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TETIANA KUSHNIROVA

(Poltava)

## THE FEATURES OF MULTICULTURALISM IN THE NOVEL "NEVER LET ME GO" BY KAZUO ISHIGURO

У статті досліджуються риси мультикультуралізму у художній прозі сучасного британського письменника Кадзуо Ішігуро. Метою статті став всебічний аналіз мультикультурних рис у роману "Не відпускай мене": аналізуються жанрові і стильові домінанти, основні мотиви, риси міжкультурної комунікації. Творчість Кадзуо Ішігуро виписана в межах дуальної традиції, оскільки в аналізованому романі поєднуються ознаки двох культур, західної та східної. У романі "Не відпускай мене" митець komponує різні культурні коди, де у результаті домінантними стають екзистенційні мотиви: туги, покинутості, самотності. Англійський контекст представлений на змістовному рівні, тоді як "східний" - на поетологічному (мінімалізм поезики, деталі, засоби характеристики героїв, засоби вираження авторської інтенції і т.д.). Дієгетичний наратор у дієгетичній ситуації подає історію крізь власний ракурс бачення, тому для оповіді характерна психологічна суб'єктивність.

**Ключові слова:** Кадзуо Ішігуро, англійська література, мотив, хронотоп, наратив, стиль, домінанта, літературна традиція.

Kazuo Ishiguro (born 1954) is a modern British writer of Japanese background. His works have been written in a multicultural context, which outlines a layer of literature presented in English by the representatives of other nationalities (Salman Rushdie, Vidiadhar Naipaul, Ben Okri, Hanif Kureishi, etc.). Ishiguro's creativity has always been a point of indisputable interest among literary critics, since this is a new phenomenon not only in British literature, but also in world of art in general. Therefore, the purpose of our study is to carry out a thorough analysis of artistic prose by Kazuo Ishiguro, in particular of the genre features in the novel "Never Let Me Go", which involves the genre content of the work, genre-style constants and dominant, main motives and chronotop.

Multiculturalism in Great Britain was replaced by post-colonialism and introduced a lot of plots that represented national issues and imagery. Attention to the fate of a man, to the national past became the main themes of the new literature. "Literary multiculturalism is manifested in the sum of techniques, in the individual creative manner of individual authors, and each of them presents its variant, its refraction of this concept" (Bielova, Белова, 2018). Multicultural texts have the following features: aggravation of the problem of national identity, correlation of the fate of personality and the fate of the nation, projection of large-scale events through individual focusing, a glance at the events from the other side, stylistic originality, characterized by synthesis at the linguistic level, search for a new, universal themes that would relate to everyone. At present, a single classification which would explain this literary phenomenon has not been performed yet, as its features are manifested in different ways by different artists.

Writers who are considered to be representatives of "multiculturalism" consider themselves as "citizens of the world", "international" writers. One of these authors is Kazuo Ishiguro, whose work has combined English and Japanese traditions. In his work there are works, the plot of which occurs in Japan (A Pale View of Hills, 1982; A Painter of Floating World, 1986), during the journey from East to West (When We Were Orphans, 2000), during the study of the phenomenon of "English" (The Remains of the Day, 1989), have philosophical

features (*The Unconsoled*, 1995; *Never Let Me Go*, 2005), where the time space and the image system are conditional one.

"*Never Let Me Go*" is one of the most famous in the work of Kazuo Ishiguro, recognized as the best novel of the year according to the rate index in magazine "Time". The novel was filmed in 2010. Critics are ambiguous in evaluating the work. Some researchers distinguish a powerful comparative line with already well-known fantastic subjects (M.Shelley, A.Huxley, M.Atwood, M.Houellebecq), other researchers analyze in the context of the day (K. Belova, A. Sidorova, T.Selitrina, etc.) or belonging to a certain literary direction, flow (I.Lobanov, A.Dzhumaylo).

The plot of the novel is conditional and unreal. The protagonist of the novel, as it turns out later, is not an ordinary person, it is a clone. Kathy tells about her present life, that she is a donor assistant (the clone that survived the organ transplant operation) reflects on the past. The novel has three parts, each of which has its own structure. The author dates from the events in the work (1990's) and educational building for clones (Heylshem) built in the 50's.

