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Поетика наративу у романі К. Ішігуро «Похований велетень»

АНОТАЦІЯ. Пропоноване дослідження зосереджено на розкритті особливостей поетики наративу в художньому фентезійному дискурсі, а саме в романі К. Ішігуро «Похований велетень», а також на поясненні відмінних рис метамодернізму та виявленні лінгвокогнітивних засобів і наративних прийомів, що створюють поетику досліджуваного роману. Основною метою є розробка й опрацювання комплексної методології аналізуванню обраного матеріалу, яка уможливить установити лінгвокогнітивні та наративні механізми творення своєрідної поетики роману, що забезпечує особливий емоційний відгук і незгасаючий інтерес читачів до роману.

КЛЮЧОВІ СЛОВА: *поетика наративу; художній фентезійний дискурс; метамодернізм; емоційний відгук.*

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Poetics of narrative in K. Ishiguro's novel «The buried giant»

ABSTRACT. This research focuses on revealing the peculiarities of poetics of narrative in fantasy fictional discourse namely in K. Ishiguro's novel "The Buried Giant" which, in our view, belongs to metamodernism. The main objective of this research is to elaborate methodology aimed at defining the main categories of narrative and poetics of the novel, establishing the distinct features of metamodernism in the novel under analysis as well as explicating its linguistic means and narrative devices for creating unique poetics of narrative which ensures strong emotional response and unfading interest among the readers.

KEYWORDS: *poetics of narrative; fictional fantasy discourse; metamodernism; emotional response.*

Statement of the problem. It is beyond doubt that humanity is currently facing dynamic changes which affect all spheres of life. Indeed, the modern information society is characterized by an aspiration for the new, captivating and incomprehensible. Modern literature, metamodernistic in particular, reflects the topics, problems and challenges which society faces, in its own unique, peculiar manner. Thus, the creative writing of a certain author as part of the literary process, naturally correlates with modern world trends, causing constant interest among readers and investigators. Studying the reasons for this interest, especially among young readers, is one of the promising vectors of the modern literary studies development. Furthermore, the investigation of the concepts "text poetics", "narration" and "the narrative" from cognitive and narrative perspective allows us to understand the way how a literary work is written and what is written. In our view, what is written in the novel becomes a means of realization of the author's creative idea. The task of the investigator is to perceive cognitive and narrative mechanisms that help the authors of literary works successfully communicate to readers the most bashful ideas and be freely perceived in response.

We believe that the research of the most relevant and popular novels among readers, attributed to the modern cultural direction of metamodernism, reveals this intention in the most complete way, because it thus enables to explore the connection between contemporary authors and contemporary readers. Therefore, it is relevant to study the peculiarities of the narrative of the work and its poetics, as well as the interaction of these concepts in the context of the modern English-language novel, which determines the choice of the material for our study. In this regard, the object of our research is defined as the peculiarities of poetics of narrative in fantasy fictional discourse, and the subject of the study is the poetics and narrative features of K. Ishiguro's novel "The Buried Giant".

Scientific novelty of the research is the attempt for generalization of scientific developments and the identification of insufficiently elucidated issues of the main categories of narratology with their further study;

implementation and adjustment of the methodology of poetic and narratological analysis for its further application to modern novels; the application of poetic and narratological analysis to the text of K. Ishiguro's novel "The Buried Giant".

Analysis of research and publications. Currently, the research of such foreign scientists as G. Genette [6], M. Bal [21], M. Fludernik [22], D. Herman [23], F. Stanzel [27] and others is devoted to the study of the poetics of texts and narratology, as well as of a number of Ukrainian scientists, such as A. Tsapiv [18], I. Bekhta [1], L. Matsevko-Bekerska [10], O. Tkachuk [17], R. Gromyak [12], N. Izotova [7], O. Melnychuk [11], N. Rymar [14], R. Savchuk [15], V. Siruk [16] and others. A certain number of domestic and foreign scientists, such as M. Dovganych [5], H. Kolesnyk [8], V. Lanova [9], K. Ray [26] and others, dedicate their scientific works to the research of K. Ishiguro's novels.

