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**Музичні мотиви в оповіданнях Кадзуо Ісігуро (на матеріалі збірки  
“Nocturnes ”)**

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**Musical Motifs in Kazuo Ishiguro's Short Stories:**  
**A Case Study of "Nocturnes"**

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## INTRODUCTION

The research of intermediality in fiction became a spring of interest since the first interactions appeared between literature and other arts as music, architecture, painting, and so on. In recent years, in literary and linguistic poetic studies, questions of intermediality have been discussed extremely actively as more and more literary texts have fallen under the influence of other arts.

The intermedial method of analysis is of increasing interest among Russian (Азначеева 1994; Ильин 1998; Лотман 1964; Мышьякова 2003) and Ukrainian (Борбунюк 2003; Кобзар 2012; Корабльова 1998; Рихло 2012; Шаповалова 1992) linguists and literary critics.

The theoretical basis of the concept of “intermediality” goes back to the works of German, Austrian, and American researchers: W. Wolf (1999), A. Gere, J. Müller (1996), I. Pech, O. Hansen-Löwe (1983), S. P. Scher (1968, 1970), J. Schröter (2007), etc.

Correlation between fiction and music took an important place among other intermedial connections. Among the studies that addressed the issues of interaction between music and literature, one should mention the works of such researchers as S.P. Scher, O.P. Vorobyova (2006, 2010, 2012) who studied musicalisation, especially in Kazuo Ishiguro’s literary texts, A. Geer (1995), V. Wolf (1999), N. Tishunina (Тишунина 1998, 2001, 2002), O. Karkavina (Каркавина 2010) and others.

**The object of this research** is musical motifs in Kazuo Ishiguro’s collection of short stories *Nocturnes: Five Stories of Music and Nightfall*.

**The subject-matter of the research** is thematic and imitational musical motifs in the above collection of Kazuo Ishiguro’s short stories.

**The topicality of this research** lies in the interest of stylisticians in particularly in Kazuo Ishiguro’s fiction as the 2018 Nobel Laureate in Literature.

**The paper aims to** look into the musical motifs in Kazuo Ishiguro’s collection of short stories from several stylistic perspectives of intermediality.

The **tasks** of the research are as follows:

- to give a general survey of intermediality studies;
- to characterize musicalisation of literary texts as a variety of intermediality;
- to outline the spectrum of musical motifs in Kazuo Ishiguro's short stories;
- to analyse the thematic aspect of musicalisation in *Nocturnes: Five Stories of Music and Nightfall*;
- to study the imitational aspect of musicalisation in *Nocturnes: Five Stories of Music and Nightfall*.
- to single out and systematize verbal means used to create musical motifs in Kazuo Ishiguro's collection of short stories.

The **material** under analysis includes five short stories from *Nocturnes: Five Stories of Music and Nightfall* by Kazuo Ishiguro.

The main **method** employed in the research is that of stylistic analysis used to identify and systematize verbal means of integrating musical motifs into the short stories under study.

**The novelty of the paper** lies in finding out the specificity of musicalisation in Kazuo Ishiguro's short stories while defining the role of music in these stories as far as its genre, audience, instruments used, musicians involved in the process of literary text musicalisation.

**The theoretical value of this research** entails from providing insight into manifestations of intermediality in Kazuo Ishiguro's collection of short stories, which can be used in further studies of musicalisation in fiction.

**The practical value of the research** lies in the further usage of this material and the results of the study while teaching Stylistics and Text Interpretation.

**The structure of the paper.** The paper consists of the introduction, three chapters with conclusions to each of them, general conclusions, the list of reference materials (99 sources) and the list of illustration materials (4 sources). The scope of text is 65 pages. The work's entire scope is 65.

The **first chapter**, 'Theoretical Foundations of Studying Intermediality in Fiction', surveys the main features of intermediality in fiction. Musicalisation is

analysed as a variety of intermediality from the perspective of its stages and techniques.

The **second chapter**, ‘Thematic Aspect of Musical Motifs in *Nocturnes: Five Stories of Music and Nightfall* by Kazuo Ishiguro’, gives general characteristics of Kazuo Ishiguro’s prose. Here *Nocturnes: Five Stories of Music and Nightfall* are analysed from the lens of thematic manifestations in their verbal and cognitive facets.

The **third chapter**, ‘Imitational Aspect of Musical Motifs in *Nocturnes: Five Stories of Music and Nightfall*’, considers verbal manifestations of musical motifs from the imitational perspective, including the audience’s reception of music as described in the book under study.

**General conclusions** summarise the final results of the analysis of Kazuo Ishiguro’s *Nocturnes: Five Stories of Music and Nightfall* in terms of thematic and imitational intermediality.

## **CHAPTER ONE**

### **THEORETICAL FOUNDATIONS OF INTERMEDIALITY STUDIES**

The world is filled with a variety of object, images, and phenomena. Intermediality studies the way one artful thing or medium is manifested through another one. As many literary texts describe or employ various visual, auditory, gustatory, and other images, music and literature have always been closely interconnected art forms (Hansen-Löwe 2007: 16).

In music and media art, musical application of intermediality appears as a complex, perception-dependent, dominant, and semantically ambiguous phenomenon that can take on features of other arts through the use of analogy and continuity.

#### **1.1. Features of Intermediality in Literary Text**

##### **1.1.1. The Notion of Intermediality: Evolution and Approaches**

The problem of the synthesis of arts was of particular interest to the authors of ancient aesthetics. Like representatives of subsequent eras, they were interested in the emergence and functioning of various synthetic forms and genres based on literature (literature-music, literature-painting, etc.). Later, the issues of various syntheses became key ones in the aesthetics of romanticism. In the twentieth century, based on the centuries-old interest in the synthesis of arts, studies of an adjacent category – intermediality – arose (Исагулова 2011).

Art, emerging from the bosom of mythology, as, in fact, religion, aesthetics, and philosophy, failed to preserve its original integrity, for a certain period of time it broke up into several artistic trends and directions: verbal (epic, lyric and drama, oratory), decorative applied arts (mosaics, frescoes, stone carving, painting vases, etc.), theatre, music, sculpture, and architecture. The initial separation process in art is confirmed by the fact that in ancient Greek mythology there was originally one muse, then three, and in its classical form – nine. But, it should be noted that



together with the tendency to separate the arts, there exists, and is fighting against it, the opposite, unifying tendency – such is the dialectic of the development of art (Каган 1972: 179).

In the era of Antiquity, the role of unifier could have been taken over by literature, since its three kinds (epic, lyric, and drama), as well as the art of dance (orchestics) constituted a golden quartet of “musical” arts – the arts proper, in opposition to which were “technical” arts (painting, sculpture, architecture, etc.), which were not considered arts among contemporaries (ibid.).

Instead of the term “interaction of arts”, the concept of intermediality, which replaces it, is widely used, which helps to identify special types of intra-textual connections in works based on the imagery of different types of art. Intermediality is “a special type of structural relationships within a work of art, based on the interaction of languages of various types of art in the system of a single artistic whole” (Тишунина 1998: 4), i.e. “the presence in a work of art of such figurative structures that conclude information about another type of art” (Тишунина 2002: 101)

The concept of “intermediality” was introduced back in 1812 by the romantic poet, S. Coleridge (intermedium – narrative functions of allegory), and in 1965, Dick Higgins, a representative of the Fluxus movement, “resurrected” it. In 1983, Aage (Oge) A. Hanzen-Löve, starting from the cultural problem of “mutual illumination of the arts”, separated the term from the intertextual layer in his paper “The problem of the correlation of verbal and visual arts using the example of Russian modernism” (1983: 292).

V. Budny and M. Ilnytsky define intermediality, first, as an intertextual interaction in the literary work of semiotic codes of different arts; second, as the interaction of semiotic codes of different arts in the multimedia space of culture (Будний 2008: 297).

According to these scholars, the interpenetration of the arts can be observed at different levels of the structure of a literary work. At the level of graphic design, poetry often uses the pictorial possibilities of graphics. At the level of poetic

phonics and rhythmic the refined musicality of symbolist poetry is known. At the level of education, a convincing example of cooperation, interpenetration, and synthesis of the arts is the picturesqueness of spatial, visual and colour aspects, as well as sensory and mood details in literary impressionism. At the levels of plot and content, many literary works address works of other arts, figures of artists, and so on (op. cit.: 298).

V. Prosalova considers intermediality in two perspectives: as a phenomenon of art and as a method of analysis. In 2014, her monograph “Intermedial Aspects of Modern Ukrainian Literature” was published, which contains a lot of valuable material on the history and theory of intermediality. In particular, it emphasizes that the concept of “intermediality” arose by analogy with intertextuality in the last decade of the twentieth century (Просалова 2013: 9).

The very possibility of addressing the phenomenon of intermediality is due to the transformation of value stratifications in the sphere of art, when the sterile and monolithic concept of the world is replaced by the stereophonic paradigm (Сидорова 2006: 5). In the era of postmodernism, there is a kind of “depressurisation” of the boundaries of art, and different types of art merge into a single indivisible artistic whole, become multimedia, combining text, visual image, and sound (colour-musical performances, video and film installations, “digital literature”, audiobooks, body painting, fluxus, environment, performance, happenings, etc.). Various forms of artistic synthesis as manifestations of creative freedom are also developing in literature, where there is an interaction of genres, types of artistic speech, types of art, artistic and non-artistic literature.

Art history sciences (and, consequently, art history discourse) include literary criticism, musicology, theater studies, film studies, as well as art history in the narrowest and most common sense - the science of fine arts as a branch of plastic arts that unites painting, sculpture and graphics (Прохоров, 1998, from. 437). Statements within the framework of these sciences are realized in private art criticism discourses.

Thus, a certain specific interdisciplinary field is created, in the space of which the literature of postmodernism develops, which makes an attempt to restore the cultural whole through the dialogue of heterogeneous cultural languages at least within one text (Липовецкий 1997). The presence of such a dialogue of arts in a literary text in contemporary literary criticism has received the name of metatext, the existence of which is possible due to the autonomy of art and its “contextual creativity” (Гройс 2003), which were achieved in the era of modernity.

