



The Translation of Silence in K. Ishiguro's Novels testing the Explicitation Hypothesis on Unreliable Narratives

Enora Lessinger

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Enora LESSINGER

The Translation of Silence in K. Ishiguro's Novels
Testing the Explicitation Hypothesis on Unreliable Narratives

Thèse dirigée par Madame la Professeure Claire Davison en codirection internationale avec Madame la Professeure Rachel Weissbrod

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Jury :

Pr. Claire Davison, Université Sorbonne Nouvelle – Paris III.

Pr. Vanessa Guignery, École Normale Supérieure de Lyon.

Dr Galia Hirsch, Bar-Ilan University.

Dr Şebnem Susam-Saraeva, Edinburgh University.

Pr. Bruno Poncharal, Université Sorbonne Nouvelle – Paris III.

Pr. Rachel Weissbrod, Bar Ilan University.

Résumé

La traduction du silence dans les romans de K. Ishiguro : Une approche narratologique de l'hypothèse de l'explicitation

Cette thèse explore la traduction de quatre romans de Kazuo Ishiguro en cinq langues : le français, l'espagnol, l'hébreu, le portugais et le turc. La centralité de l'implicite et du non-dit dans le pacte narratif appelle à une participation active du lecteur implicite, ce qui a naturellement des conséquences sur le procédé de traduction. En effet, le traducteur est en premier lieu un lecteur, et la traduction comporte par ailleurs un risque communicationnel accru (Becher 2010a). Afin d'explorer le défi lié à la recreation de la poétique du silence à l'œuvre dans la stratégie narrative de ces romans, le présent travail croise l'étude des universaux de traduction à celle de la poétique narrative, testant au niveau narratif l'hypothèse de l'explicitation proposée par Blum-Kulka en 1986. Cet universel de traduction potentiel postule l'existence d'une tendance à l'explicitation dans le passage du texte source au texte cible. L'approche narratologique adoptée ici constitue un nouvel angle d'approche de l'explicitation en traduction. Les approches linguistique et cognitive sont également prises en compte pour permettre de situer l'approche narratologique dans le champ de l'étude de l'explicitation. Les résultats obtenus montrent une tendance globale à l'implication de la stratégie narrative dans les récits caractérisés par un pacte narratif collaboratif. Cette implication peut passer par un remplissage des blancs narratifs et une résolution de l'ambiguïté du texte, ou par la disparition d'indices textuels permettant au lecteur implicite d'accéder au sous-texte. Ces résultats suggèrent que l'universel de traduction en jeu n'est pas l'explicitation, mais la réduction de voix narratives complexes (Chesterman 2010).

Mots-clé : traduction, silence, poétique narrative, Kazuo Ishiguro, universel de traduction, hypothèse de l'explicitation, narration non fiable, génétique de la traduction.

Abstract

The Translation of Silence in K. Ishiguro's Novels: Testing the Explicitation Hypothesis on Unreliable Narratives

This thesis explores the translation of four of Kazuo Ishiguro's novels into five target languages – French, Hebrew, Portuguese, Spanish and Turkish. The centrality of the implicit and the unsaid in the narrative pact entails the implied reader's active participation and naturally has consequences on the translation process, both because the translator is initially a reader and due to the increased communicative risk involved in translation (Becher 2010a). In order to explore the challenge of recreating the verbal restraint and poetics of silence at work in these novels' respective narrative strategies, this investigation crosses the study of translation universals with that of narrative poetics, testing at the narratological level the explicitation hypothesis put forward by Blum-Kulka in 1986. This potential universal of translation posits the existence of a tendency towards greater explicitness in target texts than in corresponding source texts. The focus on narrative poetics adopted here constitutes a new approach to the study of explicitation in translation; linguistic and cognitive explicitness are considered chiefly in order to situate narratological explicitness in relation to them. The results obtained show a generalised tendency towards implicitation of the narrative strategy in unreliable narratives, i.e. in narratives where indirectness is a central narrative device. This implicitation can correspond to blank-filling and resolution of ambiguity, or to the disappearance of textual clues pointing the implied reader to a subtext below the surface narrative. This in turn suggests that the translation universal at play here is not explicitation but reduction of complex narrative voices (Chesterman 2010).