"The Buried Giant" [24] is one of the last works of the author, which deserves exclusive attention due to the incomparable beauty of the narrative and the encouragement of the reader to his own search. In 2016, the novel was nominated for the World Fantasy Award for Best Novel [28] as well as the Mythopoetic Award [25] for adult literature and was selected by us as the research material.

The aim of the research is to specify what determines the impact on the reader from the point of view of investigating the poetics of the novel's narrative; to reveal the means of realizing the author's artistic intention. In order to achieve the aim, the following tasks were set:

1. To analyze and summarize existing theoretical developments in the poetics of texts and narratology; to find out which theoretical and methodological findings can be used as a tool to achieve the research goal.
2. To investigate the poetics and peculiarities of the narrative of the text of the novel "The Buried Giant", using poetic and narratological analysis.
3. To uncover and expose how the revealed features of poetics of narrative of the novel affect the reader.

Presentation of the main material. Foremost, we consider it necessary to indicate the methods that we used in the research process. As part of the study, such research methods as analysis and synthesis were used to generalize the existing scientific literature in the course of study of the categorical and methodological research apparatus; poetic and narratological analysis when working with the novel as a whole; cognitive analysis to analyze the features of the narrative; a comparative method for comparing the novel, which constitutes the material of the research, with other pieces of literature considered in connection with the latter; cultural-historical and intertextual methods for understanding the cultural-historical context and analyzing extralingual factors.

The state of modern scientific development of the concepts “poetics of texts” and “narratology” as a field of modern literary studies. To achieve the goal set, first of all, it is necessary to analyze the relationship between the concepts of “poetics” and “narratology”. According to M. Humennyi, the following definition of the poetics of a text can be given: “poetics... can be defined as ideological-thematic and form-creating system of a fictional piece of literature in the context of the historical literary process” [4, p. 27]. It is the study of these tools that helps to understand what exactly motivates readers to read and what exactly forms the vector of development of the literary process.

Modern literature always reflects certain historical issues and is influenced by existing artistic-aesthetic, philosophical, socio-cultural and psychological paradigms. From a pragmatic point of view, the reader is a representative of the certain time period, and he or she will choose the literature that “echoes” in them, correlates with their picture of the world, encourages them to introspection and self-search. By analyzing the literature, the reader, first of all, satisfies his own psychological needs and interests.

Likewise, from a pragmatic point of view, the author employs specific means so that the communication to the reader is the most effective, and realizes his need to “deliver” the fruit of his art to the reader in the most complete manner through the text.

Thus, the study of the poetics of texts is closely related to narratology

- a branch of literary studies which investigates the theory of narrative, unveiling what combination of what is written and how it is written affects the reader. From this point of view, we consider it necessary to rely on the methodology of cognitive narratology, which focuses on thematic, ideological and critical problems.

Therefore, we consider well-founded O. Melnychuk's point of view, stating that: "Cognitive narratology studies the story as such, which functions both as a goal of interpretation and as a means of understanding (e. i. making sense) of human experience - a resource for structuring and understanding reality. The narrative world, built with words in the form of a cognitive scheme/model, is the basis of the construction of aesthetic reality, which produces the meaning of a fictional text. Cognitive narratology focuses on the reader's intellectual and emotional perception of narratives. Cognitive approaches play a significant role in modeling or simulating human narrative intelligence aimed at understanding the meaning of a literary text ... The importance of reader consciousness is studied respecting the factors related to the creation and understanding and interpretation of narratives, taking into account the activities of the author-narrator who creates the story, among which are the processes by which the reader understands the narrative world caused by narrative representations and artifacts; and the cognitive states and placement of characters in the fictional world. Addressing the consciousness of the characters through textual clues prompts the reader to draw conclusions about the content of this consciousness." [1, p. 314]

Based on this, the literature which reflects the features of the modern cultural concept - metamodernism, and provides the opportunity to follow the influence of modern literature on the reader "in real time", which determines the choice of research material, is currently of indisputable interest.

Metamodernism, as the newest cultural concept, is of interest as an integrative notion that unites different ideas and directions which overlap each other. Metamodernism emerged in the 1990s and has been evolving since then, but elements of metamodernism, postmodernism,

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and modernism coexist, while the underlying value of metamodernism is to welcome syntheses which take the best features from earlier periods [2, p. 109].

