

Analysis of the Formation Factors of Kazuo Ishiguro's Creativity through the Criterion of Talent

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ABSTRACT

*This article is devoted to the analysis of the formation process of Kazuo Ishiguro's creativity from the perspective of writing attractive novels. In the works of the writer, who won the Nobel Prize in Literature, the writer's talent is studied through personality, circumstances, work and other criteria. This study explores the evolution of the author's personality and skills, his talent for creating a compelling dystopia, and the wide critical reception of his influential literature. Kazuo Ishiguro's path of development as a writer, factors of formation of his literary work are analyzed in terms of the highest criterion of artistry - the criterion of **talent** and its **virtues**.*

Keywords: Kazuo Ishiguro, multicultural author, talent, an effort, knowledge, writer's personality, circumstances, Nobel Prize.

INTRODUCTION

In Great Britain, Kazuo Ishiguro is a popular author, which is confirmed not only by various literary awards and numerous interviews, published as a separate book in 2008, but also by several works published in recent years, author's guides for the study of the writer's work at universities. Much of the perception of Ishiguro's prose is determined by the author's ethnic and cultural background: a Japanese writer writing in English is

inevitably perceived as a representative of a multicultural mind. His first novels confirm this idea, so researchers consider the most appropriate approach to analyze the writer's works in the context of multicultural traditions. In this study, we found it necessary to investigate the attractive artistic world of Kazuo Ishiguro through the criterion of talent and its virtues.

MATERIALS AND METHODS

Biographical, comparative-typological, psychoanalytical, psychological, cultural-historical, structural analysis methods were used to carry out the research. The first monographs on the literary work of the author are research works by Cynthia Wong [31:129] and Brian Shaffer [24:146]. The authors of both monographs, in their analysis of the novels, focus primarily on the description of the narrator and the problem of changing memory. Cynthia Wong emphasizes the problem of self-deception and its relation to narrative, while Brian Shaffer further emphasizes Ishiguro's identity as an "international" author. In his opinion, the writer's novels are inspired by both Japanese literary traditions and famous English authors of the 20th century - J. Conrad, E. M. Forster, F. M. Ford, J. Works in the tradition of Joyce and Freud.

In Russian literary studies, the work of Kazuo Ishiguro has been thoroughly studied, and is dedicated to the analysis of the writer's novel *Never Let Me Go* (2005) in the context of multiculturalism. Belova [3:19] who studied the categories of "past" and "memory" in the works of Ishiguro in the context of the works of writers who are representatives of the ethnic and cultural post-colonial countries. Pavlova's [21: 21] scientific views, the author's personality in the literary world, sparks of Japanese culture in the context of the novel *Never Let Me Go* by Yu. Nesterenko's [20: 326-334]. Scholar's scientific and theoretical opinions are noteworthy.

Among the scholars of Uzbek literary studies, the artistic work of Kazuo Ishiguro is little studied, and scientific research works about the writer are lacking. Nevertheless, literary scholar Mukhammadjon Kholbekov [19:i.s] made a worthy contribution

to researching the artistic world of the writer. Doctor Kholbekov writes in his work *Landscapes of Modern Literature of the 20th Century*, the novel *When We Were Orphans* (2000) by Kazuo Ishiguro can serve as a bright example of a “cultural science novel” today. According to Kholbekov, “...in the novels of Kazuo Ishiguro, who is Japanese, but he does not write about national mentality and national tradition in English, but their loss in the face of today's global changes, destruction and crises, is becoming the main principle. When we say fundamental changes, destruction and crises on a global scale, we mean, first of all, historical and psychological shocks such as wars, terrorism, migration, racial discrimination, alienation” [19: i.s].

These studies contain not only the biographical information of the writer and the main content of his works, but also excerpts from critical articles, as well as the main topics of discussion related to the debates of critics. These topics include the problem of memory, storytelling, multicultural and post-colonial views of the world, options for psychoanalytic reading, and finally the ideas of Ishiguro as a universal writer. The writer studies reality based on a certain worldview; in the course of his life experience, he collects observations, conclusions; he comes to certain generalizations that reflect reality and at the same time express his views. He shows these generalizations to the reader in living, concrete facts, people's fate, experiences [26:45]. A writer who truly knows life, sensitively follows the complex events happening around him, will surely hurry to articulate them on paper. Finding an important problem for the time, a real dramatic situation, requires first of all to see the new human character that exists in life, and then it makes it necessary to show these characters in life conflicts and troubles, overcoming difficulties and spiritual development.

