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“Never Let me Go”

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**Compositional and Stylistic Specificity of Kazuo Ishiguro's "Never Let Me
Go"**

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INTRODUCTION

In an impressive array of present-day philological studies of fiction texts, the peculiarities of the narrative arrangement of dystopian prose remain under-researched. As a rule, scholars approach a dystopian genre from a literary perspective, whereas the stylistic facet of a dystopian text remains beyond the scope of the study. A dystopian discourse is usually considered in one socio-cultural dimension – as an artistic manifestation of anti-totalitarian dogmas. Nevertheless, the literary processing of a dystopian phenomenon, inherent in the paradigms of both the 20th and the beginning of the 21st centuries, is representative of specific stylistic and organizational approaches to producing an artistic text. The most representative versions of the dystopian discourse are implemented in modern literature, seeing that they encompass the knowledge and experience of their predecessors. Having analyzed the previous stylistic peculiarities of a dystopian genre, present-day authors combine their narratological techniques with the contemporary conditions of reality.

Mainly, the stylistic and narratological approaches to studying literature have been applied by such authors as E. Semino and J. Culpeper (2002), H.G. Widdowson (1975), P. Simpson (2004), L. Jeffries (2010), D. Shen (2005), S. Rimmon-Kenan (2002), R. Bradford (2005), M. Bortolussi (2003), and the rest. In essence, the stylistic and narratological aspects of representing a science-fiction totalitarian society in a dystopian text account for the object of this research. In a dystopian text, political and social issues emerge in the artistic interpretation of totalitarianism, conveying the complexity of modern cataclysms through certain stylistic approaches. These events and phenomena paved the way for apocalyptic attitudes in society, thereby inducing authors to elaborate on the respective concepts in their novels. Hence, a dystopian genre mirrors the byproducts of the totalitarian paradigm, which presupposes specific stylistic and narratological patterns in constructing the text. Precisely the above-mentioned patterns constitute the primary study material in this research paper.

Therefore, **the object** of this paper is a dystopian genre in general and the novel “Never Let Me Go” by Kazuo Ishiguro as its present-day representative in particular.

The subject matter of the study involves structural, rhetorical, stylistic, and organizational components of a dystopian genre and the novel “Never Let Me Go.”

The aim of the research consists in defining the structural, rhetorical, stylistic, narratological, and organizational facets of dystopia as a genre in general and the manifestation of the above-mentioned aspects in the novel “Never Let Me Go” by Kazuo Ishiguro. In accordance with the aim, the following **tasks** are to be attained during the research:

- to provide a definition for concepts that are fundamental in the domain of a dystopian genre;
- to determine the context in which dystopian novels usually emerge and how it contributes to their stylistic peculiarities;
- to define specific patterns in organization and structure that are inherent in dystopian novels;
- to specify the relationship between the organizational and rhetorical features of the novel “Never Let Me Go;”
- to identify the means in which structural, rhetorical, stylistic, and organizational constituents of the novel “Never Let Me Go” support the author’s ideas;
- to determine the rhetorical devices in the analyzed dystopian novel that serve the purpose of ensuring subliminal suggesting.

During the research, the following **methods** have been applied:

- stylistic analysis is applied to identify the linguistic, organizational, narratological, and structural patterns underlying the composition of a dystopian genre;
- structural method is used to study the discrete elements that dystopian texts comprise;

- descriptive approach helps to explain the phenomena inherent in a dystopian genre in general and the novel “Never Let Me Go” in particular.

The novelty of this research lies in approaching the stylistic and organizational specificity of the novel “Never Let Me Go” by Kazuo Ishiguro from the linguistic, rhetorical, conceptual, and subliminal suggesting perspectives. Precisely, the subliminal suggesting technique is the most critical facet of this research because the authors who operate in the discourse of a dystopian genre use particular rhetorical and stylistic techniques to ensure subconscious influencing on a reader’s perception of the text.

The material of this research is a dystopian science fiction novel by Kazuo Ishiguro - “Never Let Me Go” published in 2005.

The theoretical value of the paper implies presenting a theoretical framework for a future research in the discourse of stylistics and a dystopian genre based on Kazuo Ishiguro’s science fiction novel “Never Let Me Go,” identifying organizational, rhetorical, and narrational patterns.

The practical value consists in providing the findings that can be used in teaching courses of stylistics, linguistics, practical English, and literature.

The research paper is arranged as follows:

Introduction specifies the selection of the subject, accounts for the object and the subjects matter of the study, as well as its tasks and aims.

The first chapter focuses on the theoretical background underlying the practical analysis of a dystopian novel “Never Let Me Go,” which is further provided in Chapter Two. This section deals with stylistic and narratological concepts, theories, techniques, and methods usually applied by the authors of dystopian texts to ensure a specific effect on a reader.

The second chapter applies the theoretical framework outlined in Chapter One for the textual analysis of a dystopian novel “Never Let Me Go” by Kazuo Ishiguro.

General Conclusions summarize the acquired findings, outline the prospects for further studies of the issues under analysis, as well as offer both theoretically and practically substantial inferences.

CHAPTER ONE

THEORETICAL FRAMEWORK

FOR THE STUDY OF LITERARY TEXT COMPOSITION

In stylistics, the aspect of composition has always been examined as either a phenomenon of content or form (Гальперин, 1958, p. 153). Precisely, the latter approach associates composition with structure, whereas the former – chiefly with a plot. Furthermore, composition constitutes an essential facet of description and non-philological objects. For instance, works of fine and monumental arts, architectural structures, theatrical, dance, and ritual acts. As Kayda (2011) asserts, among the primary objectives of the text stylistics, worthy of separate scholarly attention are typological forms of the language's application, tools of the information implementation, and the expression of a certain attitude toward the object of speech (p. 30). The conventional approach to the compositional organization of the text has both entailed the emergence of an illusion regarding resolving numerous issues inherent in its paradigm and has given rise to many approaches to the definition and research of this sub-discipline. Indeed, the composition of the text falls into the focus of study attention in multiple academic areas, including rhetoric, narratology, stylistics, the theory of literary speech, theory of text, as well as other philological sciences addressing the text itself or, more broadly, speech behavior.

1.1. Text Composition in Various Scholarly Fields

Many scholars, who operate in the field of the text structure, discuss the question of whether the category of composition pertains to the formal organization of the text or concerns its content as well. In light of the substantive approach, it is necessary to distinguish two concepts – the interpretation of the composition as a **form** and as **content**. According to Sydorenko (2019), the overall academic interpretation of the text composition encompasses four primary vectors of research: 1) the understanding of composition as a structure; 2) the ratio of the composition to the theme of the work; 3) the ratio of the composition to the genre of the work, as well as the connection between the composition and the grammar

of the text; 4) the concept of composition dynamics (the dynamic unfolding of content and plot, revealed in the alternation and interaction of forms and speech types) (p. 20). The understanding of a composition as a result of the use of a certain arsenal of techniques organizing the text has a long history. In a broad meaning, the composition of the text implies a set of techniques utilized by an author to arrange his/her text. Fundamentally, these techniques create a general picture, the order of its parts, transitions between them, and the like.

The essence of compositional techniques is reduced to the creation of some complex unity, a complex whole, while their meaning is determined by the role they play against the background of this whole in the subordination of its parts. Another world-known scholar and philosopher – Bakhtin (2001) – examines the phenomenon of composition in the polyphonic discourse, at the same time understanding it as a complex of signs, arranged in a specific manner depending on the purpose of the text (p. 318). In particular, the author stresses the point of an ambivalent nature of the text, presupposing the simultaneous existence of the **text** and the **context**. Having determined that the form involves a paradigm of methods, techniques, and material means of expressing, presenting, transforming, and functioning of content, Makarova (2007) distinguishes three ideas ensuing from such a definition: the aspect of the external linguistic form, the expedient aspect, and the symbolic information aspect (p. 153). Therefore, each aspect of the form relates to its concrete type of composition: the genre, plot, and speech compositional categories. Nevertheless, when selecting types of composition, differences between the genre and plot type are not usually made, as Makarova (2007) insists (p. 154). This concept, irrespective of its focus on the form, denotes that the connection of the composition with different facets of form and various plans of the text is evident.

Another aspect of the substantive approach is the semantic structure of the text, which implicates its content. In essence, the composition is thus understood from the standpoint of content structure. Accordingly, the composition cannot be reduced to a simple plan (introduction, body, conclusion) since such a plan does

not reflect the extra-linguistic determinism of the content and its stylistic peculiarity (Гальперин, 1958, p. 154). In this regard, compositional semantics means the formation of a particular substance when combining components and/or their semantics (at the level of a word, phrase, or sentence). Thus, such an approach to composition specifies the role of content in the organization of an artistic text.

In the context of an all-inclusive (combining both content and form) approach to composition, the central issue stipulates the inability to distinguish a universal unit of composition. Nonetheless, the uniformity of compositional units is not viewed in the framework of monographic approaches – content and form. Each compositional unit is characterized by methods of extension that account for the allocation of the most significant implications in the text and thus activate the attention of its receiver (Дымарский, 1999, p. 118). Conceptually, the unifying principle in the composition is the notion of connection. However, such globality entails unclear boundaries of the term itself and the multiplicity of units within the framework of composition, which, in the scholar's (Дымарский, 1999) view, casts doubt on the existence of a single formalized category (p. 119). As a traditional object of study in stylistics, the composition requires reconsideration both concerning the methodology and in relation to fundamental principles, as well as research approaches to their studying.

To sum up, the consensus between either understanding text composition as a form or content involves the communicative and complex approaches to the compositional construction. Since these methods broaden the heuristic possibilities of composition, it enables scholars to identify other principles for describing composition fitting the modern textual reality and having more considerable heuristic potential than the traditional formal-meaning coordination paradigm. Both literary and linguistic standpoints in approaching text composition indicate that organization combines both content and form to ensure the holistic comprehension of the text. Ultimately, in the case of our research, it is necessary to

consider the aspects underlying text composition in the domain of stylistics, narratology, and rhetoric.

1.1.1. Text Composition in Literary Studies. The present-day complex linguistic and semantic analysis of a literary text involves the study of its ideological content, genre-compositional structure, and language as an aesthetically arranged system. The notion of composition emerges with the advent of fine arts, referring to the fundamental properties of art. In literary studies, the composition is understood as a mutual correlation, and the arrangement of units of the depicted and artistic speech means implies several aspects (Lukov & Kirjuchina, 2009, p. 253). Mainly, scholars distinguish the composition of the imagery system (that is, the arrangement of characters), the plot composition (or more precisely: the plot is a compositionally designed story), narrative methods (the narrative composition itself as a change of views on the image), the composition of details, speech composition (or composition of stylistic techniques), the composition of elements that do not relate to the plot itself (false stories, for instance, in *Don Quixote* by Miguel Cervantes; lyrical digressions in epic poems like *The Divine Comedy* by Dante Alighieri), and the rest (Lukov & Kirjuchina, 2009, p. 252). Precisely, the epic composition is considered as the unification of homogeneous narrative episodes, the number of which can increase and decrease (as in *The Iliad* and *Odyssey* by Homer or *The Castle* by Franz Kafka).

In poetics, the composition is determined by intonational and metric-rhythmic facets, whereas, in dramaturgy, a retrospective composition is distinguished and studied. In particular, the prospective composition presupposes a system of dramatic means that enable drama to turn to the future within the framework of the present. Interpreted as an aesthetic principle, composition encompasses the concept of design. All types of design (spatial, temporal, and spatio-temporal) fundamentally include composition as a process, mechanism, and result of the formation of routine, everyday life – the culture of such a lifestyle on

aesthetic grounds (Lukov & Kirjuchina, 2009, p. 253). Overall, the design helps to decorate the textual organization.

Since Ancient Greece and until the present time, the Western tradition of writing has been dominated by two contradicting theories of composition. These might conveniently be referred to as the expressive and constructive theories of composition (Holmes, 2018, pp. 36-37). The Greek philosopher and theorist Aristotle is the first considerable example of this creative school of thought. In scholarly circles of literary studies, his *Poetics* has sometimes been disregarded and examined as a mere reflection without specific details worthy of consideration in the 20th or 21st century. Aristotle is chiefly concerned with the theoretical structure of tragedy. The philosopher's approach to drama is based on the idea that plays are constructed by the actors themselves (Aristotle, 2008, p. 10). His theory of dramatic composition was complemented and redesigned during the Renaissance, thereby laying the first bricks of a more modern understanding of poetry.

In essence, the notion of the composition is one of the least studied within the system of knowledge associated with an understanding of the nature and laws of artistic phenomena. There has already been a certain tendency in literary criticism to broaden the content of this concept by adding various components, such as, for example, placement of characters, their system, comparison of plot episodes, an order of communication about the course of actions, a change in the methods of narration, as well as the interrelatedness of the details of the depicted, and ratio of parts, paragraphs, stanzas, individual turns (Berdnyk, 2014, p. 3). In literary criticism, the term's definition is still vague, not coherently specified since the lexeme "composition" is used as a synonym for "construction," "disposition," "organization," "outline," or "structure."

The categories of form and content were introduced into philosophical and literary schools of thought only in the 19th century. Prior to this, any text, or literary work, had always been examined in its integrity. Such an approach to a work of art was utterly justified, inasmuch as this understanding of form is

organically connected with the content, and it is possible to separate these two components only in a purely abstract way. Indeed, the categories of content and forms, developed in the Hegelian system, have become essential categories of dialectics and have been repeatedly utilized successfully in the analysis of a wide variety of complexly organized objects (Hegel, 1971, p. 344). Moreover, the application of these categories in aesthetics and literary criticism forms a long and fruitful tradition. Content and form constitute an indissoluble dialectic unity in which, according to Hegel (1971), the dynamics of the continuous mutual transition of one category to another (content to form and form to content) are realized (p. 343). Often the definition of composition is understood simply as a text arrangement and is identified with building a plot.

In literary studies, the debates over the theoretical framework of composition continue to acquire new arguments and additional comments. For example, Halizev (2000) emphasizes that the construction of a literary work is a multi-level phenomenon (p. 282). At the same time, the scholar points out that composition relates to the architecture of a text. Another literary studies researcher, Timofeev (1976), links the composition of the plot to the general composition, which turns the compositional analysis into the definition of plot elements (exposition, set, development of action, climax, and denouement), which, in turn, cannot reveal the aesthetic beauty and originality of a work created in a certain context of a particular epoch (pp. 180-181). As a rule, the definition of composition is often identified as the logical combination (or a purposeful lack thereof) of content and form because, when it comes to an artistic text, its creator either consciously or subconsciously customizes content, proceeding from the structure, or vice versa.

Ultimately, the task of composition lies in combining the elements into an artistic and aesthetic whole, that is, a compositional analysis must prove the unity of the text as a unified whole, which is ensured by all levels of its organization. Subsequently, when analyzing the composition of a particular literary work, it is necessary to focus on compositional means (the central of which include repetition,

amplification, contrasting, and contamination), on the figurative system and system of characters, plot and “non-fabulous factors” (Tkachenko, 1976, p. 181). The foundation of comprehension is the disorganization of a fictitious and depicted image of reality or – in other words – strict aspects of the world’s artwork. Nevertheless, the primary and specific beginning of the productive success in generating a holistic literary text is the means of delivery of the image, combined with the overall content and idea.

Thus, as it can be concluded from the research, a literary text composition is a complex and multi-level phenomenon that should be examined differently based on each discipline in the context of which it operates. In literary studies, composition upholds the author’s idea and plot, thereby adorning the text, splitting it into chapters, making it either coherent or not (deliberately), as well as ensuring some specific workflow to support a crucial notion. When it comes to linguistics and stylistics, composition transforms into a visual frame that gives a text its form, structure, and cohesion.

1.1.2. Text Composition in Rhetoric. If considering text composition from a perspective of its rhetoric constituent, worthy of attention is the historical background underlying the term’s evolution. In the epoch of antiquity, rhetoric was associated with a particular universal model of word and paragraph positioning to enhance the text’s influence on a listener/reader. As a result, for both Greeks and Romans, rhetoric replaced text composition, thus serving as a rigid frame to structure all orations, poems, and other literary works by utilizing the same carcass. In most present-day definitions, the notion of composition is understood as a static phenomenon or a completed and self-evident product, while the most essential characteristic feature of a text – the process of its functioning in communication – is neglected. In this relation, Panchenko (2005) mentions V. Vynohradov, affirming that his rejection of a linear understanding of a text composition has laid the foundation for presenting this term as implying a dynamic growth instead of a static frame (p. 57). Therefore, in rhetoric, text composition should be estimated as an interdependent relationship between textual elements that function as a whole.

Another noteworthy aspect of text composition in the rhetorical domain involves semiotics as a discipline that studies language in categories of signs and networks uniting them. Particularly, from a semiotic perspective, composition is viewed as a level of construction. That is, the text can be described not only at the level of disposition, but also at the level of semantics, syntactics, and pragmatics of compositional construction (Uspenskiy, 1973, pp. 127-128). The scholar explains that the semantics of compositional construction includes the relation of the compositional constituent to the described reality and the distortion that reality undergoes when being transmitted via a corresponding compositional element. For example, this principle of comparing compositional elements with partial reference correlation is the basis of detective literature texts, political texts, and judicial speeches. Uspenskiy (1973) also notes that the syntax of a compositional construction includes the ratio of compositional elements regardless of reproducible reality (p. 129). The structure of a text is established through the definition of its organic constituents, which themselves prove to be structures within which the verbal elements correspond in one way or another. Elements of the compositional-speech structure of a text split into complex syntactic integers, which, in turn, are a correlation of syntactic constructions.

Mainly, the semiotic vision of the issue practically identifies compositional construction with the structure of the text, simultaneously highlighting in it the same levels of organization (semantics, syntactics, and pragmatics) and the same attributes (hierarchy, symbolism). Panchenko (2005) claims that with such understanding of composition, it is relatively challenging to determine the scope of the concepts of “text” and “composition” as separate phenomena (p. 58). One of the most vivid examples of identifying such text composition actualization is a novel by M. Pavych *Khazarian Dictionary*, in which a reader is endowed with an opportunity to choose their own composition. Such an interactive concept of text composition is inherent in the epoch of postmodernism. The farther from the antiquity, the more chaotic and flexible the compositional frames.

The concepts of composition and genre prove to be closely interrelated only in the tradition of studying speech genres as they are understood as compositionally-thematic and stylistic types of text, as a result of which the composition turns into a factor of differentiation of speech genres. According to Bakhtin (1986), the composition is what mirrors the conditions and goals of specific human activities in various areas related to the use of language – and is determined by the specifics of the field of communication (pp. 250-251). Indeed, the speech genre as a relatively stable variant of utterance developed by each separate sphere of the language is not so much an individual construction as an implementation of the model. In classical rhetoric, the compositional organization of the text does not directly relate to the genre as such. Instead, today, it has become a functional style (Bezmenova, 1983, pp. 38-39). Within the spectrum of social interaction, genres have not yet differentiated, and, hence, the composition of the genre is not the center of scholars' attention either. Such works have been preserved to this day, including the composition of an advertising text, composition of a scientific text, and the like.