The first part is the exposition and development of the plot. Kathy is a student at Hailsham, a boarding school in England, where the teachers are known as guardians. They often tell their students about the importance of producing art and of being healthy (smoking is considered to be taboo, almost on the level of a crime, and working in the vegetable garden is compulsory). The students' art is then displayed in an exhibition, and the best art is chosen by a woman known to the students as Madame, who keeps their work in a gallery. Kathy develops a close friendship with two other students, Ruth and Tommy. The second part shows their life in Cottage, the old farm, where they learned to adapt to society and eventually became donor assistants. In the last part, Kathy reveals his true feelings: she has been helping donors for eleven years, among whom were her friends - Ruth and Tommy, who are already dead, but remain in her heart and "memory".

The chronotope of the novel though has the conditional features, however, has a real basis. During the narrative, the protagonist is looking for "his" space,

which symbolizes safety, happiness, that is, childhood. "Driving around the country now, I still see things that will remind me of Hailsham. I might pass the corner of a misty field, or see part of a large house in the distance as I come down the side of a valley, even a particular arrangement of poplar trees up on a hillside, and I'll think: "Maybe that's it! I've found it! This actually is Hailsham!" Then I see it's impossible and I go on driving, my thoughts drifting on elsewhere" (Ishiguro, 2018). All attempts to find "their" space are doomed to failure. The protagonist often sees his outlines, looking for him at Norfolk ("lost territory") but all in vain, "his" space for her unattainable. This vision is explained by its tragic finale. The chronotope is characterized by the motive of decline: old abandoned house Miss Emily, disappeared Hailsham, "empty" drawings by Tommy over the years, the collapse of illusions. The variability of the world gives rise to anxiety and a feeling of doom, which is intensifying to the finale.

The symbol of inevitability is the title "Never Let Me Go", which is the motive - the phrase in the dominant position. This motive is one of the organizing techniques of the text, permeates the plot from the beginning to the end, and fits in the author's attitude and general philosophical context of the time. The name of the novel is based on the existential mode and has several meanings: this is the name of the song of favorite singer Kathy, this is a symbol of the impossibility of dreams, this is the symbol of the end of life.

The chronotope has a dual character (real and unreal layer), and the dominance of time space depends on the recipient. The names of the counties and cities of England are topographically defined: Oxfordshire, Derbyshire, Wiltshire, Dover, Norfolk, Kingsfield, Wales, however, there is also an imaginary space and the fact that this space is surrounded by: Hailsham, Cottage, White mansion, Poplar farm, a boat in a swamp, a black forest, a pond, etc. Events in an unreal space repeat the real world: it's Sales, Fairs, Hidden Gallery, and these concepts bear such a heavy load that become the symbols of the "other" world.

The main characters of the work feel themselves "Other", although it is ordinary children with their fears and dreams. Interestingly, the characters are

identified by the names, and their last names are reduced to one letter (Kathy S., Jenny B., Suzy K, etc.) and even disappear at all, which is a symbol of the disappearance of the individual. Such onomastics is found in world literature, first of all in anti-utopian works, which shows the negative attitude of the system to the person (for example, the letter and the number in the novel "We" by Ye.Zamyatin).

The space in the novel eventually is able to expand. First, it's Hailsham, then - Cottages, hospitals, a road and a car that becomes a substitute for home and personal space. The protagonist dreams to be in the hospital in the future, become a donor and find peace, which will lead to a sharp narrowing of the space or its disappearance in general. The intentions of the protagonist become known through monologues.

The final outcome of the novel is tragic, since the landscape, the measure of the mental state of the character, presented in tragic tones. The protagonist stands at the edge of the road, watching how the wind carries rubbish through the field, dreams of seeing Tommy's figure and crying. "I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave, maybe even call. The fantasy never got beyond that - I didn't let it - and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be" (Ishiguro, 2018). The final scene in the novel is symbolic and generates a moral catastrophe of the character. She renounces her love, gives "all" to all who knows, and is doomed to return to its existence, which becomes an illusion of life.

The image system is depicted in various ways, since the novel describes different cultures. Characters are built on the opposite (Ruth represents the

Western tradition, the conscientious Kathy is Eastern). The final is dominated by the Eastern tradition, since the characters voluntarily fulfill their purpose (give their lives for the sake of the existence of others).

For Japanese culture, the motive of isolation from its roots is essential, which leads to loneliness of the personality. Characters in the novel appear from nowhere, and quietly disappearing without leaving a sight. Portrait features characters are not written, only certain features of the character are emerging, which differ them from each other. Tommy seems straightforward in the childhood a little nervous boy who calmly perceives his destiny. Ruth is a capricious girl, does not pay attention to the feelings of others. Ketty, through the perspective of which the narration is presented and the characters are positioned, is depicted as diligent and correct. But in the final scene she is tired of life. Each character has a dominant feature, while the visual component remains beyond the plot.