According to V. Prosalova, intermediality is a consequence of mastering the properties of other arts, a kind of “depressurisation”, contextual creativity of fiction, which appropriates and assimilates the characteristics of other arts: visuality of painting, plasticity of sculpture, expressiveness of music and more. “Intermediality means referring through the sign system of one art form to another, demonstrates the stereophonic organization of the literary text, becoming a therapeutic tool, allowing to enjoy the phenomena of high culture and thus promote them” (Просалова 2014: 22).

Relying upon the conceptions of several scholars (A.A. Hanzen-Löve, I. Raevsky, A.Yu. Timashkov, E.P. Shiniev), one can distinguish three types of intermediality:

1) *Conventional intermediality* as a medial variety of forms of artwork (for example, musicality of painting, plasticity of music, etc.). Often these are cases of non-traditional forms that do not correspond to the idea of a single integral medium, or a special type of intertextual relationships in a work of art that is based on the interaction of art codes. M. Bakhtin called similar processes transcoding, and Irina Raevsky, a leading German researcher of the problem, *media exchange* (cit. after Stimmen 2009: 80).

2) *Normative intermediality* which occurs when the same plot is developed by various media and the original medium becomes normative. Such intermediality that creates an artistic "metalanguage of culture" in the work of I. Raevsky is called *a media combination* (ibid.). It arises in view of the fact that each new era reassesses the art of bygone years in a new way where new thoughts

and feelings are born out of the images of the past, requiring new methods (and mediums) for their artistic realization.

3) *Referential intermediality* emerges when a text of one medium is cited in the text of other mediums, with one of the media acting (but not necessarily) as a referent. In Western European literary criticism and linguistic poetics this type of intermediality has a traditional name taken from their ancient Greek literary form – *ekphrasis*, which means attempts by one medium in art to describe the form and content of another medium. As a classic example of ekphrasis, Homer describes the shield of Achilles in *The Iliad*. To the same category *Portrait of Dorian Gray* by Oscar Wilde belongs. But referential intermediality is not limited to cases of ekphrasis. It may include media quoting, or media citation, i.e. those cases when the text of one medium or some references or reminiscences are quoted by another medium. Such intermediality means a specific form of dialogue of cultures through the interaction of artistic references, i.e. artistic images or stylistic devices that have a symbolic character for each particular era (op. cit.: 81). Referential intermediality, in its broader definition, can also include other types of synthesis which are more likely to fall into the category of intertextuality and do not have links between media (for example, the authors' citation of their own works). In addition, almost any normative intermediality is referential, as well as many cases of conventional intermediality are confirmed by references.

The interaction of arts in symbolism, according to N.V. Tishunina (Тишунина 1999: 3), is always intermedial: in contrast to the romantic synthesis of arts in the system of intermedial relations, there is no complementarity of arts, but a citation of one art by another. In addition to intra-textual interactions, intermediality is also revealed at the level of intra-genre interactions. It was the art of symbolism, as Tishunina notes, that gave a powerful impetus to the emergence of new genre forms based on artistic intraspecific synthesis (Тишунина 2001: 149).

Attention to intermedia studies, which got intensified in the last decade in literary studies and linguistic poetics, can be explained by several factors. First, modern man living in a mediatized society tends to explore phenomena that appear on the borderline between sciences, disciplines, activities, and arts. Scholarly study of the semantics of frontier correlates with the status of the researcher him/herself, who is accustomed to his/her central position of many media in the broadest sense of the word. Second, the beginning of the twentieth century demonstrated the rapid development of hybrid arts (such as performance), which can be studied by knowing well the elements from which they are created. Third, there is a tendency to reduce the weight of literature as an art form, due to the weakening of its cognitive function: writing has ceased to be the main source of knowledge about the world. However, the aesthetic function of the artistic text, which often has access to other types of creativity, has increased inversely proportionally. Fourth, the study of intertextuality as one of the dominant trends in modern humanities has in a sense exhausted itself, and the scholar became interested not in the connections between texts but in the connections of the text with “simple” arts, such as painting and music, and complex such as cinema (Савчук 2019: 4).

### **1.1.2. Musicalisation of Literary Texts as a Variety of Intermediality**

A work of verbal art is not only intertextual, thus consisting of quotations from other literary texts, but also intermedial, i.e. consisting of “quotations” borrowed from various texts created in languages of art. Such artistic “citation” was widely used by the symbolists of the 19th century, who turned to both literary and figurative texts of previous cultures, rethinking them in the context of a new work (Седых 2008: 210).

Literature is a verbal art form that can establish many contacts not only between individual literary languages and genres, but also with other, non-literary discourses, as well as with other arts, and is rightly called “interdiscourse” (Nünning 1995: 17). This “interdiscursive” quality includes “intramedial” relationships that operate between the same (verbal) environment; the

“interdiscursive” nature of literature is also manifested in many “intermediate” relationships between literature and other arts and media, as discussed in the theory of intermediality (ibid.).

The story of what was formerly called the musico-literary “interter” began with Calvin S. Brown's major comparative study of music and literature. Musicalisation is an indirect or covert kind of musico-literary intermediality. Musicalisation in literature indicates the presence of music in the text that leads to transformation of music into literature (Wolf 1999: 243). A piece of music, just like a literary work, is continuous, that is, it is perceived by the reader / listener sequentially over a certain period of time.

In the Middle Ages, the ancient idea of “human music” also developed. Music became an allegory of the inner world of a person, and in the era of romanticism, the inner world of a person began to be understood as a musical process – music became the main category of subjectivity, and the word (and with it all literature) in attempts to express the “soul” faded into the background (Maxov 2005: 26–27). In the Middle Ages, the idea of music as a general principle of art in general was also born. In the system of the seven liberal arts, music occupied the highest position (op. cit.: 27–28).

Musicalisation has two main aspects:

- thematic;
- imitational.

Thematisation is an indicator of musicalisation only if such an indicator is generated by the text itself. That is, there should be an intermediate imitation. It can be either unfamiliar foregrounding of acoustic measurement of verbal means, or the existence of noticeable patterns and relapses. In addition, the appearance of unusual images can also help to point to intermediality. Of particular demonstrative significance is the result of both word music and structural analogies, and often imaginary analogies of content. It consists in the tendency to accept the typical feature of music and thus the deviation from some traditional features of literary textualisation (Wolf 2002: 37)

The most important aspect is decoding an intermediate “imitation” or “showing” as the reader needs to be provided with some assistance; otherwise mediation risks being unrecognised. And this is where one of the categories appears as a necessary prerequisite: the mode of “telling”. This is all the more probable because it is the nature of the latent intermediality activity that cannot be deviated from the usual medial nature of the dominant medium (Bernhart 1999: 56).

Musical reading would become more obvious if both thematisation and individual forms of music imitation occur with a high degree of frequency and extend to large parts of the text. It would also help to offer musical reading if music plays an important functional and thematic role in the text, and if the traditional narration departure, which usually accompanies the intermedial imitation of music, is noticeable and cannot be taken into account by any other means than linking it to the idea of music.

## **1.2. Means of Literary Text Musicalisation**

Music is an integral part of the artistic world of many literary works. With its help, you can easily “fit” events and characters into the necessary cultural context, create an emotional flavour. It can also penetrate deep into the text, influencing its structure and language in a special way.

The idea of musicalization of fiction and literature presupposes some kind of comparability or similarity between fiction and music. The interaction of musical and verbal semantics in art systems is carried out using a number of different verbal means for its creation.

### **1.2.1. Verbal Means of Music Patterning in Literary Text**

The problem of meeting music and words for comparative studies is central and traditional. As L.I. Astrova states, “this synthesis has long been of interest to musicologists, literary scholars, linguists, psychologists, theater experts” (Астрова

2008: 117). At the same time, she emphasizes, the synthesis itself has hardly been studied, and the problem, despite its age, was usually reduced to looking at the phenomenon itself as a kind of rivalry between two arts in one work.

The thesis about “setting music to the word” can be commented as follows:

- music has a focus on the word, forms a constant close relationship with it;
- verbal meanings are necessarily present in a piece of music (РЫМКО 2011: 61).

This is also easy to verify in practice. Even if a piece of music does not contain a verbal text that sounds, it will always contain semantic formations that can be expressed in the form of a verbal expression: “the genre of *hota*” in Glinka’s symphonic fantasy, “the affect of joy” in Bach’s fugue, “sound of the sea” in the orchestral intermission of Rimsky-Korsakov. It does not mean that the content of a musical creation is entirely reduced to verbal formulations; a unique meaning that cannot be expressed in words is inherent in music in any case. The orientation of music towards a word also contains a paradox: although music, by its semantic nature, moves away from the word, at the same time it cannot break away from it completely (РЫМКО 2013: 44).

Music in literature:

- a) verbal music (imitation of music with words);
- b) speech music (traditional musicality; phonics, rhythm, dynamics);
- c) analogs of musical technique and structure (Брунглезе 2009: 94).

In the first case, i.e. in the case of vocal music, specific theoretical problems arise, for example, the traditional question of the priority of words or music, various relationships between poetic images, words and sound, and variants of synthesis. It also determines the nature of the interaction of poetic and musical intonations, forms of each of these types of arts, poetic meter and musical rhythm. But usually vocal creativity – operas, oratorios, cantatas, songs – is viewed not as verbal art, but as musical compositions that are simultaneously endowed with meaningful verbal components (Азначеева 1994: 70).



The second sphere of “literature in music” includes the tendencies of bringing music closer to literature, which are called program music. These are works that are either literally inspired by literature (for example, *the Faust* symphony, the sonata *After Reading Dante* by F. Liszt), or are an attempt to embody P. Dukas's specific literary work *L'Apprenti sorcier* based on the ballad *The Sorcerer's Apprentice* by V. Goethe. In this case, critics delve into aesthetic problems, reflect on the identity and relationship of absolute and programmatic instrumental music, on the possibilities, methods, etc. the embodiment in music of a literary idea or image (Брунгрезе 2009: 96).