Literary critic Ummat Tuychiev divides the criterion of **talent** into **an effort, knowledge, writer's personality and circumstances** [28:15-29]. In particular, as the scientist noted, talent is a complex socio-psychological phenomenon. Talent is a complex of the writer's creative powers and his desire to create, as well as talent, ability <.....> only talented people can create a true work of art. Kazuo Ishiguro is also the owner of such a

talent, and there is a good reason to say that his works are the fruits of his talent. In literature, talent is one of the main factors that create art. It is the power that decides the fate of artistry, without it not only a specific work of art, but also the entire national literature itself does not exist. Talent creates a work of art, but it itself seems to be invisible within the work. A writer cannot write a work of art if he is not talented. According to the scientist, every talented person comes to the world to fight and rebel against tyranny and poverty on earth. Life and society look at themselves with the eyes of real talent, and only when they recognize the sadness, hardships and misfortunes in their words and expressions, they protect the oppressed, poor, and strangers from depression and despair in every possible way [8: i.s.].

The famous Japanese writer and translator Haruki Murakami evaluating Kazuo Ishiguro's works, highly appreciates his talent: In all my years reading Ishiguro, he has never disappointed me or left me doubting him. All I feel is a deep admiration for the infallible skill with which he has piled all these different worlds on top of one another. Of course I have my personal preferences when it comes to his work; work A, let's say, may suit my tastes better than work B. Compared to other writers, though, Ishiguro's fictional world makes this question of comparison relatively unimportant. What strikes me as much more significant is the way that each of his works complements and supports the others. Just like molecules bonding together. Clearly only a very few writers are capable of creating this sort of composite universe. It is not just a matter of coming up with a great novel every so often. Rather, Ishiguro has a certain vision, a master plan, that shapes his work – each new novel that he writes constitutes another step in the construction of this larger macro-narrative [7:vii]. While Haruki Murakami gives such a mark to his contemporary, it is necessary to mention that the works of Kazuo Ishiguro in several decades of his work glorify openness and tolerance, without falling into cultural relativism, they attract readers of all places and times.

“Every novel is a work of art only if it reveals a new side of life” [27: 292] said the great Russian writer Leo Tolstoy. It is no exaggeration to say that every novel of the author has become a

work of art. His works written with the feeling of “writer of the world” turned him into a singer of universal principles.

In the recognition of the writer, behind the fact that his works are read with love by readers lies the writer's tireless **effort** and hard work. Here is what Haruki Murakami says about the writer: Ishiguro is like a painter working on an immense painting. The massive, sprawling sort of painting that might cover the ceiling or walls of a cathedral. It is lonely work, which involves huge amounts of time, and vast stores of energy. A lifetime job. Every few years, he completes a section of this painting and shows it to us. Together, we gaze on the expanding domain of his universe as, stage by stage, it unfolds. This is both a thrilling and an extremely private experience. But we have yet to gain a bird's-eye view of the total work. We can only guess what images may appear in the completed painting, and how they may move and excite us. As a reader of novels, it is a joy to be blessed with a contemporary like Kazuo Ishiguro. And as a novelist, it is a great encouragement. To picture what his new novels may look like is to picture my yet unwritten work as well. [7:vii] Literally, the author's works are in the attention of not only lovers of novels, but also the best writers of the world. To receive such attention and recognition requires great strength and will from the creator.

Literary critic Bahadir Karim, expressing his opinion about the effort of a creative person, devoting himself to creativity, says the following opinion: “Actually, when one precious organ in the human body, the heart, moves towards goodness, changes occur in the whole body. Creation is the process of changes, searches, pains, striving towards the horizons of spirituality by placing a ladder on the letters” [18:30]. In fact, as the scientist said, how hard and painful the work process was in Kazuo Ishiguro's novels can be learned from the impact of the works created by the artist.