As Professor I. Petrova notes, "The metamodernist concept is characterized by dialectical ambiguity and a mixture of different directions of scientific research... The essence of metamodernism as a cultural concept is reduced to the so-called language of sensuality, which contributes to the understanding of the aesthetic and cultural advantages of the present and develops not through the study of individual phenomena isolated from each other, but through the continuous comprehension of the dominant trends in culture, the combination of the styles and conventions of the past with the strategies and passions of the present. It is emphasized that metamodernism goes beyond previous paradigms, avoiding deconstruction, irony, relativism, nihilism, trying to revive sincerity, hope, romanticism, the potential for a great narrative and universal truths" [12, p. 15]. In this case, the multifacetedness and complexity of the works requires the improvement of the methodology and tools of their analysis, which determines the indisputable relevance of the study of this topic.

Returning to the issues of narratology, within the framework of our research, the categories of narratology and the narratological analysis based on them constitute the focus for the investigation of the selected novel.

Regarding the definition of the main categories of narratology, we agree with the opinion of scientists O.-M. Huk and I. Bekhta, that in order to apply cognitive narratological analysis to a certain work, it is necessary to single out and operate on such basic categories of narratology, which are taken into account in narratological analysis, such as:

1. Narrative. In modern narratology, this concept is considered as a synonym for a story, as a product and as a process, object and act, structure and structuring of one or more real or fictitious events, which are reported by one, two or more narrators to one, two or more narrated. The object of the narrative is the character and intratextual narrative instances: implicit and explicit narrator, narratee, author (recipient).

2. Narrativeness is defined as a set of properties that characterize a narrative and distinguish it from a non-narrative, and also reveals formal, contextual, intertextual, extratextual, intratextual properties that characterize them and distinguish them from a non-narrative.

3. Narration determines the specifics of the image system, plot, characters, image background, narrative situation and the role of the narrator, relates to the formation of a narrative (story) about a number of situations.

4. The narratee (reader) is the narrated, i.e. the one to whom the story is told, as it is attributed in the text. There is at least one (more or less openly presented) narratee per narrative, placed on the same diegetic level as the narrator who addresses him [14, p. 55-56].

Currently, there is a large number of points of view regarding the methodology of narratological analysis. Foreign scientists analyze the works based on various methodologies proposed by leading specialists in this field, for example, the code theory according to R. Barthes, the theory of narrative types according to F. Stanzel, the theory of focalization according to G. Genette [14, p. 55-57]. Ukrainian researchers mainly use foreign narratological conceptual apparatus, which is based on the conceptual analysis of works by such scientists as L. Matsevko-Bekerska [10], I. Papusha [12], V. Siruk [16] and others.

However, due to the unconditional connection of the need to carry out parallel and integrated poetic and narratological analysis, in order to realize the goal and objectives of the research, we aim to use the methodology of poetic and narratological analysis proposed by A. Tsapiv, and as a perspective for future research - to adapt this scheme of fictional texts analysis for further own research [18]. This model consists of stages and aims at a poetic and narratological analysis of a fairy-tale ethnonarrative, however, in our opinion, the work of A. Tsapiv can also be used for the analysis of a historical fantasy novel.

At the first stage of the poetic and narratological method of analysis, it is proposed to carry out informational investigation regarding the context of the creation of the novel, namely information about the author, his origin, about the stage of the historical and literary process,

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and all extralingual factors that influenced the formation of the author's work and the creation of fictional texts; analysis of the compositional arrangement of the fictional text, in particular the division of the text into compositional blocks and narrative episodes within each block. A narrative episode is a separate autosemantic text fragment. A narrative episode reflects a certain event from the character's life that falls on one period of time and takes place in one topos, that is, it has a local-temporal fixity. Narrative episodes are correlated with the elements of the compositional structure of the text - exposition, knotting of the plot, climax, decline and denouement. A narrative episode reflects an event from the character's life and is subordinate to the overall storyline. [18, p. 63]

At the second stage, the main and secondary characters of the literary work and their images are revealed, as well as the features of the fictional time and space of the work (chronotope) are interpreted [18, p. 64].