Rhetoric is a concept introduced into the scientific paradigm to determine the content and functional tasks in modern conditions – in the new language and social situation. Bezmenova (1983) points out the significance of neo-rhetoric that implies the field of modern interdisciplinary research studying the laws of speech communication, the principles of construction, as well as interpretation of an artistic expressive and persuasive text (p. 37). The rapid and effective evolution of this novel discipline has been possible due to the emergence of new linguistic sciences – text linguistics, semiotics, hermeneutics, speech activity theory, and psycholinguistics. Neo-rhetoric seeks ways of the practical application of these disciplines; it is developed at the intersection of linguistics, the theory of literature, logic, philosophy, ethics, aesthetics, psychology, resting on data derived from neurolinguistics, sociolinguistics, and semiotics (Bezmenova, 1983, pp. 39-40). Precisely, in the context of contemporary literary studies and stylistics, neo-rhetoric, in many aspects, should replace the concise meaning of this term while

expanding the limits of the broader. In any event, it is necessary not to disregard novelties in present-day humanities and philological studies because they emerge as a result of new visions and approaches based on innovative technologies and solutions. Modern writers and media authors take into account the digital discourse, which, beyond question, leaves a stylistic and rhetoric imprint on their notion of composition.

To conclude, the composition of a literary text may be regarded as a combination in various sequences and with different completeness of the implementation of the four types of narration. Among them, worthy of scholarly attention are actual, idiostylistic, ideological, and individualized. In addition, the analysis of these categories allows for considering the structural constituent of a text, drawing inferences regarding their ideological load and determining the concept of the entire literary work. Ultimately, in terms of rhetoric, considering a literary text, its composition is to be examined ambivalently: 1) from the standpoint of the form (framework) and 2) based on the cohesion between the idea and meaning.

1.1.3. Literary Text Composition in Linguistics. The composition of a literary text has become the focus of interest of stylistics, rhetoric, literary speech theory, linguistics, as well as other general and private philological disciplines addressing a text or speech behavior as a whole. Moreover, composition constitutes a crucial aspect of the description of non-philological objects: architectural structures, works of fine or monumental art, theatrical, dance, and ritual acts (Panchenko, 2011, p. 140). In philological discourse, the problems of compositional construction have traditionally been posed as an element of literary studies. Albeit, any text type functions, first and foremost, as an independent linguistic unit. The study of the text as a linguistic unit entails transferring the methods and means of describing an object (chiefly linguistic) to the text, the nature of which nevertheless cannot be defined as linguistic only (Panchenko, 2011, p. 140). Besides, other sub-disciplines, such as hermeneutics, text interpretation means, and psycholinguistics have long indicated the possibility of

ambiguous understanding of a literary text. At the same time, this ambiguity rests on the problems regarding perception and understanding and is also due to the personality of the addressee – listening and reading (Galperin, 1981, p. 4). Given that each reader is dependent on their life and reading experience, the way of individual perception of the world and text predetermine the most considerable portion of textual implications.

From an extralinguistic standpoint, the informative-semantic level of a text is considered as containing cognitive information embodied in the discourse via language means. Cognitive information refers to a fragment of a conceptual picture of the author's world linguistically explicated in a text (Andrejeva, 2005, pp. 179-180). When regarding a literary text as an object of analysis, it is necessary to avoid one significant mistake that is disregarding some elements while paying unnecessary attention to others. Odintsov (1980) posits that it is challenging to preserve and display the integrity, completeness, and structural unity of the discourse when it comes to examining a literary text because the content is often viewed as separated from the form (in linguistic analysis, the opposite – the separation of form from content – is often the case) (p. 44). At any rate, the mechanical distinction between form and content is characteristic of the linguistic approach to analyzing a literary text.

As can be derived from the aforementioned assumptions, text composition is a multifaceted phenomenon representative of pluralist approaches applied to the study of its constituents. Conceptually, the plurality is conceived of as a principle in general and of any textual organization, that is, the multiplicity of its compositional construction (Panchenko, 2011, pp. 145-146). The idea of the plurality of compositional text construction stipulates compositional pluralism. This property is inherent not only in postmodern texts, but in classical texts as well. On a large scale, modern texts merely displayed this feature, made it salient and evident. Furthermore, text composition cannot be unambiguously presented as a ratio and deployment of always the same text units (Bolotnov, 2010, pp. 61-62). The multiplicity is due to the possibility of applying various strategies for

compositional text construction, mobility, and non-fixed boundaries of a text unit, as well as the presence of more than one compositional text construction actualizer within text units, even within the same strategy (Panchenko, 2011, p. 146). Interestingly, the limits of the multitude of compositional construction of a literary text are determined by the referential, communicative, sociocultural, and, of course, linguistic contexts in which they operate.

Hence, the fundamental purpose of the linguistic analysis of a literary text involves comprehending the systematic organization of the language material that upholds its symbolic structure, as well as identifying artistic patterns that reveal the unique stylistic manner of an author favoring a specific aesthetic school. Concerning modern science and practice, Kolcova & Lunina (2007) distinguish two types of linguistic analysis of a literary text: incomplete (partial) and full (p. 4). In the first case, primarily, the dominant language is revealed, thus molding the dominant style and eliciting the writer's central concept. As for the second case, units of all levels of the linguistic structure of the text are studied in their aesthetic unity and interaction (Kolcova & Lunina, 2007, p. 4). Among the most frequently used linguistic analyses of a literary text, one should consider functional-stylistic interpretation, both quantitative and qualitative research, the method of analyzing textual cohesion, or the means of expounding either purposeful or unpremeditated difficulties in consuming the content that underpins a text's form. Other types of analysis may include a linguistic experiment, comparison, heuristic methods (Kolcova & Lunina, 2007, p. 5).

As a result, a linguistic analysis of a literary text should be consistent with the following requirements: **a)** the specification of a stylistically predominant linguistic level, component, or type of imagery which is the most substantial in the figurative-aesthetic, style-forming, and ideologically artistic perspectives; **b)** complexity when considering language levels and facets, which is due to the complementary role of all language units in their artistic and aesthetic functions; **c)** the vector of a text analysis from its linguistic fabric to its figurative and aesthetic implications, not to mention the ideological, psychological, socio-historical, and

moral content of a literary text; **d**) structural and systematic, involving the identification and understanding of the complex of interconnected and complementary micro and macro bases in the text as a continuum (Kolcova & Lunina, 2007, pp. 5-6). Text composition implies a coherent interrelation of all its elements and various aspects of composition, such as architectonics, or the external composition of a text. The textual organization may serve as the object of linguistic analysis as it endows texts with paradigmatic implications by dividing them into specific parts (headings, stanzas, paragraphs, chapters, and the rest), their sequence and relations; correlation with one another and with other elements of a text of its extra-plot elements (complementary stories, lyrical digressions, or false novels); the system of images of characters (internal composition); change of vectors within the structure; the order of text constituents.

Thus, from a linguistic view, a literary text organization and its composition depend on the plethora of methods applied in analysis, including the study of language levels, vectors, and aesthetic implications concerning words, phrases, or sentences, as well as stylistic-rhetoric elements in narration. Since neither of the approaches to composition can be applied in isolation, pluralism is the only way to describe the analysis of a literary text composition. When a scholar needs to research a literary text, they are to apply linguistic, stylistic, rhetoric, literary, and other methods to provide the most reliable findings.

1.2. Approaches to the Study of Literary Text Composition in Linguistics

One of the primary features of a language composition as a system involves the interaction between the author's image and the narrator's concept. Precisely this interrelation plays an essential role in a literary text's holistic nature. Also, the next feature manifests itself in the interaction of content and form. The way of expressing a narrator's concept as a grammatical person within an artistic narrative implies two perspectives: substantial and formal (Vishnevetskaya, 2010, p. 2). Firstly, a grammatical person pertains to the formal aspect, whereas the content side is the characterological language means and the point of vision, that is, this is

a language composition. Secondly, the content aspect of the composition relates to the language material of a literary text.

The objective of text linguistics lies in identifying and constructing a system of grammatical categories of a text with both formal and informative units. According to Vishnevetskaya (2010), if the structural analysis of a text entails a list of patterns based on a given material, then the linguistics of a text tries to find the text-forming patterns inherent in all texts (p. 2). Additionally, the concept of a language composition is closely related to the term "composition" in the literary aspect, associated with architectonics.

When revealing the composition of a literary text as an alternation of various forms, speech types, and styles, linguistic analysis is performed, proceeding from the correlation and comparison of the composition of a literary text with the forms and elements of a universal language and its styles. As Horshkov (1981) claims, to this description, it is necessary to add non-literary means of verbal communication, which will presuppose that such an analysis involves going beyond the scope of this particular text (pp. 82-83). Hence, the language composition and an author's image account for such categories of a literary text that reflect the features of the manifestation of the language system in the system of a literary text because a text is not a strictly isolated structure.

Linguistic analysis of a work or text is usually conducted to study the form, structure of a text, as well as its language peculiarities. Tajupova (2009) emphasizes the role of a communicative-pragmatic approach to a literary text analysis due to its pervasive, both solely linguistic and extralinguistic set of tools (p. 775). Notably, the development of a communicative-pragmatic approach to the study of both fiction and non-fiction texts has entailed a change in priorities regarding the paradigm of scientific research and a transition from predominantly system-oriented linguistics to the intensive development of pragmatically oriented linguistics. Given the perspective of pragmatically oriented linguistics, the text is examined as a communicatively pragmatic quantity, organized with specific intentions and goals (Bloh & Sergeyeva, 2008, pp. 57-58). In light of a similar

notion, the study of a literary text is an incredibly significant yet private section of this direction.

Within the framework of the pragmatic transition, the issues of language use and the conditions in which communicative activity proceeds begin to play a primary role. The communicative-pragmatic approach emphasizes the necessity to consider extralinguistic factors in a row with linguistic peculiarities of a literary (or any other) text. The present-day vision of how to study a literary text considers the fundamental provisions of such disciplines as poetics, narratology, hermeneutics, functional stylistics, and is represented by several scientific disciplines. As Tajupova (2009) confirms, these include linguistic, linguistic-stylistic, and literary analysis, the data of which are generalized and synthesized by a philological analysis of a literary text (p 776). When it comes to "the linguistics of a text," this approach allows a researcher to regard a literary text as a field of general patterns and signs characteristic of this higher communicative unit. "The linguistics of a text" approach proceeds from the assumption that the organization of coherent texts relies on specific rules concerning the implementation of such categories as connectivity, temporality, modality, and the like (Tajupova, 2009, p. 776).

In particular, the study of texts from the perspective of typology is based on the supposition that each text is unique and, given its communicative-pragmatic functions, has its characteristic qualities. Therefore, the aim of the text typology consists in studying and categorizing prose texts, considering various criteria, including both linguistic and non-linguistic parameters (Dijk, 1972, pp. 303-304). Their choice depends not only on the goals and objectives set by the researchers in compiling the appropriate typologies but also on the initial theoretical positions of linguists. Typological studies' particular objectives are a thorough description and systematization of the use of linguistic means and non-linguistic phenomena in various text types (Dijk, 1972, p. 304). Nonetheless, the lack of a universal classification of texts is associated with an extremely complex organization of the text as a whole, not to mention the presence of its various types and subspecies with their distinctive linguistic and extralinguistic aspects.

The present-day research of a text is characterized by various approaches, the leading of which are syntactic, propositional, and communicative-pragmatic. The propositional approach to a text is the approach in the direction from the word to the text, as Perrig & Kintsch (1985) point out (pp. 503-504). This approach allows linguists to determine how the text is built, while the communicative-pragmatic methodology makes it possible to showcase what communicative units the text can divide and what communicative-pragmatic functions it can perform in society. Based on a propositional approach, the focus of which is the structure of a text and the problems of its semantic arrangement, linguists research the sequence of sentences chains organizing a text. Consequently, a literary text can be defined as a complex multilevel formation, a particular sequence of symbolic units united by semantic and grammatical connection, the pivotal properties of which comprise integrity and connectedness (Akhidzhakova, 2009, pp. 4-5). The pragmatic aspect of language learning, which has highlighted the linguistic analysis of the use of language units concerning the participants in communication, entails a broad understanding of a text as a communicative-pragmatic value. Regarding a communicative-pragmatic approach, linguists pay close attention to thematic categories such as the purpose of the message, reason, topic, and relations of partners.

Thus, among the main approaches to studying a literary text composition, it is essential to distinguish communicative-pragmatic, typological, linguistic, stylistic, propositional, syntactic, and the rest approaches. Each of them focuses on some particular facets of a literary text, both linguistic and extralinguistic. They are used, depending on the purpose of a linguist, as well as a text's genre, style, content, and form. At the same time, to make the analysis more comprehensive, it is significant to apply two or more approaches to one text in order to shed light on all of its perspectives.

1.3. Text Architectonics and Text Composition

Composition and architectonics are usually interpreted as adjacent concepts, yet not utterly identical. In particular, architectonics implies the text structure that

ensures its unity, integrity, and connection between all its constituents in the formal-visual domain (chapters, headings, subheadings, etc.). In turn, composition is a text construction on thematically problematic, plot, and cultural speech levels (Kajda, 2011, pp. 47-48). In other words, it is the engine of the implementation of the author's creative intention, responsible for the correlation of the author's artistic purpose with all levels of textual structure (Karpenko, 1996, p. 70). Precisely coherence and consistency account for the most substantial aspects of the text architectonics. The parts of a text selected as a result of articulation relate to one another, being organized in a specific sequence and concatenated based on common elements. Accordingly, the interconnectedness and consistency of the textual elements' presentation are reflected in terms of cohesion and continuum.

Text composition, within a specific topic, is also determined by the style and genre of a literary work. Each genre entails its compositional characteristics. Also, text composition is one of the genre-creative factors. The dependence of the text structure on the genre and the genre-stylistic variety is acute precisely in journalistic texts (in contrast to literary, scientific, and official-business texts because they are stylistically and structurally diverse) (Serazhym, 2014, p. 99). Unlike works of fiction, the non-fiction text structure is marked by the sequence of the material presentation, the logic of interrelations, as well as the proportionality of parts. This peculiarity is due to the nature and internal logic of a subject's development, genre characteristics of a work, and an author's approach to presenting the idea (Serazhym, 2014, p. 99). Similarly, the basis for the composition of all texts encompasses the elementary types of content, including story, reasoning, description, and appeal. These elementary types define the logic of content deployment:

- analytical logic – for description;
- temporal and spatial logic – for the story itself;
- inductive or deductive logic – for reflection;
- expressive logic – for the appeal (Serazhym, 2014, p. 99).

At any rate, the task of composition lies in combining the components into an artistic and aesthetic whole. That is, compositional analysis needs to prove the unity of a text as an indivisible work, which is provided by all levels of its arrangement (Berdnyk, 2014, p. 5). Hence, when analyzing the composition of a literary work, it is necessary to focus on compositional means. Among them, the main ones include contamination, amplification, opposition, and repetition (Berdnyk, 2014, p. 5). Thus, when it comes to analyzing a literary text from the perspective of its architectonics and composition, one should consider the figurative system, the lineup of characters, as well as the plot, not to mention other complementary non-basic factors. Consequently, architectonics involves constructing a literary text as a whole, integral interconnection, and correlation of its individual components, which is due to the text's idea (Berdnyk, 2014, pp. 5-6). Without a doubt, these concepts cannot be equated since even the linguistic basis of the two terms are entirely different.

Indeed, it is legitimate that architectonics, understood as a logical-meaningful structure, visually expressed in division into sections, can be referred to as a structure within another structure. Its coherence follows from the clarity of the plot's drawing. Nevertheless, Fedotov (2003) argues that the compositional originality is determined by the metaphorical scissors between the storyline and the plot, that is, between the event plan in its natural chronological sequence and the story, deformed according to artistic expediency or the conventional laws of the genre (p. 254). The abstract-linguistic form of expressing the content conceptualizes the verbal content of a text and can also be actualized in other forms, including figurative, sensual, and emotional. Moreover, all three forms complement each other in the expression of a holistic notion. Visually-figurative and sensory-emotional forms constitute carriers of an unstructured, synthetically sensual reflection of reality and human emotions (Berdnyk, 2014, pp. 5-6). On the contrary, the verbal form represents the structured analytical content of a text, elaborated by the consciousness. The verbal form of content is a purely human form of expression, and it, like no other, has its rules of organization and culture of

use. The visually figurative form, along with the linguistic, is the natural carrier of a literary text content.

The text structure effectiveness determines the effectiveness of perception and memorization of a message (text). Precisely, the architectonic perfection, actualized through the graphic-symbolic fabric of a literary work, ensures this efficient information processing. Serving as the formal text structure, architectonics is a volume-pragmatic division of the text into paragraphs, subparagraphs, and other explicit visual elements (Bremon, 1983, p. 474). For instance, in the texts of official documents, the correlation between the linguistic structure and architectonics is optimal as paragraph boundaries coincide with the boundaries of the phrasal unity. Such a division significantly simplifies a text processing. A complex syntactic whole and a paragraph are interrelated as a verbal fabric and a form of its presentation. Whereas the concept of a paragraph can only be applied to written speech, phrasal unity may refer to both written and oral speech.

In conclusion, composition entails a text structure and a harmonious relationship of its elements based on the content, as well as its genre, style, and idea. The text composition foundation comprises the elementary types of content, such as the plot (or story), description, reasoning, and appeal. They determine the logic of the content deployment, the thematic homogeneity of the textual parts at each level of the content hierarchy, the logical connectivity of sections, and the proper correlation between the genre and style. Concerning architectonics, many scholars admit that this term serves as a synonym for composition, while others assert that architectonics is a formal actualization of composition, meaning that it includes such aspects as the division into chapters, sections, paragraphs, the availability of headings and subheadings, or other similar visual text "scissors." In any event, both terms are applicable for a linguistic and stylistic analysis of a literary work.

1.4. Constituents of a Literary Text Composition

Modern complex linguistic-semantic analysis of a literary text involves studying its ideological content, genre-compositional structure, and language as an aesthetically arranged paradigm. When it comes to analyzing architectonics (which is the overall external form of a literary text structure), it is essential to keep in mind that there is a specific connection between it and the semantics of the text under analysis. The formal organization of a literary text is its fundamental parameter, systematizing the formal (sign) and content (ideological) levels (Sydorenko, 2019, p. 20). Taking into consideration this ambivalent property of any literary text, it is appropriate to include the architectonic and compositional facets of its structure into every compositional analysis.

Concerning the study of the relationship between the textual architectonics and composition in philology, Bakhtin is one of the first to propose and substantiate these concepts as fundamental principles of a text's structural organization. In his studies, the scholar distinguishes between the formal plan represented by the organized text material and its aesthetic design; according to his interpretation, the axiological plan lies in the value of a literary text content (Bakhtin, 1975, p. 56). Besides, Bakhtin points out that an artistic form is a form of content realized with the help of material. It implies that this form needs to be analyzed from two perspectives: 1) as an architectonic form, it is the essence of an aesthetic object directed at its content; 2) as a compositional form – the material integrity of a literary text (Bakhtin, 1975, p. 56).