The third direction, “music in literature”, essentially differs from the vocal and programmatic in that the material of its research is literature, we will not find music as such here. Only with the help of linguistic means and literary technique does implication, imitation or other indirect approximation to music occur. According to S.P. Sher, in this area one can observe countless cases of interaction between music and literature. Generally speaking, they can be divided into three groups:

- 1) verbal music
- 2) speech music
- 3) musical structures and musical technique (Sher 1970: 150).

In the case of “verbal music” in a prose and poetic work, it’s told about real or imaginary music, an attempt is made with the help of words to reveal a specific piece of music, its composition and the impression made on the listener. It is a literary imitation of music through words; here we are dealing with the “transposition” of the arts (*transposition d’art*) (Sher 1968: 139).

Poetic attempts to recreate acoustic features called verbal or speech music are based on the fact that organised tone is the basic material for both arts. Reasonable linguistic constructions in prose or poetry are most often composed of onomatopoeic words or their groups; they evoke semantic sensations in the listener, similar to those that we experience when listening to music. In addition to

this “painting” of the sound of words, both in music and in poetry, the tone is organized by rhythm, accents, pitch, intonation, timbre (Брузгене 2009: 96).

The interaction of musical and verbal semantics in artistic systems is carried out using a number of different principles, namely on the basis of: the relationship of intonation processes of music and speech; dominant semantic differences; differences in the mechanisms of verbal and musical perception; differences in the temporal mobility of verbal and musical semantics; syncretic design at the level of two semiotic systems (Алексеева 2010: 34).

Among other factors, Daniel Politoske emphasized the role of melody as a sequence of tones used in a significant way (Politoske 1984: 6), as well as melodic and rhythmic patterns in the composition and perception of music, including tonal. The main thing in music is that it is “organized over time. Rhythm is its organizational principle” (ibid.).

The same idea of music, which is interpreted as “created by the mind” (Lehrer 2012: 142), is not found rationally, as predicted in the Platonic tradition (op. cit.: 138), is supported by Oliver Sacks (2011: 34), who emphasized the role of mental modeling in the experience of music – “the representation of music can really activate the auditory cortex almost as much as listening to it” (op.cit.: 35).

### **1.2.2. Cognitive facets of Literary Musicalisation**

Music is often regarded as one of the best ways of expressing emotions and feelings. In this respect Walter Pater’s idea of any piece of art trying to be closer to the state of music (cit. after Воробйова 2012: 34) explains to a great extent why musicalization finds its place in prose. The musicality of literature finds its expression in the four main artistic manifestations, which are often combined in a literary work:

- 1) explicit verbal, phonosemantic and / or syntactic imitation of sound series, musical genres or directions
- 2) imitation of musical forms

3) the dominant or counterpoint motif that serves as the plot core, or background for the unfolding of the artistic narrative, and the hidden presence of musical rhythm, tempo and tonality, which are not given in direct perception, act subconsciously (ibid.).

Music and literature have a distinctive semantic specificity and limits of expressive capabilities due to the characteristic features of their inherent artistic languages. Various theories have been put forward to explain the rhythm of prose. In most of the early theories of the 20th century, the rhythm of prose was determined by correlation with the rhythm of the verse. B.V. Tomashevsky's observations also reflected a tendency to search in prose for rhythmic patterns characteristic of poetry (Томашевский 1959: 354–355).

In the mid-twenties A.M. Peshkovsky began the linguistic study of the rhythm of prose, based on the division of the speech stream into bars, phrases and periods. Rejecting A. Grossmann's attempts to reduce prosaic rhythm to poetic proportions, Peshkovsky excluded from his observation the syllable as a rhythmic unit. The main measure of rhythm for Peshkovsky, there were large pauses separating phrases and dividing sentences. The opposition between prose and verse ended, firstly, with the rejection of the rhythmic organization in natural prose and, secondly, with the isolation of three large rhythmic units of fictional prose: tact, phonetic sentence and paragraph (Пешковский 1952: 146).

Repetition as the basis of rhythm has a stable and pronounced character, possessing a certain canonicity, only in poetry. It makes it possible to quantitatively measure the rhythm using a strict measure-meter. Fictional prose is rhythmic according to a different, free scheme.

One of the most obvious functions of rhythm is the organization and unity of the material through which a given rhythm is manifested. Such unity is carried out in two ways: the carriers of rhythmically weak and strong positions become equivalent and homogeneous in relation to each other, homogeneous, regardless of their physical differences, which is why they are perceived as belonging to the same series; being constituted as a “repetition of repetition”, the rhythm builds ever

larger units, which encompass the preceding smaller units, and thereby transforms the first compound into a single whole, and first the whole into a part of a larger whole. Thus, the rhythm provides unity (coherence) to the rhythmised speech stream or any other object (Гиршман 1982: 143).

In particular, the aesthetic function of rhythm is also realized as a framework that allows you to focus on the object (speech) for its own sake. Moreover, this delimitation occurs at the level of absorption by the rhythm of the place and time occupied by it (and its bearer) - the rhythm itself becomes the basis of the text, but at the same time it is also the primary, structurally significant level of this text (op.cit.: 144).

Tempo is a certain sphere of images, genres, emotions. The division of rates into fast, slow and average is carried out on the basis of an internal criterion of measurability with the rates accessible to humans, with the rates of human speech, breathing, walking, etc. The absolute value of the tempo is always assessed relative to a certain “tempo center” associated with the speeds available for human actions (Станиславский 1955: 112).

Fast tempo. Maximum speed is developed in scenes with fights, chases, etc. It is written in the way the focal character perceives reality: “his breathing is intermittent”, “his movements are sharp”, “he notices only the most important”.

The descriptions are minimised, strong verbs and adverbs (for example, “rushed”, “collapsed”, “instantly”, etc.) are widely used in the text. Paragraphs are no more than four or five lines long – this helps create a quick change effect (Иванова-Лукиянова 2004: 45).

Slow tempo. Long sentences with an abundance of adjectives slow down the action. The same goes for describing exteriors, nature and interiors. The tempo is lost:

- during a flashback;
- internal monologue or author's digression;

- descriptions of the hero's reaction to certain events. For example, first a picture of the chase is given, and then - the hero's thoughts about what happened (Назайкинский 1964: 33).

Words like “froze”, “thoughtful”, “reluctantly”, “lazily”, “sleepy”, etc. point out the reduction of the tempo of the story.

The term “tonality” is used by many researchers of the text in the widest range of its meaning, and sometimes even without any explanation. Thus, literary critics use this term as a derivative of “tone” and suggest talking about the unity of the emotional tone of the lyrics (Корман 1986: 64), while others suggest calling the dominant emotional tone of the work its pathos (Есин 2000: 64). О.А. Galich defines pathos as “a type of emotional worldview, which is outlined in the work and motivates the ideological certainty of the author's attitude to the portrayed, and also affects the mind of the reader, encourages him to empathize with the author or characters” (Галич 2001: 137). Tonicity is the dominant emotional mood that affects the emotional reactions of the reader during the interpretation of a literary text.

The text category of tonality is defined as one that is based on the pragmatic goal of the addressee of the message to provoke a certain emotional reaction of the addressee, i.e. on the emotionality of the text. Following S.V. Gladjo, we consider emotionality to be theoretically present in any type of text, because there will always be a person for whom this text will be emotionally significant (Гладьо 2000: 22).

Depending on what emotions the recipient perceives a certain poetic work, there are possible varieties of textual category of tonality. To do this, it is considered necessary to refer to the definition and classification of emotional states of man, studied in psychology.

From the point of view of linguistics, the basis for allocation of certain types of tonality of works of art is the given classification (Нушикян 1986: 46):

- joy, happiness, optimism;
- approval, admiration;

- sadness, grief, pain;
- anxiety, worry, fear;
- insecurity, despair;
- disgust, contempt, anger;
- disapproval, denial, protest.

Depending on which of the above microfields of the emotional state is activated in the reader during the interpretation of the poetic text, we distinguish three main types of tonality:

1. Optimistic, as a result of perception of a poetic work the reader feels the emotions mentioned in the first two microfields;

2. Pessimistic (tragic), characterized by the predominance of emotional states specified in microfields 3 and 4 (usually this tone is caused by works depicting a personal tragedy in the life of a person / people);

3. Comic, which in turn is divided into humorous, ironic, satirical.

The last type of tonality is considered to be quite complex for us, because these subspecies can intertwine, complement each other and create ironic-satirical, satirical-ironic, humorous-ironic. But since they come together under the common name of the comic, the element of comedy is considered to be a necessary component of the last type of tonality. Typical emotions in this case will be those mentioned in the last three microfields. Another important feature of the comic tone is its focus on social defects and vices as an object of comedy (Есин 2000: 65).

All these manifestations in a literary work are created in order to make an influence on the reader, to make him or her hear the song or melody that fills up the atmosphere of the plot. They also help to feel the rhythm of the story that can depend on the style of music.

The multidimensionality of the fictional world in modern metamusical short fiction (Сидорова 2006: 21) is generated by a combination of verbal and cognitive mechanisms, which are as follows:

- fluctuations of mediation and embedded multimodality along the figure: the line of the earth as features that determine certain patterns of attention in the literary text (Stockwell 2002: 20);
- intensive use of verbal holography as an interaction of planes and dimensions (Воробйова 2010: 51) and/or textualisation of various sensory codes as ways of perception (Сидорова 2006: 21);
- text increment of new sensor constructions;
- trust in the pattern as the basic principle of textual “musical grammar” (Jackendoff 1994: 165–171), the constant search for which creates tension that is pregnant with emotions;
- all this together generates an emotional resonance of (potential) readers as a synergistic response to the subconscious influence of latent signification and explicit and / or implicit kumatoidity (for example, a wave-like quality) of literary texture (Воробйова 2006: 75).

### **1.3. Stages and Techniques of Literary Text Analysis in Terms of Musicalisation**

The study of the forms and nature of the interaction between literature and music is facilitated by the development of the theory of intermediality and intermedial analysis, which opens up new perspectives for reading, interpreting and analysing the stylistic features of a particular work. The interaction of the arts within a literary work is a genetically natural phenomenon and reflects the general tendency of the direction of modern artistic practice towards multidimensional representation.

