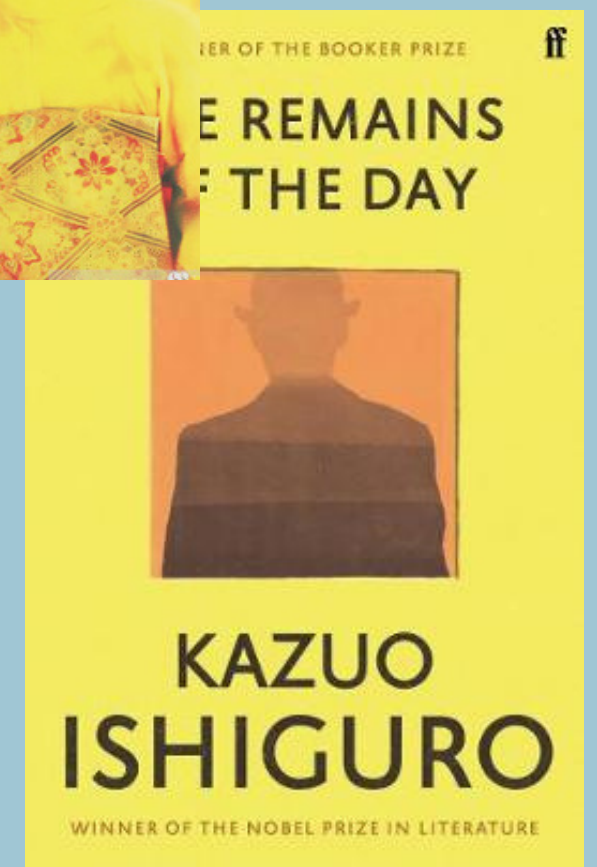
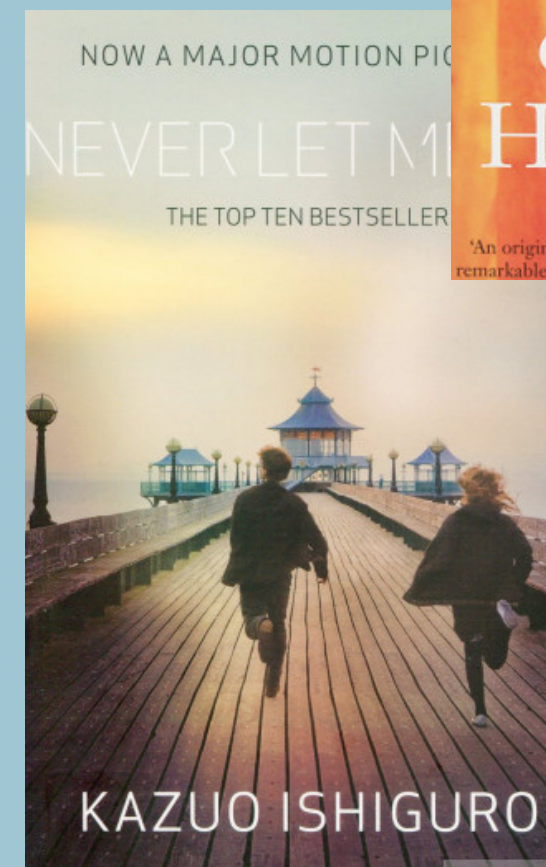
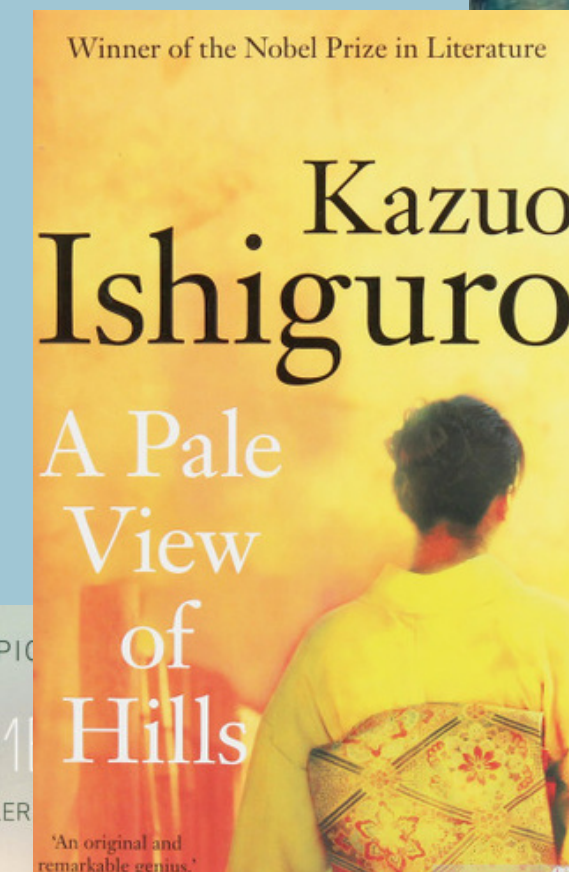
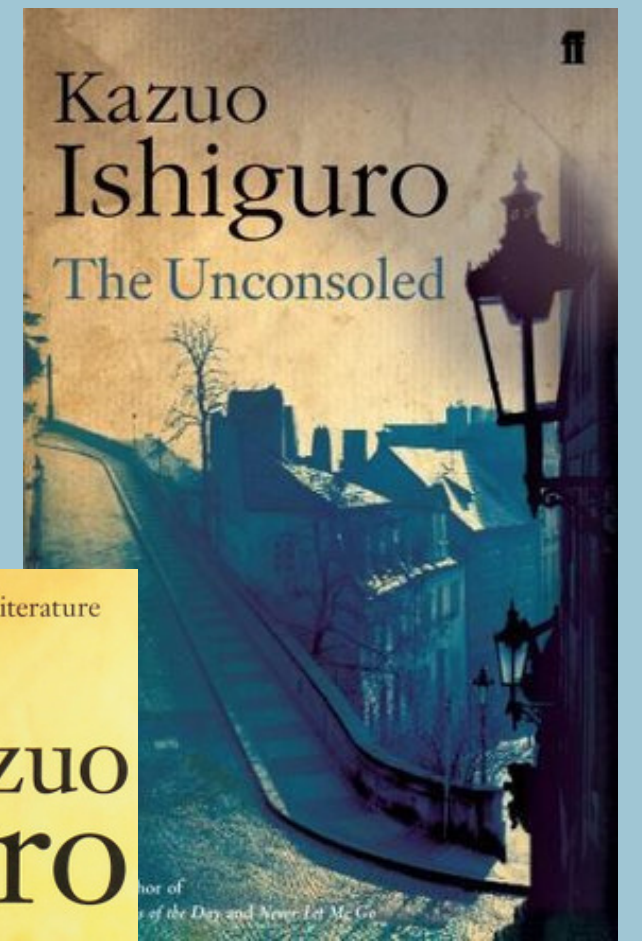