There are multiple scholarly works dedicated to analyzing a novel composition, yet most of them limit their efforts to interpreting only some of the compositional levels while disregarding others. Indeed, the present-day scholarly community tends to study literary texts either by focusing on one novel of the author who is a representative of a certain genre and culture or superficially working with a number of authors. According to Gorshkov (1997), in the analysis of a literary text composition, the emphasis on the exposition, setting, action development, culmination, and denouement does not reveal the peculiarities of the verbal work, inasmuch as such an order of constituents is inherent in other types of

art (p. 235). Such an approach is due to the assumption that although all cultures are associated with their specific traditional understanding of composition, they do share common architectural rules.

Concerning a literary text, the primary constituent of the content aspect is the plot, and the driving force of any plot is a conflict. The plot is understood as the development of actions within a novel, the author's ideological and emotional comprehension of reality, expressed through the verbal image of fictional characters, their individual actions, and interrelations (Matkovska, 2016, p. 228). There are various terms for designating a text's segment, among which prosaic stanza, superphrasal unity, paragraph, as well as a complex syntactic whole should be named. Mainly, supraphrasal unity consists of one or more sentences, united by allied-prepositional connections, pronominal or lexical repetitions, the unity of time, the change of the indefinite article to the specified one, which presupposes the topic generality (Sydorenko, 2019, p. 22).

In light of the syntactic structure, this superphrasal unity is characterized by a parallel connection of sentences, between which an adjacency relation is established. Each subsequent sentence does not duplicate a theme based on the previous one but reveals the details of one general picture (Sydorenko, 2019, p. 22). Additionally, the formal and substantive facets of a literary text composition encompass architectonics-speech forms that mold the external structure, whereas compositional-speech forms mold the internal structure of the text. Architectonics-speech forms account for the forms of implementation of any communicative-speech act and are usually divided into external and internal manifestations (Sydorenko, 2019, p. 22). External manifestation (also referred to as broadcasting) comprises a monologue, dialogue, polylogue, constructions with direct, indirect, or improperly direct speech. In turn, internal speech includes a stream of consciousness, internal monologue, self-dialogue, or small blotches of internal speech.

Regarding a literary text, the author's and foreign language are also distinguished. The author's speech is a text part in which the author directly

addresses the reader without utilizing the characters' voices. This enables the author to showcase their point of view on the plot and their assessment of the issues posed in the novel. Among the types of transmission of someone else's speech, scholars usually distinguish direct, indirect, and improperly direct speech types, which in various ways are included in the author's voice, thus performing multiple stylistic functions (Sukhova, 2016, p. 131).

Superphrasal unity can be examined as a compositional technique facilitating a literary text perception by a reader because it graphically displays its logical and emotional structure. A crucial characteristic of superphrasal unity is the author's attitude to what he or she says. Furthermore, the sentences included in its composition are to have a single author's position, and any alteration in it affects the structure of a superphrasal unity (Sydorenko, 2019, p. 22). This constituent of composition, like sentences that do not exist in a speech in isolation, one way or another is compared and opposed, not to mention that they might enter into other semantic relations, expressing the topic progressing. As a rule, one theme develops in two or more superphrasal unities, thereby forming a semantic-syntactic unit – a fragment (Sydorenko, 2019, pp. 22-23). Usually, in a fragment, superphrasal unity is charged with a more semantic, informational, and compositional load, opening the text or starting an utterly new topic.

Thus, in contrast to compositional speech forms, which mold the internal structure of a speech genre, the architectonics of speech forms ensure its external elements. Also, the forms of embodiment of a speech act are architectonics speech forms, including monologue, dialogue, polylogue, as well as their combinations, which form the external structure of a speech genre. The architectonics-speech forms are based on the direction of communication between communicants. Finally, communication may occur in one direction, manifested in the form of monologue speech, but if the vectors are mutually directed, there is a necessity to distinguish between dialogical or polylogical forms. Primarily, these are the central constituents of a literary text composition that ensure its holistic existence in the

literary discourse, providing a coherent connection between the sign realm and a reader's perception.

1.5. Narrative Design in the Context of Composition

Composition is one of the critical elements of any narrative model. The organization of specially selected events included in the narration marks the author's creative intention and, therefore, serves as a channel through which the author manifests his or her ideas (Лозинская, 2018, p. 34). In fictional prose, the role of composition is all the more significant, the more aesthetically structural the text is. One of the crucial components of the composition is, of course, the title. In particular, the text's heading complexes differ in the degree of thematic fragmentation, the presence or absence of genre nominations, the author's opinion, wordplay, rhetorical questions, hints regarding the plot development, and other essential information.

Notably, the text has both a linear syntactic structure and a hierarchical closed sign system. Whereas the content of this system is generated by the global mental representation of the world and can be interpreted by the methods of linguistic, contextual, and conceptual analyses, the narrative syntax does not have basic units of study. Albeit, a complex syntactic whole acts as its primary constituent. Still, it cannot be described exclusively by formal grammatical methods. As Tataru (2008) points out, compositional symmetry, based on the cyclical nature of temporal phases and spatial structure, creates a metric basis for perceiving the dynamics of alternation of real and unreal space/time perspectives, on which the plane of the subjective narrator is built (p. 34). Hence, the author mentions that the compositional structure of any text, which objectivizes its compositional-symmetric model and creates the basis for the perception of the compositional rhythm, plays a considerable role in the formation of the logic of generation and perception of textual data.

Providing a regular representation of conceptually significant meanings of the text and its dimensionality or symmetry, it is the rhythm that contributes to the formation of the scheme of mental projections and activation of the actual

segments of the semantic lattice of the text. Furthermore, this process occurs in the perceiver's consciousness and adjusts associative links between various semantic elements of the text structure. Also, the dialectic of meter and rhythm (the rhythm marks the idiostyle of a linguistic personality), realized in every literary text, specifically regulates all forms of life on Earth, including human speech in the broad context of social interaction (Татары, 2008, p. 31). Besides, rhythmic concepts determine the relationship between text and discourse.

According to the classical definition of Genette (1998), the narration itself is a generative narrative act, without which there is no narrative statement, and sometimes there is no narrative content (pp. 26-27). This distinction between the three narrative aspects is relatively adequate to the phenomenological separation of the intentional "grasping" act from both the "grasping" itself and from the "grasped object." Therefore, the narration is a special intention of the speaking or writing subject of discourse. As Tjupa (2001) asserts, the narrative intentionality of an utterance lies in linking two events – referent (being told, witnessed) and communicative (event) – into the unity of an artistic, religious, scientific, or journalistic work in its eventful fullness (pp. 4-5). Tjupa emphasizes that, whereas neither the first event (storyline incident) nor the second (text-generating speech of a certain compositional form) taken by themselves – (i.e. without the mediation of a narrative act) – could be qualified as artistic.

Any narrative contains (albeit mixed, moreover in very different proportions), on the one hand, images of actions and events that form the narration itself, and on the other hand, images of things and characters, which are the result of what is now called description (Жеңетт, 1998, p. 169). The opposition between narration and description, as viewed within a traditional linguistic framework, is one of the key features of human literary consciousness. At the same time, the scholar claims that their distinction has become evident relatively recently. Thus, one needs to study the history of its origin and evolution in the context of literary theory as well as its practical implication.

Descriptive detail in any literary text may take precedence over narrative. A spatial principle dominates the illustrative composition. Although in folklore, especially in canonical literary genres, particular traditions of description have taken root. The present-day post-modern prose is usually deprived of multilayered descriptive elements that are often substituted by the characters' actions.

Semiotic analysis, which became the foundation stone for structuralist narratology, made it possible to interpret the plot not as an arsenal of constituents, but as an internally motivated and holistic structure. In light of semiotics, texts account for systems of signs that encompass two main elements: 1) surface structure at the level of syntax and words, and 2) their underlying implications (meaning). When it comes to narrative semiotics, the surface structure becomes the form of the text, and the deep structure transforms into the system (Teacher et al., 2009, pp. 174-175.). Precisely the connection between these two levels designs a third level – the structure of representation.

The type of connection between the deep structure and the individual plot version described in semiotic concepts is defined as a transformation that manifests itself in the text by building a sequence of events. Greimas (2004) suggests that the concretization of semiotic relations at the level of "anthropomorphic actions" yields a definite structure of the actors, divided into two levels – actants and actors (p. 248). Specifically, an actor functions as a specific character performing a certain role in the plot, and this role itself in the narrative structure is referred to as an actant. The typology of actants comprises six options: the addresser – the addressee, the helper – the enemy, the subject – the object (Greimas, 2004, pp. 249-250). Simultaneously, notwithstanding that Greimas' understanding of narration and composition has significantly affected the further evolution of narratology, it has particular limitations. First, the plot of any narrative is reduced to actants' relations at the grammatical level, thereby differing only in the attributes of actants, which emerge at the level of subject manifestation. Second, a narrative, examined as a linguistic statement, is interpreted without considering the semantic

dimension associated with the author's intention, cultural paradigm, and genre nature.

Thus, although most scholars have not entirely reached a consensus regarding the definition of narration and its role in discourse and composition, we suppose that narration implies a semiotic representation of a series of events that are temporally or causally interrelated. Any form of expression consists of a selection, criteria of relevance, viewpoint, the object's standpoint under representation, and an implicit reality theory. Overall, narrativization is one of the most common means of applying order and perspective to experience, which is a crucial feature of any literary text. Ultimately, narration and composition are the two ambivalent reflections and manifestations of a single text perceived by the receiver (reader).

1.5.1. Fundamental Narratological Aspects of a Literary Text. The structuralist definition of narration is primarily based on the ideas of classic theorists of the early 20th century. Mainly, the story has been interpreted as a set of minimal narrative components fused by a specific connection (Sobchuk, 2012, p. 109). Some structuralists have argued that these smallest units are events and that the relationships that unite them are temporal and causal. As Sobchuk (2012) claims, Tomaszewski has significantly influenced the present-day Ukrainian narratological research, predominantly its structuralist domain (p. 109). Other scholars, resolving to follow Propp's concept, considered a function to be the minimal unit of the narration, and the link that unites them is regarded as temporal, which means less emphasis on causation (Sobchuk, 2012, p. 109). What unites these approaches is that they both associate the story with the plot.

Conceptually, according to Fludernik (1996), the process of attributing textual narrative encompasses four levels, covering four reader experience types (p. 125):

1. Experience of reality, comprising fundamental frames that help to understand the goals of figures, their emotions, motivations, and other narratological aspects;

2. Experience of reality, including basic scripts that allow conceptualizing reality (frames of narration, vision, etc.);

3. Narratological knowledge of the text perceiver (for instance, familiarity with literature genres, specific types of narrative figures, and the rest). In this context, it is noteworthy to address Fludernik (1996) which framework emphasizes that the third level has become only a cognitive scheme and no longer presupposes a consequence of the conscious interpretation process due to the long history of the perception of written narratives and genre parameters (p. 125);

4. A level encompassing an individual's interpretive abilities, due to which, they combine new and unusual material with what is already known to them, thereby making these unusual elements more readable.

Despite the positive developments in character research that have taken place through cognitive narratologists' efforts, it remains challenging to imagine how the notion of a frame of mind can be applied to a more or less "practical" narratological analysis of a specific narration. Researchers of the character's cognitive aspects do not offer an answer to this question, limiting themselves to rather abstract methodological constructions.

One of the most detailed elements of the narrative studied by structural narratology is focalization. This term was suggested by Genette (1998), who is known to have identified three types of focalization, differing in the ratio of access of the narrator and the character to the knowledge of the fictional world:

1. Zero focalization, in which case the narrator knows more than characters;
2. Internal focalization, in which the narrator knows as much as a certain character;
3. External focalization, in which the narrator knows less than the character (Genette, 1998, p. 26).

For a linguist, the only objective reality is speech structure or text. Human knowledge is not only actualized and presented in the form of texts, yet is also generated in the linguistic paradigm as a text structure. This approach is not the only possible in debates regarding the aspects to be studied by a linguist who aims

to elaborate on an explanatory metatheory. Moreover, the theoretical and methodological pluralism of approaches is associated with the realization that it is the central text, but not the only element in the complex structure of the human communication system that should be analyzed within the narratological framework (Chernyavskaya, 2017, pp. 136-137).

Contrasting static and dynamism, the study of discourse as a process and text resulting from communicative processes is one of the essential facets of cognitive linguistics. From the moment the discourse category penetrates an active scientific arena, the research opposition of static and processual discourses have become entirely apparent (Chernyavskaya, 2017, p. 137). Additionally, the emphasis of linguistic advancements moves from an intra-text organization issues to the processes of text-building and text-perception, which, in turn, has more connection with narratology and pragmalinguistics.

As Chernyavskaya (2017) admits, discourse analysis, consistently centered on the textological approach, displays a corpus method of linguistic research (p. 143). From a discursively oriented standpoint, a researcher, analyzing a particular text, needs to prove its representative status for a certain discourse type. In other words, relying on the selected method of textual analysis (rhetorical, linguistic-pragmatic, stylistic, etc.), the linguist must demonstrate that a single text is part of a serial discursive practice.

Thus, the narratology methods make it possible to study both the grammatical facets of the narration, as well as its realization in a separate work of the discursive and contextual norms (Fludernik, 1996, p. 124). Consequently, the story being told, the narrators and listeners involved in it (not to mention the situation through which it is told) prove to be associated with a basic cultural-historical structure and a set of discursive orders. Hence, the concept of narrative extends to a broad spectrum of phenomena, and merges with the idea of discourse, losing its meaningful qualities. Generalizing categories in narratology and text composition should characterize the interaction of micro- and macrodiscourses in the process of unfolding the semantic superstructures of a literary text, determining

the relationship between the historical "episteme" and intra-textual narrative categories (Fludernik, 1996, p. 124).

To conclude, in a critical analysis of discourse, language is examined as a form of social practice that engenders various power ideological relations. The aim of any analysis consists in tracking and showing the interpretation of the literary text, the dependence of linguistic structures, and forms on the ideologically underpinned social practice. Besides, it is not the language that is analyzed, but the notion of a broad extralinguistic background underlying the literary text. Moreover, as Chernyavskaya confirms, in light of the linguistic approach framework, discourse is instrumentalized by those concepts that consider it as a supra- or transtextual unity. Repeating the critical definitions of discourse linguistics, discourse implies a content-thematic connection of texts, their background, and the context in which they function. The text composition and stylistics help the author define the discourse and elaborate on a specific narrative technique.

1.5.2. Narratology in the Context of Stylistics and Text Composition. As a form of content, composition is determined not only by the laws of a depicted reality but also by the worldview, artistic method, aesthetic aspect, genre, as well as tasks pursued by the author. According to Timofeev (1974), composition is a structure of a literary text, a particular paradigm of disclosure means, organization of images, connections, and relations characterizing the life process depicted in the artwork (p. 154). Aside from combinations of plot motifs, stylistic devices, and figures, the text also has its own grammatical means that provide compositional-syntactic and expressive-aesthetic functions. Hence, composition and grammar account for interrelated aspects of the structural organization of the text.

Novikova (2010) points out that one of the influential trends in the study of literary discourse in the framework of modern linguistics is narratology (p. 186). As a unique philological discipline with its particular tasks and means of resolving them, it took shape in the late 1960s of the 20th century due to the revision of a structuralist doctrine based on communicative ideas about the nature of art and the

mode of existence. As a stand-alone discipline, narratology occupies an intermediate niche between structuralism and receptive aesthetics. In turn, structuralists aim to understand how periodic elements, forms, and themes define the textual structure. Interestingly, as Novikova (2010) mentions, this discipline has Russian roots as it emerged from the fundamental and innovative study of Vladimir Propp *Morphology of the Folktale* and became a branch of structuralism (p. 186). The primary purpose of a narratological analysis consists in moving from a simple taxonomy of elements to an in-depth understanding of how these elements are organized in a narrative, artistic, and factual units.

In contemporary research, the dynamics of the composition is considered as one of its central aspects. Nevertheless, present-day researchers associate the compositional structure not only with the text, the material which it systematizes but also with the reader who structures the message in the process of interaction with it. The dynamism of the compositional structure is not only in the alternation and layering of verbal series but also in the transformation of the primary textual material into a compositional variant, as well as the creation of semantic equivalence of textual elements (Novikova, 2010, p. 187). Similar transformations are caused by the interaction of dominant and background aspects of the text. The concept of composition integrates both external and internal organization of the text, as it is identified not only with the plot and imagery system but also with the structural design of a literary text.

A noteworthy feature of the postclassical paradigm is the appeal to a diachronic analysis of narrative structures, the revision of theoretical categories borrowed from the 19th-century novel, to analyze ancient and present-day texts more adequately. Diachronically focused studies of specific narrative devices have also emerged (Stockwell, 2002, p. 75). A significant place in postclassical narratological discourse is occupied by the analysis of the so-called "unnatural" narratives. These are anti-mimetic texts that go beyond the realistically grounded understanding of identity, time, and space, serving as a communicative-narrative model helping the author design scenarios that are impossible in reality (Stockwell,

2002, p. 76). Similar studies are mainly dependent on the study of postmodern anti-illusionist texts. At the same time, in "unnatural" narratology, there is no deconstruction of the scholarly principles of the discipline. In contrast, scholars design analytical tools to analyze experimental texts precisely based on postmodern and cognitive theories.

As most scholars agree, it is precisely structural analysis that unfolds the nature of the narration. In particular, Propp (1946) discovered the seven spheres of activity and thirty-one functions within which the events of all the considered fairy tales develop; and although the tales of other peoples provide additional elements, they still fall under these functions (pp. 28-29). Furthermore, structural analysis reveals the general socio-cultural challenges that a person faces throughout life. In general, as evident from the research data, narratology has considerably deepened the understanding of the structure of literary works and considering the study of fairy tales, narratology complements linguistics and stylistics with psychological and social implications.

The narrative sign is constituted by the relationship between the form of the narrative and its content, often referred to as narrative or discourse. Such an understanding of the narrative corresponds to the semiotic concept of communication as a process of connecting the signs and the signified through meanings. Albeit, many narratologists view the irreducibility of discourse and history to the signifier and the signified, seeing not only semiotic but also aesthetic communication in the narrative work. Consequently, the concepts of the narrative begin to allow for the possibility of inconsistencies between levels. Some scholars assert that the central principle of a narrative is the relationship between two levels: one relates to history and the other to discourse (or how the narrative content is presented) (Ryan, 2007, p. 34). A single text may have a full narrative in the first sense, but low in the second, when it tells a well-formed story, yet the action progress is slowed down by descriptions, general comments, and digressions.

While reconceptualizing relations within the plot, discourse dichotomy leads to the emergence of terms in poststructuralist narratology that emphasize the event

value of discursive elements, such as *writing plot*, *narrative plot*, *narration event*, or *narrator's character plot*. For instance, Genette (1998) finds it possible to distinguish between the time-space of history (coordinates of the chronotope of the depicted world) and the time-space of narration (characteristics of the location of the narrator and the length of the narrative act) (p. 29).

