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Надійшла до редколегії 20 квітня 2014 р.

УДК 811.111.322.5

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PSYCHOLOGICAL PORTRAYAL OF THE MUSICIAN'S CHARACTER IN KAZUO ISIGURO'S NOVEL "THE UNCONSOLED"

Психологізація образу протагоніста-музиканта в романі К. Ісігуро "The Unconsoled" розбудовується здебільшого в зображенні подій, не пов'язаних зі сферою музики. Але остання утворює вагомий, в окремих сценах визначальний психологічний прошарок у структурі образів протагоніста Райдера, піаніста Стівена Хофмана, диригента Бродського. Музика, виконавське мистецтво, пригніченість від батьківської зневіри до їх музичної обдарованості, але й віра у власний талант є чинниками, що переконливо й вірогідно психологізують образи перших двох музикантів. Заангажованість Райдера в амбітний проект міста, що запросило його,

неспроможність відмовити в увазі тим, хто покладає на нього останню надію, постійна інтерференція теперішнього з минулим утворюють крупніші сегменти психологічної структури образу протагоніста. Новаторським засобом психологізації у романі є, зокрема, новий різновид психологічного паралелізму, який полягає у підсвідомому дублюванні одним персонажем окремих рис характеру й поведінки іншого.

Ключові слова: психологічний, наратив, протагоніст, психологічний паралелізм, постмодерністський, драматичний майбутній час, гротеск, тривожність, таратор, дискурсивний.

Психологізація образу протагоніста-музиканта в романе К. Исигуро "The Unconsoled" выявляется большей мерой в изображении событий, не связанных со сферой музыки. Однако последняя образует весомый, в отдельных сценах определяющий психологический фон и план в структуре образов протагониста Райдера, пианиста Стивена Хофмана, дирижера Бродского. Музыка, исполнительское искусство, подавленность от родительского непризнания их музыкальной одаренности, но также и вера в собственный талант являются факторами, которые убедительно психологизуют образы первых двух музыкантов. Заангажированность Райдера в амбициозном проекте города, невозможность отказать во внимании тем, кто возлагает на него последнюю надежду, постоянная интерференция настоящего с прошлым формируют более крупные сегменты психологической структуры образа протагониста. Новаторским средством психологизации в романе является, в частности, новая разновидность психологического параллелизма, которая заключается в подсознательном дублировании одним персонажем отдельных черт характера и поведения другого.

Ключевые слова: психологический, нарратив, протагонист, психологический параллелизм, постмодернистский, драматическое будущее время, гротеск, тревожность, таратор, дискурсивный.

The psychological caliber of the protagonist-and-musician's image in K. Isiguro's "The Unconsoled" is revealed to a greater extent in showing the events unrelated to the sphere of music. However, the latter constitutes a sizeable, in some scenes decisive psychological background in the literary image structure of the protagonist Ryder, the pianist Stephan Hoffman, the conductor Brodsky. The music, the performer's art, frustration and anxiety caused by their parents' doubt and disbelief in their musical endowment along with their unshaken faith in own talent make up those factors that render the images of the first two musicians psychologically veritable and convincing. As for the protagonist's image alone, Ryder's psychological structure is formed and revealed in the more formidable segments, or chunks of the text, which can be generalized as follows: Ryder's involvement in the ambitious project of the town which had invited him to give a grandiose recital, his inability to refuse assistance to those who saw in him, Ryder, the last hope in solving their problems, a permanent confusion of the present with past. Among the cluster of the promising innovative means of psychological portrayal in the novel is a new variety of psychological parallelism to which the writer resorts to delineate a subconscious duplication by one character of some traits and behavior of some other one.

Key words: psychological, narrative, protagonist, psychological parallelism, postmodernist, portrayal, dramatic Future, parallelism, grotesque, alarm, narrator, discursive.

Next year, K.I shiguro's fourth novel *The Unconsoled* is nearing the twentieth anniversary of its publication. The novel has merited significant attention on the researchers' part, much has been written on its striking narrative patterns, its modernist and postmodernist features and properties. As

is always the case with an innovative piece of fiction, the critical judgements have separated. The book is praised highly as an accomplishment of the English prose of the time in some reviews while in others it is promptly censured as a failure.