Musicalisation is a unique phenomenon in literature. So in order to analyse literary text in terms of musicalisation it is necessary to use some unique techniques and stages.

### 1.3.1 Stages of Literary Text Analysis

Intermediality is not only a cultural phenomenon, but also a methodology of literary analysis based on the typology of inter-artistic relations. Among the many proposed, in our opinion, is an appropriate typology by A. Hansen-Löve, in which intermediality is manifested at the following levels (Савчук 2019: 17):

1. Transferring of motives from one art form to another.
2. Translation of constructive principles, when techniques from one art form are transferred to another.
3. Projection of conceptual models that are "explicitly formulated in the form of theoretical discourse or implicitly reconstructed from narrative or imaginative texts, on artistic, musical or film texts, which thus preserve the character of “appellate "or demonstrative artifacts”.

The main problem is that under the same terminological concepts in different types of art we mean qualitatively different phenomena: the composition of a painting or a piece of music is not the same as the composition of a literary text. In different types of art, artistic time and space are built in different ways, the means of creating an artistic image are different. However, taking the most general definitions of categories and terms as a basis, it is possible to trace how their elements relate to each other in works of different types of art. Within the framework of the article, an artistic image and the means of its creation in a musical, pictorial and literary work are taken as an example (Чуканцова 2009: 51).

When analyzing a literary work in which the arts interact, one should find a certain pictorial code with which it will be possible to decipher the smallest shades of artistic content. Intermediate text analysis is based on the thesis that all media – artistic means and methods of different types of art (Тишунина 2001: 149–154) or the arts themselves (Wolf 1999) – are a special way of transmitting artistic information; and, as I. P. Ilyin notes, from a semiotic point of view, in this respect, they are equal, “but in each art form they are organized according to their own set of rules” (Ильин 1998: 8). Painterly media in a literary text is one of the tools for the author's embodiment of the deepest philosophical meaning of the work (hidden,



implicit meanings). Intermediality arises due to the complication of the principles of organizing a literary text, which borrows and assimilates the properties of texts belonging to other types of art. This is both a special way of organizing a literary text, and a specific methodology for analyzing both an individual work of art and the language of artistic culture as a whole, based on the principles of interdisciplinary research.

It is advisable to talk not about the interaction of painting and literature or literature and music “in general”, but about the analysis of the structure and characteristics of specific works, about the “translation”, “recoding” of the techniques of a particular painting in a particular literary work, about interaction at the level of genre forms or technique performance (and style) of works. Summarizing the above, it is proposed to carry out the intermedial analysis of a literary work according to the following model (ЧУКАНЦОВА 2009: 57):

- choose a category of analysis common for the considered works of different types of art (such a category can be, for example, the category of artistic image, category of artistic space and time, category of artistic style, category of artistic form);
- conditionally determine the level (or levels) of analysis common for them: for example, the level of composition, the level of artistic detail or rhythmic organization;
- further analyze the means, techniques and techniques of artistic expressiveness of works of other types of art in their refraction in a literary work (techniques of color and light organization, the implementation of the peculiarities of a painting or musical genre on the material of a literary text, playing with perspective and point of view, specific techniques for changing the rhythm and the pace of the story, etc.).

A piece of music, as well as a literary work, is continuous, that is, it is perceived by the reader / listener sequentially over a certain period of time. The elements of the composition of a musical work, on the one hand, coincide with the structural components of the literary text, on the other, they differ from them.

Thus, a musical work, like a literary work, is characterized by division into parts (according to a formal criterion), but this division is based on intonation; the basis of musical thinking and communication. Like a word, intonation is the unity of sound (sound shell of a word) and meaning (meaning) - only the nature of this connection is different. The sound material of the word is a limited set of phonemes. Musical intonation is based on sound in its entirety, including the difference in tempo, rhythmic patterns, volume levels that change over time. From the interweaving and alternation of intonation lines in a large musical form, a plot and a plot can be born. The theme, motive and leitmotif often become markers of parts of a work (Томашевский 1999: 257).

### **1.3.2 Techniques of Literary Text Analysis**

The mastering by the literary text of works of other types of art proceeds in two main directions:

- mastering the experience of predecessors, when a work of another type of art is consciously reproduced in the structure of the literary text;
- and the development of artistic discoveries of our time in other areas of art (music, painting, architecture, sculpture, theater, cinema is added in the twentieth century).

But the subject of literary criticism is still “artistry”, “literariness”, as what makes a given work a literary work (Тюпа 2001: 49), which must not be forgotten, turning to such an interdisciplinary method of analysis as intermedial

The concept of vertical context in its philological interpretation was introduced by O. Akhmanova and I. Gyubbenet to denote a non-textual context, which accumulates in its structure additional information necessary for a full literary reaction of readers. Such information is formed by highlighting the chronological and historical basis of the literary work, world and national cultural specifics, psychological idiosyncrasies of the author, confessional and philosophical intertextuality, literary current to which the text belongs, etc. (Gyubbenet 2010/1991: 39). This semantic category is implicit by default, but in

the case of even less than a minimal textual explanation, it can generate a huge range of associations, thus having a huge impact on readers' interpretation of a literary work, sometimes bordering on its over-interpretation (Eco 1994/1992: 45–66).

Firstly, to present this sample in a certain historical, genre, stylistic context, so that the analysis is not speculative, “divorced from reality.” Secondly, to consider separately the verbal text; as Kholopov once noted, “the structure of the verbal text is half of the musical form, and the first half” (Холопов 1994: 114). Only after getting acquainted with this “first half of the form”, it is possible to move on to the problems of interaction between text and music.

The main problem is that under the same terminological concepts in different types of art we mean qualitatively different phenomena: the composition of a painting or a piece of music is not the same as the composition of a literary text. In different types of art, artistic time and space are built in different ways, the means of creating an artistic image are different (Чуканцова 2009: 3).

The concept of image scheme, defined by Mark Johnson (1987: 16) as “a repetitive dynamic pattern of our perceptual interactions and motor programs that provides coherence and structure to our experience,” combines information from different modalities (Hampe 2006: 1) into different linguistic and discursive levels – from locative expressions of place (Stockwell 2002: 16) to narrative structures (Talmy 2000: 417–482) and media discourse (Потапенко 2007: 204–205).

### **Conclusions to Chapter One**

1. Literature, compared to other arts, more actively accumulates inter-artistic connections. Aesthetic reflections on the relationship of literature and music were considered exciting and elusive, though suspicious, the border areas of literary criticism.

2. Musicalisation is the term for the music influence on any other kind of arts. Being an emotionally rich art form, music is able to express the most intimate feelings and experiences.

3. The interaction of musical and verbal semantics in artistic systems is carried out using a number of different principles, namely on the basis of: the relationship between the intonation processes of music and speech; dominant semantic differences; differences in the mechanisms of verbal and musical perception; differences in the temporal mobility of verbal and musical semantics.

**CHAPTER TWO**

**THEMATIC ASPECT OF MUSICAL MOTIFS IN *NOCTURNES: FIVE STORIES OF MUSIC AND NIGHTFALL* BY KAZUO ISHIGURO**

Synthesis of music and literature is widely used in modern art. Many authors use this combination in their fiction. One of these authors is Kazuo Ishiguro, famous for his musicalised prose.

**2.1. General Characteristics of Kazuo Ishiguro's Prose**

Kazuo Ishiguro is a Japanese-born British novelist who is known for his lyrical stories of regret mixed with subtle optimism. In 1960 his family immigrated to the United Kingdom, and only in 1981 he became noticed by literary critics after his contribution of three short stories to the anthology *Introduction 7: Stories by New Writers* (Ishiguro 1981, IS).

Music is the basis of Ishiguro's life and work. The writer's musical background dates back to his childhood and adolescence, when he was inclined to play the piano and guitar. His early zeal was to be a musician and a songwriter, and he turned to fiction when he could not fulfil his musical aspirations.

Ishiguro's first novel is *A Pale View of Hills* (1982). The book describes postwar memories of a Japanese widow, Etsuko, who is trying to cope with the suicide of Keiko, her daughter (Kazuo Ishiguro, Encyclopædia Britannica, IS).

The second novel is called *An Artist of the Floating World* (1986). It is set in post-World War II Japan and is narrated by Masuji Ono, an ageing painter, who looks back on his life and how he has lived it. He notices how his once great reputation has faltered since the war and how attitudes towards him and his paintings have changed. The chief conflict deals with Ono's need to accept responsibility for his past actions and in the expostulation to find a path to peace in his good will for the young white collar workers on the streets at lunchbreak. The

novel also deals with the role of people in a rapidly changing environment. This book was named Whitbread Book of the Year.

Ishiguro's Booker Prize-winning *The Remains of the Day* (1989; film 1993) is a first-person narrative, the reminiscences of Stevens, an elderly English butler whose prim mask of formality has shut him off from understanding and intimacy. With the publication of *The Remains of the Day*, Ishiguro became one of the most famous European novelists at just 35 years of age. His next novel, *The Unconsoled* (1995) is a radical stylistic departure from his early, conventional works that received passionately mixed reviews – focuses on lack of communication and absence of emotion as a concert pianist arrives in a European city to give a performance (ibid).

*When We Were Orphans* (2000), an exercise in the crime-fiction genre set against the backdrop of the Sino-Japanese War in the 1930s, traces a British man's search for his parents, who disappeared during his childhood. In 2005 Ishiguro published *Never Let Me Go* (filmed 2010), which through the story of three human clones warn of the ethical quandaries raised by genetic engineering. *The Buried Giant* (2015) is an existential fantasy tale inflected by Arthurian legend.

In 2008, *The Times* ranked Ishiguro 32nd on Britain's 50 Greatest Writers since 1945. In 2017, the Swedish Academy awarded him the Nobel Prize in Literature, describing him in his quote as a writer “who, in novels of great emotional force, has uncovered the abyss beneath our illusory sense of connection with the world” (cit. after MLA style 2020, IS).