Thus, the research interest towards narratology has already shifted from a narrow understanding of discourse as an intra-textual level of narration (in other words, speech presentation of events) to the perception of a narrative as a variant of discourse in a broader sense that implies communicative interaction. Ultimately, narratology incorporates the ideas of communication theory, neorhetoric, receptive aesthetics, discourse analysis, composition, and stylistics, thereby upholding the content of a literary text.

Conclusions to Chapter One

1. On the basis of the analyzed linguistic data, we may conclude that the composition of a literary work is the arrangement and mutual interrelation between textual units, content, and language means. The composition realizes the unity and integrity of artistic creations. In addition, the backbone of any composition involves ordering and structuring the text that objectifies the fictional reality created by the author. In literary studies, the narrator is an actant who informs the reader about the events, characters' actions and appearance, captures the passing of time, depicts the setting, as well as analyzes the inner state of all actors (depending on a genre). Not to mention the fact that the narrator displays the motives of behavior, characterizes a character type or personality without being a participant of the events. Conceptually, most researchers have reached an agreement that composition implies a mutual correlation and organization ensured between certain blocks of a literary text. It is a fabric of a literary work, which defines its integrity, completeness, and unity. Similarly, text composition is determined by a genre, author's intentions, as well as the content of a literary work. It represents an integral system connecting all its constituents. Essentially, a system is a whole that dominates over individual elements and keeps them united. The first and primary condition for artistic integrity belongs to the manifestation of a single concept by all literary text components.

2. Be it concise or detailed, each message needs to have a goal – to convey some information to the addressee and sometimes even change their conceptual

picture of the world. To achieve this goal successfully, the author of the text has to be persuasive and consistent. Also, he or she needs to be mindful of various stylistic and rhetoric tools to ensure the maximum artistic value of the text. As Kayda (2011) states, the points of contact between stylistic and rhetoric appear to be evident (p. 14). The combination of stylistics and rhetoric is necessary to ensure a holistic comprehension of the literary text as an inseparable whole. From understanding, listening, reading, as well as assessing the depth and mastery of what is said and written, to speaking and writing with maximum efficiency, both disciplines function to provide a coherent text composition. The primary reason for the research interest in the combination of text stylistics and rhetoric can be explained by their standard, as Kayda names it, "denominator," which is the composition itself. In turn, composition serves as a significant section in classical rhetoric, yet differently nominated. At any rate, the technique of creating an expressive composition is the main focus of stylistics. In tandem with rhetoric, its potential has already proved to be necessary chiefly for communicative genre studies.

3. Considering linguistics, contrasting static elements and dynamism, the study of discourse as a process and text as a result of communicative processes is one of the critical aspects of cognitive linguistics that has an unconditional heuristic and methodological potential, making it possible to consider linguistic data as a manifestation of cognitive activity. According to Genette's (1998) composition and narration classification, while pure formalism reduces literary forms to sound material and classical realism ascribes an autonomously actual expressive meaning to every form, the structural analysis should allow for revealing the relationship between the system of forms and the system of meanings, replacing the search of separate analogies with the focus on global homologies (p. 98). To note, literary texts do not function in a vacuum, which presupposes their discursive and contextual presence marking their belonging to a particular paradigm of values, knowledge, and linguistic means.

4. The promotion of a text as an object of linguistic research is associated with the need to structure it. The text space division can be executed in various directions, including compositional-thematic, volumetric-pragmatic, and contextual-variable. As established in the last decade of the 20th century, explanatory concepts of textuality, along with the functional perspective of the text, come to the fore. It is proved that all linguistic units underlying the text stem from a purposeful choice of the author designing the text whole. Necessarily, any text can be examined from multiple perspectives, beginning from solely linguistic or literary and ending with psycholinguistic, stylistic, rhetoric, narratological, etc.

5. The narrative is a universal characteristic of any micro- and macro-culture, which accumulates and transmits its own system of meanings through the narrative as a narration process, which is reflected in myths, legends, fairy tales, epics, stories, dramas, and others. Therefore, in present-day stylistics, the narrative is postulated as an instance able to organize the subjective experience of individuals into a holistic whole. In narrative psychology research, the narrative itself is a manifestation of a specific way of understanding the world, a special form of human existence, inherent only in its mode of being. In any event, a researcher needs to analyze a literary text taking into accounts its numerous aspects, including the authorship, historical period, stylistic and linguistic means, as well as narratological concepts determining the coherent flow of content.

CHAPTER TWO
COMPOSITIONAL AND STYLISTIC
ANALYSIS OF KAZUO ISHIGURO'S *NEVER LET ME GO*

The historical and cultural context of the USSR reality in the first decade of the 20th century was indicative of multiple destructive factors, including the threat of terrorism, distrust of the political initiatives, expectations of a technogenic apocalypse, fear of the country's internal political fragmentation, and its painful integration into the world economic space. As a rule, literary dystopia is examined in one socio-cultural dimension – as an artistic manifestation of anti-totalitarian principles (Лыкашѐнок, 2010, p. 287). The mention of the USSR is conditioned by the fact that Zamyatin, with his novel “We,” is the first author to approach the dystopian genre in connection with the totalitarian regime. Although the term “dystopia” was coined by John Stuart Mill, in literature, this genre is closely associated with the USSR paradigm and its structured social mechanisms aimed at leveling all personalities. Nevertheless, the dystopian discourse inherent in the late 20th-century culture allows for speaking of several types. The most illustrative versions of a dystopian discourse are actualized in the modern dystopian novel, of which Kazuo Ishiguro's *Never Let Me Go* is a vivid representative.

A characteristic feature of an apocalyptic dystopia is its emphasis on the eschatological perception of modern reality, fixing destructive trends in social development, as well as the elaboration of a post-apocalyptic life scenario. Notably, the authors of the analytical type of dystopias establish the objective of providing a panoramic image of reality in light of the next ideological crisis (Лыкашѐнок, 2010, p. 288). Albeit, they usually do not offer solutions to social, political, economic, or any other problems that the present-day world encounters. Instead, they only outline them in detail, revealing the cause-and-effect relationships of "random" incidents and the motivation of the characters' actions, thereby inducing the reader to ponder over the possible fatal consequences of the "current" events.

The pathos of works of a revolutionary type within the framework of modern dystopian discourse is the belief in the need for revolution as the only way to overcome the total crisis. Differences between the values and norms accepted by the reader and those modeled in the novel generate a rejection effect (Лукашёнок, 2010, p. 288). The reader does not want to live in such a society and is reluctant to view it as a probable future. The rejection effect is enhanced if an atmosphere of fear, hatred, and intolerance dominates in society. Nevertheless, the concept of revolution is absent in Ishiguro's *Never Let Me Go* because the author aims to uncover the framework of apathy and despair. Precisely this factor differentiates the author's text from the traditional view on a dystopian novel.

2.1. Kazuo Ishiguro's Biographical Background

British writer of Japanese descent, Kazuo Ishiguro, is ranked among the most talented postmodernist English literature representatives, which implies that his novels should be studied within this framework. Numerous characteristic techniques and strategies of English postmodernism often referred to as metafiction, manifest in the author's literary works. His dystopian novel *Never Let Me Go* reflects both the playful principle prevailing in postmodernism and the restoration of history, serving as one of the fundamental concepts inherent in English prose of the early 21st century. In the 1980s, Ishiguro wrote *A Pale View of Hills*, *An Artist of the Floating World*, and *The Remains of the Day*, one of his most recognizable books. During this period of his life, the writing style absorbs socio-political fluctuations in society, thus endowing Ishiguro's novels with a dystopian hue.

During the second period, the game concept occupies a dominant position. The link to a specific historical and geographical background is no longer defining, and the narrator's mental confusion is conveyed through the deconstruction of familiar genre structures. This period is representative of such literary works as *The Unconsoled*, *When We Were Orphans*, and *Never Let Me Go*. Therefore, in the early realistic novels, Ishiguro, setting his characters in specific space-time conditions, plays with the content, whereas, in the later so-called "deconstructive"

novels, he plays with the form (Лобанов, 2012, p. 3). As Lobanov asserts, in both the "realistic" and "deconstructive" novels of the writer, one can feel his obvious gravitation towards the problems and aesthetics of modernism, referring to the prose of Henry James, Virginia Woolf, and James Joyce.

Ishiguro's adherence to the conventions of modernism is also expressed in the neglect of the plot and consistent chronology of events, fragmentariness of presentation, deliberate deception of readers' expectations, and the method of narration. Precisely the latter explains how the fictional world, depicted in his novels, is presented as a projection of a character's consciousness. For modernists, the space-time continuum functions in characters' consciousness because an individual's subliminal realm does not live in the current moment of external existence, yet is continuously transferred by memories to the past, thereby mixing the present and the past. Conceptually, such an approach to composition and stylistics is entirely manifested in the artistic practice of Ishiguro, whose characters are absorbed in the past and continually return to their origins, although reflecting on the present. Ishiguro does not depict a character as if from the outside, inasmuch as for him, as for most postmodernists, the unconscious core is prevailing. Hence, Ishiguro neglects plot and chronology in most novels, though discards this practice in one of his latest literary works – *Never Let Me Go*, in which the flashback approach serves as a cornerstone. The practice of jumping between the present and the past lies in the core of Ishiguro's narrative in this novel.

In Ishiguro's novels, focused on the inner world of his characters, the plot structure plays a considerable role as it relates only to the external person and displays the sequence of events associated only with the line of their physical actions (Лобанов, 2012, p. 6). Mainly, Ishiguro makes it possible to hear and understand how ordinary language deceives those who use it. The author aims at breaking the rules on what is considered a correct writing paradigm. Already in his early novels, it becomes apparent that he seeks ways for a narrative that says less than it means (Красавченко, 2018, p. 192).

One of his most famous novels, *Never Let Me Go* (2005), begins with a vague reference to England of the late 1990s. The action takes place in provincial and detached Britain. The author paints a picture of the countryside, boarding school, and a seaside town, which provides a disturbing backdrop. The narrator, a young woman, a clone, created like her clone friends to become a source of organs for transplantation, is gradually beginning to comprehend her primary purpose. Ishiguro's stylistically rigorous prose rests on literary allusions and games. *Never Let Me Go* can be addressed as sci-fi dystopia, slightly resembling a Huxley-like narrative about a state-sponsored murder. However, Ishiguro designs characters that are knocked out of the rut of history and unable to remember the events of their lives. As Krasavchenko (2018) points out, his novel is a study of national forgetfulness and individual memory (p. 192).

Ishiguro studied English and philosophy at the University of Kent, then worked in an orphanage for homeless children, after which he studied writing at the University of East Anglia in Norwich, where he was mentored by famous writers, such as Angela Carter and Malcolm Bradbury. While being a teenager, Ishiguro preferred music and discovered Dostoevsky and Charlotte Brontë only when he was twenty (Shaffer, Wong, & Ishiguro, 2008, p. 50). His final work, for which he received the Master of Arts, was his first novel – *A Pale View of Hills* (1982). It features a reminiscence of Nagasaki of a Japanese woman living in an English countryside in the early 1980s and feeling guilty about her daughter, who, not settling in the UK, committed suicide. During the early period of his oeuvre, the writer's central themes become more outlined and fossilized. They encompass time, memory, self-deception, and the influence of the Japanese writers of the 20th century becomes more evident. Even then, the writer realized that it was critical to move away from the accepted social-realistic novel (Shaffer, Wong, & Ishiguro, 2008, p. 113). Back then, he wanted to write about human nature and wrote what is arguably his most famous novel – *The Remains of the Day*, for which he was awarded Britain's most prestigious Booker Prize.

Nonetheless, our tasks are centered on his other dystopian novel – *Never Let Me Go* – that differs from his previous works in the aspects concerning textual composition, rhetoric approach, and narrative. In Ishiguro's conceptualization of reality, the images of the past constantly reemerge in the present, and, vice versa, the events of the present constantly refer to the past. It is this modernist pattern of portraying the characters' inner world that is embodied in thirty-one-year-old Kathy H., the *Never Let Me Go* protagonist. At any rate, even in this novel, Ishiguro remains a postmodernist writer, even though the internal flashbacks are often imaginary. For his characters, who are fleeing the mental pain stemming from their past and seek to rewrite their lives, not the past becomes a projection of the present, but the present is projected onto the past while trying to correct it.

2.2. Narrative Peculiarities of Ishiguro's *Never Let Me Go*

In *Never Let Me Go*, Ishiguro uses some aspects inherent in parables because the novel borrows its primary features, such as the relationship of two planes (real and fictional) as well as the existence of one pivotal idea subordinating the entire work without severe fluctuations or dramatic twists. Indeed, from the very beginning, judging by the narrative tone, the reader realizes that the finale will be tragic.

Ishiguro can be referred to as a borderline identity author due to his classical British education and Japanese cultural influences. Precisely this mixture of cultures enables the writer of Japanese descent to ensure the focus on subjectivity and self-identification apart from the cultural paradigm. Ishiguro's scrupulousness in detail, syntactic harmony of sentences, neat development of plot lines, and emotional restraint mark his idiosyncrasy. It is noteworthy that the portrait characteristics of the characters in *Never Let Me Go* are not spelled out or verbalized in detail, and only certain character traits are exaggerated, according to which Tommy, Ruth, Kathy, and others differ from each other.

Kathy's reflections are a driving force behind the unfolding of the plot. At the same time, they function as structural units hinting at further vectors of development: "*When I think about Ruth now, of course, I feel sad she's gone; but I*

also feel really grateful for that period we had at the end" (Ishiguro, 2005, p. 231) or "Well, she never got to make that decision because of **what happened next**" (Ishiguro, 2005, p. 158). In terms of style, Ishiguro's writing is characterized by the combination of literary and colloquial levels because the author relatively frequently refers to informal language. One may notice such sentences and phrases as "It went something like this" (Ishiguro, 2005, p. 137) or "having **some sort of tête-à-tête**" (Ishiguro, 2005, p. 155). Similar examples indicate the author's target audience, and Ishiguro aims at youth and young adults, so he uses numerous colloquial phrases.

According to how Kathy resolves to reconstruct the past, her addressee could also be a donor, someone who has visited an institution where the clones are allowed to contact with the outside world. This option would explain why the listener needs to be provided with an explanation of how things work in Hailsham. Still, when Tommy and Kathy visit Madame's home and discuss their early days at Hailsham, they learn about nuances that remained unclear to them during their life in the Cottages. Seeing that clones do not have any memories regarding their parents, they become incredibly excited when there is a chance of meeting one's *possible*, who is another euphemism, so frequently used in dystopian novels. Curiously, a *possible* is a real person after who a clone is modeled. These *possible* are conceptualized ambiguously because, on the one hand, they are original people based on whose appearance the clones are modeled, and, on the other hand, Hailsham students perceive them as parents due to the lack of "real" ones: "For a start, no one could agree what we were looking for when we looked for **possibles**. Some students thought you should be looking for a person twenty to thirty years older than yourself—the sort of age a **normal parent would be**" (Ishiguro, 2005, p. 137). Interestingly, in similar sentences, one might notice a peculiar narrative tone resembling either a confession or even a lecture delivered from a pulpit.

The concept of family is critical for Hailsham students because they are deprived of any opportunity to lead a normal life: "Though most of us had first

come across *the idea of "possibles" back at Hailsham, we'd sensed we weren't supposed to discuss it, and so we hadn't—though for sure, it had both intrigued and disturbed us*" (Ishiguro, 2005, p. 136). By mentioning and interpreting memories, Kathy gains a complete image of herself. In particular, Kathy's psychological maturity allows for comparing current perceptions with those of the past, although she remains a static character without changing her attitude toward passiveness.

Fundamentally, the protagonist addresses the recipient ambivalently. From one perspective, she uses the pronoun *you* to maximize the contact, while, from another perspective, the reader is referred to as *people out there*. If one analyzes the passage mentioned above proceeding from pragmalinguistics, it becomes evident that Ishiguro intends to "include" the reader into the contextual discourse of the narrative. In addition, the author "blends" the fictional plane with that of the real world from which the recipient communicates with Kathy.

To ensure a coherent workflow and maintain a chronological narrative, Ishiguro includes marker-sentences like *"What had happened was this"* or *"So that was what had been happening just before..."* to keep the reader updated regarding what is happening in the following passage (Ishiguro, 2005, p. 195). Since the novel's discourse surrounds Kathy's journal entries, such markers are necessary to provide the recipient with time and space frames and ensure that they are not confused.

Never Let Me Go utterly reflects the fundamental aesthetic principles and philosophical beliefs of Kazuo Ishiguro. It unfolds the already-established trends of the author's oeuvre, yet in their evolutionary perspective. In particular, the conventional form of the novel allows for nominating it as a genre between a dystopia and parable. Indeed, the novel organically combines a universal author's composing style associated with an orientation toward present-day globalization vectors. The frequent use of similes, metaphors, and other stylistic devices has its roots in the Victorian writing manner inherent in classic British literature. The novel traces the influence of both Western and Eastern (in particular Japanese)

literary traditions, and, whereas the British heritage reveals itself to a greater extent at the content-semantic level, the Japanese aesthetics is manifested primarily at the poetic level. Such aspects as minimalist poetics of detail, means of describing characters' personal traits, and ways of expressing the author's intention show Ishiguro's devotion to Eastern stylistic concepts.

Thus, the conversational language is more frequently used in the text as compared to its literary counterpart, which makes the stylistic tone of the novel more colloquial. From the perspective of narratology and stylistics, Kathy's digressions help to organize and explain the events she purports to reveal. Throughout the novel, Kathy analyzes the past, looking back from her current (adult) perspective. The purpose of such flashbacks consists in finding reasons and explanations, as well as reassessing previous events from the standpoint of a thirty-one-year-old carer. In any event, Ishiguro's approach to narrative and stylistic of the text indicates his intention to establish personal contact with the reader, thereby emphasizing the subjectivity and humanness of Kathy's "confession."

2.3. Stylistic Tone of Kazuo Ishiguro's *Never Let Me Go*

The novel is objectified as Kathy H.'s journal entries in which the narrator and protagonist reveals the story of her life. As it proves in the process of the narrative, she is not a "normal" human. The dystopian context is built over the created reality where humans are subject to in-vitro creation and nurtured in specific institutions like Hailsham, where the protagonist spends her childhood and adolescence. Kathy's narrative is chaotic and puzzle-headed, resembling the recollection process. At the beginning of her story, already an adult, she works as an assistant to a donor, that is, a clone who survived an operation to remove organs for transplantation to a "normal." Being already aware of her destiny as a clone, Kathy recalls the innocent past that, at first sight, does not differ from any "normal's" childhood.

The three parts of the novel are arranged in different spaces and times that are often confused and blended, although retaining some general structural order.