At the third stage, the type of narrator and narratee are clarified, verbal and visual narrative methods of realizing the author's creative idea are revealed [18, p. 65].

At the fourth stage of research, according to A. Tsapiv, the model of narration of the literary work is reconstructed and constructed. The reconstruction and construction of the model takes place in several stages, covering the analysis of the text of the work and the broad context of its creation. [18, p. 67]

In our opinion, such a versatile comprehensive analysis most fully provides an opportunity to reveal all possible implicit and explicit features of the novel, and helps to achieve the goal of the research, namely, to trace the peculiarities of the novel and how they make it so valued among readers.

Distinct features of poetics of narrative in K. Ishiguro's novel "The Buried Giant". Relying on the existing theoretical achievements in accordance with the chosen topic, in order to conduct a thorough study, we aim to conduct an in-depth analysis of the current state of the problem, the interpretation of the main views and positions regarding it while paying special attention to the discovery of new ideas and

hypotheses, experimental data, new methods, original approaches to the study of the problem, as well as provide your own vision regarding the prospects for the development of the problem. Therefore, we consider it necessary to provide a concise poetic and narratological analysis according to the selected scheme.

While describing the first stage of the analysis, it should be noted that so far, a certain number of scientific works have been devoted to the analysis of the novel "The Buried Giant" by the British author of Japanese origin Kazuo Ishiguro, which was published in 2015. In 2017, the Swedish Academy awarded him the Nobel Prize in Literature, describing him as a writer "who, in novels of great emotional force, has uncovered the abyss beneath our illusory sense of connection with the world" [20]. Indeed, the novel under analysis deserves special attention because of its unusualness. However, in most of the available scientific publications, the novel is analyzed somewhat one-sidedly, focusing mainly on one aspect that reflects the individual style of the author. In other scientific works, the novel is considered in a complex and from an angle of view in relation to other novels of the author, due to which the objectivity regarding its uniqueness is lost. In our study, we aim to conduct a comprehensive analysis of the novel, in all its features, paying special attention to the role of the narratee, which correlates with the purpose of this study.

A characteristic feature of the process of writing this novel is that it took the author ten years to write "The Buried Giant", which is much longer than Ishiguro expected. According to an interview conducted in 2015, just before the novel was published, he stressed that his wife, Lorna McDougall, had rejected an earlier draft of the book, saying, "It won't do... We'll have to start from the scratch." [19] Ishiguro added that he was surprised by her comments at the time because he was happy with his progress. He put the novel aside and wrote a collection of short stories, *Nocturnes* (2009). It was six years before Ishiguro returned to *Buried Giant*, and following his wife's advice, he proceeded to 'start from scratch'. [19] This break in the writing of the work was due to the fact that Ishiguro, whose main idea of the novel was dedicated to the attitude towards the collective memory of historical events and how societies and

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cultures recover from past atrocities by forgetting, was not sure at what time and space to put the story. After all, if he chose a too realistic setting, it would dull the perception of such an idea. He told literary critic and New York Times columnist Alexandra Alter that the inspiration for *The Buried Giant* came from the Dark Ages in Britain. Little is known about this period of British history, so Ishiguro himself filled in the gaps by creating a fantastic setting for the novel [19, p. 20]. For the title of the book, he turned to his wife for help. After many rejected ideas, they found it near the end of the text of the novel to reflect the main idea of collective memory.

All the specified information, together with the origin and life path of the author, create the context of the work. The influence of these extralingual factors, in our opinion, creates an incredible originality of the work, which combines certain aspects of Japanese culture and at the same time post-colonial multicultural British literature. It should also be noted that the study of the concept of multiculturalism and its influence on the poetics of the narrative of fantasy fictional discourse and on the works of K. Ishiguro in general is of exceptional scientific interest and a promising direction for our future scientific research.