The Intermedial Poetics of Kazuo Ishiguro's Fiction

prepared by Yaryna Oprisnyk

World Literature Department
Ivan Franko National University of Lviv



Intermediality

- Interaction of different ‘media’ - different channels of human communication, where one media-product “thematizes, evokes, or imitates elements or structures of another medium” (R. Brosch)
 - Combining “different sensory modalities ” (K. Jensen)
-
- For instance, literary cinematographicness presupposes the integration of cinematic aesthetics, terminology, techniques, and special effects in a literary work
 - “The ability of a language to represent another language” (M. Bakhtin)

Literary cinematographicness

Audiovisuality

- “telling for showing” (S. Kellman)
- Images of environment
- Non-verbal language

Special effects

- Visual: blurring, contrast, light effects, blurred background, zoom-in
- Audial: background sounds, echoes, rhythm, music

Different shot sizes & perspectives

E.g.: Facial expressions (close-up), place of interaction (wide shot), landscapes (long shot)

Montage & flexible timeline

- “sequence of narrative fragments” (S. Kellman)
- "the sequence of the arrested and isolated moments of experience" (M. McLuhan)

Kazuo Ishiguro

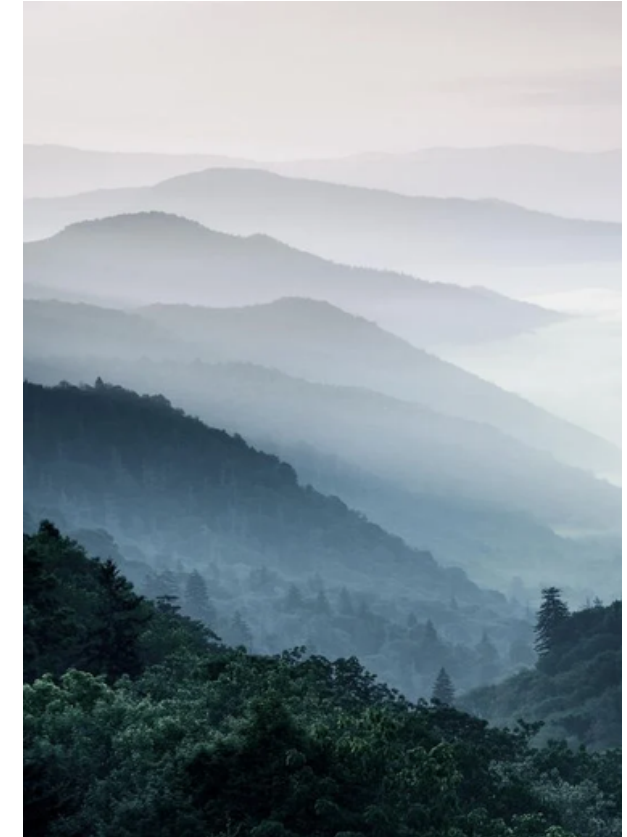
(born 1954, Nagasaki)