Ishiguro places his characters in a specific time, the end of the 1990s. According to the story itself, in the 50-60s of the 20th century, a training building for clones – Hailsham – was built (Ishiguro, 2005, p. 6). In the first part, the reader learns about Kathy's childhood, spent in Hailsham, where she was brought up with her friends Tommy and Ruth. The time spent there is perceived as a golden time (Ishiguro, 2005, pp. 4-5). When they reach sixteen, they "graduate" from Hailsham and are transferred to the so-called Cottages (however, these are the remains of some old farm) where their lives are undergoing rapid changes. As Kathy points out, "*It's one of the things I lost when I left the Cottages, when my mind was elsewhere and I wasn't being so careful what I took with me—but I'll come to all that in its place*" (Ishiguro, 2005, p. 92). In her words, one may find proof that the structural pivot of the novel involves an informal narration style that resembles a friend-to-friend story.

As soon as they are transferred to the Cottages, the students "study" there until they leave for donor assistant courses. When it comes to the last part, the narrator unfolds more nuances and details regarding her real life, including the fact that she has been helping donors for almost twelve years. Notably, the story ends when she loses her best friends Tommy and Ruth, when they die due to frequent organ transplantation surgeries. Ishiguro creates a world of clones that exists in parallel with the world of people, as a result of which two spaces are formed:

1) the real England where one may find such toponyms as Dover, Derbyshire, Oxfordshire, Norfolk, Kingsfield, and Wiltshire.

2) The "cloned" space with Hailsham, a path along a rhubarb, forest, pond, the Cottages, the White Mansion, the Poplar Farm, seaside town, square, boat in a swamp, etc.

As a rule, the events occurring at Hailsham duplicate schoolers' real life, while remaining "cloned" and fake. Precisely suspense and innuendo verbalized through the dialogues with guardians (educators) allows the author to manipulate the reader's emotions as well as expectations: "*She was out in the corridor, standing very still, her head angled to one side to give her a view of what I was*

doing inside. And the odd thing was she was crying" (Ishiguro, 2005, p. 71). Such events, objects, phenomena, and places at Hailsham as Sales, Fairs, Gallery, collections, "secret conspiracy," the search for Kathy's identity found in old things like cassettes or pictures create the parallel with real life.

Interestingly enough, Ikeo (2015), while researching stylistic facets of *Never Let Me Go*, has counted how many times the author uses the preposition "like" in the context of similes. In Part I, Ishiguro includes the preposition "like" 59 times, in Part II – 63, and, in Part III – 67 (Ikeo, 2015, p. 48). Such a high frequency of similes indicates that the author purports to make as many comparisons as possible to familiarize the reader with Kathy's inner world. Still, Ikeo (2015) points out that the preposition "like," in this situation, is more likely to introduce a subordinate clause or quasi-simile rather than a nominal phrase (p. 48). Also, the author is confident that Ishiguro uses "like" with sufficient semantic versatility and syntactic flexibility: "*The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange*" (Ishiguro, 2005, p. 36).

Considering compositional peculiarities, theatrical play is one of the critical characteristics of the novel. For instance, the last conversation with Madame and Miss Emily is connected with the episode of Kathy's dance not only through the tape but also through the unique theatrical atmosphere of both scenes. Here the reference to theater becomes even more explicit. The author pays special attention to the setting and location of the characters at the time of the conversation: the curtains are drawn, and the dim light of table lamps illuminates the room; guests are invited to sit in two identical chairs, while Madame herself takes a position in front of the window with the curtains drawn. Later, Tommy would describe her position as follows: "*the curtains were closed and there were dim table lamps switched on. I could smell the old furniture, which was probably Victorian*" (Ishiguro, 2005, p. 244). Even here, one may view a reference to the narrative style of the Victorian epoch, which is inherent in Ishiguro's prose.

However, despite the Victorian tradition, Ishiguro rarely uses metaphors or "sublime" language because he is oriented at an average reader, which is proved by his frequent use of colloquial writing style. For example, instead of using the preposition "like" in metaphorical meaning, Ishiguro deliberately minimizes its implications to a down-to-earth and everyday speech: "*There was something odd about her manner, **like** she hadn't really invited us to sit down*" (Ishiguro, 2005, p. 246). A similar use of prepositions represents the author's desire to break the English literary tradition of writing in the lofty and sublime language.

Analysis and reconceptualization of what happened in the past are constant in the novel, which is evident from the vocabulary available in Ishiguro's lexical arsenal. Hence, he frequently uses phrases like "*I realize now,*" "*Thinking back now,*" "*When I think about this now, it seems to me,*" etc., which points at the author's desire to create an impression of subjectivity (Ishiguro, 2005, p. 37; p. 36; p. 71). During the process of remembering, Kathy feels the need to give her listener a series of explanations. For instance, sentences like "*I should explain why I got so bothered by Ruth saying what she did*" serve as an attempt to justify the choice of events (Ishiguro, 2005, p. 124).

The conceptual framework of the clone realm in *Never Let Me Go* as a whole and the three main characters in particular is objectivized via numerous metaphors, similes, oxymorons, understatements, and euphemisms. Precisely the latter are often considered among the essential characteristics of a dystopian novel.

One of the linguistic devices that change the direction of the symbolic frames sources in the narrative is the use of pronouns and the lexeme *people*. Although it is an implicit statement, Kathy, the first-person narrator, assumes that the reader is her fellow clone reading the journal. *You*, in the following passage, refers to the clones, whereas *they* and *the people there* – to the nonclones. This passage comes immediately after the anecdote about the "experiment" of eight-year-old Kathy and her peers to identify whether Madame was afraid of children: "*So **you're** waiting, even if **you** don't quite know it, waiting for the moment when **you** realise that **you** really are different to them; that **there are***

people out there, like Madame, who don't hate you or wish you any harm, but who nevertheless shudder at the very thought of you – of how you were brought into this world and why – and who dread the idea of your hand brushing against theirs" (Ishiguro, 2005, p. 36). In this particular passage, the conceptual opposition between *you* and *they* becomes even more evident, which presupposes the difference between how clones position themselves in relation to "real" humans. Furthermore, such frequent use of the pronoun *you* again establishes a personal contact between the narrator and the reader.

In the world of clones, all characters have only first names, whereas surnames are shortened to the letter, which creates an additional effect of the secondary nature of their world, its inferiority, inasmuch as there can be numerous Kathies, Tommies, and Ruths. Ishiguro includes numerous fetish artifacts that replace and symbolize real life: a cassette with a recording of a song by Judy Bridgewater, Ruth's pencil case (supposedly given to her by one of Miss Geraldine's guardians), wooden chests, Tommy's blue T-shirt, his drawings of fantastic animals, etc.

Ishiguro's narrative is mostly subjective, replete with various redundant details, which, in turn, loads and overwhelms the reader's perception of the narrative. For instance, the author dedicates several pages to describing the issues associated with the cassette case. From Kathy's journal entries, the reader may notice that the language she uses implies an informal tone, and ordinary verbs or phrases serve as compositional markers that guide us throughout the plot: "***But I wanted to talk about my tape, Songs After Dark by Judy Bridgewater. I suppose it was originally an LP—the recording date's 1956—but what I had was the cassette, and the cover picture was what must have been a scaled-down version of the record sleeve***" (Ishiguro, 2005, p. 66).

Although the novel has a clear structure, being split into three parts and twenty-three chapters, the main guide tools encompass explicit phrases like "*This was all a long time ago so I might have some of it wrong...*" (p. 13), "*I want to move on now to our last years at Hailsham*" (p. 76), or "*Anyway, my point is, it*

wasn't long before Ruth realised the way she'd been carrying on with Tommy was all wrong for the Cottages" (p. 119). Such obvious compositional "indicators" considerably simplify the intra-novel navigation. Since the text is filled with descriptions, reflections, and confusing events, Ishiguro had to elaborate on a stylistic pattern that would guide his readers along the narrative. Usually, these verbal indicators of time and space are put at the beginning of each chapter, which helps to quickly get into the story without rereading the previous chapter's ending.

The concept of an unreliable narrator in *Never Let Me Go* is, on the contrary, one of the most "reliable" because, in contrast to other novels by Ishiguro, here, the reader at least has confidence that the events described have actually taken place in the fictional world. Still, Kathy herself displays doubts and concerns regarding the details of her past. By utilizing this rhetoric technique, Ishiguro adds value to the protagonist's voice because no real person is utterly confident when it comes to events of one's childhood.

Thus, Ishiguro's dystopian novel *Never Let Me Go* features fundamental stylistic and rhetoric tools that help the author create a fictional world where the past is mixed with the present. The main characters' lives are permeated with tragedy since they know that they will inevitably die at a young age. For them, it is the only reality, as the inevitability of death at the end of life for ordinary people. Kathy H. appears to the reader as a real person because the language she uses in her journal entries is informal, her narrative – chaotic and replete with flashbacks that are necessary to understand the ultimate fate befalling Kathy's best friends – Ruth and Tommy.

2.3.1. Understanding the Narrative through Stylistic and Rhetoric Features. In *Never Let Me Go*, Ishiguro employs numerous stylistic and narratological devices, including first-person narrative, omissions, subjectivism, hints, allusions, etc. The use of detailed narrative along with a photographic approach to depicting the plot settings indicate the writer's position as somewhat between classic English prose and postmodernism. Such an approach reveals parallels with the techniques of an unreliable narrator and reticence characteristic

inherent in the postmodern discourse. *Never Let Me Go* is a subtle, lyrical, and cruel artwork that does not intend to answer the questions it poses.

Apart from ethical, philosophical, and medical aspects, Ishiguro writes about love, friendship, death, and betrayal among Hailsham's students, which undoubtedly distinguishes his idea of a dystopian novel from its classic variant. Although Zamiatin, Orwell, Huxley, and others do mention love affairs and fellowship, they were primarily placed in the context of the overall social setting. Conversely, instead of embedding interpersonal relationships into the dystopian social paradigm, Ishiguro puts evident emphasis on love and friendship as decisive narrative engines. When it comes to analyzing *Never Let Me Go*, precisely the concepts of love and friendship account for the drivers of progress, not the overall socio-political system. In fact, this is a story of growing up and becoming Katie H., on whose behalf Ishiguro writes. She talks about the structure of the donor organization, seizures, transition to a new level – life in the Cottages, helping donors after minor organ harvesting, and the disposal of "waste material" into another world.

The conceptual interrelationship "author – narrator – character" presupposes proximity between the constituents in this formula. The reader sometimes is unable to distinguish one from another, which is a specific feature of Ishiguro's narrative and rhetoric approach. Furthermore, the use of a deliberately inaccurate narrative, as well as the principle of allusiveness, enhances the impression of a triune nature of the demiurge (Bortolussi, 2003, p. 133). In particular, by allusibility, we imply that the author refers to multiple explicit and implicit real-life concepts like Judy Bridgewater's old tape or English-like private school setting, which aligns with the classic educational system. Portraying people's futuristic prospects and their clones in the novel, Ishiguro comes close to his primary theme: life is a chronicle of incurable wounds, and one may find oneself only through accepting this pain.

The elusiveness of narrative is also verbalized through the main characters' anticipation and especially through guardians' taciturnity when it comes to questions concerning the almighty governmental machine. For instance, in Chapter

Twenty-Two, almost at the end of the story, Ms. Emily casually refers to *vast government homes*, yet otherwise, none of the characters mentions the governing body responsible for enforcing clone care rules (Ishiguro, 2005, p. 260). Precisely this conversation between some of the main characters and Ms. Emily provides more insights and details, thereby shedding at least some light on the background history underlying the cloning paradigm. Such an illusiveness of the upper echelons of authorities standing behind all social processes is inherent in the dystopian genre.

In *Never Let Me Go*, all ultimate instructions come from above, from unknown individuals, which points at the impossibility of a revolution since one cannot defy what is unseen: "***They didn't want to think about you students, or about the conditions you were brought up in. In other words, my dears, they wanted you back in the shadows. Back in the shadows where you'd been before the likes of Marie-Claude and myself ever came along***" (Ishiguro, 2005, p. 260). Similar metaphorical constructions and stylistic elements intensify the feeling of remoteness, isolation, and hopelessness. The metaphor *back in the shadows* denotes the presence of some unknown system that governs the life of clones. Moreover, relatively regular repetition of personal pronouns in such passages implicitly reveals that the government defining clones' existence is impersonal and nameless.

While listening to information concerning the clone system, most main characters do not know how to avail themselves of it, including Kathy herself. One possible example of this statement can be parallelism in the following sentence: "... *I can see we were just at that age when we knew a few things about ourselves—about who we were, how we were different from our guardians, from the people outside—but hadn't yet understood what any of it meant*" (Ishiguro, 2005, p. 36). Immediately after this sentence, Kathy directly addresses the reader, which enhances the impression that the narrator is speaking to a person reading her journal entries. She offers a conjecture: "***I'm sure somewhere in your childhood, you too had an experience like ours that day; similar if not in the actual details,***

then inside, in the feelings" (Ishiguro, 2005, p. 36). Unprepared to receive information about how they differ from ordinary people, Kathy and her friends purport to suppress this understanding, mostly avoiding conversations that might lead to debates regarding their lives' purpose.

Besides, the guardians also do not discuss clones' life values with Hailsham pupils, and the repetition of denial conveys certain doom: "*... they never mentioned the Gallery, and there was an unspoken rule that we should never even raise the subject in their presence. I'd suppose now it was something passed down through the different generations of Hailsham students*" (Ishiguro, 2005, p. 31). The guardians at Hailsham implicitly forbid children to discuss or even think about their future because depressive states are likely to have an adverse effect on their organs. Also, the epithets charged with negative connotations regularly emerge throughout the narrative: "*... they showed us **horrible** pictures of what smoking did to the insides of your body*" (Ishiguro, 2005, p. 67), "*You get **terrible** accidents sometime*" (Ishiguro, 2005, p. 77), "*But then the older students would tell us that was exactly what the guardians had told them when they were younger, and that we'd be told the **ghastly** truth soon enough*" (Ishiguro, 2005, p. 50).

Pupils at Hailsham are not allowed to leave the boarding house's territory, and no one even tries to escape as they know the consequences. While there is no definitive proof, there are rumors about what happens if a student breaks the rules, which contributes to the overall fear of the unknown, verbalized in an adjective *strange*: "*And the **strange** thing was, we all thought that was fine, we thought that made sense*" (Ishiguro, 2005, p. 17), "*We didn't care about it. It's **strange***" (Ishiguro, 2005, p. 18), "*I'll never forget the **strange** change that came over us the next instant*" (Ishiguro, 2005, p. 35).

Finally, the world, displayed through the eyes of a girl (and then a woman), born to become a donor like her friends, could have been created by using a third-person narrative. Albeit, Ishiguro tells this story from the perspective of first-person storytelling because precisely this technique provides the reader with more insights. As well as her clone friends, Kathy is either not programmed for a

rebellion or not mature enough to entirely comprehend her position in society. Ishiguro's characters have come to terms with their situation and perceive it as the natural order of life. Primarily, the fact that they are considered subhuman does not raise any concerns among the characters who have allegedly mastered critical thinking. Based on the analysis, Ishiguro's narrative technique is more implicit because he relies on negatively connotated epithets, omissions, innuendo, and the narrator's conjectures. Through these rhetoric tools, the author depicts a discourse constructed by elusiveness and the lack of knowledge regarding what is happening behind the curtains.

2.3.2. Stylistic Specificity of Construing Characters in the Novel. As a rule, when referring to Hailsham, Kathy uses ambivalent language that, from one perspective, appeals to positive memories, while, from another perspective, indicates the feeling of isolation, despair, and uncertainty. Primarily, the definition of the external world by the adverb of place *out there* characterizes it as alien and dangerous, and the use of indefinite pronouns only enhances the effect on the reader: "*Eventually, she'd gone off somewhere **out there**, something had happened and she'd died*" (Ishiguro, 2005, p. 50). Similar associations may be triggered whenever the author uses lexical units with negative connotations in tandem with such adverbs as *out there*. Trigger words indicating negative connotations, such as *dark, fear, mystery, chopped, died, kill*, etc., evoke respective emotions, although some of them might be triggered sarcastically: "***Out there** people were even **fighting and killing** each other over who had sex with whom*" (Ishiguro, 2005, p. 82). Also, in the novel, one may find a story that tells us of a boy found a couple of days after escaping with his limbs cut off: "*His **body had been found two days later**, up in those woods, **tied to a tree with the hands and feet chopped off***" (Ishiguro, 2005, p. 50). Similar bogeyman stories usually told in the schooling setting represent the world around Hailsham as a dangerous and threatening place, where terrible things happen to children if they disobey.

Metaphoric constructions like "*The woods played on our imaginations*" and "*a sobbing night of terror*" convey meanings that contribute to

the overall atmosphere of environmental pressure (Ishiguro, 2005, p. 50). In addition, these bogeyman stories, also told in real-life settings for disobedient children, are designed to transfer children's fear from a repressive donation program to a mysterious forest, which is much more beneficial to guardians. By using negatively connotated metaphors, Ishiguro intends to show that all pupils at Hailsham know that they will never live to adulthood. Notwithstanding their social position as clones, they learn and communicate to become both perfect donors and carers: *"There are some really **good carers** who've been told to stop after just two or three years. And I can think of one carer at least who went on for all of fourteen years despite being a complete waste of space"* (Ishiguro, 2005, p. 3). The concept of a carer is usually addressed in tandem with an adjective *good*, which verbalizes the relationship between excellent work performed by a clone and their function in society. Kathy turns a blind eye to the fact that their education at Hailsham is nothing but the preparation for becoming a donor. From the standpoint of character portrayal, the main character's image is static as she passively fulfills her clone-related duties, having no thoughts to change the routine. Moreover, the heroine meekly bears her burden, loses loved ones, and inexorably goes to the end.

By the age of thirteen, Hailsham students had created a joke about *unzipping* themselves to remove internal organs. Ishiguro uses this metaphor to emphasize the cynical and ominous implication in a way pupils regard themselves as clones: *"the idea of things **"unzipping"** carried over from Tommy's elbow to become a **running joke** among us about the donations. The idea was that when the time came, you'd be able just to **unzip a bit of yourself**, a kidney or something would slide out, and you'd hand it over"* (Ishiguro, 2005, p. 86). Mocking one's own deadly donations indicates how brainwashed and manipulated the children at Hailsham are. Notably, later Kathy and her friends explicate the idea that they are no longer afraid of their future role as a clone: *"By that time in our lives, we **no longer shrank from the subject of donations** as we'd have done a year or two earlier; but neither did we think about it very seriously, or discuss it"* (Ishiguro, 2005, p. 86). The phrase *shrank from the subject of*

donations presupposes that Kathy is accustomed to the clone concept, and she already refers to metaphoric constructions to describe her stance regarding their role in the community. In turn, *unzipping* oneself can be approached as an understatement, a rhetorical device used to deliberately minimize the influence of something implicitly considered more impactful.