A short-story collection, *Nocturnes: Five Stories of Music and Nightfall*, was published in 2009. It tells the reader about musicians who are trying to build their professional career trying via music to bring people together. But these are different people, so they perceive music in a different way. They are entangled in music which influences their feelings, career, family, future (ibid.)

## **2.2. Thematic Manifestations of Music in *Nocturnes: Five Stories of Music and Nightfall*: Verbal and Cognitive Facets**

When it comes to music such facets as style of music, personalities in it, associations and instruments become of a great significance. As it is even impossible to talk or write about music without mentioning all these. Thematic aspect includes these points in the analysis of Kazuo Ishiguro's musicalised collection of short stories *Nocturnes: Five Stories of Music and Nightfall*.

### **2.2.1. Musical Styles and Genres**

Listening to music, a person realizes the movement – the succession of musical events. If he or she is unfamiliar with the work, the plot can be predicted without seeing or reading. The overall design of a piece of music is called the shape, structure or form. This is a form that explains the choice of the composer - the conscious formation of basic ideas and careful selection of details. Awareness of the form can make listening a more exciting, creative process.

Music of any certain period of time has certain special characteristics. With the change of fashion in clothes, tastes and style in music change. The instruments and the way they are used are changing, and new ways of using melody, harmony and other elements of music are being developed by at least some composers in each period (Politoske 1984: 38).

In Kazuo Ishiguro's short stories jazz is the main genre of music that is used by main characters in self-expression. Being an old genre of music jazz also accompanies characters' best moments of their past.

For fiction, jazz is interesting in many ways: as a component of African American culture that speaks to people around the world; as a separate musical universe, which includes mood controversies between Dixieland and Fridge, the conquest of Kansas City swing and the stunning virtuosity of bebop, the squeak of electrojazz, postmodern fragmentation, as well as blues, country music, rock 'n' roll and more; as an art that is characterized by dignity, desire, humor and is able to equally get the mind and feet; as a transparent art – in relation to themes and their variations, alternation of “appeals” and “answers”, the technique of call-and-response, contrasting rhythms and repetitions; as contemporary art, music with a

substantially improvisational content that is constantly updated. The result of the intensive reception of jazz in literature was the so-called “jazz literature” or “literary jazz” or “intermediate jazz” (Berre 2008: 1–2).

As O. Karkavina rightly notes in her research that the corresponding genre indicates the presence in the text of a number of lexical units that reflect the realities of jazz and music in general. This group includes 34 units belonging to different parts of speech. In addition, the work presents directly the realities of the then jazz era. First of all, this concerns the names of instruments and instrument groups: a saxophone, a clarinet, a guitar, a trombone, a piano, brass, drums, the word band, which in the early jazz era meant a jazz ensemble (Каркавина 2010: 23).

In *Crooner* the main character meets a famous jazz musician while playing on Venetian piazza. “*Anyway there were that spring morning, playing in front of a good crowd of tourists, when I saw Tony Gardner, sitting alone with his coffee, almost directly in front of us [...] But when I realised it was Tony Gardner sitting there, that was different. I did get excited*” (Ishiguro 2009: 5). The narrator got used to see famous people among the tourists. But this meeting was really special as Tony Gardner was a favourite singer of narrator’s mother. So jazz style was something important for him, something that could touch strings of his soul.

*Come Rain or Come Shine* is using jazz songs as a reason of people’s connection who understand what is the real music. “*Occasionally you’d bump into someone who professed to be into jazz, but this would always turn out to be of the so-called crossover kind – improvisations with no respect for the beautifully crafted songs used as their starting points*” (op. cit.: 37). The narrator is talking about jazz as the best style of music. But he points out that not every jazz fan can distinguish really good song from its bad improvisation. And it is hard for him to find such kind of a person who could share his views and would have appropriate tastes in music.

In *Nocturne* there is also a jazz player who is trying to become not only talented but famous. He is ready to sacrifice his real appearance in order to convey



his music to a bigger audience. “*What are you, if you're not a jazz player?*” he says. *But only in my innermost dreams am I still a jazz player. In the real world – when I don't have my face entirely wrapped in bandages the way I do now – I'm just jobbing tenor man, in reasonable demand for studio work*” (op. cit.: 125). For him it is hard to be separated from music, not to play his instrument. Jazz is a song of his soul that gives the sense to his life and he lives in order to create and perform jazz music.

What characterizes jazz music the most is its powerful expression. Jazz is progressive and emotional, it is unpredictable and seductive due to such structural elements as polyrhythm, repetition, call-and-response and improvisation. So characters can easily express themselves through this genre of music.

### **2.2.2. Personalities in Music**

Being in music means more than just to listen to it in a free time or while walking. Personalities in music are those who live the music, create it and see themselves as musicians.

In Kazuo Ishiguro’s *Nocturnes: Five Stories of Music and Nightfall* any reader can observe a lot of different characters and musicians among them. But despite the fact that there are a lot of personalities in music they can be divided only into two main groups:

- beginners;
- successful musicians-sacrificers.

The examples of beginners are the main characters of *Crooner* and *Malvern Hills*. The first story, *Crooner*, tells about a young, displaced guitarist Janeck, who plays for tourists in a Venetian square and in small cafes nearby. “*Actually, I'm one of the ‘gypsies’ as the other musicians call us, one of the guys who move around the piazza, helping out whichever of the cafe orchestras needs us*” (op. cit.: 3). He is still not a famous musician, just a so-called ‘gypsy’ that means that Janeck doesn’t have a state place of work: one evening he is playing on the piazza, another day he is performing on the small scene of a café or restaurant. For

someone it seems as the worst kind of job without a promising future but for Janeck music is inseparable part of his life and he believes that someday he will be listened to not on a square of some city popular for tourist but on a great stage with thousands of listeners.

Janeck has a chance to meet his mother's favourite jazz star, Mr. Gardner. This famous musician is a representative of the second group. He "sacrificed" his marriage with Lindy Gardner in order to become popular again. *"But a comeback's no easy game. You have to be prepared to make a lot of changes, some of them hard ones. You have to change the way you are. You even change some things you love"* (Ishiguro 2009: 30). Being not so young Mr. Gardner decides that he wants to become famous and successful singer again, he might miss performing on the stage, applauses of his fans and that feeling when you share your emotions with listeners through the music. For him music and career seem more important than the marriage with his still beloved wife, so he makes a decision to make a 'comeback' into music industry.

Another beginner from *Malvern Hills* is in search of inspiration for his own song. He ran away from a grey London city to his sister's home in countryside in order to change the settings and start to create. *"[...] it would be good to take a break from the city [...] I sometimes had to keep reminding myself of my main objective in coming out to the country in the first place: that's to say, I was going to write a brand-new batch of songs"* (op. cit.: 92–93). Among Malvern Hills he finds peace and ideas. Also he is lucky to meet an interested audience who inspires him to continue his work on the song.

In this story appears also a couple of middle-aged musicians who decided to take their first vacation. Tilo and Sonja tell the story of how they lost their child in order to become successful musicians and how they are sorry for doing so. *"Tilo says don't worry, perhaps he will come on the night, to our concert. But he does not come. [...] I think perhaps Peter (the son) heard enough of our music while he was growing up! The poor boy, you see, he had to listen to us rehearsing, day after day"* (op. cit.: 112–113). The couple tried to reset damaged relations but it was too

late and it made a bad impact on their relationships with each other too “*and that is his turn to be cross [...] He says we are finished. And off he goes! So there you are. That is why he is up there and I am down here*” (op. cit.: 121). That is why they are in group of successful musicians-sacrifiers.

Another interesting sacrifice was made by the narrator, Steve, from *Nocturne*. He is a talented musician but to become popular and have more listeners his producer and wife make him agree to change his appearance. So Steve got a plastic surgery on his face. “*Once my face was fixed, there’d be nothing holding me back, she said. I’d go right to the top, how could I fail, with kind of talent I had*” (Ishiguro 2009: 132). But there is another even worse side of his sacrifice. In order to pay for the best doctor in the city and luxury service Helen, his wife, agreed to get together with her rich classmate who agreed to take all the expenses on himself if Helen move to his house and stay there. In this case Steve lost not only his appearance but his beloved wife and during the whole story he is afraid of the possibility that his wife will never come back to him “*When she was about to go, I said: “I love you,” in that fast, routine way you say it at the end of a call with a spouse. There was a silence of a few seconds, then she said it back, in the same routine way. Then she was gone. God knows what that meant*” (op. cit.: 184–185).

Musicians are such people who put the music and their career on the first place. Being keen on music they lose some more important things as family or themselves.

### **2.2.3. Associations with Music**

Every person has a song or several that are of great significance. Despite the fact that not many are professionally and closely related to music, nevertheless, everyone listens to music. Of course, not all music is listened to, but everyone prefers their own. Everyone loves melodic instrumental music and song the most. Also, young people are more likely to love rhythmic music, adults – lyrics. Not many people understand the classics – not many people love the classics.

Music begins with the beauty of sound. The purity of tone, saturation, timbre in the monophonic sound of a musical instrument is what harmony is composed of and further, already the theme of the work. It is the sound – consonance, chords, timbres ... and further, their rhythmic embodiment, variations, development, playing, create a musical image. And this game in the development of a musical image to become Music goes into two main directions: feelings and associations.

Associations, of course, imply something known, but this does not limit the music itself: in the sense of how the association is interpreted by the musical performance.

Characters' associations with music in Kazuo Ishiguro's *Nocturnes: Five Stories of Music and Nightfall* can be divided into following groups:

- happy marriage;
- childhood and mother;
- nature;
- something unimportant.

Music is brightly associated with happy marriage for Lindy Gardner from *Crooner* and *Nocturnes*. She experienced a divorce with her beloved husband in order to give him a chance to make a comeback in his career of musician. “gone into a kind of dream, dancing slowly to the song [...] I'd had the distinct impression Lindy had recently divorced Tony Gardner, [...] I began to think maybe I'd go wrong. Otherwise why was she dancing this way, lost in the music, evidently enjoying herself?” (Ishiguro 2009: 142) She still loves her ex-husband that is why she fully drawn into his songs as they remind her about him. In *Nocturne* she appeared wrapped in bandages after a surgeon on her face. “Lindy Gardner has on even more bandages than I did” (op. cit.: 139). This surgery for her is like a reborn, a venture to make a new start in her life and forget about her ex-husband.