- contemporary British writer, Nobel Prize winner
- postmodern literature characterized by hybridity on multicultural, multi-genre, and intermedial levels
- evoking both Western and Eastern (particularly Japanese) literary traditions
- “a spare, elliptical style where everything works by inference and insinuation, an extraordinary control of pace, and a focus on psychological minutiae rather than external action" (W.C. Sim)



Conveys the psychological content through the symbolism of external images and visual metaphors

- “my memory’s so **foggy** these days” (A Pale View of Hills, 22)
- “a **mist** was rolling across my path” (The Remains of the Day, 160)
- “the night outside – its deathly hush, the chill, the thickening **mist**” (The Unconsoled, 106)
- “stared at the **blank fog** on the other side” (Never Let Me Go, 206)
- “the past <...> had somehow faded into a **mist** as dense as that which hung over the marshes” (The Buried Giant, 11)



Symbolic visual images:

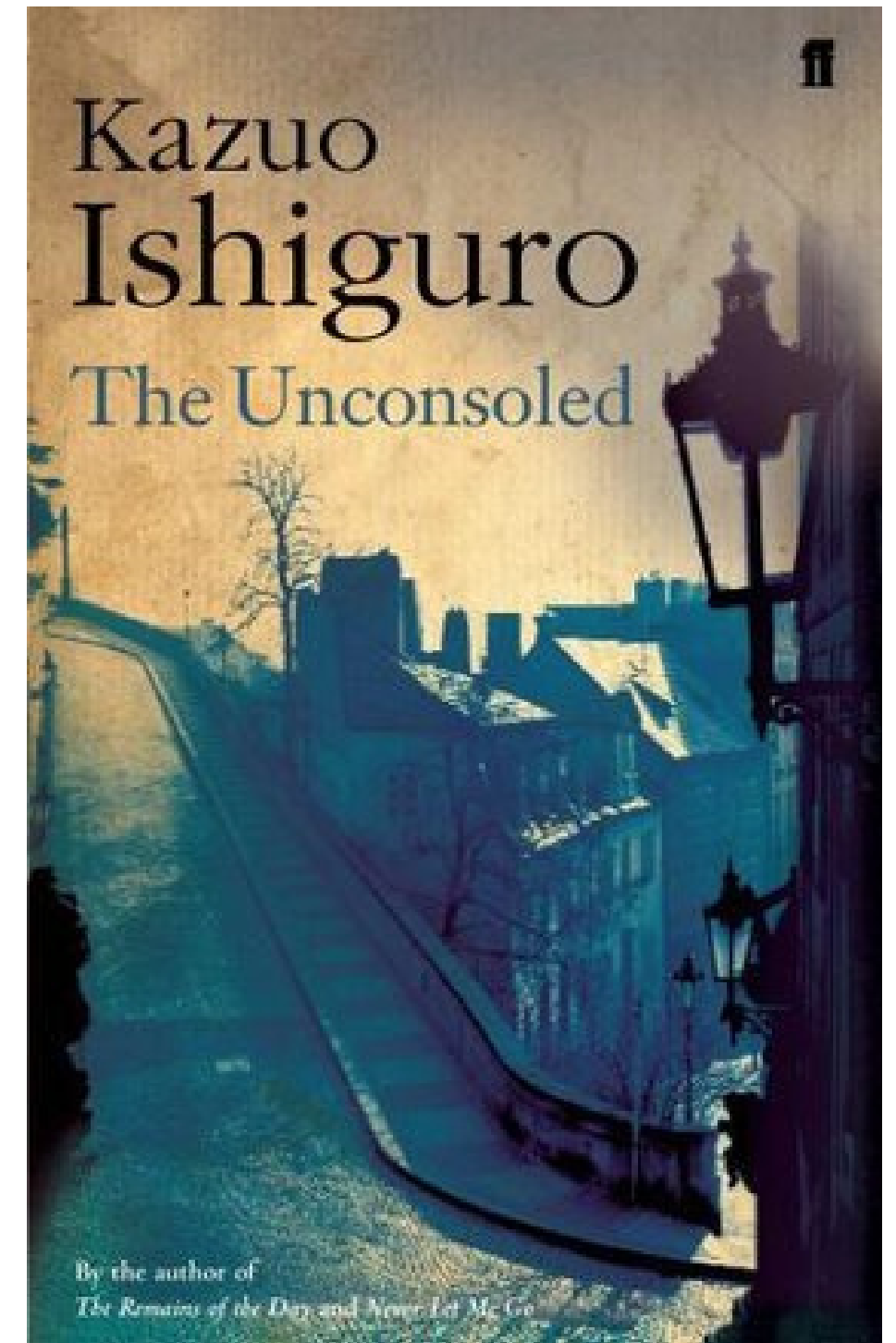
- «*another narrow dark street*» (54)
- «*claustrophobic corridors*» (92)
- «*the dark road unwinding before us*» (126)
- «*walkway dark, silent and empty*» (242)
- «*hurried through the empty streets, past the closed cafés and shops*» (460)