However, not all guardians act as the tools of the system. For example, Miss Lucy is one of the implicitly insurgent guardians. In *Never Let Me Go*, no one is explicitly revolutionary because similar behavior is likely to entail adverse outcomes for everybody, which is proved by the absence of such lexemes as *revolution* or *insurgency* in the text. Interestingly, Miss Lucy is depicted as a guardian with a hint of implicit insurgency as she disagrees with the rules of raising clones in a boarding school: "*I hear it all the time, it's been allowed to go on, and it's not right... The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way*" (Ishiguro, 2005, p. 79). In this context, the author uses aposiopesis that indicates the character's penury of words caused by rage. Hence, Miss Lucy remains uncertain whether she needs to be explicit in her speech when it comes to viewing clones as non-human subjects. In this character's speech, one may notice that she omits direct indicators or objects to which the students may refer if they ever want to discuss her speech. Instead, she uses the nominative units that do not indicate any apparent objects: *it's been allowed to go on, it's not right, you've been told, leave it that way*.

According to Miss Lucy, it is better to tell the pupils the whole truth than to provide it in parts like Miss Emily, whose strategy leaves them in the dark, does. The lack of confidence in Miss Lucy's intentions is proved by the repetition of a third-person singular neuter pronoun *it*. From the perspective of psycholinguistics, a person frequently repeats *it* while at the state of nervousness or confusion (Sander, 1963, pp. 19-20). Nevertheless, her attempts are proved unsuccessful, as evidenced by the use of epithets describing the reaction of the pupils, more precisely, the absence thereof: "*she'd seen the puzzled, uncomfortable faces in*

front of her ... there was *surprisingly* little discussion about what she'd said ..." (Ishiguro, 2005, p. 80). Furthermore, the "did + Infinitive" emphatic structure in the following sentence: "If it did come up, people tended to say: "Well so what? We already knew all that" indicates that students are already aware of their prospects, so they cannot challenge the authorities due to the lack of will and their passive attitude toward the socio-political system.

Violated integrity is a conceptual element that describes clones who initially deal with their difference from real people, being only a copy or part of some other organism unknown to them. It is no coincidence that the constant yet implicit search for their *possibles* remains visible throughout the plot. In particular, it is Ruth who is engaged in such pursuits explicitly, serving as the driver of compositional progress. Ruth is a character in whose image theatrical self-awareness is most vividly represented. She embodies the duality of human nature, constantly playing and wearing different masks. As a child, Ruth would always start playing games and initiate the meeting with Madame. Having matured, she played the roles of film characters, still having nothing original. At some point in their life in the Cottages, Kathy talks about "two different Ruths," one of whom, an unpleasant playgirl, exists for the public, while the other, a sensitive and caring friend, appears only in the evenings when the girls are alone: "*But the Ruth who sat beside me in my little attic room at the day's close, legs outstretched over the edge of my mattress, her steaming mug held in both her hands, that was the Ruth from Hailsham*" (Ishiguro, 2005, p. 127).

Tommy is portrayed as a straightforward and a slightly nervous boy in childhood who calmly perceives his destiny: "***There was something comical about Tommy at that moment, something that made you think, well, yes, if he's going to be that daft, he deserves what's coming***" (Ishiguro, 2005, p. 8-9). The author uses the adjective *daft* that describes a somewhat silly person, which is entirely understandable, given other clones' attitude to Tommy. In turn, Ruth is portrayed as a capricious girl for whom the feelings of others appear to be worthless: "*This time Ruth heard me, but she must have thought I'd meant it as some kind of joke,*

because she *laughed half-heartedly*, then made some *quip* of her own" (Ishiguro, 2005, p. 8). Finally, the author portrays Kathy, through whose perspective the story is presented and the characters are positioned, as an executive and ethically holistic person yet tired of her clone life in the finale: "*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, 2005, p. 282). This final sentence in the novel highlights Kathy's passiveness when all her friends *completed* and demonstrates how she does not care about the point of her destination anymore. Besides, Ishiguro purposefully enlarges each of the characters' primary features, simultaneously letting the visual component remain outside the plot.

Fundamentally, the main characters in *Never Let Me Go* hesitate to oppose the system in which they function as mere clones, donors, and non-human entities. Their passive attitude towards the clones institution as a whole is not explicitly verbalized by the author, and Ishiguro leaves readers pondering over the reasons for their inaction. The clones' passivity is disconcerting when the reader realizes that the fatalistic acceptance of their inhuman fate by the pupils occurs, notwithstanding that they are not only indistinguishable from ordinary people in appearance and manners but also have the possibility of independent and unrestricted movement when they graduate from Hailsham. The clones' bewilderment and distrust of this fact are actualized in the following sentence: "... going off for two or three days at a time with what seemed to us *scary nonchalance* or until that point we'd never been *beyond the grounds of Hailsham*, and we were just *bewildered*" (Ishiguro, 2005, p. 116).

Hailsham graduates are even allowed to read books on literature and arts: "*the breakfasts in steamed-up kitchens, meandering discussions around the table about **Kafka** or **Picasso***" (Ishiguro, 2005, p. 117). Therefore, the clones not only dream but also discuss the possibilities of a "normal" world, although questioning the "seriousness" of the guardians' attitude towards them. Ishiguro conveys this idea with the help of informal language as if establishing a friendly

connection with the reader: "*We probably **knew they couldn't be serious**, but then again, I'm sure we didn't regard them as fantasy either or it feels like we spent ages in that steamed-up kitchen after breakfast ... lost in conversation about our plans for the future*" (Ishiguro, 2005, p. 140). Ishiguro hints at the idea that the clones want a different fate, which can be seen through the allusion pointing at the movie *The Great Escape*, which is their favorite film (Ishiguro, 2005, p. 97). At the Cottages, students copy their favorite characters' behavior, and this narrative element emphasizes their willingness to be more like humans.

Notably, all characters in *Never Let Me Go* are dynamic because they evolve throughout the plot in all aspects, beginning with personal qualities and ending with actions. The only main character whose evolution can be questioned is Kathy since it is from her perspective that the reader perceives the story, which makes her development vague and unobvious. However, the main characters, such as Kathy, Ruth, and Tommy, are examples of round characters with multiple conceptual layers. Concerning flat characters, one may mention secondary actors in the novel, including Chrissie, Rodney, Midge, Miss Geraldine, Mr. Roger etc. To describe characters, Ishiguro may use metaphors and epithets, as can be seen from the following example: "*Miss Emily didn't often say much; she'd just sit very straight on the stage, nodding at whatever was being said, occasionally turning **a frosty eye** towards any whispering in the crowd*" (Ishiguro, 2005, p. 42). Besides, the author employs introductory phrases and metaphors when it comes to portraying events associated with the guardians: "***The point is**, by the time we were ten, this whole notion that it was a great honour to have something taken by Madame **collided with a feeling** that we were losing our most marketable stuff*" (Ishiguro, 2005, pp. 38-39).

Thus, based on Kathy's description of her childhood, the world depicted by Ishiguro is cold, passive, and hopeless only for clones, which is verbalized by negatively charged epithets and words with negative connotations. In the community designed by the author, clones are not perceived as full-fledged people, and so they are considered only soulless biological material for organ donations.

This idea is usually enhanced by such a rhetorical device as an understatement that helps minimize the effect of something deliberately, thereby creating the impression of the main characters' passiveness.

2.3.3. The Setting Structuring and Conceptualization. While the novel's architectonics presuppose three parts and twenty-three chapters, its internal narrative structure can be divided into three conceptual time frames, including Hailsham ("The Bubble of Hailsham"), the Cottages, and the Donor Recovery Centers (Morikawa, 2010, p. 318). Each structural unit in *Never Let Me Go* marks a specific period in Kathy's life. Throughout the three compositional sections, the narrative progresses and simultaneously becomes more mature, even depressive. Whereas the first stage, Hailsham, resonates with Kathy's childhood, the Cottages are associated with the student life, an intermediary, or even transitional, level between adolescence and maturity that ends at the Donor Recovery Center.

The first period in Kathy's narrative involves Hailsham and its contextualization as a classic English school with stern educators and rules. However, from the protagonist's perspective, Hailsham serves not only as an educational institution but also as a point where memories collide: "*It's ever since then, I suppose, I started seeking out for my donors people from the past, and whenever I could, people from **Hailsham***" (Ishiguro, 2005, p. 5).

Besides, the school for clones has a clear structure, although Ishiguro does not include many architectural terms, concepts, or the description of landscapes. The pavilion is a conceptual locus where students meet to hold private conversations because Hailsham is depicted as a place where surveillance and eavesdropping account for ordinary studying conditions: "*... the pavilion had become the place to hide out with your best friends when you wanted to **get away from the rest of Hailsham***" (Ishiguro, 2005, p. 6). Even though Kathy recollects memories associated with Hailsham in a relatively positive context, she mentions Miss Lucy's silent words about the place: "*It's just as well the fences at **Hailsham** aren't electrified. You get terrible accidents sometimes*" (Ishiguro,

2005, p. 77). They show that guardians view Hailsham not in a way that students envision. Some guardians regard the educational facility as a prison for clones.

Notwithstanding that Ishiguro includes only a few descriptions in the novel, he depicts Hailsham as a remote and isolated place surrounded by lush nature: “*Hailsham stood in a smooth hollow with fields rising on all sides. That meant that from almost any of the classroom windows in the main house—and even from the pavilion—you had a good view of the long narrow road that came down across the fields and arrived at the main gate*” (Ishiguro, 2005, p. 34). In this relation, the author positions Hailsham ambivalently. On the one hand, the educational institution functions as a place where guardians facilitate creativity, art, and individuality. On the other hand, Hailsham is a prison where clones are taught to become good carers and donors. Metaphors, such as “*fields rising on all sides,*” appear only in the landscape portrayal because characters, representing students, are unlikely to use these stylistic devices to describe the environment.

The second stage is represented by the Cottages, a fictional variant of college or university in the novel. In particular, Ishiguro creates a vision of the Cottages as another distant place located on the leftovers of an old farm: “*The Cottages were the remains of a farm that had gone out of business years before*” (Ishiguro, 2005, p. 114). Therefore, Ishiguro locates the key institutions for clones in remote and secluded areas so that real humans abstract themselves from the source of donorship. At the same time, Kathy describes the Cottages as a happy and carefree period in her life: “*It’s funny now recalling the way it was at the beginning, because when I think of those two years at the Cottages, that scared, bewildered start doesn’t seem to go with any of the rest of it. If someone mentions the Cottages today, I think of easy-going days drifting in and out of each other’s rooms, the languid way the afternoon would fold into evening then into night*” (Ishiguro, 2005, p. 117). In such description passages, the authors uses numerous metaphors like “*days drifting in and out of each other’s rooms*” or “*languid way the afternoon would fold into evening then into night*” to enrich the visual constituent of the narrative. Furthermore, primarily

in descriptions, Ishiguro resorts to epithets in the following examples: “*smooth hollow*” or “*languid way.*” Also, from the citations presented above, it becomes evident that Ishiguro uses idioms: “*gone out of business.*” However, epithets, metaphors, and idioms rarely appear in the text.

In addition, the Cottages implies a place where students educate themselves and are allowed to try things, such as sex, that bring them closer to real human beings. In contrast to Hailsham, the Cottages represents an abandoned facility without any surveillance or eavesdropping, not to mention the fact that the state has not managed to ensure essential comfort: “*I’m making it sound pretty bad, but none of us minded the discomforts one bit—it was all part of the excitement of being at **the Cottages***” (Ishiguro, 2005, p. 115).

Finally, the third period in the novel marks the declining era because all Kathy’s friends die at Donor Recovery Centers. “*But in the end I managed it, and the instant I saw her again, at that **recovery centre** in Dover, all our differences—while they didn’t exactly vanish—seemed not nearly as important as all the other things*” (Ishiguro, 2005, p. 4). At the beginning of Kathy’s narrative, she tries to foreshadow her end in one of the centers where she works as a carer for Ruth. Interestingly, Kathy does not mind ending in one of them: “*The **centre** Ruth was in that time, it’s one of my favourites, and I wouldn’t mind at all if that’s where I ended up*” (Ishiguro, 2005, p. 17). Such conceptualization of donor recovery centers presupposes that clones are programmed and ready to encounter death at one of such facilities. Although Ishiguro describes the main characters as human beings with the corresponding behavioral patterns, sometimes he endows them with features alien to real people. At any rate, the author describes the third stage of Kathy’s narrative in dilatory tones without unexpected plot twists. In particular, this part is characterized by reflections as well as the acceptance of the clone’s fate and the deaths of Ruth and Tommy.

Donor recovery centers in the novel often resemble healthcare facilities: “*Everything—the walls, the floor—has been done in gleaming white tiles, which the **centre** keeps so clean when you first go in it’s almost like entering*

a hall of mirrors” (Ishiguro, 2005, p. 17). Similar descriptions aim to trigger associations with real-life cases from attending a physician or visiting a patient in the hospital. Kathy delineates donor recovery centers as institutions associated with routine duties that donors need to fulfill: “*You spend **hour after hour**, on your own, driving across the country, **centre to centre, hospital to hospital**, sleeping in overnights, **no one to talk to about your worries, no one to have a laugh with***” (Ishiguro, 2005, p. 203). This example is representative of Ishiguro’s infrequent use of parallelisms while describing events in the novel.

Already an adult, Kathy usually describes Hailsham as something elusive and phantasmagorical, trying to catch every glimpse of the institution: “*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...*” (Ishiguro, 2005, p. 6). By associating Hailsham with misty fields, poplar trees, and something distant, Kathy refers to the concept of a forgotten and lost childhood. Nonetheless, the fictional world created by Ishiguro, though resembling real England, is replete with uncertainty and fear of the unknown instead of positively charged nostalgia. Although metaphors rarely appear throughout the novel, they are usually integrated to describe routine aspects of life at the Cottages or Hailsham: “*This **custom had faded out** by the winter*” (Ishiguro, 2005, p. 119). In addition, Ishiguro frequently includes introductory phrases and linking words to ensure the smooth word flow: “*Anyway, **the point is**, I’d had a few one-nighters shortly after getting to the Cottages*” (Ishiguro, 2005, p. 125) and “*Okay, I’m maybe being a bit hard on these two*” (Ishiguro, 2005, p. 140). The latter examples prove that

Still, irrespective of various descriptions of Hailsham as a dark and gloomy place, the narrator emphasizes its privileged status: “*Kathy H., **they say**, she gets to pick and choose, and she always chooses her own kind: **people from Hailsham**, or one of the other **privileged estates**. No wonder she has a great record*” (Ishiguro, 2005, p. 3). The use of informal language points at the author's intention to

establish an intimate connection with the reader, thereby being able to trigger the needed emotion whenever necessary. Ishiguro applies various rhetorical devices and stylistic constructions, including parallelism, metaphor, ellipsis, and others, to demonstrate Hailsham's remoteness, its isolation, and phantasmagorical appearance.

Thus, *Never Let Me Go* is structured according to Kathy's life periods that represent stages in educational growth and work that need to be performed by clones. Although normal humans share similar educational perspectives, including school, university, and work, clones are consistently prepared for their final mission – donating organs until death. Whereas Hailsham is depicted as a remote place used to train clones and prepare them for further service, the Cottages stage represents a relatively carefree and safe period in clones' lives. Ultimately, the donor recovery center is the final stage of any clone's life, and Ishiguro shows it as a silent place of reflection and recollection. Ishiguro creates a vision that links recovery centers with hospitals by describing them as tidy and neat places.

2.3.4. The Stylistic-Narrative Aspects of Ishiguro's Idiostyle. Since Ishiguro aims to make the novel maximally realistic, he uses a mixture of strongly literary and conversational writing styles. Primarily, the author includes colloquial language in dialogues, which ensures the depiction of a realistic teenage conversation that could be held even in a real-world setting. Kathy and other Hailsham students often address one another with phrases like "*Don't talk rubbish, Tommy*" (Ishiguro, 2005, p. 24). Still, when it comes to descriptions, Ishiguro's language becomes loftier and replete with a number of stylistic devices, such as metaphors, similes, and parallelisms. However, precisely the combination of the literary and the colloquial is the marker of Ishiguro's idiostyle in this particular novel. Due to the predominance of dialogues and the emphasis on characters, the writer rarely offers long descriptions of landscapes, although he frequently conceptualizes Hailsham as a unique space with its laws and customs. Primarily, the educational institution is the only geographical space that reflects dystopian

concepts in the novel, serving as the core of all mishaps taking place at the end of the plot.

As a rule, the novel's setting portrayal is actualized through students' dialogues and Kathy's journal entries. The author's ideostyle in this relation implies the focus on details. For example, the novel's title *Never Let Me Go* is inspired by Kathy's favorite song, which she listens to, imagining cradling a child she will never have: "*What made the tape so special for me was this one particular song: track number three, "Never Let Me Go"'"* (Ishiguro, 2005, p. 69). At any rate, the whole plot is built in the form of the narrator's memories of Hailsham, which is the primary reason for choosing the mixture of literary and colloquial language styles. To a certain extent, Hailsham was a haven for clone pupils; after its closure, they felt entirely orphaned, without hope for a happy future.

Throughout the novel, Kathy seeks "her own private space," tries to lock in her room, and thus remain unseen from the guardians: *it was one of those times I'd grabbed a pillow to stand in for the baby, and I was doing this slow dance, my eyes closed, singing along softly each time those lines came around again: "Oh baby, baby, never let me go..."* The song was almost over when something made me realise **I wasn't alone**, and I opened my eyes to find myself staring at **Madame framed in the doorway**" (Ishiguro, 2005, pp. 70-71). Then Kathy refers to such emotions as *shock* and *alarm* to describe her state when she is caught dancing with an imagined infant. It makes her feel embarrassed as if she were unallowed to consider herself a "complete" human and a mother with a baby.

Already an adult, while driving her car, Kathy sometimes imagines Hailsham as a remote and unapproachable locus: "*Driving around the country now, I still see things that will remind me of Hailsham*" (Ishiguro, 2005, p. 6). However, notwithstanding her attempts to regain that feeling of childhood associated chiefly with Hailsham, the lost image of the educational institution for clones remains unattainable. Oxymoronicly, she is practically doomed to end her life in the hospital, becoming a donor. One defining characteristic of the novel is the motive of decline: one may notice desolation in Miss Emily's old house as if

Hailsham disappears, and the characters' illusions collapse: "*The doorbell had gone, and footsteps came down the stairs to answer it. There were men's voices out in the narrow hall, and Madame came out of the darkness behind us, crossed the room and went out*" (Ishiguro, 2005, p. 253). This description hints at the atmosphere of decadence, characterized by the concepts of decline, collapse, and decay. From a similar conceptualization of the setting, it becomes evident that as soon as Kathy, along with her friends, graduated from Hailsham, it ceased to exist, having taken all of their memories, both happy and sad ones. Therefore, Ishiguro depicts a fictional reality in which the setting resonates with the protagonist's inner world.

The concept of discourse in modern linguistics is discussed relatively often, yet its interpretation remains controversial. In the present-day scholarly community, the interpretation of discourse as a complex communicative phenomenon is relevant because, in addition to the text, it includes extralinguistic factors. Such as knowledge about the world, attitudes as well as goals of the addressee, necessary for understanding the text. In *Never Let Me Go*, the reader penetrates the discourse depicted by Kathy. Furthermore, the author actualizes this practice through informal language, which ensures that the reader processes the text as written by the narrator herself.