The narrator submits the story through his own perspective, so the narrative is characterized by psychological subjectivity. For example, Kathy does not realize that Ruth had long been trying to prevent their relationship with Tommy, did not say anything before "escaping" from the Cottages. There is a silent effect in the novel, when the characters tell the truth, but somehow one-sided or not in full. From the beginning, the reader is immersed into the life of private schools, which gradually becomes a creepy symbol of "other" childhood.

In the novel, there is no motive of family values, characters do not run into conversations with their parents or at least some kind of relatives, do not build plans for the future. They are aware of the inevitability of the future. The motive of the family is to embody moral values, and his absence leads to a dominant position of anti-utopian motives, because in the future society's role of the family concept decreases.

For artistic work space characteristic principle of suppression, that actualizes motives secret. Narrator uses certain lexical constructions, euphemism, which help to conceal the true nature of things. For example, an organ removal operation is called the first, second, third "donation", nurse - assistant donor, carer, death - this

"completed, put a point, finished". Relationships between characters are in some way suppressed, in particular the love of Kathy and Tommy in the text is not discussed directly, but from their deeds it is clear that there is a mutual feeling between them. This becomes clear in the final scenes, when, after Ruth's apology, Kathy begins to cry (Ishiguro, 2018). Such a manifestation of feeling is not typical for the protagonist who is the representative of Eastern philosophy.

The motive of duty becomes a dominant one in the novel, the protagonist proudly states that she is doing her job properly. "Okay, maybe I am boasting now. But it means a lot to me, being able to do my work well, especially that bit about my donors staying "calm" (Ishiguro, 2018). Kathy is proud that "they" endorse her efforts. " So I'm not trying to boast. But then I do know for a fact they've been pleased with my work, and by and large, I have too" (Ishiguro, 2018). Kathy should support the donor as long as he can give himself up for transplantation. The same fate awaits and Kathy, she almost wants "it feels just about right to be finishing at last come the end of the year" (Ishiguro, 2018). The children knew about their purpose, they studied hard, they devoted a lot of time to art, in particular, to literature and painting. Children were aware that they would not be able to do any work, even work in the supermarket was unattainable for them. Only Ruth, who is the epitome of Western philosophy, she saw herself an office worker, who became a novel of a symbol of an unfulfilled future.

The novel is characterized by synthetism, because the text is interwoven with features of realistic, modernist, and postmodern traditions. Ishiguro, pushing himself in his work from the socio-cultural variant of multiculturalism, comes to his philosophical beginnings, close to postmodern poetics: collision as a way to understand the Other, to interact with others and in the process of such interaction, to understand and to find oneself. Postmodern tendencies are seen in the chronotopic component, which has fiction features, figurative, which involves leveling each individual. At the formal level, where different spatial layers are displaced, the personal chronotope is in the dominant position capable of narrowing.

Modernist tendencies are seen in the plot, such as: the concept of a holistic character, the author-supervisor, using the techniques of the explicit narrator, indirect speech, and fragmentary presentation of events. The realistic tradition in the novel is consistent. This is in the final disclosure of the mystery, the concealment of certain truths, the famous character and the author. The space of the work fills the details that make significant sense at the content level and cause cause-effect relationships, generating its final integrity.

Chronotope manifests itself at different levels: on the emotional, imagological, characterological. Subject detail is manifested in part, but always meaningful. For example, in the novel, there are character objects that replace real life characters. This is a cassette recording of Judy Bridgewater's song, which inspired Kathy's incomprehensible feelings. This is the box for things Ruth, which symbolized its "exclusiveness", blue favorite Tommy's T-shirt, his drawings of fantastic characters, etc.

Landscapes are presented as structural elements of time and space and are performed in the text when the character recalls his childhood. For example, a reader will meet Tommy during a football match when the classmates did not take him to the team. Portrait of Tommy is not traditionally given, the portrait is based on his feelings and certain details (a new t-shirt). The landscape in the novel becomes a background for the deployment of events, a marker for a particular event. The reader is shaping the previous attitude to the character, which causes a lot of questions on which it is difficult to find an answer.

The mist landscape is one of the main motifs of Japanese painting, and in the novel it becomes a dominant motive and a symbol of incomprehensibility, the fading of the world, its mortality and uncertainty. One of the main functions of the landscape is the ability to indicate the character of the thoughts or doubts of the character. The landscape is especially vividly written out in the final of the novel, since it is he who transfers the character's emotional state.