Audial images & effects:

- «*the **sound** of voices calling and shouting, the clanging of heavy metallic objects, the hissing of water and steam*» (458)
- «*the **sounds** of birds beginning their chorus. The wind was moving in the trees*» (498)
- «*our footsteps **echoing** in the empty street*» (126), «*our footsteps **resounding** through the auditorium*» (532)
- «*a faint, **rhythmic noise** that would stop and start*» (335)
- «*roar of laughter*» (228), «*thunderous applause*» (450)

Music:

- «*the music had cast a spell over us all, had lulled us into a deeply tranquil mood*» (102)
- «*The sadness of the music drifting through the air*» (414)
- «*His conducting now took on a manic quality and the music veered dangerously towards the realms of perversity*» (518).



Non-verbal language

Facial expressions and gestures

- *"the grey-haired man had started to raise his arm, his fingers almost in a pointing gesture, a reprimand all but escaping his lips"* (The Buried Giant, 76)
- *«His jaw clenched furiously, his cheeks grew distorted, the muscles on his neck stood out»* (The Unconsoled, 454)
- *"though the tears rolled down my face, I wasn't sobbing or out of control"* (Never Let Me Go, 211)
- *"some residue of my bewilderment, not to say shock, remained detectable in my expression"* (The Remains of the Day, 15)

Intonation

- *«There was a playful note in her voice»* (56), *«he sounded tired and dejected»* (The Unconsoled, 331)
- *«I heard Miss Kenton say softly behind me»* (The Remains of the Day, 104)
- *"he said sheepishly"* (100), *"I said it dead straight, with a bit of weariness"* (Never Let Me Go, 113);

Special visual effects

Blurring of the picture

*“watching through the misted-up windows” (Never Let Me Go, 98)
“having to peer through the fine mist hovering in the air” (The Unconsoled, 20)*

Blurry background

«all I could see of her was her profile outlined against a pale and empty background» (The Remains of the Day, 154)

Light effects

“the effect of the pale light coming into the room and the way it lit up the edges of my father’s <...> features” (The Remains of the Day, 64)

Contrast of light and darkness

“sudden contrasts of bright sunlight and deep shade” (The Remains of the Day, 120) «I was in a wide bare corridor lit harshly with fluorescent ceiling strips» (The Unconsoled, 468)

Focus (zoom-in)

«the floor was a vast expanse of white tiles, at the centre of which, dominating everything, was a fountain» (The Unconsoled, 20)

Panorama effect (long shot)

“There were instead miles of desolate, uncultivated land; here and there rough-hewn paths over craggy hills or bleak moorland” (The Buried Giant, 9)

Montage & flexible timeline

Example 1:

Not long ago I was driving through an empty stretch of Worcestershire and saw one [pavilion] beside a cricket ground so like ours at Hailsham I actually turned the car and went back for a second look.

We loved our sports pavilion, maybe because it reminded us of those sweet little cottages people always had in picture books when we were young. I can remember us back in the Juniors, pleading with guardians to hold the next lesson in the pavilion instead of the usual room. (Never Let Me Go, 7)



Example 2:

...how you were regarded at Hailsham, how much you were liked and respected, had to do with how good you were at “creating.”

Ruth and I often found ourselves remembering these things a few years ago, when I was caring for her down at the recovery centre in Dover. (Never Let Me Go, 14)



The “gap strategy”

- “...what does not appear – what lurks on the fringes of the narrative – is often the most important specter in the story” (S. Black)
- the hidden, unspoken truth behind the text that only an empathetic reader can reconstruct

- “A Pale View of Hills” - Etsuko’s sense of guilt about her daughter’s suicide
- “The Remains of the Day” - Stevens’s unspoken love that he never admitted
- "The Unconsoled" - Ryder, the pianist, has abandoned his family for the sake of his career
- “Never Let Me Go” - the characters are clones created for organ donation, deprived of the chance to live a normal human life

Thank you for your attention!

