сприймати і як спробу позбавитися ймовірного безчестя. Тілесність в цій сцені набуває властивостей дискурсу, що утворює змістові коди.

Довженко – адепт романтичного світогляду та естет з великої літери, у нього тіло прекрасне незалежно від віку (згадаємо фокус камери на обличчі старого діда, яке сяє наче у святого), статі чи соціальної ролі. Також режисерські знахідки Олександра Довженка та операторська робота Данила Демуцького дозволяють фіксувати перформативність процесу створення тілесності, її впливу на глядача. У «Землі» звичні речі набувають сакральності, духовність сприймається крізь посередництво тілесного, яке втрачає профанні змісти, набуваючи сенсу духовного.

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INTERMEDIAL POETICS OF KAZUO ISHIGURO'S FICTION

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The recent tendency towards the study of interdisciplinary links (medial border-crossings) and interrelationship between different forms of art has led

to the growing recognition and actualization of the term *intermediality*, which is understood as an interaction of different 'media', that is, different channels of human communication, where one media-product «thematizes, evokes, or imitates elements or structures of another medium» [5, p. 343]. The thing is that different kinds of art refer to each other, interacting both explicitly, through allusions to another art form, or implicitly, by imitating its techniques. Researchers of intermediality in the sense of intermedial reference or transposition emphasize a particular interrelationship between literature and cinema (film), with both forms of art originating from natural human thinking, which is essentially a representation of visual and verbal images.

Considering the question of what happens to human thinking in the world where there are images based on motion and time, and what is the connection between the two, the French philosopher Jean Deleuze claims that it is quite natural that literature responds to the emergence of cinema in the system of art and increasingly imitates it, thus becoming *cinematic* (or filmic) [6]. In the process of this interaction, intermedial references appear in a literary text as meaning-constitutional strategies, since they contribute to the visualization of the verbal message. The *cinematographicness* of a literary work (that is, the phenomenon of filmic writing) is an example of intermedial transcoding, which, according to Mikhail Bakhtin, is «the ability of a language to represent another language» [3, p. 358]. Such writing involves a more comprehensive, multimodal approach to the message, trying to «convey the maximal possible number of meanings with the minimal number of combined elements» [1, p. 105].

The main feature of a cinematic literary text is «telling for showing» [10, p. 474], that is, its pronounced *audiovisuality*, when the author mostly describes the events in terms of their sensory perception. In such text, the priority is given to sensory images that require active decoding and visualization, along with theatrical means like action, non-verbal language, and dialogue. In addition, the cinematic text employs special effects and techniques inherent to film, which further enhance the aesthetic effect on the recipient. These are visual effects – blurring of pictures or colours (fades), zoom shots, contrast of light and darkness, blurred background, focusing on a specific person or object, the panorama effect, etc., and sound effects – echoes, contrast of silence and sound, background sounds, abrupt sounds, rhythm, music, and peculiar emotional sounding of people's voices [5, p. 10]. Another aspect of literary *cinematographicness* can be traced in the fragmented structure of the narrative, which resembles the *montage* editing technique in film. Marshall McLuhan equates the effect of montage in literature to the stream-of-consciousness technique, describing it as a «means of the mental snapshot, of

the sequence of the arrested and isolated moments of experience which anticipate the cinema» [11, p. 241]. In a literary work, the *montage* also manifests itself through special techniques of constructing its temporality with numerous elliptical transitions, sudden shifts of the chronotope, time distortions, flashbacks, accelerated or slow-motion pace, etc. Just like a film director, the author of a cinematic literary text edits and shuffles various scenes and timelines, speeds up or slows down the course of events so as to achieve the desired artistic effect [2]. Moreover, in filmic writing the world is composed in clearly defined shots and perspectives, which can be retraced in detailed depictions of character's appearance or facial expression (close-up) and character's place of interaction (wide shot), as well as in descriptions of landscapes or distant objects (extreme long shot), all of which are imbued with emotionally and culturally significant layers of meaning [2]. By focusing on character's peculiar features or gestures, the author points to their additional psycho-emotional or symbolic meaning, which the readers interpret on the basis of their intellectual and cultural background [5, p. 10]. When combined with other means of literary cinematographicness, these narrative techniques complicate and transform the receptive program of the reader, making them visually reproduce and «scroll» the described events in their imagination exactly at the pace and size set by the author.