The novel under analysis fits into many genre definitions: modern and postmodernist, surrealistic, Kafkaesque, Identizitätsroman, literary puzzle, dream narrative, gothic, Bildungsroman. The Russian scholar I. G. Lobanov relates *The Unconsoled* to the second, late ‘deconstructive’ period of Ishiguro’s creative work: “Во втором периоде доминирует игровое начало. Привязка к конкретному историческому и географическому фону уже не является определяющей, а душевное смятение рассказчика передается посредством деконструкции привычных жанровых структур. К этому периоду относятся романы, в которых творчески переосмыслены следующие жанры: сюрреалистическая фантазмагория – «Безутешные» (*The Unconsoled*, 1995), ...” Noteworthy in the scholar’s overall assessment of Ishiguro’s prevailing method of writing is the claim that in both ‘realistic’ and ‘deconstructive’ novels of the writer one feels his obvious bias to the problems and aesthetics of modernism reminiscent of the prose of Henry James, Ford Maddox Ford, Edward Morgan Forster, James Joyce and Virginia Woolfe [1]. This list of the novel’s genre definitions will remain essentially incomplete unless we qualify *The Unconsoled* as a psychological novel. In this respect, a principal remark should be made. Contrary to the general assertions of the non-psychological status of the postmodernist novel, we observe the latter as a genre variety to reveal strong tenacity to the wide and varied palette of psychological characterization inherited from the pre-modernist literature. Once, as it happens in *The Unconsoled*, the protagonist’s mind is made centre and vehicle of the narration, the novel accurately fits the requirements to join the register of psychological fiction.

As was maintained in some of our previous publications, the psychological category and discourse form an integral, indispensable and immanent part of any literary, fictional text irrespective of whether it is defined as realistic, modern, postmodernist, or any other. With a varying degree, the psychological component is inextricably interwoven into practically any piece of fiction. It is absolutely true of the high literature category of books to which *The Unconsoled* undoubtedly belongs by a number of criteria – a high percentage of the elaborated, flourished speech to the best standard of highly educated persons, the dramatic set of the conflicts bordering on the tragic, an intricate interplay of the modes of narration, intertextual parallels, the narrative and descriptive virtuosity and originality. The book in question, like the other Kazuo Ishiguro’s novels, has made the subject of a scattering of treaties and professional reviews.

It is the psychological aspect of the book that is not given a proper attention in the specialist literature, the latter centering, for the most part, on the features relating the book to the modernist and postmodernist discourse, to the

theories of the unconscious by Freud. The Freudian approach to treating the novel in question is represented, and advocated, for example, in Wojciech Drag's essay. The researcher claims that "*The Unconsoled* is structured like an uncanny dream narrative". What may be called as his hypothesis is that "The way the piling up of absurdity is enacted in the novel may be redolent of some of the examples of manifest dream content as analysed by Freud in one of the chapters of *Interpretation* entitled "Absurd Dreams"" [2]. One of Drag's conclusions is: "However thorough a study of the novel's logic and structure one might undertake, *The Unconsoled* still eludes full comprehension". He admits: "My study of the novel as an uncanny dream does not purport to explain away the intricacies of its bizarre logic" [2].

Our approach to find one of the veritable solutions of the novel's 'bizarre logic' lies in the psychological scope of the book. For all the incredulity and intentional (or conventional!) absurdity of the situations in it, the narrative is essentially focused on the intense psychological strain governing the actions and conscience of the protagonist and the people he comes in touch with. The range and intensity of Mr Ryder's psychological problems are delineated with an undoubted virtuosity and true-to-life authenticity. Of no less standard is the psychological delineation of the other central or important characters, namely Mr Hoffman, the hotel manager, his son Stephan, Boris, Sophie's son, Gustav, the hotel porter and Sophie's father and, accordingly, Boris's grandfather. In terms of its psychological intensity and versatility, Mr Hoffman's character comes second in importance after that of Rider's. His psychological drama is both appalling and appealing. Mr Brodsky, the conductor, Miss Collins, his former wife, Mrs Hoffman are also portrayed by means of enlarging on their psychological bereavement.