Keywords: translation, silence, narrative poetics, Kazuo Ishiguro, translation universal, explicitation hypothesis, unreliable narration, genetic studies.

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Introduction

Listening to the Sound of Silence

“Speech eventually has nothing more to tell us: we investigate the silence, for it is silence that is doing the speaking. Silence reveals speech – unless it is speech that reveals the silence.”

(Macherey [1966] 2006:17)

“The language I use tends to be the sort that actually suppresses meaning and tries to hide away meaning”, Kazuo Ishiguro explains in an interview to Vorda *et al* (1991:135). This way of circumventing meaning through a language operating “somewhere just beneath the surface of things” (Ishiguro 1981a:21) makes for a demanding reading pact, while leaving the translator with the arduous task of putting into new words a narrative that only fully unfolds below a deceptively simple surface story. Building on this observation, the main goal of this thesis is to explore how translators of Ishiguro’s work deal with the mighty challenge of putting across in their respective target languages the meaningful silences of ever-elusive narrators.

The present investigation stands at the crossroads between translation studies and narrative poetics. It should be noted that the comparative dimension of this work aims to dissect the relationship between source and target texts rather than to assess the intrinsic quality of the translations. Here, my goal was thus to analyse and understand rather than to evaluate.

DEFINING SILENCE IN LITERATURE¹

Any attempt to define silence is immediately met with the paradox of trying to put words to what is fundamentally the very absence of words. In speech, silence typically takes the form of a pause characterised by the lack of sounds. In writing, on the other hand, one of the obvious

¹ This section owes a lot to Vanessa Guignery, who was my teacher at the ENS de Lyon and introduced me to many of the ideas and authors presented here.

manifestations of silence is the typographical blank, which is as essential to written language as the breathing pauses that punctuate spoken language at regular intervals. Quignard (1986) thus describes the blank as the strongest form of punctuation, while Goldenstein (2006) sees it not as a lack but as constitutive of language itself.

However, silence as a sensory phenomenon is far removed from silence as it manifests itself in art, and particularly in music and literature. Just like the rest in music is a necessary part of the rhythm – Jankelevitch speaks of resonant silences and describes silence as a discontinuous pause in the continuity of incessant sound effects (1983, see Poizat 1992:86) – so in literature, silence is essential to the act of reading, as a result of the gradual transition in Western cultures from oral storytelling to written narratives – mute by definition. Music and literature thus have in common this paradoxical centrality of silence, which reaches its apex in the interplay between these two forms of art: “[h]eard melodies are sweet, but those unheard are sweeter”, Keats writes in his “Ode on a Grecian Urn” (1820). Many contemporary anglophone writers similarly make music a central component of their fiction, as can be seen for instance in McEwan’s *Saturday* (2005), Coe’s *The Rain Before It Falls* (2007) or indeed in Ishiguro’s collection of short stories *Nocturnes* (2010).

Nevertheless, as argued by Quignard, “the book is a piece of silence in the hands of the reader” (1996:81), and indeed soundscapes in fiction must inevitably function semiotically. As pointed out by Jankelevitch, literature cannot account for music without visual and special images, so that the relationship between music and text is that of suggestion. While silence is at the heart of the text’s voice, it can thus only be spectral, and paradoxically, readers can only access by seeing rather than hearing. This paradox is signalled by Guignery (2009), who sees Bottom’s claim that “[he sees] a voice” in *A Midsummer’s Night Dream* (V:1:189) as a reflection of the reader’s experience. Literature thus conjures up the voice but only to cancel it again by making it mute, so that there is a dual dimension to the voice in writing, at once absent and present.

At first encounter, silence can thus be defined negatively, as an absence – absence of sounds, of words, of communication; that which is not expressed, and that which is not heard. But even an absence is not quite a void, and reticence can speak louder than words themselves: if silence can be an object of study in the first place, it is precisely because it can be perceived, even if only in counterpoint, through its contours. As a literary device, silence is characterised not by an absence of sound but by its very resonance and semantic overcharge inviting the reader to listen to the subtext beneath the surface voice of the narrative. Guignery argues, “silence is not

necessarily the opposite of speech, and needs not be equated to absence, lack, block, withdrawal or blank (as is often the case in Western tradition) but may be seen as a willful decision not to say or else to unsay” (2009:1).