The contemporary British writer Kazuo Ishiguro actively incorporates the afore-mentioned cinematic techniques in his fiction, evoking both Western and Eastern (particularly Japanese) literary traditions. Whereas the British heritage is largely presented at the semantic level, the «Eastern aesthetics» manifests itself through the symbolism of minimalist detail, the notion of «meaningful emptiness», and the concept of landscape as a verifier of human values. Some researchers (like B. W. Shaffer and C. Wong) have repeatedly pointed to the peculiar «stinginess» of emotion in Ishiguro's texts; and yet, the author makes these simple, seemingly insignificant details and situations emotionally meaningful due to the hidden psychological content that empathetic readers can reconstruct. Employing the method of psychological parallelism to show the characters' feelings without naming them directly, Ishiguro develops the poetics of imagery, with an in-depth semantics of various audiovisual images and effects. The author often conveys the psychological content through the symbolism of external phenomena and images, such as the depiction of nature or landscape: e.g. *«a mist was rolling across my path»* [7, p. 160]; *«the dark road unwinding before us»* [8, p. 126]; *«flat fields of nothing»* [9, p. 210]. These landscape sketches act in his fiction as «meaningful emptiness», with the main idea lying not in what is shown, but in what is missing. What prevails

in Ishiguro's novels is a landscape covered with mist, one of the common motifs of Japanese art, symbolizing the vagueness, uncertainty, and the illusory nature of the visible world.

In addition, Ishiguro often depicts characters' feelings and thoughts through external manifestations, that is, non-verbal language, focusing on facial expressions through the use of a «close-up» technique: *«the effect of the pale light coming into the room and the way it lit up the edges of my father's craggy, lined, still awesome features»* [7, p. 64]. These external manifestations of narrator's feelings emphasize the alienated and contemplative nature of their I-narrative: *«some residue of my bewilderment, not to say shock, remained detectable in my expression»* [7, p. 15]; *«I think I turned away so I didn't have to look at her»* [9, p. 69]. Another example of Ishiguro's novels' audiovisual nature is the involvement of specific audiovisual effects, such as: 1) the blurring of the picture: *«something of a mist was affecting my view»* [7, p. 47]; *«watching through the misted-up windows»* [9, p. 98]; 2) the play of light and shadow: *«sudden contrasts of bright sunlight and deep shade»* [7, p. 120]; 3) the effect of focus: *«the floor was a vast expanse of white tiles, at the centre of which, dominating everything, was a fountain»* [8, p. 20]; 4) the panorama effect: *«the land had become very open and flat at that point, enabling one to see a considerable distance in all directions»* [7, p. 68]; 5) background sounds: *«sound of summer all around one»* [7, p. 26]; 6) echoes*: «our footsteps echoing in the empty street»* [8, p. 126].

Kazuo Ishiguro's texts are largely elliptical and fragmented, which is analogous to the montage editing in film. Moreover, since his novels are mostly based on memories of the past, the techniques of multiple timelines and flashbacks form the basis of his narratives. The fragmented discourse in Ishiguro's novels also employs the «gap strategy», where «what does not appear – what lurks on the fringes of the narrative – is often the most important specter in the story» [4, p. 803]. That is, upon reading the simple, short-spoken 1st-person narrative, the reader discovers the hidden truth behind what is actually written, such as Etsuko's sense of guilt about her daughter's suicide in «A Pale View of Hills», Stevens's unspoken love in «The Remains of the Day», or the fact that the characters in «Never Let Me Go» are clones created for organ donation and thus, inhumanely deprived of the chance to live a normal human life. As a result, Ishiguro's novels appear as a kaleidoscope of separated scenes and frames, where the reader's task is to reconstruct the necessary spatio-temporal relations and see the whole, true story behind them, which likens his work to the art of cinema.

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