The psychological portrait of the book's protagonist, Mr Ryder, the celebrated pianist, is structured into a number of representations and narrative manifestations of his inner and outer selves, the outer self obviously predominating. To begin with, the narration is led in the protagonist's name, the first person narration. This narrative mode inevitably calls forth certain means and forms of self-expression revealing the narrator's attitudes, feeling and current emotions. Mr Ryder arrives at the unnamed city on the invitation of its counsellors for the formal purpose of giving a grand concert. As it will turn out later, for the organizers of his tour his much looked-for Thursday night performance is not meant to be the crowning event of his visit. Their ultimate purpose is to employ Ryder's musical authority and renown to save the city from intellectual and cultural stagnation and decay.

At the very beginning of the novel, in the first hours of his staying at the hotel Ryder is beset with the two kinds of emotional turmoil – the more permanent and irritating one is that of insistent encroachment on his privacy and his time, and the second one is that of vaguely recognizing the hotel room he is put up in as the same room in which he had lived for two years in his childhood. Throughout the book, Ryder's mind and conscience will essentially

be swayed from one extreme to the other – from getting vexed and angry at laying too much demand on him and his time to the instances of gradually recollecting the things from his past, the things put by his present-day conscience and memory to oblivion.

To add to Ryder's burden of premonition that something with his visit to the city is going out of the groove, transgressing the agreed upon schedule, the hotel porter Gustav entrusts him with a delicate mission of helping him settle the conflict with his daughter Sophie. Gustav has not been on speaking terms with the daughter for years. Oddly enough, when Ryder comes to the café in Old Town where Sophie may be found, he can't help seeing that Sophie knows about his coming and its purpose. She recognizes him and calls him by his name. While they talk Mr Ryder is gradually getting aware of having seen Sophie before and even having a similar discussion about buying the house. Sophie's regret over her last telephone call to him appears to puzzle Ryder a lot. Again he vaguely recalls only a fragment of their talk over the phone but its point so far escapes him. These instances of blanks in Mr Ryder's memory testify to a major narrative mystery in the book and, moreover, they form an appreciable part of the book's psychological discourse which is much more diversified.

We formulate **the research problem** of the article as a threefold investigation into the complex psychological relationships of Mr Ryder the protagonist with his own past, his instantaneous problems related to his overscheduled visit and, thirdly, into the range of psychological characterization means resorted to by the writer.

The topicality of treating the psychological aspects of the novel under analysis and its protagonist's psychological portrayal proceeds from a wider background of the literary studies and rests on the trend to disregard, or underestimate, the psychological issues in the postmodernist novel, to which genre *The Unconsoled* undoubtedly belongs as well (besides essentially conforming to other genres mentioned above).

The psychological enigma of Mr Ryder is in his split personality: one half, or part, of it is in the present, while the other half is in the past. Outwardly, on the eventful level of the narration he is shown drifting on other people's volition granting them their wishes; on the inward, psychological level he concentrates on his own thinking, his address to the people of the town and his performance. So far, we can single out one of the dominant, regular tools of Ishiguro's psychological portrayal of his hero. It is the principle of the character's painful, effort-combined retrieval from his memory of the things long forgotten. This principle is somewhat ambivalent signifying either a deranged, ill-affected mind or reflecting a deeper psychological process of an otherwise wholly sane mind. For all postmodernist discursive play in the book, the latter option appears to be more veritable.

