is involved in the manipulation policy of governors.

2.1.3 EVENT 4: *Beatrice Wants to Find Out The Truth About The Reason of People's Oblivion (Conversation between Father Jonus and Beatrice)*

From EVENT 4 the frame MEMORY is defined. In the scene Beatrice asks Father Jonus about why people cannot recall the past. The frame MEMORY includes the following slots: cause of mist, protectors, negative/positive consequences, reaction, significance of memory.

CAUSE of MIST- the dragon Querig. *"It's Querig's breath which fills this land and robs us of memories."* [Ishiguro, 2015, p. 66]

PROTECTORS- *"Yet these monks here protect her, and have done so for years."* [Ishiguro, 2015, p. 66]

NEGATIVE CONSEQUENCES – *"You've no fear, then, of bad memories, mistress?" "We'll have the bad ones come back too, even if they make us weep or shake with anger. For isn't it the life we've shared?"* [Ishiguro, 2015, p. 68]

POSITIVE CONSEQUENCES – *"Axl and I wish to have again the happy moments we shared together."* [Ishiguro, 2015, p. 68]

REACTION– Beatrice *"had been triumphant"*. [Ishiguro, 2015, p. 68]

SIGNIFICANCE of MEMORY – *"Beatrice, he knew, feared the boatman's questions, harder to answer than Father Jonus's, and that was why she had been so pleased to learn the cause of the mist....It's like a tale with a happy end, when even a child knows not to fear the twists and turns before. Axl and I would remember our life together, whatever its shape, for it's been a thing dear to us."* [Ishiguro, 2015, p. 68].

The frame MEMORY is verbalized with the following lexical units: *rob memories, a secret guarded jealously, fear of bad memories, good memories*

Although Father Jonus understands that the secret should no longer be kept, though he doubts if it is *"not better some things remain hidden from our minds"*.

The frame MEMORY can lead to the historical-political cognitive-conceptual field which highlights historical (identified in the category Time) and personal significance of memory in the human life.

The author leads to the issue of historical memory which must not be manipulated and eradicated while the personal memory highlights the necessity in self-identification.

It is believed the treaties made between people, tribes, parties, countries must be followed. Treaties broken create a so-called 'vicious circle'. For example, having committed the slaughter King Arthur did not solve the problem of a peaceful common living between Britons and Saxons but generated a much direr hatred of Saxons towards Britons.

In addition, the author discusses the problem of manipulating people's minds using different tools, in this case with the help of Querig. The tools to manipulate people's consciousness can be inefficient since there would be someone who would remember and take a revenge in future.

2.1.4 EVENT 5: *Wistan Restores the Battle of The Past Between Saxons and Britons (Conversation between Edwin and Wistan)*

From EVENT 5 the frame BATTLE is defined. There was a talk between Edwin and Wistan where the latter tells about the monastery in the past which was used as a fort. Wistan tries to restore the battle between Britons and Saxons.

The frame BATTLE includes the following slots: participants, relationships, weapon used, strategy used.

PARTICIPANTS- *Saxons, Britons*

RELATIONSHIPS- *Saxons-brave, forefathers, cousins; Britons-invaders, enemy* [Ishiguro, 2015, p. 84].

WEAPON USED- *swords, axes*

STRATEGY USED- *"They retreat upwards only to draw in the Britons as ants to a honey pot." Our cousins throw the torches down. Down into the moat. The moat's filled with firewood. a strong wind from the east will fan the flames ever higher. And how are the Britons to escape the inferno? A solid wall around them, only a single narrow bridge to freedom, and the moat itself ablaze."* [Ishiguro, 2015, p. 84].

The frame BATTLE is verbalized with the following lexical units: fort, Saxons, Britons, enemy, fire, retreat, swords, axes, *as ants to a honey pot*, moat, escape, wall, bridge, moat, firewood.

The simile *as ants to a honey pot* is used to show contemptuous attitude of Saxons towards Britons: Saxons are superior to Britons, Britons do not deserve even their respect.

The frame BATTLE refers to the historical-philosophical cognitive- conceptual field since the real historical events taken place in the medieval England in the Vth century are restored: the battle between Britons and Saxons and the times when monasteries were used as forts.

Fundamentally, the author stresses that the British national unity had to experience a difficult way of the transformation from scattered communities to a today's peaceful common living. It is evident that hatred and revenge have no way forth: hatred begets hatred. Only love and respect help to find a way out.

3. CONCLUSION

Thus, the study of the concept "journey" in the frame of the concept "spatial-temporal continuum" allowed us to get closer to understanding the meaning of the novel, as well as to identify the features of the author's artistic perception of the world.

In the event-space Monastery there have been defined the frames HEALING, BELIEF, MEMORY, BATTLE. Notably, the analysis of the event-spatial continuum on the example of the event- space Monastery demonstrates that the mentioned frames represent the cognitive- contextual meanings which reveal:

1. The role of the monasteries in the medieval times and their socio-cultural life when the monasteries were the educational and healing centres for surrounding communities.
2. The problem of the moral values and beliefs of non- believers and Christians. There some way of politicization of religion is shown, i.e. when some governors make use of religion for pursuing their political goals.
3. The problem of manipulating people's minds using different tools. It is urgent the treaties or agreements made between people, tribes, parties, countries etc. must be followed. Treaties broken create a 'vicious circle'.
4. The hardships that the British national unity had to experience during the period of the transformation from scattered communities to a peaceful common living.

Finally, we have come to the conclusion that the analysis made (on the categories Event and Space) coincide with the results of the previous analysis made on the category Time (through the concept Memory). The present study proves the dialectical unity of Time-Space-Matter: Time –Event- Space as elements of STC are interconnected and inseparable: can go into each other and cannot function separately, the cognitive-conceptual fields are the same, the discussed issues while analyzing the category Time are the same too but shown in different aspects.

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