

The double-edged nature of Neil Gaiman's ironical perspectives and liminal fantasies

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ABSTRACT

Intertextuality as an important issue while learning Neil Gaiman's works. Thus, it refers to other fictions by its characters, scenery, plot or the process of the events. In this piece, the double-edged features of the author's work are discussed within the luminal fantasies. In double-edged natures of the work, the outcomes may come possible and two contrast ideas or a logical incompatibility among two or more elements come as predictable solution or ending.

Keywords Double-edged nature, luminal fantasy, ironical perspective, apocalyptic .

I. Introduction

Neil Gaiman's short fiction illustrates the all encompassing influence of post modernism in popular genres. His works frequently pluralize the narrative views, lay mere the process of storytelling combine different languages, and make the narrative levels more tough. Thus, his texts, analogously to the writings of mainstream postmodern authors and his fellow New Wave Fabulists, demonstrate the contemporary urge to pluralize our critical perspectives, questioning the possibilities of an objective vision and a universal language.

Neil Gaiman is a tremendously popular fantasy writer with an extensive oeuvre, which ranges from comic books through quasi-mythical fantasy novels, fairy tale rewritings, film scripts collaborations children's or young adult literature.

II. Main Part

This essay intends to demonstrate that Gaiman's short fiction illustrates the all-encompassing influence of postmodernism in popular genres. His works frequently pluralize the narrative views, lay mere the process of storytelling, and make the narrative levels more tough. Thus, they contribute to the general tendency of our time that defines reality as constructed in and through our language, discourses, and semiotic systems.

Before analyzing Gaiman's ironic fantasies, it is useful to briefly outline Mendlesohn's taxonomy of fantasy texts, especially her category "liminal fantasy". [Lesley Goldberg, 2000]

Mendlesohn draws on and modifies Attebery's theory of fantasy. Attebery considers the genre of fantasy "a fuzzy set defined not by boundaries but by a center, whose "boundaries shade off imperceptibly". He suggests that the hub of the genre is Tolkien's "The Lord of Rings": Tolkien is most typical, not just because of the imaginative scope and commitment with which he invested his tale but also, and chiefly, because of the immense popularity that resulted".

Gaiman's "When We Went to See the End of the World by Dawnie Morningside, age 11 W" can serve as a prime example of Mendlesohn's luminal fantasy, a story in which apocalyptic events are narrated by a child who rarely gets surprised by the fantastic nature of her adventures. From isolated point of view, because of the narrator's age the work is considered as Bal

observes, “a small child sees things in a totally different way from an adult”. That’s why, the reality of the narration is just as much fantastic and full of supernatural creatures and events to the protagonist-narrator as the apocalyptic and thus main character enumerates them. As Bethany Alexander points out, “the contrast between the bizarre images and her lack of reaction gives me the shivers. Of everything on her family’s trip the element that she gives highest world count is the potato salad”. [Arnold Andrew D, 2006]

Gaiman’s “How to Talk to Girls at Parties” also features a naive and juvenile first-person narrator. The story-teller is the protagonist Enn, a fifteen year-old boy who considers earthly girl just as alien as girls from other planets. His friend Vic advises him to talk to girls at the party and so in order to keep up the conversation, Enn ignores the peculiarities of the partiers who vaguely describe interstellar journeys, cloning, and nations metamorphosed into a poem, and so on. The story becomes a humorous liminal fantasy when the narrator constantly misinterprets his conversation with the girls, identifying the foreign- accented extraterrestrials with Americans.

Gaiman’s stories demonstrate that the first person narration may become a useful tool to create multiplying, ironic perspectives in luminal fantasies. In his “When We Went to See” and “How to Talk to Girls at Parties”, the ambiguous mode features a subjective, first-person narrator, a protagonist-storyteller who ignores and so hardly authenticate the supernatural domain. The narrator becomes untrustworthy in both cases, due to his or her age, “limited knowledge,” “personal involvement”, and “Problematic value-scheme”, demonstrating Shlomith Rimmon-Kenan’s unreliable narrator. The narrator is misguided, his or her perspective is distorted, which leads to an untrustworthy narration and makes the fantastic

domain problematic. In “Murder Mysteries”, the untrustworthiness of the character-narrator may be accounted for by the genre conventions of the detective story, which forbid the narrator to reveal the identity of the perpetrator even if the murderer coincides with the storyteller, as it happens here and in Agatha Christie’s “The Murder of Roger Ackroyd”. [Hoad Phil, 2013]

Conclusion

To conclude the work, it’s seen that it teaches us some unique skills of the author, which it is obvious in his works. In this paragraph, we discussed double edged nature of his works. We can say that his novels are both fantastic and horror.

References

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