Stephan Hoffman's psychological conflict unfolds in the form of his painful recollections of how frustrating his performing inadequacy turned out to

be for his parents. When it became clear to them that their son lacked the depth of a talented pianist his mother developed an everlasting emotional setback which resulted in her getting indifferent to what earlier interested her. *“Mother in particular seemed to resign herself to the idea that it had all been for nothing, all the effort she'd gone to, all the years with Mrs Tilkowski, that time she'd gone to beg her to take me back, all of it, she seemed to think of it all as a big waste. And she got rather despondent and stopped going out very much, stopped going to the concerts and functions”* [3]. Yet Stephan's father is far from being utterly hopeless in this respect. Neither is Stephan. That is why he pleads with Mr Ryder to consult his rehearsing for the great Thursday night on which Stephan, inspired by his father, decided to perform. Stephan may be credited with something like a staunch, unfaltering faith in his vocation, his performing potential. Stephan's obsession with proving to his parents his musician's capacity is beautifully rendered in a psychologically veritable revealing the constant subject of his thinking over the years since he was thirteen or fourteen.

There surely exists a psychological parallel between Stephan and Ryder. In Stephan's agonizing problems are mirrored Ryder's fears as to his parents' approval of his progress and his choice of repertoire. The young man is being torn apart between the alternative of whether to continue practicing the long-started La Roche's Dahlia thus having its own way or to finally select Kazan's Glass Passions, a piece of music his mother favours and delicately hints upon it to be chosen for the Thursday performance. Paradoxically, Mr Ryder who is apparently a middle-aged man, a celebrity, is apparently much more than young Stephan Hoffman preoccupied with his parents approval of his Thursday night recital. Their appraisal is of paramount importance for him, something which by far outweighs the audience's reception during the years of his successful performing activity. The psychological intensity of Ryder's anxiety is carefully crafted in the novel by means of its recurrent mention in the text:

“...And meanwhile, for all I knew, my parents were already here in the city. I saw there was not a minute to be lost, that whatever the other calls on my time I had first to secure for myself at least two hours of quiet and privacy with a good piano” [3].

The psychological affinity of Stephan and Ryder can be seen in the quotations below:

Stephan:

“And when I asked what he meant, he explained how Mother's been looking forward all this time to hearing me play Kazan's Glass Passions. Apparently she'd let Father know some time ago this was what she wanted, and well, Mother would assume Father would arrange it all.”

Ryder:

“For one thing I had begun to have misgivings about my earlier decision to perform Asbestos and Fibre. The more I thought about it,

the more some recollection seemed to come back to me of my mother once expressing her irritation specifically with this composition. I considered for a moment the possibility of something altogether different, something like Kazan's Wind Tunnels, but then remembered the piece would take two and a quarter hours to perform. There was no doubting that the short, intense Asbestos and Fibre was the obvious choice. Nothing else of that length would provide quite the same opportunity to demonstrate such a wide range of moods. And certainly, on the surface at least, it was a piece one could expect my mother very much to appreciate. And yet there was still something - admittedly nothing more than the shadow of a recollection - that prevented me from feeling at ease with the choice” [3].

In the book's fictional reality or unreality Ryder happens to be overburdened much less with his own psychological problems than with those of others. He becomes a sole and supreme 'anchor of hope' to Stephan Hoffman, the promising musician, to Stephan's father, the efficient hotel manager and a largely unhappy man, to other desperate people who confide in him their troubles. In this way the book demonstrates the use of what may be called an innovative device of psychological characterization – that of **fusing the protagonist's and other characters' psychological problems into one shared whole**. This sharing is clearly observed in the psychological delineation of Mr Hoffman and Mr Brodsky. Hoffman's desperation is rendered through his confession-like direct speech monologues while delineation of Brodsky's inner drama involves – besides his soliloquies – reconstructing his psychological digressions by Ryder who seems to be sympathetically tuned to Brodsky.

Ishiguro entrusts Ryder with a dual role at least – he is an epic-like, detached and accurate reteller / narrator of other people's stories and at the same time he is a significant agent of these stories. In this respect, an evident problem facing the researcher is to separate Ryder's imagined and real participation in the events described. To draw such a distinction it requires exposing the mystification register of the books, its intertextual layers and discursive play. With the (pseudo) plot unfolding Ryder happens to be inextricably woven into the eventful and psychological collisions in the novel. His musician's image gets unfolded, side by side, with his personal psychological inhibitions unrelated to music. These inhibitions are first and foremost manifested through his relations with Sophie and Boris, their son. These relations are delineated in an openly surrealistic, Kafkaesque manner of writing.