There is another approach to Ishiguro's work which Lobanov and Sheffer referring to his works divide his work into two periods - the first “realistic” and “deconstructive” periods. They put his first three novels, *A Pale View of Hills* (1990), *An Artist of a Floating World* (1989) and *The Remains of the Day* (1990) in the first period. In them, “life within the novel” determines

historical and geographical factors. In the novels of the second period, the game dominates. The author includes the novels *The Unconsoled* (1996), *When We Were Orphans* (2001), *Never Let Me Go* (2006) as a creative principle defining the deconstruction of genres distinguishes. He divides them into genres of surrealist phantasmagoria, detective story and dystopia. The writer's dystopian novel *Klara and the Sun* (2021), which saw the world in 2021, can be said without hesitation to be the result of striving for innovation, the ability to create an unconventional reality and, of course, his hard work. In essence, Kazuo Ishiguro's novels *The Remains of the Day*, *Never Let Me Go* and *Klara and the Sun* warn humanity of the dangers that are likely to occur in life. All the above-mentioned novels of the writer are the results of his hard work.

It is impossible to imagine the development of a talented writer as a writer without his level of knowledge. Kazuo Ishiguro's father, Shizuo Ishiguro, moved to Great Britain with his family in 1960 due to his profession of oceanography. This ancient land was not only a witness to the coming of age of the future writer, every step of his education, but also in a way caused all the works, stories and poems written by Kazuo Ishiguro to be written in English. No matter what kind of creativity the writer tries to create, he tries to create it with high taste and elegance. Perhaps, along with talent, there is a reason why Ishiguro received a master's degree in "Creative writing" from the University of East Anglia. He studied there under great teachers such as Malcolm Bradbury and Angela Carter. Kazuo Ishiguro's first amateur works in the form of short stories also appeared at that time. The great Russian scholar of literature Bakhtin said about the works that do not give people any spiritual nourishment: "There are such works that are not connected with the world, they are connected only with the word "world" in the literary context. Unfortunately, they are born, live and die on the pages of magazines. There are works that do not open the pages of modern periodicals. They will not lead us anywhere" [2:35]. It is inevitable that the great literary critic pointed out the lack of morals of the authors of this type of work. After all, every work created in fiction should come into the world with its own mission. The works created by Kazuo Ishiguro not

only invite the reader to think, but their impact, relevance to the reality of life, and the fact that they are inspired by humanitarian ideas indicate the high level of the author.

According to Umarova, during the expression of identity in the works of the original creator, his life beliefs, socio-philosophical views appear in the artistic hero. Therefore, factors such as his nationality, family, parents, social status, genetic characteristics and family attitudes and beliefs play an important role in the study of a creative person [29:28]. In fact, his personality plays an important role in the development of a writer's creativity. While expressing an opinion about the personality, we considered it permissible to dwell on a fact related to the creative personality. For a writer to have a unique style is to have a unique personality. It is concluded that style is not a sign, feeling and concept that clearly shows creative personality. In fact, while studying the **personality** of the writer during our research, we witnessed that he is called by the names of Kazuo Ishiguro - British writer, post-colonial land writer, immigrant writer, even Japanese writer. Although the writer does not fully meet the requirements of the name listed above, Kazuo Ishiguro is recognized by the readers of the world as a simple person and a skilled writer. It is not difficult to notice that in the works created at the beginning of the writer's work, he is close to Japan or breathes Japanese values, but in the last works of the writer, artistic elements related to Japan are not clearly visible. Although he was born in Japan and lived in Japan until the age of five, he cannot be included in the ranks of South American Japanese diaspora writers like Cynthia Kadhota, Joy Kogawa, or John Okada.