The decision not to say, or even the incapacity to speak, is particularly central in trauma literature, where silence can function as a means of self-protection. In trauma novels, Wittgenstein’s (1921) notion that certain areas of reality should remain silent often translates to the muteness of the protagonist(s), as in Arundhati Roy’s *God of Small Things* (1997), or conversely through the narrator’s logorrhea on every subject save the absent centre of the traumatic loss, as in Siri Hustvedt’s *What I Loved* (2003). The paradoxical co-dependence of spectral voice and expressive silence in any text is thus augmented, in trauma literature, by the tension between the reluctance to say and the urge to confess, described by Beckett as “the inability to speak, the inability to be silent” (1958:153). What Schwob was already calling the “silences of the narrative” in 1896 can serve as a way of representing the impossibility to say, while giving an indirect means of expression to the unsayable. As argued by Balaev,

The trauma novel conveys a diversity of extreme emotional states through an assortment of narrative innovations, such as landscape imagery, temporal fissure, silence, or narrative omission – the withholding of graphic, visceral traumatic detail. [...] The narrative strategy of silence may create a ‘gap’ in time or feeling that allows the reader to imagine what might or could have happened to the protagonist, thereby broadening the meaning and effects of the experience. (2008:159)

The treatment of silence as a literary device to express the painful inability to communicate on a traumatic past is particularly characteristic of 20th-century and contemporary literature and Ishiguro is no exception. Indeed, silence is central to his writing strategy in all four novels under study here², whose narrators all grapple with loss, regret and remorse: “In all of [these] novels [...] the narrative moves back and forth seamlessly across events spanning several decades of the protagonist's life to form a vast web of personal and historical traumas” (Shaffer 2001:2).

Also characteristic of the same period is the recourse to fragmentary writing and narrative gaps to question the notion of the utopia of continuity, resulting in a text that requires to be completed by the reader, as explained by Eco in his definition of the ‘unsaid’ (1979):

² As I explain in more detail in Chapter 2, the corpus of this thesis comprises Ishiguro’s *A Pale View of Hills* (1982), *The Remains of the Day* (1989), *The Unconsoled* (1995) and *The Buried Giant* (2015), and their respective translations into French, Hebrew, Portuguese, Spanish and Turkish.

The ‘unsaid’ means what is not said on the surface, at the level of expression; but it is precisely this unsaid that needs actualising in terms of content. Thus a text, more plainly than any other type of message, requires active and conscious cooperative movements on the part of the reader.” (65, my trans., emphasis in original)³

As suggested by Eco, and before him by Iser⁴, the recourse to diegetic and narratological silences compels the reader to take on an active stance and recover the hidden truth of the narrative by reading what has been left unwritten so as to complete the story. This type of fragmented writing is often characterised – as is the case in Ishiguro’s novels – by the use of first-person narrators, whose subjective perspective is conducive to such questioning of the notion of monolithic truth. Eco’s definition of the unsaid is most relevant to the study of Ishiguro’s poetics of silence from the point of view of narrative poetics, and will be the basis of my understanding of silence and implicitness as narrative devices.

SILENCE AS A NARRATIVE DEVICE: THE READER-DETECTIVE

In his study of Schwob’s approach to narrative silences, Gefen (2006) opposes typographical blanks and narrative blanks, calling the latter metaphorical blanks (*blancs métaphoriques*). He describes this type of blank as the transformation of an informational deception into pleasure by means of a transfer of cognitive responsibility to the imagination of the reader, who is in charge of filling in the blanks of the narrative (112). Sontag similarly points out that silence also indicates ‘plenitude’, opening up for the work of art “an array of possibilities for interpreting that silence, for imputing speech to it” (2002:16).