A specific feature of Ryder's psychological characterization is revealed in what we see as a new form of psychological parallelism – not the well-known reflection of the character's current inner state through exterior surroundings, or background, but the virtual repetition of the other character's behavior. A few scenes in the book exemplify this feature. One is when Ryder chooses to keep silent, after a long consideration, in the situation when he ought

to have spoken and resolved the gloomy situation. Especially poignantly this copy-cat behavior of Ryder is represented in his opting to keep silent when Boris, his son (or Sophie's son of her previous marriage), is desperately trying to switch Father over into a conversation. The textual fragment from Chapter 23 is far too long to quote it in full but it really is one of the best psychological renditions of a child's predicament and desperation. Naturally, the scene in question characterizes Ryder as a victim of one of his most deplorable obstinacies. At Sophie's request to speak to the boy eagerly waiting for the father's word, any word at all, Ryder, giving a shrug, comes up to him expecting still Sophie to say something first. Clearly excited and expectant of his father to say any good-humoured word, the boy pretends not to notice him, being absorbed in reading and muttering some comments. Ryder however completely misinterprets the situation: "*I was wondering how to respond, but then caught sight of Sophie, her back to us, pretending to examine a magazine she had just taken off the rack. I suddenly felt a wave of anger and bitterly regretted having followed her across the lobby. She had, I realised, managed to manoeuvre things so that, whatever I now said to Boris, she could count it a triumph and a vindication*" [3]. Remaining to be appallingly emotionally deaf, Ryder inflicts a great psychological blow to his son. Surely, the patterning of the situations in the novel on the Freud's theory of uncanny dream cannot explain exclusively and convincingly the strangeness of the situations in the book.

Our hypothesis to explain the surrealistic import, the curious psychological phenomenon of Mr Ryder's character in the novel can be worded as follows. We believe that Ryder's image is purposely built into a disintegrated and at-times grotesque figure to serve a peculiar function: on the background of his somewhat incoherent account of his personal frustrations to be a veritable magnifying glass of the psychological problems of the people around him. Not infrequently, his communicants' alarms and anxieties come to the forefront of the psychological narrative, sometimes Ryder appears even to identify with them.

There is good evidence for such an interpretation of Ryder's psychological authenticity. In the book, the reader's attention is invariably drawn to the stories told to Mr Ryder by other people. In fact, if it were not for Ryder, these stories would not have been told! It thus looks as if Ryder's character, besides its own self-sufficiency, is a vehicle of presenting other characters and their poignant problems. Often in the book his own problems are of lesser importance, being ambiguous at that. For all the credibility of other people's stories, one cannot fail to observe in some the points of absurdity and mockery. Mr Pedersen's description of the town counsellors' intention to put a winning card on Mr Brodsky in the matter of the town's spiritual rebirth turns into a grotesque portrayal of the latter, an instance being Brodsky's far-from-the-normal behavior in the public library. Bearing some signs of a 'split personality' syndrome Ryder's psychological essence may however be more

objectively defined as a desperate attempt of an overburdened mind to ‘seam together’ the present with the past, to get rid of the guilt conscience syndrome and acquire self-control, freedom and self-esteem.

In the novel, a powerful instrument of psychological characterization is represented in the use of the dramatic Future tense-forms, Indicative and Subjunctive. This recurrent device can be traced back to its intertextual roots in Flaubert, Dostoyevsky and other classical writers. It helps vividly render dreams and hopes of the characters, and we see a beautiful example of this technique in a masterful rendition of the Ryder’s son’s cherished dream of having father settle in the family and grandfather resume talking with his own daughter, Boris’s mother. The boy’s dream is rendered in the form of Ryder’s imagining and fantasizing when he watches Boris practicing karate movements: “*Then when I glanced at him again, I realised he was enacting in his imagination the latest version of a fantasy he had been playing through over and over during the past weeks.*