Kazuo Ishiguro claims that the Japan in his works is the "personal" Japan of his imagination. Perhaps this is Japan - the land of the writer's innocent childhood memories of those five years. The writer, himself is well aware that there is a difference between the image of Japan in the works of the writer and the situation of Japan in the real world. Therefore, when the writer's first works, the story "A family supper" was translated into Japanese, the story was harshly criticized by Japanese literary scholars and critics. According to Japanese literary critics Motoyuki Shibata and Motoko Sugano, Kazuo Ishiguro gained

popularity in Japan only after "The Remains of the Day". According to the researchers, the Japanese translations of the writer's first two novels, *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986) gave rise to conflicting opinions under socio-cultural and political views among literary critics. He was accused of not knowing Japanese traditions and customs. Linguists have criticized the fact that the Japanese language in the English-to-Japanese translation of Kazuo Ishiguro's works takes weak and broken meaning. At the same time, the writer was very popular in Great Britain, USA and Europe, winning prestigious literary awards. Kazuo Ishiguro's novel "The Remains of the Day" destroyed the negative opinions of Japanese critics about literary works. Although the novel is about the original noble English householder and his servant, Stevens, a butler who has been passed down from generation to generation, Kazuo Ishiguro infused the Japanese heart into the language of the novel. Naturally, at the same time, the early works of the writer began to be appreciated by Japanese readers.

RESULTS AND DISCUSSION

Literary critic Romit Dasgupta says that one of the reasons why the author Motherland has not gained popularity in Japan while the world press is buzzing about the works of Kazuo Ishiguro is that he is not a diaspora writer [6:13]. Uzbek literary scholar Ruzmatova defines diaspora literature in her research as follows: "'Diaspora is a Greek word that means 'to spread', 'to flee', 'to scatter in all directions'. Diaspora literature studies the works of immigrant writers who moved from their country of birth to another country and created there. The term diaspora refers to the living in other countries of immigrants, migrants, workers, refugees who were forced to leave their country of birth due to war, oppression, hunger, and poverty" [23:40]. Therefore, it can be understood from the above points that the real reason and purpose of diaspora writers and poets leaving their homeland and moving to other countries are different. In addition, they always have the opportunity to be close to each other, exchange ideas, discuss and discuss literary processes, debate. Diaspora literary

figures show enthusiasm in popularizing their literary works or making the name of the author of the work known not only to the general public, but also to the people of the land where they were born and raised. Immigrant language writers such as Eva Hoffman, Vladimir Nabokov, Maxine Gong, and Kazuo Ishiguro all immigrated to English-speaking countries from lands where the English language was completely foreign. As an example of Kazuo Ishiguro, another immigrant writer named Yoko Tawada can be cited. None of them are considered diaspora writers.

Along with the above-mentioned writers and poets, Kazuo Ishiguro also destroyed alien ideas on sensitive issues such as language, nation, identity, and even race. He proved by the example of his work that a person can be born in one language and write charming novels and elegant poems in another language.

According to Shaffer, Ishiguro is a master at constructing narratives with subtle and uncanny parallels [25:15]. Indeed, the artistic world depicted in the works of the writer has its own charm. We can find these sparks of attraction in each of the author's works.

Each work of art is born with its own style. The style of the work merges with the style of the creator [22:256]. In fact, his personality plays an important role in the development of a writer's creativity. While expressing an opinion about the personality, we considered it permissible to dwell on a fact related to the creative personality. For a writer to have a unique style is to have a unique personality. It is concluded that style is not a sign, feeling and concept that clearly shows creative personality.

Analyzing the factors of the formation of Kazuo Ishiguro's work, our attention is drawn to the 2002 book *Translating One's Self: Language and Selfhood in Cross Cultural Autobiography*, published in 2002 by Mary Besemeres, a linguist and literary and cultural critic who is originally from Poland and currently lives and works in Australia. According to the researcher, immigrant writers are born with a certain language, but if they are destined to move to another place, they also adopt the language of that land. As a result, the language of the country they moved to becomes the main language, they express themselves creatively in the language of that place [4:156]. Since, according to the theory of Besemeres,

the language that has become a natural language takes priority in the literary life, the former, that is, the mother tongue of the writer, does not lose its influence on the formation of a person during his life. Whether a person is an ordinary person or a great writer, his mother tongue is always his companion.