Janeck from *Crooner* recollects his mother as she was listening to Tony Gardner's songs during Janeck's childhood. “Tony Gardner had been my mother's

*favourite. Back home, back in communist days, [...]*” (op. cit.: 5). Actually because of his mother young guitar player comes to Mr. Gardner and gets acquainted. Maybe subconsciously he associates Mr. Gardner with his father who can teach and some pieces of advice in music. During the whole story the real father was not mentioned but songs of Mr. Gardner were always with Janeck’s mother calming and supporting her.

Tilo from *Malvern Hills* finds an association of nature, mountains, relief in music. He is trying to convey the beauty he sees to his angry wife, Sonja, but she doesn’t get the point. “[...] *these hills, he says, are even more beautiful than I imagine them when I hear Edgar’s music. Edgar’s hills are majestic and mysterious [...] I tell him this hills are not wonderful*” (op. cit.: 121). Sonja is much more demanding than his husband who can see something “splendid” even in the smallest details. Sonja is angry and disappointed all the time exhausted by mistakes of the past.

In *Come Rain or Come Shine* Charlie, a close friend of a main character, associates music with something unimportant, something that isn’t worth of any attention. Even having problems with his beloved wife he doesn’t understand that music is the key for their better relationships. “*Just don’t start going on about that ... that croony nostalgia music she likes. And if she brings it up, then you just play it dumb. That’s all I’m asking*” (op. cit.: 63). He still blind to the power of music and don’t understand how much it means to his wife what actually gave a birth to their problems in marriage. If he tried to enjoy the music of which his wife is admirer from university, it would be easier to find compromises and communicate with one another avoiding conflicts and misunderstandings.

#### **2.2.4. Musical Instruments**

Earlier was mentioned that in collection of short stories *Nocturnes: Five Stories of Night and Nightfall* jazz is the main style of music performances. There were different band line ups for each type of jazz genre and were used different types of music instruments e.g. trumpet, trombone, clarinet, bass guitar, drum kit, keyboard,

saxophones, piano. Vocalists often used scat singing to improvise and imitate instrumental sounds. Lots of these instruments became popular because of jazz.

In Kazuo Ishiguro's collection of short stories were mentioned four types of instruments:

- string instruments (the guitar, the cello);
- the voice;
- wind instruments (the saxophone).

Performance on the guitar is marked by a variety of sound production techniques, which reveal the rich bright capabilities of the instrument. The sound of the guitar does not have much power but it can easily combine well with the human voice and the sound of other string and wind instruments, which led to the use of the guitar to accompany singing in chamber ensembles. The guitar is also used for solo playing.

In *Crooner* Janeck played a guitar solo at San Marco's piazza and sometimes with other musicians in cafes. But during the serenade under Mrs. Gardner's window the guitar was accompanied by Mr. Gardner's *voice*. "*They need a guitar – something soft, solid, but amplified, thumping out the cords from the back. [...] three bands playing at the same time in the same square, that would sound like a real mess. But the Piazza San Marco big enough to take it* (Ishiguro 2009: 4); "*So I played the chords in that key, and after maybe the whole verse had gone by, Mr. Gardner began to sing, very softly, under his breath, like he could only half remember the words. But his voice resonated well in that quiet canal. In fact, it sounded really beautiful*" (op. cit.: 14). *Voice* of Mr. Gardner was also an instrument while performing serenade. And its role was even more significant in this situation as Mr. Gardner was singing the songs himself to his beloved wife. He performed those songs that reminded about their happy marriage, sweet moments and funny situations.

The narrator of *Malvern Hills* is also a guitar player who has few repetitions of his new unfinished song and he makes a small performance for a middle-aged couple. "*On the whole, people really liked my guitar-playing and a lot of them said*

*my vocals would come in handy for harmonies. [...] There was actually a problem about me writing my own songs*” (op. cit.: 90–91); *“It was like I was discovering the hills for the first time, and I could almost taste the ideas for new songs welling up in my mind”* (op. cit.: 94). Guitar brings some romantic and calm tones to the general atmosphere of the hills in the daylight, country, small café. Imagining its play, the reader understands the feelings of main characters much better than if there was a saxophone.

The cello is a stringed instrument, a mandatory member of a symphony orchestra and string ensemble, with a rich technique of performance. Due to its juicy and singing sound, it is often used as a solo instrument. The cello is widely used when it is necessary to express sadness, despair or deep lyrics in music, and in this it has no equal. In *Cellist* there is told a story of Tibor, the cellist, and Eloise, ‘an unwrapped virtuoso’ (op. cit.: 212). They met each other on the piazza. The woman saw Tibor playing his cello and asked him to come to her room in the hotel. Cello was the thing that connected them. *“Once again I must apologise,” he said. “It was indeed an honour that someone like you should come to my recital. And may I ask your instrument?” “Like you,” she said quickly. “Cello. That’s why I came in. Even if it’s a humble little recital like yours, I can’t help myself. I can’t walk by. I have a sense of mission, I guess”* (op. cit.: 197).

The sound of the saxophone has truly captivated the hearts and minds of its listeners since the instrument first appeared on the stage. It can transmit the character’s emotions, feelings, excitement, a sense of fear, joy, etc. The saxophone has gained widespread recognition around the world, from professional musicians such as jazz legend Johnny Hodges to former US President Bill Clinton – the saxophone knows no boundaries of class or nationality.

The saxophone player was introduced in *Nocturne*. But now he doesn’t have an opportunity to play the sax as he has bandages on his face. Because of the face surgery he will need to learn how to play this instrument from the very beginning as his muscles are not trained. *“In answer to her question, I told her the toughest part for me was not being able to play my sax”* (op. cit.: 140). Lindy who lives the

next door was very excited to hear that his neighbor is a saxophonist. *“So you’re a sax player,” she said, suddenly changing the subject. “You made a good choice. It’s a wonderful instrument. You know what I say to all young saxophone players? I tell them to listen to the old pros”* (ibid.).

### **Conclusions to Chapter Two**

1. A great role in musicalisation in literature is taken by its thematic aspects as in every literary text about music are presented characters that are influenced by music and it is important to analyze its influence on them and the role of the music itself.
2. The specificity of musical art was determined by the communicative possibilities of expressiveness of sound manifestations of reality, and for fiction, the verbal semantics of natural language became the basis. Non-musical sound manifestations are characterized by an emotional-affective, conditioned level of impact.
3. To convey some specific feelings, it is important to choose the right style and genre of music. Moreover, personalities in music might be different and their instrument has to express their inner world to the reader.



## CHAPTER THREE

### **IMITATIONAL ASPECT OF MUSICAL MOTIFS IN *NOCTURNES: FIVE STORIES OF MUSIC AND NIGHTFALL* BY KAZUO ISHIGURO**

Analysing a literary text from the point of view of imitational aspects the reader will notice features of music that are intertwined into the text. These features help the literary text to convey the musical moods between the lines as vividly as possible and to bring the literary text closer to the musical work of art.

#### **3.1. Musical Motifs in the Imitational Context: Verbal and Cognitive Facets**

In terms of musicalisation rhythm, tempo and tonality become of great importance in a literary text. As they are a part of music and can influence on the way how the reader perceive it in a literary form.

##### **3.1.1. Imitation of Musical Rhythm**

The rhythmic structure of the novel does not pretend to be a strict musical organization. “Word music”, which creates a poetic imitation of a musical work, is not clearly represented in modulation and rhythmic organization. It is possible to use S.P. Sher's classification for rhythm identification (1970: 147):

- counterpoint;
- modulation.

Counterpoint is used according to the principle of polyphony, i.e. polyphony, the collision of several voices moving in different directions, the art of connecting two or more melodic lines. In the literature, the author is trying to find the truth through the collision of conflicting ideas of his characters (ibid.). Such way of rhythm imitation is observed in *Come Rain or Come Shine*. Three main character, Charley, his wife Emily and their good friend Raymond), argue with each other, they are these voices. Charley wants Raymond to help him with his

marriage but does not allow to listen to music as Ray and Emily did when they were students. *“Just do it for me, Ray. It’s not much to ask. Just don’t start going on about that... that croony nostalgia music she likes. And if she brings it up, then you just play it dumb. That’s all I’m asking. Otherwise, you just be your natural self. Ray, I can count on you about this, can’t I?”* (Ishiguro 2009: 63). And then Charley just leaves his friend to solve his own problems. *“I’ve got an important meeting in Frankfurt. To her the whole thing’s straightforward. She’s just looking after a guest, that’s all. She likes to do that and she likes you. Look, a taxi.” He waved frantically and as the driver came towards us, he grasped my arm*” (op. cit.: 51–52).

Raymond and Emily in their turn often had quarrels too. Mostly the topic of it was music. *“Arguing about the lyrics, or about the singers’ interpretations. Was that line really supposed to be sung so ironically? Was it better to sing “Georgia on My Mind” as though Georgia was a woman or the place in America?”* (op. cit.: 28).

While Raymond is staying at home alone, he comes through the chaos created by himself. He accidentally finds Emily's diary and is afraid that she will find out about this. He is trying to make Emily not notice it and because of that he starts to crush things to imitate the present of neighbor's dog. *“She’d go mad if you turned over the page. Anyway, about a year ago, Hendrix [the dog] came in and chewed it all up. [...] “But Charlie, isn’t it a little far-fetched that this dog would chew just the diary, and exactly those pages?”* (op. cit.: 65) Raymond turns over things and makes a real mess to make it all seem convincing. *“I’ve done as you suggested. I’ve messed the place up, but it doesn’t look convincing. It just doesn’t look like a dog’s been here. It just looks like an art exhibition”* (op. cit.: 67–68).