Basing her argument on Oudek (1991), who claims that “we must try to ‘read’ the signs and silence that writers ‘write’ in the strata that Virginia Woolf labels the ‘depths’ – signs, symbols, ideography, metaphors, gaps and dreams” (19), Szederkényi (2013) writes that “[i]f we read these signs and the silence that Ishiguro writes ‘in the strata’, then it is reasonable to suggest that the narrator’s use of first person narration and deliberate non-commenting urges the reader to be suspicious about the reliability of the narrator” (206). Silence is thus constitutive of

³ “‘Non-dit’ signifie non manifesté en surface, au niveau de l’expression : mais c’est précisément ce non-dit qui doit être actualisé au niveau de l’actualisation du contenu. Ainsi un texte, d’une façon plus manifeste que tout autre message, requiert des mouvements coopératifs actifs et conscients de la part du lecteur.” (trans. Myriam Bouzaher)

⁴ “It falls to the reader to restore continuity between textual segments disconnected by the blanks” ([1976] 1985:322, my trans.)

Ishiguro's narrator's discourse, revealing at least as much as what they do say and forming "as much an aspect of their stories as the words that they eventually utter" (Wong 2000:15). Taking my cue from Cohn and his critique of Mann's *Death in Venice*, I would go further, and suggest that these narrators' ambivalent and suspicious silences – often hidden behind a smokescreen logorrhea and regularly sanctioned with harsh reviews in the press and among the general public – lies at the heart of what makes Ishiguro's novels "fictional masterpieces":

At the end of my reading of *Death in Venice*, I have myself pointed out the advantages and disadvantages of accounting for its narrator's one-sided and excessive rhetoric: the problems he creates can, as certain critics maintain, be attributed to its author's confusion at the moment of the work's genesis; but one can also hypothesize that Mann has purposefully created a discordant narrator. An awareness of the two ways open to the reader for understanding texts of this type may provide not only their most satisfying interpretation, but also the most convincing reason for their status as fictional masterpieces. (Cohn 2000:313)

As shown by Eco in *Lector in fabula* (1985), gaps and inconsistencies in a narrator's discourse can paradoxically increase the readers' pleasure, calling them to take part in the writing process by filling the blank according to the various textual clues left by the author – and/or, in the case of what he calls open *fabulae*, according to their own imagination.

The notion of textual clues, to which I will return in Chapter 1, provides a fitting illustration of the detective-like role of the reader in narratives characterised by blanks, silences and discrepancies of the narrative voice. In his PhD thesis, whose title "Playing detective in Kazuo Ishiguro's novels and in metafictional British whodunits" (my trans.)⁵ attests in itself to the relevance of the metaphor of the reader as a detective in the work of Ishiguro, Dalrymple argues that

[j]ust like the figure of the detective, [the reader] always needs to distinguish between those elements of the narrative that are useful for the resolution of the enigma and those that are not. [...] The reader of a mystery novel must be particularly attentive, for every element can potentially be significant. More clearly than in novels in general, he is encouraged to take into account the smallest narrated detail, in case it might have an underlying significance for the resolution of the mystery.⁶ (2017:141, my trans;)

⁵ Original title: "Jouer au détective chez Kazuo Ishiguro et dans le whodunit métafictionnel britannique".

⁶ "Comme la figure du détective, il faut toujours que le lecteur fasse un tri entre les éléments du récit pertinents ou non quant à la résolution de l'énigme. [...] Le lecteur du roman policier doit être particulièrement attentif, puisque tout a le potentiel d'être significatif. De manière plus marquée que dans le roman en général, il est

The poetics of silence so integral to Ishiguro's novels thus creates a subtle but challenging reading pact, in which the reader is expected to perform hermeneutic work on the text to contribute to its actualisation. The complexity of this reading pact naturally entails, in turn, a still more challenging translating pact in which the translator would theoretically reproduce a similar degree of incompleteness and suggestion in the target text. This is ideally achieved without either filling in the narrative blanks or taking anything away from the text's potential for meaning, while respecting at the same time the linguistic constraints attached to the target language. It goes without saying that such expectations are highly theoretical and probably unrealistic; moreover, they can appear as being at odds with the descriptive stance adopted in this study. Nevertheless, this ideal or idealised translating pact will serve here as a yardstick to assess not the quality of the translations themselves, but the impact of the translation process and translational choices on the narrative strategy and reading pact that characterises the original text.