According to Bakhtin, the cultural value of any nation, any creative point of view does not remain at the level of spiritual and historical truth, and it should not. Only the systematic definition of culture in the semantic unit overcomes the factuality of cultural value [2:9]. In fact, in the interpretation and analysis of the creator's personality and his literary world, perception from the point of view of culture, people, nation, and national consciousness is a primary issue. Therefore, every creative product of the writer echoes from some corner of the culture to which he belongs.

In the process of studying the scientific research of literary critics and critics, we were convinced that Maria Bezier's theory was fully justified. No matter where a person lives, no matter where he creates, his identity is always with him. Especially a creative person, a person with a refined taste acts within his personality. He expresses his heart's desire in his works.

Personality and circumstances harmonize with each other. Kazuo Ishiguro shares the following confession about his father, Shizuo Ishiguro, a world-renowned oceanographer. His work was related to security. "My father invented a great machine, but I still don't know what kind of machine that was. I remember that my father used to have a lot of work papers in our house. If I drew something on one of the pieces of paper and turned it over, it would be pictures of wave charts. Before, when I was a teenager, I thought that we were different people. But now I see and realize that our professions are very similar to each other." [1: i.r] From the writer's childhood memories and today's confessions, it can be understood that if his father invented a technique that moves by waves in the ocean, Kazuo Ishiguro is creating artistic "inventions" that swim in the ocean of the human psyche and introduce the reader to this journey. Naturally, the father's interest in science and creativity was an important foundation for Kazuo Ishiguro's choice of the right path in life. It is not difficult to understand that what we have mentioned above

is the harmony and harmony of personality and circumstances in the father-son relationship, which served as an important factor in the writer's entry into the world of literature.

Analyzing the factors of the formation of Kazuo Ishiguro as a writer in terms of the criteria of artistic talent and its morals, we considered it permissible to add the moral, which is called **intelligence** to this list. Intelligence means perception, understanding, the ability to understand. The great German philosopher Goethe said: "A perfect work of art is a reflection of the human spiritual world, and in this sense it is a child of nature" [30:35]. It means that the human psyche should not be indifferent to the events happening in the external world, the mentality of a creative person should see emotions that ordinary human eyes do not see, and the heart does not understand. That is also the ability to understand, think, and finally put them on paper.

The birth of an artistic creation, its perception and analysis depend more on the system of thoughts and feelings, values and beliefs of people than on the existence that surrounds them. After all, the artistic creation itself appears not as a reflection of the external nature or existence, but in their creative inner world. For this reason, subjective aspects are more important than objective factors in creating, accepting, understanding and interpreting an artistic work [32:75].

"To feel, to understand, to have an unparalleled power of imagination is undoubtedly important. But in order to find and select the most appropriate words to describe feelings, moods, pain, dreams and experiences, one must first become a language artist" [8:5]. Therefore, under the influence of the mood of the mind, the writer is also required to be a painter of human feelings. The criterion of talent defined above and its work, knowledge, personality, circumstances, intelligence served as a practical support in analyzing the factors of formation of Kazuo Ishiguro's literary world according to the criteria of artistry.

CONCLUSION

Kazuo Ishiguro received the Nobel Prize for Literature in 2017 as a well-deserved recognition of his contribution to literature. Until

now, Kawabata Yasunari and Oe Kenzaburo were the winners of this award among Japanese writers in this direction. The present award to Kazuo Ishiguro is just that: in general, there is no need to explain it - the award is simply given to one of the most famous, respected, widely read and discussed prose writers of our time. "Kazuo Ishiguro is not a critic of globalization, not born in exotic Belize, not a singer-poet, not a fiction writer, not an animal rights activist, not a refugee, not a rebel, not even a laboratory experimenter - just a wonderful writer who is loved and appreciated all over the world," [33: i.s] says the literary critic Galina Yuzefovich.

Human is reflected in literature in all his complexity and integrity. At the center of literature is a human - who feels, thinks, acts, and is connected with the outside world around him. Accordingly, literature should be understood as a humanities science [5:39]. The dystopian world depicted in the works of Kazuo Ishiguro and the themes reflected in them are actually gospel, warning humanity about the dangers of the future. The writer invites humanity to think, describe the negative changes taking place around them, and, finally, reflect through his novels.

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