The concept of silence is inherent in the novel's artistic space as it actualizes the mystery motif. In particular, the narrator uses euphemisms that help to hide the essence of things: educators (or even wardens) are called *guardians*, organ transplantation surgeries are referred to as *unzipping*, the nurse is the donor's assistant, death is metaphorically described with the adjective *completed*. The relationship between the characters is also rarely discussed explicitly. Kathy and Tommy's love is not verbalized directly, but it becomes evident from their actions and speeches. This becomes obvious in the final scenes, when, after Ruth's apology, Kathy begins to cry violently. Such a manifestation of feelings is not typical of a Japanese writer – the bearer of Eastern philosophy.

The chronotope of the novel, although it has some conventional features, has real ground as well. Throughout the narrative, the heroine is looking for "her" space that should symbolize safety, happiness, and that is her childhood. "*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*" (Ishiguro, 2005, p. 6). The author frequently uses the verb *to remind*, which verbalizes the concept of flashbacks. Even though all attempts to find "her" space are destined to fail, the heroine sees its outlines more than once, searching for it in Norfolk. The volatility of the world generates anxiety and a sense of doom, being intensified in the finale.

The novel's title *Never Let Me Go* becomes a symbol of inevitability, which broadcasts the motif of despair and hopelessness. Based on the existential mode, the novel's title conveys several implications: it is the name of Kathy's favorite song, a symbol of the dream's impossibility, and a symbol of a life's end. A diegetic narrator in a diegetic situation presents the story through their own perspective. Therefore, psychological subjectivity is one of the most illustrative characteristics of the novel's narrative: "*I'm not sure for how long the "secret guard" business carried on. When Ruth and I discussed it while I was caring for her down in Dover, she claimed it had been just a matter of two or three weeks—but that was almost certainly wrong*" (Ishiguro, 2005, p. 49), "*I'd assumed Ruth was something of a chess expert and that she'd be able to teach me the game*" (Ishiguro, 2005, p. 52), "*All of this about Miss Geraldine reminds me of something that happened about three years later, long after the secret guard idea had faded away*" (Ishiguro, 2005, p. 55). Verbs indicating the certainty level, such as *sure* or *assume*, help the author create an impression of a realistic narrative because the reader perceives Kathy's writing style as a friend's story told in an informal atmosphere. Again, the verb *to remind* appears in a sentence together with a pronoun *something*, which indicates uncertainty, thereby intensifying the subjectivity of the protagonist's narrative

The events in the novel are often surrounded with a veil of silence when the characters tell the truth, but somehow one-sidedly or not in full measure. From the

very beginning, the reader is immersed in private school life, which, closer to the finale, becomes an eerie symbol of a somewhat "different" childhood. One of the fundamental elements of Japanese painting, the fog-covered landscape, becomes the dominant motif and symbol of the incomprehensibility, illusion of the world, its frailty and uncertainty, not to mention that fact that it perfectly aligns with English climate: "*the little path that took you all round the outside of the main house, round all its nooks and crannies, the duck pond, the food, the view from the Art Room over the fields on a foggy morning*" (Ishiguro, 2005, p. 5), "*There was fog and drizzle that day*" (Ishiguro, 2005, p. 59).

Thus, a significant function of the landscape portrayal involves the ability to indicate the nature of the characters' reflections and moods, which is a tradition stemming from romanticism. Landscape sketches are especially vividly verbalized in the novel's finale, where dramatism overshadows innuendo, silence, and suspense. As soon as Kathy discovered that Tommy *completed*, she went to Norfolk, which Hailsham students considered a lost land. Such a mixture of colloquial and literary styles in terms of stylistic and narrative enables Ishiguro to portray the settings in harmony with the characters' moods. Finally, he uses verbs, such as *sure*, *assume*, *remind*, *think*, etc., which, in a corresponding context, indicate the level of uncertainty and demonstrate that it is Kathy who tells the story, not he.

2.4. Stylistic Means of Creating the Suspense Effect and Dramatic Tension in Ishiguro's *Never Let Me Go*

Notwithstanding the ever growing use of the term *suspense* in present-day linguistics and literary criticism, there is still no coherent definition of the concept. As a rule, it is defined as a feeling of uncertainty, anxiety, expectation, indecision, and apprehension (Dutta-Flanders, 2017, p. 2). In Ishiguro's *Never Let Me Go*, suspense plays a different role as distinguished from its function in thrillers, for example. Instead of preparing the reader for a possible and unexpected horror-related turn of events, thereby ensuring the feeling of catharsis after its ending, in the novel under analysis, suspense is part of the author's idiosyncrasy and is not

associated with horror. Still, it is used to keep the reader in tension while waiting for dramatic plot twists, which, however, do not usually appear due to smooth text flow.

One of the primary methods of creating suspense in *Never Let Me Go* is the technique of amplification through the use of semantic repetition, namely – a lexico-thematic group of words with the meanings of "mystery," "apprehension," "danger," or "terror." Furthermore, the author employs this technique in multiple compositional moments, achieving specific goals. In the opening chapters of the novel, Ishiguro skillfully weaves into the fabric of the narrative certain words, united by the common meaning of "mystery," "danger," "fear," etc., thus contributing to the realization of dramatic tension. That is, creating pressure, an atmosphere of fear, a premonition of impending danger. The conceptualization of suspense by using a noun *mystery* can be viewed in the following examples from the text: "' *There are some very good reasons why we can't tell you where it came from.*' Midge shrugged. '*So it's a **mystery***'" (Ishiguro, 2005, p. 63); "*But just like with the sex at Hailsham, there was an unspoken agreement to allow for a **mysterious dimension** where we went off and did all this reading*" (Ishiguro, 2005, p. 121); "*And Ruth, for one reason or another—maybe she was embarrassed how things had turned out with her possible, maybe she was enjoying the **mystery**—had remained completely closed on the subject*" (Ishiguro, 2005, p. 182). The noun *mystery* is usually referred to when describing either Hailsham or issues relating to Ruth because this character is endowed with such peculiar Victorian-epoch properties as secrecy, machination, and other minor intrigue aspects.

The verbalization of suspense through a noun *danger* or its adjective derivative *dangerous* can be seen in other sentences, including: "*Maybe we both felt there was something **dangerous** about bringing up the old days, because for ages we avoided any mention of them*" (Ishiguro, 2005, p. 205) or "*For some reason, we were satisfied this would keep any immediate **danger** at bay. Most of our "evidence" came from witnessing the conspirators at work*" (Ishiguro, 2005, p.

51). Although the word *danger* is rarely used to ensure the suspense effect, most often, it helps the author to conceptualize Kathy's feelings regarding the recollection of their childhood. In particular, the noun *danger* is reflective of conspiracy theories because Hailsham students, although aware of their final role in society, position themselves not as insurgents but as individuals willing to reveal the truth.

In *Never Let Me Go*, the noun *fear* is most commonly used in the following cases: "*But it did create a certain atmosphere, you see. It reminded people, reminded them of a **fear** they'd always had. It's one thing to create students, such as yourselves, for the donation programme*" (Ishiguro, 2005, p. 259); "*It occurred to me she was scared I'd expose her—the pencil case, sure enough, vanished from view—and I wanted to tell her she'd nothing to **fear** from me*" (Ishiguro, 2005, p. 61); "*Maybe all of us at Hailsham had little secrets like that—little private nooks created out of thin air where we could go off alone with our **fears** and longings*" (Ishiguro, 2005, p. 96); "*Because somewhere underneath, a part of us stayed like that: **fearful** of the world around us, and—no matter how much we despised ourselves for it—unable quite to let each other go*" (Ishiguro, 2005, p. 118); "*All I can say is that at the time what I **feared** more than anything was that one or the other of them would stalk off first, and I'd be left with the remaining one*" (Ishiguro, 2005, p. 193). The word *fear* is usually employed in several contexts: 1) when referring to interpersonal relations between students, 2) when the characters discuss their guardians, 3) when reflecting on the general social structure in the novel.

As a result, one may distinguish several levels of suspense in *Never Let Me Go*. **The first** implies using such nouns as *mystery*, *danger*, and *fear* in interpersonal communication between Hailsham or Cottage students. Conceptually, it marks the lowest level in the hierarchical system of suspense as it does not result in any specific dramatic plot twists except for discussions of events. **The second** presupposes the middle-level communication since characters address guardians either directly or indirectly, which does entail unexpected turns

of events as it happens with Madame and Miss Emily when they reveal most secrets to the main characters. This level is distinguished because the communication with the guardians implies interaction with real humans who function as official intermediaries between the clones and the real life. They are aware of the whole truth surrounding the clone paradigm but need to keep most issues secret. Ultimately, **the third** suspense level in the novel is actualized when Kathy or her friends ruminate over the issues associated with society's overall institutional structure in which they take the role of clones. This level is the highest because the governmental machine is the most powerful force in any dystopian novel. Whenever characters address issues regarding the state and their role in supporting its functionality, they describe their emotional condition as weak and unstable. Nevertheless, the adjective *weak* is not used in the novel to describe such a state. Instead, Ishiguro uses this word to refer to physical weakness after surgeries: "*He was in a wheelchair—because he was so **weak**, I found out later, not because he couldn't actually walk—and I'm not sure he recognised me when I went up and said hello*" (Ishiguro, 2005, p. 99) or "*I wondered if I'd badly underestimated how **weak** she still was...*" (Ishiguro, 2005, p. 219).

Thus, in Ishiguro's novel *Never Let Me Go*, the suspense effect is usually actualized through three levels of ensuring dramatic tension: discussion of mysterious events among students, debates about guardians as holders of these mysteries, and reflections dedicated to the subject of the general institutional paradigm in which students serve as organ donors. The verbalization of suspense and dramatic tension is achieved by using such nominative units as *mystery*, *danger*, and *fear* in their multiple usage cases. Notably, Ishiguro rarely uses literary tropes or rhetorical devices to ensure the suspense effect. Instead, he focuses on dialogues and monologues, as well as the use of colloquial language means understandable for everyone. Such an approach maximizes the required effect as it triggers more fundamental and unconscious aspects of the human mind due to its simplicity.

2.5. Allusions in Ishiguro's *Never Let Me Go*

Allusions and associative implications are often used in literary texts to enrich the discourse and put the narrative in historical, cultural, subcultural, geographical, or other contexts. As a dystopian novel, Ishiguro's *Never Let Me Go* has multiple allusions indicating the story's connection with the twentieth-century social paradigm, World War II, Nazi concentration camps, Christianity, totalitarianism, as well as numerous artistic and other historical concepts.

Allusions in the novel may be classified on the basis of their thematical load and implications:

1. Philosophical;
2. Religious;
3. Historical;
4. Literary;
5. Musical.

To wind allusions and associative correlations into the textual fabric, Ishiguro mentions words-triggers directly in dialogues between Hailsham students to make emphasis on the connection between the fictional dystopian realm and that of reality: "*So what's happened? Did you find **God** or something?*" (Ishiguro, 2005, p. 23). Words-triggers imply nominative units loaded with a certain either positive or negative connotation that are used to evoke specific emotions or reactions. In turn, religious allusions may also be verbalized in monologues as a colloquial phrase without any connotations: "***God** knows how these things work*" (Ishiguro, 2005, p. 211); "*Oh my **God**, look at that one. You'd think they'd at least try to come up with something new*" (Ishiguro, 2005, p. 224). Among philosophical allusions, one may point out the following citation: "*What we gave them, all the years, all the fighting we did on their behalf, what do they know of that? They think it's **God-given***" (Ishiguro, 2005, p. 260). This citation is different from others because it contextualizes *God* not from a solely religious perspective but uses it to emphasize the origins of what is provided by nature and what is obtained through labor.

Nonetheless, most of the philosophical aspects in the novel relate more to adolescent reflections rather than mature and holistic contemplation: "*In*

particular, we used to have these *talks*, the two of us, usually up in my room at the top of the Black Barn just before going to bed. You could say they were a sort of *hangover* from those talks in our dorm after lights out" or "As you'd expect, sex was different at the Cottages from how it had been at Hailsham. It was **a lot more straightforward—more 'grown up.'**" (Ishiguro, 2005, p. 124). Although these citations might not indicate allusions as such, they help the reader understand that *Never Let Me Go* is a relatively chronological narrative about adolescents, which presupposes a respective philosophy without much consideration of life, death, religion, etc.

At any rate, the topic of Christianity, in particular, and God, in general, draws on unique concepts in light of the characters' life purpose – to become donors. Even though they are raised as vessels of organs for donation to real humans, still God is not a subject of concern or serious debate at Hailsham or Cottages. Students rarely discuss religious aspects, primarily concentrating on interpersonal intrigues and issues relating to ordinary student existence. Perhaps, by doing so, Ishiguro purports to show that clones in the novel are the same human beings like others, thereby maximizing sympathy and empathy that the reader might feel towards them.

Concerning literary allusions, the author refers to *War and Peace* by Leo Tolstoy: "You could go around implying you'd read all kinds of things, nodding knowingly when someone mentioned, say, **War and Peace**, and the understanding was that no one would scrutinise your claim too rationally" (Ishiguro, 2005, p. 120). Besides, Ishiguro includes such references to classic literature to ensure that the reader associates the fictional world in the novel with the real one because classic literature is frequently taught at universities, which creates additional associations. The writer also mentions *Daniel Deronda*, a novel of George Eliot's authorship written in 1876. It is a literary work famous for its exposure of Anti-Semitism. Therefore, Ishiguro's global metaphor – to conceptualize Hailsham in light of the World War II period and demonstrate how Jews might have felt while working for the regime, at the same time being aware of their fate: "Then after

about a minute, just as I knew she would, she began to outline to me the plot of *Daniel Deronda*. Until that point, I'd been in a perfectly okay mood, and had been pleased to see Ruth, but now I was irritated" (Ishiguro, 2005, p. 120). Proper names directly indicate the origin of an allusion that cannot be misunderstood.

Similarly, Ishiguro refers to Proust, who is also included in many literature majors' curriculums around the world: "There was this particular thing Susie did whenever Greg set off on one of his speeches about **Proust** or whoever: she'd smile at the rest of us, roll her eyes, and mouth very emphatically, but only just audibly: 'Gawd help us'" (Ishiguro, 2005, p. 118). Other literature-related allusions include references to Homer's *The Odyssey* and famous *One Thousand and One Nights*. Such allusions are employed to metaphorize coziness and warmth associated with reading as well as classic literature as a substitution for talking: "I'd sit in the chair and read to him from various paperbacks I'd bring in, stuff like **The Odyssey** or **One Thousand and One Nights**. Otherwise we'd just talk, sometimes about the old days, sometimes about other things" (Ishiguro, 2005, p. 233).

Regarding other allusions, the author avails himself of historical associative correlations by depicting a general image of Hailsham and the clone paradigm, simultaneously mentioning the overall social structure quite rarely: "I don't know how it was where you were, but at **Hailsham** we had to have some form of **medical** almost every week—usually up in Room 18 at the very top of the house" (Ishiguro, 2005, p. 13); "Miss Lucy was the most sporting of the **guardians** at **Hailsham**, though you might not have guessed it from her appearance" (Ishiguro, 2005, p. 26). Although the allusion might seem implicit in the first case, Ishiguro designs the image of a dystopian world that resembles the context of World War II. According to Black (2009), *Never Let Me Go* is a global metaphor displaying the post-Holocaust ethics (p. 789). Stylistically, by mentioning a specific number of the Room – 18, Ishiguro intensifies the allusion to a hospital or some socio-political institution with queues and chambers. In her article, Garland-Thomson (2015) posits that the world's social structure depicted

in *Never Let Me Go* and institutions like Hailsham are reminiscent of Nazi eugenics and death camps (p. 5).

Similar historical allusions relating to the World War II period help the reader put characters in a corresponding context without familiarizing themselves with the entire text. In turn, the second citation represents an associative correlation that evokes the image of a warden in the prison because any mention of the noun *guardian* is understood in a negative plane. Due to the term's ambivalent meaning, the reader may perceive it not in the meaning of "someone who guards another person" but as "someone who oversees another person to ensure that they do not do anything forbidden."

Ultimately, musical associative correlations lie in the core of the novel's narrative since even the title itself serves as an allusion to a real song called "Never Let Me Go" and sung by Judy Bridgewater: "*But I wanted to talk about my tape, Songs After Dark by **Judy Bridgewater***" (Ishiguro, 2005, p. 66); "*What made the tape so special for me was this one particular song: **track number three, 'Never Let Me Go.'***" (Ishiguro, 2005, p. 69). In particular, Ishiguro mentions the song title ten times, while its author is mentioned thirteen times. Interestingly, it is not the only case of a musical allusion in the novel. Another one involves a music cassette, which may serve as a symbol of the 1990s, the time when the story itself unfolds: "*And that was why, by the time of the actual Sale a week or so later, all sorts of rumours would be going around, maybe about a particular track suit or a **music cassette...***" (Ishiguro, 2005, p. 42); "*Miss Geraldine had allowed Ruth to play a **music tape** in the billiards room before four o'clock on a weekday*" (Ishiguro, 2005, p. 57). Ishiguro is likely to use musical allusions relating to the tape to help the reader sympathize with characters who behave like human beings but are treated as clones created strictly for organ donations. Details like cassettes, old albums, and other things that Kathy or her friends treasure function as implicit means to ensure that characters can establish an intimate contact with the reader, thereby evoking those feelings that the author intends to trigger.

To conclude, *Never Let Me Go* is replete with both implicit and explicit allusions that contribute to contextualizing the setting and characters functioning within its space. Fundamentally, Ishiguro utilizes five allusion categories, including philosophical, religious, historical, literary, and musical. Beyond question, there might be other categories of associative correlations either deliberately or involuntarily embedded in the textual fabric. Albeit, these represent five major thematic blocks frequently included to support the narrative with details. For instance, one may note such words pointing at explicit allusions: *God*, *music tape or cassette*, *guardian*. In turn, proper names indicating associations with real-world figures or literary works encompass *War and Peace*, *Daniel Deronda*, *Proust*, *Judy Bridgewater*, etc.

2.6. Internal Monologue in Ishiguro's *Never Let Me Go*

An anthropocentric approach to interpreting the phenomena of language implies a description of the fictional world at a subjective level. As a principle of constructing a fiction text written in the first person, egocentrism is revealed in the conscious or involuntary focusing on the linguistic use of a particular self or "I." In particular, the ways of manifestation of the speaker's voice in the text and expression of their internal psychological state remain insufficiently studied in the scholarly domain (Tumanov, 1997, pp. 21-22).

In a literary text, scholars usually distinguish such forms of speech: external and internal. The external speech is directly addressed to the interlocutor listening and clearly expresses graphic design in the form of direct speech. In turn, indirect speech, a distinctive feature of which is the presence of introductory verbs and neutral vocabulary, is used as a way of indirectly transmitting the speaker's external speech. Notably, formal signs of direct and indirect speech forms contribute to the reader's clearer perception of external speech (Cohn, 1966, pp. 98-99).