By the composition, the novel consists of three parts and 17 chapters. The events of the novel take place in medieval England, during the times of King Arthur's. An elderly couple - Axl and Beatrice - go to a nearby village to visit their son, whom they have not seen for a long time. Because of the magical fog, they remember almost nothing about their son and about their past in general. Going on a journey, the couple has to overcome many obstacles on their way. The knight Sir Gawain (nephew of King Arthur), the Saxon warrior Wistan and the orphan Edwin join their journey. Over time, the memories of Axl and Beatrice begin to return little by little, and they find out that everything was not as rosy as it seemed to them. And then insults and betrayals emerge in their memory again. In the end, the couple has to test whether their love is really true and whether they deserve to spend the rest of their lives together on an island where happy couples find peace. They only need to answer a few questions of the boatman who is transporting them to

the dream island. The finale of the novel is open, inviting the reader to "complete" it on his own [24].

Some fans consider "The Buried Giant" a step forward not only for the author, but for fantasy literature as a whole. David Mitchell, author of "Cloud Atlas", wrote in an email that if he was "put at knifepoint" to name his favorite Ishiguro novel, he would choose "The Buried Giant" for its use of fantasy tropes to explore questions of love and mortality [19, p. 23].

At the second stage of the analysis, the characters and fictional time and space are examined. It should be noted that the type of narration of this work is subject to the cognitive model "Quest", which is characteristic of British literature [18]. In our opinion, such a model, together with the use of flashbacks, helps the author to reveal the images of the main characters as fully as possible, including Axl, a former warrior, a character endowed with high moral qualities; his wife Beatrice, depicted by the author as a weak character, prone to betrayal, excessive criticism, but really beautiful in her youth; Sir Gawain, a character from "Sir Gawain and the Green Knight" poem written in the time of Chaucer's, which is a chivalric novel about the adventures of Sir Gawain, King Arthur's nephew; the knight Wistan, between whose image and Beowulf's, the character of the famous medieval poem, numerous parallels can be drawn; and Edwin, the rescued boy, sincere and brave. The author, first of all, emphasizes the personal qualities of the characters, as well as the emotional side of their relationships and communication, which is a characteristic feature of Kazuo Ishiguro's individual style.

Both the characters and the chronotope are echoes of Arthurian legends and chivalric novels. At the same time, while interpreting the Arthurian legends and novels, the author turns to the actual history of Britain, in particular, recreating the appearance of the villages of the Britons, who deepened their dwellings into the ground or made dugouts and connected them with common passages, and the Saxons, who preferred to build palisades and dig a ditch around their settlements. But historically accurate details (house building, food, weapons, smells emitted by people and inherent in their dwellings) are transferred in K.

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Ishiguro's novel to a new reality created by combining the world of Arthurian knightly novels and archaic Anglo-Saxon epics, and so historically accurate household details become a part narrative, ensuring its authenticity [9].

Analyzing the main idea of the novel - the problem of forgetting, as well as the author's way of depicting time and space through the symbiosis of reality and fantasy, modern and archaic, it seems possible to draw a parallel with the main antagonist characters - Wistan and Gawain, whose clash and killing of the dragon is the climax of the work. Wistan symbolizes the coming of a new age, and Gawain - the archaic past. Of course, the "new" wins, but here the author inspires the reader not to choose a side and not to conclude who is right and who is wrong. The author encourages the reader to accept the changes unjudgementally, purely. This worldview is characteristic of Japanese culture, from which the author comes, and the echoes of which abound in the novel.

The next, third step is to define the types of the narrator and the narratee. It is rather difficult to determine the type of narrator in this novel. According to G. Genette, there is the following classification of narrators depending on the situations in which they are: a heterodiegetic narrator in an extradiegetic situation - a story is told in which he does not perform the functions of a character; a heterodiegetic narrator in an intradiegetic situation is a narrator of the second degree, who tells stories in which, as a rule, he is absent; homodiegetic narrator in an extradiegetic situation - tells his own story, in which he appears as a character; a homodiegetic narrator in an intradiegetic situation is a story of the second degree, telling its own story [6, p. 396-397]. What is unusual about this novel is that until the last chapter of the novel it seems that the narrator is a heterodiegetic narrator in an extradiegetic situation, but in the last chapter he acts as a homodiegetic narrator in an extradiegetic situation, that is, he is introduced as a secondary character, while throughout the work he does not act as an eyewitness. Thus, it should be noted that another classification should be found and applied for proper analysis.