TRANSLATING SILENCE

The brief overview of silence in literature provided in the first pages of this thesis shows that it is inherent to the written text, and outlines three main functions of silence in literature: the necessary typographical space allowing for words to appear on the page; the indirect representation of an unspeakable traumatic past; and a call for the active participation of the reader. While all three dimensions are relevant in Ishiguro's fiction and will be studied here, the latter two – which often work together – are particularly pertinent with regards to his poetics of silence. Especially crucial to a study on the translation of the implicit and the unsaid in his work is the notion that active participation is anticipated of the reader: since the translator is in the first instance a reader, it follows that the translator⁷, too, is expected to acknowledge and identify the existence of what is not there and to fill in the narrative blanks encoded in the text accordingly prior to re-encoding them. This in turn raises the question of whether and how this

encouragé à prendre en compte le plus petit détail raconté au cas où celui-ci porterait une signification latente envers la résolution du mystère.”

⁷ I agree with Toury's claim that “there is no way of knowing how many different persons were actually involved in the establishment of a translation, playing how many different roles” (Toury [1978] 1995:183), so that whenever I refer to “the translator”, the implication is that I am referring to the hypothetical conjoined entity of agents involved in the translation process.

initial blank-filling operation affects the translation itself; such is the question I will try to answer here.

The work of investigation described by Dalrymple is akin to the work I carry out throughout this thesis: in analysing minute linguistic details, which on the surface often appear trivial or inconsequential, this thesis in fact uncovers hidden patterns and pieces back together narratological puzzles. I was helped in my work by the fact that I was in reality performing a re-(re-)reading of the texts, itself informed by many critical readings, and that I had gained a privileged insight into the genesis of most of the novels under study during my archival work at the Harry Ransom Center in Texas. This gave me a glimpse of the writing process and of the hidden logic and underlying narratives of several of the novels in my corpus. My narratological analyses of the novels' key passages in terms of narrative strategy, based on the decoding of the textual clues scattered in the narratives, was thus informed and enriched by the different typescripts and notes held at the Center, as explained in more detail in the Method chapter. This in turn came in support of the source-based approach adopted in the present work.

The detective-like work undertaken in this thesis comprises three main phases, which often overlapped and are presented here in a rhetorical rather than practical order. Firstly, where I had access to it, I analysed the initial encoding of the narrative strategy, characterised by indirectness and incompleteness, thanks to the archival work I carried out at the Harry Ransom Center. I then performed a decoding of the narrative strategy and of the implicit narrative by means of the textual signals encoded in the text, and where applicable with the help of the initial phase. Finally, I studied the re-encoding of the narrative strategy by the translator, which amounted to a second decoding stage informed by the first.

For obvious reasons, the first stage is likely to be the prerogative of the researcher, while the second stage of decoding is common to reader, translator and researcher. The subsequent re-encoding of the text into a given target language, however, falls to the translator alone. This re-encoding is necessarily subject to a variety of factors such as place-specific translational norms, material and linguistic constraints, editorial line and the translator's idiosyncratic reading and interpretation of the source text. It is impossible – and would be besides the point here – to account for all these factors on the basis of the target text alone. My analysis thus limited itself to the results rather than the process or hypothetical motivations behind translational choices: I focused on the comparison of the source and target texts in terms of narratological explicitness, i.e. of the prominence and processability of the source text's narrative strategy in the target context.

This final stage, consisting of decoding the translator's re-encoding of the source text's narrative strategy, was also akin to a detective work of sorts from a literary and translational perspective, but also from a linguistic point of view. A small sample of the nature and content of the investigative work I carried out with my various linguistic informants can be found in the appendices, some of which bear witness to the variety of answers I sometimes received for the same question.