Internal speech is not used to convey the message from the interlocutor to the listener directly. An internal monologue presupposes a speech without a listener, usually unpronounceable aloud, with which the characters express their

innermost feelings. In Ishiguro's *Never Let Me Go*, internal monologues account for the substantial portion of the textual space because almost the entire novel is written on behalf of Kathy except for parts with dialogues or specific descriptions.

As a rule, the author includes such phrases as "*There have been times over the years when,*" "*Or maybe I'm remembering it wrong,*" or "*I saw a few of the incidents myself*" to emphasize that Kathy's narrative is designed as a highly personal confession. The protagonist's focus on herself is intensified by her internal speech as well as infrequent dialogues. Instead, indirect speech is often used. That is, Kathy internalizes her interlocutors' speeches and provides the reader primarily with her own interpretation of the conversation or event rather than allowing other characters to speak on behalf of themselves. Conceptually, sentences like "*I should explain a bit here about the Exchanges we had at Hailsham*" or "*Looking back now, I can see why the Exchanges became so important to us*" indicate a personal discourse, resembling a conversation between two friends, one of whom tries to recollect some moments from the past (Ishiguro, 2005, pp. 15-16). Such narrative is an actualizer of internal monologues prevailing in the text because, based on the author's idiostyle, it is essential for Ishiguro to display that the entire narrative is Kathy's journal. Hence, the reader perceives the narrative through the prism of the protagonist's knowledge of the events. The reader knows only what Kathy can tell them.

For the most part, the novel's text is a reflection of a psychological state of the protagonist, who balances between her memories and current adult life. In the psychological analysis of personality, Ishiguro uses a variety of techniques. The most effective and widely applied means of revealing spiritual secrets is an internal monologue. In *Never Let Me Go*, the inner monologue goes from confessions and Kathy's inner thoughts to subjective assertions representing only her standpoint: "*Miss Lucy was the most sporting of the guardians at Hailsham, though you might not have guessed it from her appearance*" (Ishiguro, 2005, p. 26) or "*Sure enough, she was soon saying things Tommy found difficult to follow*" (Ishiguro, 2005, p. 27). Whereas the first citation indicates that Kathy's

narrative is replete with subjective assertions and reasoning, the second not only shows the role of colloquial style in the novel but also confirms the assumption that all judgments regarding other characters pertain only to the narrator. The lexeme *thing*, in this context, and the phrase *sure enough* are not used in academic writing, which means that Ishiguro ensures the easy and straightforward reader's perception of dialogues by employing informal language.

For the novel to remain attractive, the protagonist's inner world must be complex and diverse. When it comes to *Never Let Me Go*, memory and recollections occupy a considerable niche within the textual discourse. In the novel, memories are verbalized through an internal monologue of the acting personality: "**Thinking back now**, I can see we were just at that age when we knew a few things about ourselves— about who we were, how we were different from our guardians, from the people outside—but hadn't yet understood what any of it meant" (Ishiguro, 2005, p. 36) or "**While we're on the subject of the tokens**, I want just to say a bit about our Sales, which I've mentioned a few times already" (Ishiguro, 2005, p. 41). By saying "we," Kathy refers to both herself and the reader, which helps the latter to perceive the story from a personal perspective as if participating in its development.

In contrast to the marked external speech, the internal monologue differs in its implicitness. Internal monologues constitute a complex form of one-sided speech interaction of an individual with themselves. Through internal monologues, an individual usually fixes the final results of their own thought process. Therefore, they are characterized by specific, meaningful integrity and continuity provided by the topic's unity. The internal monologue can also serve as a means of calming, consoling, as well as evaluating the protagonist's own behavior. It can also be used to understand the relationship with another character, the attitude towards their words or actions.

An internal monologue about someone else's perceived speech is also possible, yet only after the completion of this speech, inasmuch as it is impossible to conduct the complex process of creating a detailed statement, simultaneously

providing the characters' perception of it: *"Tommy nodded, then glanced around him again. "Like you say, you'd better go, Kath. Someone's going to hear us soon." The gallery Tommy and I were discussing was something we'd all of us grown up with"* (Ishiguro, 2005, p. 31) or *"And after we discovered irony, whenever we came across any laughably bad work, we'd go: "Oh yes! Straight to the Gallery with that one!" But did we really believe in the Gallery? Today, I'm not sure"* (Ishiguro, 2005, p. 32). Internal monologues usually appear directly after some character's speech as a result of Kathy's pondering over the subject of discussion or between episodes to ensure adequate structure and workflow.

The study of the linguistic features of those contexts where thoughts, feelings, sensations, memories, and premonitions are recorded is the tool that enables the author to reveal the characters' motivation, form their image, and reveal intentions. The question of the means and ways of representing the inner world of a character in a literary work is closely related to the concept of character introspection, which is part of their inner reality. The concept of characters' introspection rests on the respective theory borrowed from the psychological discourse. According to Weger, Wagemann, & Meyer (2018), in psychology, introspection is understood as a person's observation of their own mental state and self-observation aimed at reflecting on the train of thought, feelings, and sensations (p. 206). The phenomenon of introspection is connected with the development of the highest form of mental activity – an individual's awareness of the surrounding reality, the isolation of their world of inner experiences, as well as the formation of an internal plan of action. This is a complex and multifaceted process of manifestation of various aspects of the mental and emotional life of a character: *"I didn't want to get into a big discussion about Ruth at that stage, so I just agreed with him. But now I've had more time to think about it, I'm not so sure how I feel. A part of me keeps wishing we'd somehow been able to share everything we discovered with Ruth"* (Ishiguro, 2005, p. 279). The cited sentences indicate the depth of reflections verbalized in internal monologues at the end of the narrative

when Kathy is already an adult. Ultimately, physiological growth is another narratological tool to intensify the profoundness of reasoning.

At the end of the storyline, Kathy's reflections represented in internal monologues become mature yet not deprived of subjectivity and colloquial tone: "**To be fair**, a lot of it might have been down to me as much as him. Because as I'd stood there watching them all talking and laughing, I'd felt an unexpected little tug" (Ishiguro, 2005, p. 272), "**Perhaps we'd have been happy if things had stayed that way for a lot longer; if we could have whiled away more afternoons chatting, having sex, reading aloud and drawing**" (Ishiguro, 2005, p. 238). Only in the final chapters, the tone of Kathy's internal monologues becomes subject to in-depth philosophizing concerning the purpose of life, happiness, and time.

Thus, even though a considerable portion of the novel is built as Kathy's internal monologues, they function as indicators of the narrator's mood, standpoint, emotional or physical condition, as well as other personal variables. Given that the narrative is actualized from a first-person, internal monologues constitute a significant element in Ishiguro's writing because they allow the reader to get acquainted with the protagonist as if communicating personally. From a stylistic perspective, Kathy's internal monologues do not differ from external language directed to communicate with other characters. They remain conversational and informal, which supports the thesis that Ishiguro uses such vocabulary to ensure understanding, sympathy, and empathy in the reader, thereby manipulating their perception of the novel.

Conclusions to Chapter Two

1. Kazuo Ishiguro's biographical background has considerably influenced his idiosyncrasy. The author's Japanese descent plays a defining role in his dystopian novel *Never Let Me Go*. In landscape description, which is scarce, character portrayal, and composition, Ishiguro positions himself as discreet and restrained. Furthermore, the author purports to conceptualize only those narrative aspects that are entirely necessary in terms of perception to ensure a holistic understanding of the text. Remaining a postmodernist writer, Ishiguro's idiosyncrasy pertains to the colloquial discourse, which is the factor that can indicate his apparent goal to be understandable to all demographic groups. In addition, this aspect demonstrates the author's intention to position Kathy, the novel's protagonist, in the context of intimate relationships with the reader. This approach to narrative, aiming to bring the character closer to the reader, explains the choice to fit the composition into the framework of journal entries.

Although *Never Let Me Go* is a perfect sample of a dystopian fiction genre and should be analyzed from the corresponding perspective, the novel has its unique flavor due to shifting the emphasis from a traditional description of a social hierarchy and governmental matters to interpersonal relationships among characters as the novel's narrative basis. Instead, the author conceptualizes interpersonal relationships among characters as the novel's narrative basis. At the same time, the governmental and social systems remain in the background, gradually impending over Kathy and her clone-friends as the finale draws near.

2. From a compositional standpoint, the narrative of *Never Let Me Go* is set in the form of journal entries. Nevertheless, aside from Kathy's reflections, Ishiguro includes sufficient dialogues, although they are presented from the protagonist's position. Primarily written in conversational language, the novel is affluent in dialogues and internal monologues. Also, landscape descriptions are scarce but sufficient to depict the background, on the scene of which the characters function. Ishiguro's idiosyncrasy presupposes the occasional use of colloquial metaphors, such as "... back in the shadows," "... the silver-haired lady beamed..,"

“... *the air of secrecy...*,” or “... *picture of us...*” Even though the author himself agreed that he was inspired by Victorian novels, replete with metaphors, symbols, similes, and other rhetorical devices, he rarely used them in the text (Whitehead, 2011, p. 56). Compositionally, the novel is replete with words indicating uncertainty as presented in the following examples: “*Or maybe I’m remembering it wrong...*” (Ishiguro, 2005, p. 8) or “*I’m not sure for how long the “secret guard” business carried on*” (Ishiguro, 2005, p. 49). Similar sentences emphasize the subjectivity of the narrative.

The novel's textual discourse implies Kathy's personalized and subjective approach because the whole story is sieved through her understanding of the past. Essentially, in terms of character portrayal, **narratological peculiarities** specify the author's willingness to familiarize the reader with the characters only from Kathy's viewpoint. This methodology helps Ishiguro to quickly establish an intimate connection between the protagonist and the reader. The first-person storytelling **intensifies the author's approach to narrative**. Concerning composition itself, multiple actions both from the past and the present often take place simultaneously in several temporal plans that collide in the finale, thereby allowing Kathy to receive answers to all questions bothering her throughout the story. The novel's architectonic aspect presupposes dividing the text into three parts, twenty-three chapters, and untitled sub-chapters, which reflects three conceptual periods in Kathy's life: Hailsham, the Cottages, and Donor Recovery Centers.

3. Fundamentally, Ishiguro's most frequently used rhetorical device is an allusion because the novel is replete with a plethora of associative correlations. The author's metaphorization functions only at the global level because the entire dystopian system implicitly covered in the novel is a metaphor referring to the clone framework designed by Plato (Østergaard, 2019, p. 21). Allusions in the novel can be classified based on the theme and implications. Hence, we have distinguished philosophical, religious, historical, literary, and musical allusions. Ishiguro's philosophy in *Never Let Me Go* implies that the world in which humans

exist is the world arranged inside their heads. This, in turn, points to solipsism, a philosophical tenet, meaning that everything surrounding people is nothing more but the play of their consciousness.

For all his psychologism, Ishiguro writes in an incredibly calm and detached manner, which ensures a gradual flow of ideas and plot twists. Without rapid, dramatic events, the characters in the novel are usually devoid of action. Instead, they are characterized by nostalgia for the present, *mono-no aware*, and a meaningful contemplation of the moment. In this regard, the European paradigm converges with the Japanese in Ishiguro's idiosyncrasy. Another essential aspect in this context is the suspense effect, which is usually conceptualized by means of using trigger words, such as *fear*, *mystery*, and *danger*. Finally, internal monologues occupy a significant niche in the novel's narratological framework since the entire text is based on the protagonist's reflections.

GENERAL CONCLUSIONS

Kazuo Ishiguro's dystopian novel *Never Let Me Go* features numerous conceptual aspects that provide his text with peculiar stylistic, narrative, rhetorical, and compositional perspectives. Proceeding from our research, it is noteworthy that the novel is narrated from the first-person vector by the protagonist Kathy H. In particular, the text recipient gets acquainted with the plot by reading the narrator's journal entries. Precisely, these entries represent internal monologues, and the story itself conveyed from Kathy's viewpoint, which is the peculiarity that endows the novel with subjectivity and intimacy. One of the most evident facets of Ishiguro's idiosyncrasy involves the focus on establishing an intimate connection between the protagonist and the reader.

Although *Never Let Me Go* is a dystopian novel, the emphasis is made on interpersonal relationships among characters instead of depicting a fictional reality indicative of a particular social paradigm. The author uses the governmental system as a background against which the characters function. Ishiguro avails himself of metaphorical constructions and other rhetorical devices only in exceptional cases, primarily resorting to colloquial language style. Nonetheless, the author frequently employs allusions and associative correlations, as well as aims to trigger the suspense effect, which, in fact, is different from that used in thrillers.

Allusions and the suspense effect account for essential aspects in *Never Let Me Go*, serving as plot twists intensifiers that ensure necessary dramatism in some parts. Among the trigger words used throughout the novel, one may distinguish *mystery*, *fear*, and *danger*. Even though Kathy's narrative is marked with measured, reflective, and profoundly personal features, the required dramatism is often ensured by triggering specific lexical units throughout dialogues with other characters, which gradually intensified until the climax moment. As a protagonist, Kathy structures her narrative chronologically, yet some episodes may violate the established order. Flashbacks, foreshadowing, symbolism, as well as euphemization, are fundamental literary and stylistic devices in the text because they help to form the structure. In this regard, euphemisms,

such as *to complete*, meaning "to die," or *to unzip oneself* with a meaning "give organ donations," play a crucial role, inasmuch as they create a fictional realm for clones themselves, thereby making their own reality unreal. Such a double-natured effect implies an impact on the reader's perception of the characters because the author aims to ensure sympathy, empathy, and compassion.

In order to influence the reader emotionally and artistically, the author purports to create the suspense effect as frequently as the narrative allows. Its essence presupposes that each subsequent statement is emotionally stronger and more influential. Such an approach helps Ishiguro grab the reader's attention and guide them throughout the novel. In Ishiguro's compositional style, some types of repetitions are combined with other kinds of repetitions as well as with other stylistic devices. Notably, the text is a system-structural formation with an ordered arrangement, provided by connectivity that ultimately proves to be a necessary condition for adequate reconstruction by the recipient of the whole. The novel's orderliness implies a direct and one-to-one correspondence of the internal semantic structure to its external surface structure.

In *Never Let Me Go*, the coherence of the text is provided by reliance on typed means, including compositional units of text formation, universal and specialized connectors, as well as auxiliary means, such as accumulation of the suspense effect. Conceptually, associative correlations play a considerable role in Ishiguro's novel, inasmuch as they form the narration itself. For instance, the old cassette, Judith Bridgewater's songs, and other things that characters buy or obtain in places populated by real humans, not clones. Also, the global allusion to Nazi death camps and the World War II historical period depict an alternative realm, positioning characters not as phantasmagorical clones but as real human beings with corresponding behavioral models. Ishiguro uses stylistic and rhetorical devices only to enhance the suspense effect or invoke sympathy.

Quasi-nomination, consisting in renaming phenomena, people, or objects as a manifestation of power, is almost absent in *Never Let Me Go*, although this aspect is inherent in the dystopian genre. Furthermore, all principles of a dystopian

state structure aim to create an ideal model for the existence of society to ensure the complete harmony of the public and the personal. However, a person's ontological need is not taken into account since clones are fostered and raised as donators and carers to serve real humans. In most dystopian novels, the infringement of the individual's interests is perceived as happiness because the propaganda machine of the dystopian state operates to suppress individuality. Albeit, in Ishiguro's novel, identity is fostered and facilitated. It is evident based on how the Hailsham administration values artistic and creative skills demonstrated at the Gallery. Usually, dystopian texts feature the absolutization of love for personal lack of freedom, achieved due to the state apparatus's ideology and aimed at fostering the perception of lack of freedom as a proper and natural process. Albeit, in *Never Let Me Go*, Ishiguro utilizes narrative techniques allowing him to keep the social apparatus in the background. By using innuendos, foreshadowing, and understatement, the author purports to create an effect of suspense and continually impending danger overhanging the main characters.

Since architectonics is defined as the text's external organization, whereas composition as the internal or semantic text structure, *Never Let Me Go* is characterized with relatively chronological subjective narration. In light of architectonics, the novel is written in the journal entries format. Regarding composition as a whole, it is displayed by Kathy's perspective of the events happening throughout the novel. She structures her story chronologically, although with numerous flashbacks and foreshadowing that constitute an essential aspect of any conversational speech style. Since her narrative style emphasizes subjectivity and resembles a monologue conveyed to an unknown reader from the fictional realm, the language has to remind the receiver of reality.

Therefore, each text contains a plethora of uncertainty points, gaps, and riddles, filled in and solved by the addressee during the reading. Kathy does not intend to perplex the reader. On the contrary, she is willing to make her narrative as explicit and transparent as possible. Ultimately, the mystery is ensured through frame stories verbalized by secondary characters and sieved through Kathy's

perception. Consequently, the reader obtains a narrative that is already processed. Nevertheless, Ishiguro does not aim to create an objective story since his purpose involves ensuring sympathy and empathy, as well as the appropriate sensual response. In the future, the research of stylistic and narrative peculiarities of Ishiguro's dystopian novel *Never Let Me Go* can be conducted from other perspectives, including an analysis of linguistic elements and the frequency of their appearance throughout the text. Other study perspectives may involve focusing on extralinguistic factors or comparing Ishiguro's novel with other similar texts.

РЕЗЮМЕ

Дослідження присвячене аналізу композиційно-стилістичних особливостей роману Кадзуо Ішігуро “Never Let Me Go”. Проаналізований роман відзначається чіткою композиційною структурою і може слугувати нетиповим зразком жанру антиутопії завдяки акценту на міжособистісній комунікації персонажів і їхніх реакціях на глобальні зміни. Замість розлогих описів соціальних структур, а також ієрархії влади, автор фокусує увагу читачів на чуттєвих аспектах наративу.

У ході дослідження було визначено, що композиційні аспекти роману “Never Let Me Go” відіграють ключову роль у формуванні наративу, оскільки він базований на чіткому та хронологічному описі подій оповідачем. Крім того, такі стилістичні прийоми, як саспенс і алюзія, становлять наративний фундамент значної частини тексту. Однак різноманітні риторичні й стилістичні фігури на кшталт метафори, порівняння чи паралелізму слугують радше додатковими мовними засобами у міру нерегулярності своєї появи у романі.

Практична цінність роботи обумовлена можливістю подальшого використання її результатів для навчання студентів-філологів, зокрема у вивченні курсів стилістики та інтерпретації художнього тексту.

Робота складається з двох розділів. У першому розділі побудовано теоретичну базу для вивчення таких понять, як *архітектоніка*, *структура*, *композиція*, *наратив*, *риторика* та ін., а також розглянуто їхні фундаментальні концепції та різновиди. У другому розділі проаналізовано основні ідеї і етичні принципи роману-антиутопії Кадзуо Ішігуро “Never Let Me Go” та опрацьовано його стилістичні й наративні аспекти. Загальні висновки резюмують результати дослідження та пропонують перспективи для подальшого аналізу розглянутої проблематики.

Ключові слова: composition, stylistics, rhetoric, narrative, suspense, allusion, internal monologue, colloquial.

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