When Kathy learned about Tommy's "completion" (it is noteworthy that the word "death" is not used in the text), she allowed herself a "luxury". She went



to Norfolk, who, in the minds of children, was considered a lost land, or a place where lost things are located. "Maybe I just felt like looking at all those flat fields of nothing and the huge grey skies. At one stage I found myself on a road I'd never been on, and for about half an hour I didn't know where I was and didn't care. I went past field after flat, featureless field, with virtually no change except when occasionally a flock of birds, hearing my engine, flew up out of the furrows (Ishiguro, 2018). The character does not realize his feelings, reproduces them through pictures of the outside world, where the attractiveness of the real world - a certain measure of moral values.

The real chronotope intersects with the personal chronotope, where there are similar motives. The motives of the road, the movement, the escapism, the return to home, the search for his own "I" in an inconsistent space are constant in the novel. "The combination of the real and perceptual planes of the artistic space of this novel, Ishiguro, directs a reader's reception to one of the most difficult issues of the present-the meaning of being an ordinary person" (Жлуктенко, 2010). Spatial motives become markers of the individual style of the author, in particular "grassroots" loci of most retrospective episodes, obsessive emotional states and an exaggerated sense of duty" (Жлуктенко, 2010).

Western and Eastern cultures are contrasted at different time-spatial levels and outlines the existential level of the individual. Existential motives of anxiety, loss, loneliness of the personality are constant in the novel. The motive of nostalgia is especially significant in the novel, it has personal as well as universal meaning, symbolizing desire and loneliness. The sadness for lost of Kathy is a personal experience, it becomes universal through comparison with the experiences of others.

Several heroes of the work feel sorry not only for the Hayeshlem pupils, but also for the Guardians and Madam, who represent the "real" world. The fate of each character is predetermined: "clones" are programmed to fulfill the duty, the role of the guardians is to prepare them for this. Characters sometimes try to get out of their way, however, can not, because everyone has a certain "destination".

Characters take a destiny and carry out their duty, which is typical for eastern culture.

In the novel there are signs of a parable: it is a connection between two planes (real and universal), the subordination of the author's idea to the whole work. The image of the protagonist is static, it performs its work properly, without having any thoughts to change something. The character humbly bears the burden, loses loved ones, and goes to death. She does not want anything and can not change.

Kazuo Izhiguro's literary authorship is written within the limits of multiculturalism. The author is a Japanese of origin, but spent his entire life in Britain. In the work of the author combines the features of two cultures, which are inextricably linked together. The features of Japanese culture are not clearly outlined, but a detailed analysis of the novel indicates their presence. In the novel "Never Let Me Go" the writer combines different cultural codes, as a result, existential motives (tiredness, abandonment, loneliness) are dominant. The English context is presented at the content level, while the "Western" - on the poetological (minimalism of poetry, details, portrait of characters, means of expressing the author's intention, etc.). The diègetic narrator in the action manifests history through his own perspective, so the narrative is characterized by psychological subjectivity. he author tends to universality, since in the genre there are features of the parable, fiction elements that bring the product to a new philosophical level. Existential motives are dominant, perception determines the content of the work. The novel is characterized by synthetism, as the lines of realistic, modernist, and postmodern traditions are closely interlaced and interrelated in the text.

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**Kushnirova T. The features of multiculturalism in the novel "Never Let Me Go" Kazuo Ishiguro**

The article deals with features of multiculturalism in the artistic prose of the modern British writer Kazuo Ishiguro. The purpose of the article was a comprehensive analysis of the multiculturalism features of the novel "Never Let Me Go": genre and style dominant, main motives are analyzed. A special place in the analysis is given to the study of personal chronotopes of the , who unite in the structure of the novel, and complete a general chronotope of the work. In the work of Kazuo Ishiguro, the signs of two cultures (eastern and western) are combined. The novel belongs to the literature of multiculturalism. In the product dominant existential motives: tiredness, abandonment, loneliness. The English context is presented at the content level, while the "eastern" is in poetic (minimalism of poetry, details, means of characterization of heroes, means of expressing the author's intention, etc.). Narator describes history through his own perspective of vision, therefore, the work is characterized by psychological subjectivity. The novel features signs of a parable, a fantastic, philosophical work. The novel is characterized by synthetism, because the text is closely interwoven with signs of realistic, modernist, and postmodernist traditions.

**Key words:** Kazuo Ishiguro, English literature, motive, chronotope, narrative, style, the dominant, literary tradition.

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