I continued to watch him moving busily, now several yards away from me, and supposed he was coming to that part where he and his grandfather, standing shoulder to shoulder, ready themselves for another onslaught. There would already be a sea of unconscious bodies over the ground, but a number of the most persistent thugs would now be re-grouping for another assault. Boris and his grandfather would wait calmly side by side, while the thugs whispered strategies in the darkness of the walkway” [3]. The description of this fantasy continues for a couple of pages more demonstrating great psychological potential of the Dramatic Future forms. Incidentally, it is not clear why there are doubts, on the part of some researchers, concerning the truthfulness of Ryder positioning himself as Boris’s father. If it were not so, then Ryder would not have had any grounds nor motives to be imagining and reconstructing with such captivating detail what the little boy’s mind is being preoccupied with. There is perhaps another alternative to interpret the dramatic Future discourse, namely as a means to revive the protagonist’s similar expectations in his own childhood.

For all his verbosity and confidential-like manner of narrating, Ryder does not conform to the role of the omniscient narrator. Much in the psychological palette of the book is left to implication and subtext. Unaccountable communicative gaps which we would name **abrupt narrative drops** form a systemic feature of the novel’s narrative. Ryder would abruptly abandon his communicants in one scene to join the communicant(s) in the next scene. Mostly it happens, rather unaccountably at first, with Sophie who is either married to Ryder or Ryder has for years been planning to marry her, not conclusively clear, and Boris who may or may not be his son. The text gives grounds for the readers’ hesitation in this respect.

For all its discursive novelty and variety, the novel does not dismiss psychological characterization as something unworthy of the postmodernist descriptive and expressive palette. The whole novel is in fact a cluster and

concurrence of psychological collisions: Gustav, the hotel porter, desperately tries to return to the speaking terms with his daughter Sophie who stopped talking to him years ago; Stephan Hoffman, the hotel manager's son, has for years been laboring under the stress of unduly severe censure of his parents for the failure, as it seemed to them, of his ever making a distinguished pianist; Mr Brodsky is in the state of his desperate effort to have the love of Miss Collins, his sweetheart, returned, Mrs Hoffman suffers from her husband's artistic inadequacy to her high standard she got cultivated in the process of her refined upbringing, Sophie is preoccupied with two major alarms of her life – making Ryder reunited with the family and putting an end to the abomination of mute, wordless communication with her father, Boris, a boy of about ten, not more, is laden with a stress quite unproportioned for his age – to win back the sympathy of his father (most likely). One of the most pathetic and psychologically convincing dramas is that of Mr Hoffman's calamitous married life.

The psychological enigma of Ryder is contained in the framing of his narrative into a mixture of real events and dreams. For some events and episodes it is not easy to differentiate between the two. It has to be said that both varieties of his narration, real and dreamlike, possess a high psychological pitch. Much of what he narrates about Sophie and Boris can be interpreted in terms of day-dreaming whereas the stories told to him by other characters cannot be seen as invented by him. In both varieties of the narrative, the other characters' monologues and descriptive passages showing the stressful situations in which Sophie and Boris happen to be involved, reveal the true-to-life psychological dramas which vary and intensify the psychological dimension of the novel.

One of the highlights of the book having to do with a psychological revelation of the protagonist's character shows us Ryder talking to Boris, his son (yet Sophie's remark at the end of the book making it unclear: *'He'll never be one of us. You've got to understand that, Boris. He'll never love you like a real father.'*). Ryder explains his frequent stayings away from the family to Boris, likewise to himself, in the following words:

“You must, I know you do, you must wonder why I have to go away all the time, even though your mother gets upset about it. Well, you have to understand, the reason I keep going on these trips, it's not because I don't love you and dearly want to be with you. In some ways, I'd like nothing better than to stay at home with you and Mother, live in an apartment like that one over there, anywhere. But you see, it's not so simple. I have to keep going on these trips because, you see, you can never tell when it's going to come along. I mean the very special one, the very important trip, the one that's very very important, not just for me but for everyone, everyone in the whole world” [3].

The quotation that follows next is a direct continuation of the previous one, but we find it expedient to break the solid quotation to single out the

gradation in Ryder's attempt to both excuse and justify his failing role as a father and husband.