The process of making mess, Raymond panic, illogic behavior creates this rhythm and on the contrary there are calls from Emily who just apologising for being late. *“Oh goody, Raymond, you are there. How are you, darling? How are you feeling now? Have you managed to relax?”* (op. cit.: 65)

In the end of this short story the chaos remains unnoticed by Emily and her ‘line’ unites in the dance and music with Raymond’s. *“We placed our wine glasses on the stone table and began to dance. We didn’t dance especially well—we kept bumping our knees—but I held Emily close to me”* (op. cit.: 86) Only Charley is left behind all these not understanding the role of music.

Modulation in music is the transition from one key to another allowing to give the same melody different colors. In literature, it is a transition effect that allows for a change in context within a work. A sudden change in the author's reasoning, a turn of events – all this is an example of modulation. This transition effect is brightly noticed in *Nocturne*.

Emily is a main creator of the rhythm here. She often changes the plot making it more colorful and unexpected. Even her presence at the hotel makes the narrator of this story nervous, emotional, and unconfident. *“Okay, you’re thinking, if Lindy Gardner was my neighbor, that probably means I live in Beverly Hills; [...] Lindy was in the next room here at this swanky hotel, and like me, had her face encased in bandages”* (op. cit.: 127–128).

Lindy and Steve made a nocturne walk around the hotel. And during it many changes of rhythm can be noticed. Once she proposes to stalk along the corridors what she does every night and enjoy it. *“but like that I was away into the shadows! It’s so exciting. All day you’re this prisoner, then it’s like you’re completely free, it’s truly wonderful. I’m gonna take you with me some night, sweetie. I’ll show you great things”* (op. cit.: 150).

During one of such walks they argue about having awards and who exactly deserves it. *“So you don’t think I work hard? You think I sit on my ass all day? I sweat and heave and break my balls to come up with something worthwhile, something beautiful, then who is it gets the recognition? Jake Marvell! People like you!”* (op. cit.: 168). The usage of short sentences helps to sound more rhythmical and create a kind of tension. But after a moment the rhythm is changed with appearance of police officers. *“We both started to answer at once, then laughed. But neither of the men laughed or smiled. “We were having trouble sleeping,”*

*Lindy said. "So we were just walking." "Just walking." The cop looked around in the stark white light. "Maybe looking for something to eat" (op. cit.: 169). The rhythm become more plain but tension did not disappear.*

### 3.1.2. Imitation of Musical Tempo

There is no doubt that tempo is an important element of note value. The tempo allows perceiving the music in an organized way. It forms the basis on which the melodic-harmonic lines are built.

In *Nocturnes: Five Stories of Music and Nightfall* any reader can notice to types of tempo:

- slow
- fast

For imitating slow tempo Kazuo Ishiguro use:

- flashbacks;
- reflections;
- monologues.

Flashbacks are widely used in *Crooner* by Janeck and in *Come Rain or Come Shine* by Raymond. Janeck often reminisces his childhood and mother: *"Once when I was a boy, I scratched one of those precious records. The apartment was so cramped, and a boy my age, you just had to move around sometimes, [...] Years later, when I was working in Warsaw and I got to know about black-market records, I gave my mother replacements of all her worn-out Tony Gardner albums, including that one I scratched"* ( op. cit.: 5).

Raymond recalls memories of years in university when he and his friend Emily were close friends interconnected by music. *"Emily's love of these records was obviously so deep that I'd be taken aback each time I stumbled on her talking to other students about some pretentious rock band or vacuous Californian singer-songwriter"* (op. cit.: 39).

Flashbacks distract the reader from the main plot line by slowing it down. The reader shifts his attention to the events of the past because of which time

seems to freeze. Despite the slow tempo flashbacks gives additional information that reveals the personality of main character explaining his or her decisions, state of mind and reasons of actions.

Reflections are the part of *Nocturne* when the main character was mulling over his decision of making a plastic surgery on his face. All the time he has some doubts of weather it was right decision to change his appearance or not. *“But at that stage I gave the idea no further thought, even if I was beginning to accept this notion that I was “loser ugly”* (op. cit.: 130). Also these reflections are written in long passages that influence on reader’s even visual perception of tempo in the short story.

Reflections put the story on the pause. The reader is only getting acquainted with character’s views about situation, what he thinks about it, what he is going to do or not, weather he regrets what he did before.

Monologues are present in *Cellist*. Eloise, the cellist without ability to play the cello, speaks in long monologues about her vision of cello players, “unwrapped” talents and bad teachers. *“What I meant was that I was born with a very special gift, just as you were. You and me, we have something most other cellists will never have, no matter how hard they practise”* (op. cit.: 212). Monologues slow down the plot as they take a lot literary space and sometimes do not influence on the plot.

Monologues focus the reader's attention on the detailed expression of the character's thoughts. Acquaintance with these ideas reduces the speed of events and creates stability. The reader is forced to read long paragraphs instead of short lines of dialogue.

For imitation a fast tempo Kazuo Ishiguro mostly uses dialogues with short remarks. Especially while some arguments the characters speak quicklier and some emotionally coloured words makes the reader feel the rise of the tempo. *“What is this? You’re Jake’s greatest fan now?” “I’m just expressing my opinion.” “Your opinion? So this is your opinion? I guess I shouldn’t be so surprised. For a moment there, I was forgetting who you were.” “What the hell’s that supposed to*

*mean? How dare you speak to me that way?!*” (op. cit.:164). Such words as ‘hell’, ‘dare’ create the tempo and also short statements, questions, its repetitions accelerate the reading process.

Also in *Come Rain or Come Shine* there are lots of dialogues that are accompanied with a strange behavior of the main character. Raymond is nervous and tries to imitate an unexpected and uncontrolled intrusion of a neighbor's dog to hide the fact that he accidentally read Emily's diary. *“You can smash that up for a start. In fact, I don't care what you destroy. Destroy everything!”* (op. cit.: 68). ‘Smash’, ‘destroy’, ‘destroy everything!’ and exclamation create a quick tempo. Also the reader gets interested in some illogic advises of the character about solving not a big problem.

The tempo also may be created with the help of settings. *“A tourist strolling across the square will hear one tune fade out, another fade in, like he's shifting the dial on a radio. [...] Behind him was the gondola, gently rocking in the water”* (op. cit.: 4, 13). Street music, Venice, waves in the canal make the overall tempo of the story smooth, calm, peaceful.

The same situation is in *Malvern Hills*. *“I found myself wandering in the hills practically every day, sometimes with my guitar if I was sure it wouldn't rain. I liked in particular Table Hill and End Hill, at the north end of the range, which tend to get neglected by day-trippers. There I'd sometimes be lost in my thoughts for hours at a time without seeing a soul. It was like I was discovering the hills for the first time, and I could almost taste the ideas for new songs welling up in my mind”* (op. cit.: 94). The charm of the hills lulls the reader with its greatness, mystery and nature. The atmosphere slows down the tempo giving time to imagine the picturesque views and feel the connection with nature.

### **3.1.3. Imitation of Musical Tonality**

Musicological interpretations of the concept of tone are focused on understanding it as a universal multifaceted phenomenon. The role of the emotional tonality of musical-performing expression is seen, in particular, in the process of

transformation of objective-acoustic principle into the beginning of subjective-semantic, which conveys the personal attitude of the artist-interpreter to the subject of communication - musical work, as well as its assessment of situational context (Опарик 2010: 75).

The textual category of tonality is based on the pragmatic goal of the author of the story to provoke a certain emotional reaction of the reader, i.e. on the emotionality of the text (Гладько 2000: 22). In Kazuo Ishiguro's short stories can be observed three types of tonality:

- optimistic;
- pessimistic;
- comic.

These types complement each other in *Nocturnes* and sometimes it is a challenge to draw a clear line between them. In conversations of Mr. and Mrs. Kraut there are a lot of tonality changes from displeasure with irritation to cheerfulness with kindness and vice versa. *"Since you ask," she said, "I shall tell you. The food was perfectly okay. Better than in many of the awful places you have around here. However, we waited thirty-five minutes simply to be served a sandwich and a salad. Thirty-five minutes."* I now realised this woman was livid with anger" (Ishiguro 2009: 101). Sonja's anger is underlined by epithet 'awful' and the repletion of 'thirty-five minutes'. But after a moment her husband comes back: *"Such a marvellous view! A marvellous view, a marvellous lunch, a marvellous country!"* (op. cit.: 102). An optimistic tone is created by repetition of the epithet 'marvelous'.

Tonality in *Crooner* is rather comic. It is noticed due the relationships of Mr. and Mrs. Gardner. *"He's always telling me I'm rude to the public. But I'm not rude. Was I rude to you just now?"* Then to Mr. Gardner: *"I speak to the public in a natural way, sweetie. It's my way. I'm never rude."* *"Okay, honey," Mr. Gardner said, "let's not make a big thing of it. Anyhow, this man here, he's not the public"* (op. cit.: 9). 'Sweetie', 'honey' give a hint that they are happy in marriage and love each other. Mr. Gardner asks Janeck to help him to sing a serenade under Mrs.

Gardner's balcony. And suddenly the narrator finds out that this couple is going to divorce in order to make himself famous and successful singer again. *"I'm no longer a major name. Now I could just accept that and fade away. Live on past glories. Or I could say, no, I'm not finished yet. In other words, my friend, I could make a comeback. [...] But a comeback's no easy game. You have to be prepared to make a lot of changes, some of them hard ones. You change the way you are. You even change some things you love"* (Ishiguro 2009: 30). The comic tonality is conveyed through the absurd decisions taken by the characters. For instance, Tony Gardner's decision to divorce his wife and marry a younger woman is absurd, taken for granted he loves her.

### **3.2. Imitation of Audience Reception**

When it comes to music audience becomes a key reason for creating music. Each person accepts music in his or her unique way. One and the same song may be of different significance for different people.

#### **3.2.1. Variety of Audience**

Written or voiced text makes sense only if it is perceived by the recipient, i.e. in the process of communication. The semantic aspect in music is rooted in its intonation nature, which, according to B. Asafyev, embodies "comprehension", "spiritualisation" of sounds and "is the most important feature of music as a living expressive speech (Асафьев 1978, с. 55).