The narratee in the novel is the reader or listener, to whom the narrator addresses in the second person plural. The dialogue between the narrator and the narratee is built with the help of appeals and rhetorical questions. However, in modern narratology, in our opinion, the category of the narratee is currently the weakest and needs further fruitful theoretical and practical research with further systematization and classification.

At the last stage of our research the narrative model of the work is reconstructed and constructed. At this stage, the model is seen as linear, with an open ending. At the same time, the hetero- and homodiegetic types of narrative with external focalization suggest the idea that the author strove to create a feeling in the reader, as if this story, which simultaneously has features of fantasy, travelogue, neomyth, and legend, is being told to him by a medieval minstrel who is an implicit eyewitness, but at the end he acts as an important secondary character of the novel.

Taking into account the above and analyzing the feedback of readers and literary critics, it can be noted that it is clear why most of them either in their thoughts or physically returned to this work to understand and rethink it. Therefore, each of the aforementioned aspects deserve an even more thorough analysis.

Conclusions and propositions. As a result of the conducted research, the existing theoretical scientific assets regarding the definition of the concepts of poetics of fictional texts and narratology and their categories were analyzed and summarized; a methodical model (scheme) is outlined to be used for the analysis of the literary works in accordance with the purpose of the study. Needless to say that for more thorough further research in the context of the selected work, this algorithm will be further reconsidered and developed in more detail.

It was found that the selected novel is of exceptional scientific interest due to its belonging to modern metamodernist literature, bearing the features of multicultural literature, which on the one hand determines the complexity and multifacetedness of the research, and on the other hand, allows to study it more holistically and synchronously, shedding additional light on extralinguistic factors.

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The chosen method of poetic and narratological analysis was tested on the selected text of the novel, and the unconditional importance of taking extralingual factors into account was revealed, in particular - the cultural environment from which the author comes, as well as the fact that most often these factors are interpreted quite narrowly, in the context of only a certain aspect, therefore the phenomenon of multicultural literature, to which the analyzed novel can be attributed, prompts us to use a different approach and allocate a special place for the analysis of such factors that create the context of the work.

It has been established that the analyzed novel belongs to the genre of fantasy, but has features of a historical novel and a neomyth. Contemporary studies currently show that the selected work most often attracts the attention of scientists due to the peculiarities of creating a chronotope in which history is intertwined with fictional, but in our opinion, other factors, such as the presence of a wide intertext, as well as the coexistence of a fantasy world and everyday problems and emphasizing the emotional side of the characters, are the determining factors which affect the reader and determine the popularity and value of the novel for the literary process as a whole.

The narrative model is characterized as linear, with an open ending, with both hetero- and homodiegetic types of narration with external focalization. The complexity of defining the narrative model reflects the complexity of the entire work, the individual style of its author, and even the entire literary direction, which requires a deeper, comprehensive approach for further research.

Also, the applied concise analysis revealed that at each stage of the research there are concepts, categories, classifications that require further research and clarification, as well as the applied methodology itself. In particular, the concepts of "narrator" and "narratee", their classifications and features in domestic and foreign science are not developed in sufficient detail, as well as the concept of "narrator" is given a significant place in domestic science, and the concept of "narratee" is the least researched. It turned out to be difficult to classify the narrator, having existing classifications as research instruments, and classifying of

the narratee cannot be sufficiently substantiated at the moment. Thus, we see the need for further research of these concepts.

The logical summary of observations, revealed during the carried out analysis, in a certain way clarifies the factors which affect the reader, but all of them require further study. Undoubtedly, due to the incomprehensibility of the conducted research, the stylistic means and lexical-semantic features of the text were not characterized in the full volume (it will be given special attention in the further research), in order to focus more attention on the narratological aspects of the research. We also believe that the poetics and stylistics of the work are inseparable from each other, therefore, in the perspective of future research, we also aim to reveal the role of the latter with an emphasis on the role in the poetics of fantasy fictional discourse. We believe that the results of the study will help to contribute to the elaboration of a universal methodology of poetic and narratological analysis, as well as further study of the categories of narratology with theoretical and practical purposes.

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