"How can I explain it to you, Boris, you're so young. You see, it would be so easy just to miss it. To say one time, no, I won't go, I'll just rest. Then only later I'll discover that was the one, the very very important one. And you see, once you miss it, there's no going back, it would be too late. It won't matter how hard I travel afterwards, it won't matter, it would be too late, and all these years I've spent would have been for nothing. I've seen it happen to other people, Boris. They spend year after year travelling and they start to get tired, perhaps a little lazy. But that's often just when it comes along. And they miss it. And, you know, they regret it for the rest of their lives" [3].

It is in the intricate plot line involving Ryder, Sophie and Boris that the protagonist's relationships with his own past are recaptured. Essentially, this plot line reproduces the scenes likely to occur, to be generated in dreams: the same distance remaining between Sophie walking home and Ryder and Boris trying to catch up with her, accelerating their pace, but of no avail; Sophie and Ryder's visit to the cinema; their expected restful day and festive dinner; their dreamlike ride and visit to Carwinsky gallery, to name just major ones.

The conclusions

1. We rank the novel as a prominent achievement in the genre of psychological novel. *The Unconsoled* adds a new colouring and depth to such crucial psychological aspects of an individual as a lurching fear of a failure in the professional field, the 'guilt conscience' syndrome, a desperate attempt to 'patch together' the ruined family life, a dramatic-bordering-on-tragic misjudgement of children by their parents, an unparalleled children's intuition, an individual's anxiety and frustration caused by the outsiders' increasing demand on his time and privacy, inherent indecision in the form of being unable to choose a course of action from a set of options.

2. The psychological range of Ryder as a character can be broken into two unequal sets: one set, smaller in textual size and perhaps relevance, is related to his musician's personality – his perception of music and growing anxiety over his recital, the second set is made up of his unparalleled ability to imbibe other people's problems and render them fully and accurately. The second set is delineated on a larger scale than the first one and it comprises a series of events unrelated to the recital proper – his somewhat unproportioned worry over his address to the town, his surrealistically drawn relations with Sophie and her son Boris who may or may not be his wife and his son, other rather numerous events and conflicts into which he happens to be involved.

3. Based on our close reading of the book we can draw a conclusion that the Ryder's psychological portrait is delineated, to a larger extent, with the help of experimental and comparatively innovative means of characterization. Their variety comprises:

- employing the figure of unreliable narrator,

- extension of the narrator's vision beyond the scene being currently described,
 - empowering the narrator with the ability to read the minds of his communicants,
 - creating an indiscriminate blend of the protagonist's inward vision of his past with a real happening,
 - building an atmosphere of psychological suspense by means of the narrator's inherent doubt and indecision on what course of action to take,
 - applying the principle of psychological parallelism or doubling (echoing or duplicating another character's behavior or psychological trait),
 - implying, by means of contextual clues and guesses, the narrator's affinity to other characters,
 - making extensive and masterful use of discursive techniques comprising the phantasmagorical, grotesque, dreamlike modes of narration some of which resemble or imitate Kafka's literary style.
4. The relevance and innovative variety of the psychological discourse in *The Unconsoled* testify to the category of literary psychologism forming an important, unavoidable part in postmodernist fiction. The psychological segment and dimension of the novel treated as well the psychological aspects of postmodernist fiction in general require further research to make the postmodernist novel better understood.

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Надійшла до редколегії 20 квітня 2014 р.

УДК 812 82 (1 – 87)

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К ПРОБЛЕМЕ ВОСПРИЯТИЯ НАПОЛЕОНОВСКОГО МИФА В РОССИИ ДО ВОЙНЫ 1812 ГОДА

В статті аналізується ставлення до Наполеона в Росії до війни 1812 р. за перекладними публікаціями. Показовим можна вважати відбір матеріалів для перекладу та публікації, а також особливості характеристик, що дають Наполеону. В публікаціях, адресованих до освіченого читача, підкреслюється героїзм, військовий та державний талант Наполеона. Російське суспільство було дуже сильно зацікавлене в його особистості та потрапило під вплив міфу про нього. Свідомостю