The type of audience in Kazuo Ishiguro's short fiction can vary from a professional musician to an ordinary listener in the street. All of them have their own attitude to music, which can influence their feelings and emotional state. In *Nocturnes: Five Stories of Music and Nightfall* musical response concerns four categories of listeners:

- common people, laymen who tend to like familiar popular songs, coming as some background;



- professional musicians who either criticize the performance or voice their appreciation;
- beginners in music who are in search of something new;
- music fans who have an intuitive feeling for music without being able to produce it themselves.

Accordingly, the characters' musical response in Ishiguro's story-cycle can either express their *attitude* – positive, negative or neutral – to the music they hear; or characterize their socio-professional status; and/or manifest the significance the music they listen to can have for them.

Positive musical response is displayed by a Swiss couple from the short story *Malvern Hills* (Ishiguro 2009: 87–123). Sonja and Tilo are musicians who travel around England's countryside. They truly enjoy a new, yet unfinished song composed by the protagonist whom they came across while walking up and down the hills. "*Your own composition? Then you must be very gifted! Please do sing your melody again, as you were before*" (op. cit.: 106).

Quite contrary was the reaction to the main character's musical exercise demonstrated by the husband of the protagonist's sister Geoff. He was always disappointed and irritated when his wife's brother was playing guitar instead of helping him and his sister in the café. "... *he put it like it like it was the negative thing, like it was awful they'd been made to work so hard and where had I been to help?*" (op. cit.: 115).

In "Come Rain or Come Shine" (op. cit.: 35–86) Charlie, a friend of the main character, being absolutely indifferent to music, uses it as a tool to solve a family problem. He knew that his wife Emily needed someone whom she could listen to music with. And he left her with their friend hoping that the problem will be solved by his return home. "*That's why I'm asking you, asking you to do this for me. Things are on their last legs with us, I'm desperate, I need you to help*" (op. cit.: 51)

Ishiguro's musical audience falls into four types with regard to their *status*: professionals; amateur-intuitionists; producers; and ordinary listeners.

The first group includes, in particular, Tony Gardner from “Crooner” (Ishiguro 2009: 1–33). He is a famous pop-singer whose songs played a great role in the life of the protagonist’s mother. *“But when I realised it was Tony Gardner sitting there, that was different. I did get excited. Tony Gardner had been my mother’s favourite”* (op. cit.: 5)

Eloise from “Cellist” (op. cit.: 187–221) might be called an amateur-intuitionist. *“I haven’t touched the instrument since I was eleven [...] I’m forty-one years old now. But at least I haven’t damaged what I was born with”* (op. cit.: 212). She had a gift for music though she could not play any instrument. Nevertheless, she had a feeling for music, thus she could prompt other musicians the right manner of performance.

Bradley from “Nocturnes” (op. cit.: 125–185), a producer, displayed a business-like perception of music. For him music was the way of earning money and his clients were like instruments for achieving this goal. *“So how does someone like me get to be here among these stars and millionaires, having my face altered by the top man in town? I guess it started with my manager, Bradley, who isn’t so big-league himself, and doesn’t look any more like George Clooney than I do”* (op. cit.: 129).

*The scale of significance* of musical perception varies in Ishiguro’s book of short stories from high through neutral to low. Thus, for Lindy Gardner from “Crooner” music had a great significance. It was closely connected with the most important moments in her life and with her beloved soon ex-husband. That is why her favorite songs made her burst into tears. *“I guess she was pleased to hear me sing that way. But sure, she was upset. We’re both of us upset. Twenty-seven years is a long time and after this trip we’re separating. This is our last trip together”* (op. cit.: 29)

In the short story “Nocturnes” (op. cit.: 125–185) Helen, the main character, tried to help her husband-musician to become a successful one, though to her music as such was quite unimportant. *“She goes off with this guy. Okay, maybe she’s always had the hots for him, but really, she doesn’t love*

*him at all. She gets the guy to pay for your face. Once you're healed up, she comes back, you're good-looking, she's hungry for your body, she can't wait to be seen with you in restaurants...*" (op. cit.: 134)

Unlike her husband Geoff sister Meggie from "Malvern Hills" also regarded music as something insignificant. It did not evoke in her any feelings. She was just a kind-hearted person who tried to help anyone and avoid arguments. *"I'm sorry, love. But Geoff's really tired tonight, he's been working so hard. And now he says he wants to watch his movie in peace?" She said it like that, like it was a question, and it took me a moment to realise she was asking me to stop playing my music*" (op. cit.: 116).

### **3.2.2. Means of Conveying the Audience's Reception of Music**

The reader has to understand the audience's reception of music: its feelings, emotions, thoughts as music is one of the most important ways of character's self-expression. And in order to convey the audience's reception the author uses the following means:

- sensory images
- retrospection
- emotional response

Sensory images are of great importance in *Come Rain or Come Shine*. "We placed our wine glasses on the stone table and began to dance. We didn't dance especially well-we kept bumping our knees-but I held Emily close to me, and my senses filled with the texture of her clothes, her hair, her skin. Holding her like this, it occurred to me again how much weight she'd put on" (op. cit.: 86). The gustatory image of "wine" indicates relaxation, open-mindedness, sincere. The narrator pays a lot of attention to such tactile images as "texture on her cloths", "her hair" and "her skin" that show narrator's warm feelings to the Emily. And all these becomes noticed due to the music which they are listening to.

Retrospection is shown in *Malvern Hills* and *Cellist*. *"They stayed like that all the time I played, peculiarly still, and what with the way each of them cast a*

*long afternoon shadow, they looked like matching art exhibits. I brought my incomplete song to a meandering halt, and for a moment they didn't move*" (op. cit.: 114) and *"and she continued to stare into the space before her all the time he tuned up. Her posture didn't alter as he began to play, and when he came to the end of his first piece, she didn't say a word. So he moved quickly to another piece, and then another"* (op. cit.: 201). Each listener is kind of paralysed by the music. They don't move and notice anything except the music. Such immobility may show that this audience immerses itself in thoughts, memories. And the reader finds out that these characters have something very important to mull over. Something that the reader will pay more attention to find the reason for such reaction.

Emotional response presents the reaction directly through the description of audience's emotions. *"We did "One for My Baby" very slow, virtually no beat at all, then everything was silent again. We went on looking up at the window, then at last, maybe after a full minute, we heard it. You could only just make it out, but there was no mistaking it. Mrs. Gardner was up there sobbing"* (op. cit.: 28). In *Crooner* the reader correctly understands Mrs. Gardner's reaction, her feelings, how much she is upset and depressed through the direct description of her state.

### **Conclusions to Chapter Three**

1. Rhythm, tempo, tonality are separate textual categories, which depend on the author's intentions, are materialized in the text of the work of art and finds its final expression in the emotional reactions of the reader to the perceived information.

2. The main directions in the study of the speech rhythm of a literary text are reduced to identifying the most important characteristics of the speech rhythm, determining the rhythmic units and principles of their allocation in the speech stream, quantifying the rhythm, comparing rhythmic and non-rhythmic texts in order to establish their typical differences, determining the way of designating the features of rhythmic organization in writing. text.

3. In literature, as in music, there is no concept of normal speed. Therefore, in prose, an increase or decrease in tempo can be determined relative to the tempo characteristics of the previous or subsequent segments of the text. However, the change in speed is subjective, since the written text allows the reader to change the pace depending on the content at his discretion.

4. Defining tonalities as one that is based on the pragmatic goal of the addressee of the message to provoke a certain emotional reaction of the addressee on the emotionality of the text. It is considered that tonality is theoretically present in any type of text, because there will always be a person for whom this text will be emotionally significant.

## GENERAL CONCLUSIONS

The problem of intermediality is to some extent related to meta-art, because it is that encompassing a number of types of human consciousness, unites their art is inextricably linked in its specific implementation with specific types of art and features of material imagery of these types. It is literature that, compared to other arts, is more active in accumulating inter-artistic connections.

The lexicon that constitutes art discourse, including the terminology of a particular field of art, can be used metaphorically in both literary and musicological discourses, and in a discourse devoted to the visual arts, which confirms both the aesthetic synesthesia of arts in the process of reception, and the special role linguistic synesthesia in its verbal description, as well as the “cohesion” of various private art discourses.

Due to the thematic aspect music becomes a participant of the story interacting with other characters and influencing on them. It may take a form of a song, instrument or even sound.

Tonality, tempo and rhythm are the main imitations of music in prose. In an artistic sense, they used to express feelings that captivate everything in their movement and, as a rule, give a fragment or the whole text more expressiveness or vice versa, they make the text calmer, more emotionless.

## РЕЗЮМЕ

Інтеграція певного виду мистецтва до вербального тексту до цього часу є специфічним феноменом художніх творів. Детальне уявлення про цілісну функціональну систему художнього тексту дозволяє провести аналіз всіх його семіотичних компонентів. Одним із цих компонентів є музика. Здебільшого музичність вивчають у контексті поетичних творів, а музика в прозових творах все ще залишається поза увагою багатьох дослідників.

Музичність прози полягає у виведенні музики як окремого персонажа, який взаємодіє та впливає на інших героїв твору. Музика здатна розкривати характер персонажів, змушувати їх відчувати, згадувати, рухатися. Музичність також задає ритм, тональність та темау твору, наближаючи його до музичного витвору мистецтва.

Наша робота складається зі вступу, трьох розділів, висновків до кожного розділу, загальних висновків, резюме українською мовою та списків використаної літератури (99 джерел) та ілюстративних джерел (4 джерела). Обсяг роботи складає 65 сторінок.

У **першому розділі** висвітлено основні поняття дослідження, включаючи інтермедіальність і музичність у їх когнітивному аспекті.

У **другому розділі** збірку оповідань Кадзуо Ісігуро “Nocturnes. Five Stories of Music and Nightfall” проаналізовано в тематичному ракурсі музичності.

У **третьому розділі** розглянуто особливості імітаційного аспекту музичності в зазначеній збірці оповідань.

У **висновках** коротко викладено результати досліджень.

**Ключові слова:** інтермедіальність, музичність прози, тематичний аспект, імітаційний аспект, ритм, темп, тональність.

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