One of the greatest challenges of the linguistic investigation I led with these informants was to find a way of asking my questions without suggesting an answer, i.e. refraining from performing any blank-filling or any other form of explicitation that might influence their answers. In that, my work bore some similarity with that of Ishiguro's translators. The other main difficulty I came across was the recurrent perplexity of my informants in the face of the minute distinctions I insisted on discussing and analysing. Many insisted that there was "virtually no difference" between the different linguistic options I was presenting them with, or that I should not waste more time worrying about such inconsequent variations. This in itself bears witness to the idiosyncrasy of a writing strategy so reliant on the implied and the understated as Ishiguro's. The multilingual dimension of the present work and its consistent focus on linguistic and narratological nuances are at the heart of my undertaking, and hopefully add to its contribution to the fields of translation studies and narrative poetics, but they also mean that many of my analyses and conclusions are tentative ones and should be taken as such.

In Part I of this thesis, I lay the theoretical and methodological foundations for the subsequent analysis. Part II explores the genesis and translation of Ishiguro's poetics of silence within the narrative mode of unreliable narration in *A Pale View of Hills* (1982) and *The Remains of the Day* (1989), and Part III within the narrative mode of unnatural narration in *The Unconsoled* (1995). Finally, Part IV focuses on the translation of the unstable narrative pact characterised by a pervasive under-determinacy and ontological ambiguity in *The Buried Giant* (2015).

Part I

Laying the Foundations

“I’m interested in the way words hide meaning.”
(Ishiguro in Vorda *et al.* 1991:136)

Chapter 1

Goals, Theoretical Frame and Sample Analysis

“Il n’est pas deux lectures, pas deux traductions identiques.”
(Steiner 1975:45)⁸

CHAPTER OVERVIEW

This chapter starts with the practical analysis of an example from the corpus to illustrate the stance and method adopted in the present work. It aims to elaborate on the overall goal of this investigation: to explore the challenges posed to the translator by the poetics of silence developed by Kazuo Ishiguro throughout his fiction – in which the narrative strategy consistently relies on the implicit and the unsaid – and the ways actual translators deal with this poetics of silence in the translations of the corpus.

The chapter comprises three main goals:

1. To anchor the present investigation in a solid theoretical frame, both from the point of view of translation studies and of narrative poetics.

2. To introduce the reader to, and provide a brief review of, the state of the art on some key theoretical notions and concepts that underlie this work, such as implicitness and explicitness, the explicitation hypothesis, unreliable and unnatural narration.

3. To account for the rationale behind the line of research adopted by showing the relevance of these notions to Ishiguro’s poetics of silence, and of the crossing of narrative poetics and translational studies in the study of Ishiguro’s fiction in translation. More specifically, I outline how these two fields can benefit from the testing of Blum-Kulka’s explicitation hypothesis on unreliable narratives – i.e. not at the linguistic level but at the narratological level –, namely:

- a deepened understanding of Ishiguro’s writing strategy and of the workings of the narrative voice in the four novels of the corpus
- a new approach to the analysis of unreliable and unnatural narration
- a new perspective on the notion of explicitation in translation through the coinage and application of the concepts of narratological explicitness, explicitation and implicitation.

⁸ “There can be no two identical readings, no two identical translations.” Quoted in Guidère (2016:51), my trans.

1. INTRODUCTORY SAMPLE ANALYSIS

With a brief analysis of the following passage, I hope to give the reader a clearer idea of the interplay between Ishiguro's idiosyncratic writing strategy and the challenges inherent to the translating activity. This sample analysis will also give a more tangible introduction to some of the questions that will be approached from a theoretical angle later in the chapter.

After several further minutes of useless wandering, I suddenly felt unable to go on and halted. Noticing I had stopped beside a pavement café, I collapsed into a chair at the nearest table and immediately felt what remained of my energy draining away [...] Above all, the depressing idea kept returning to me that my decision to be photographed before the Sattler monument had irrevocably damaged my authority in this town; that it had left me with a daunting amount of ground to make up and that anything less than an utterly commanding performance during the question-and-answer session would result in catastrophic consequences all round. In fact, for a moment, I felt so overwhelmed by these thoughts I was on the brink of tears. But then I became aware of a hand on my back and someone repeating gently above me: "Mr Ryder. Mr Ryder." I assumed it was the waiter returned with my coffee and gestured for him to place it before me. But the voice continued to call my name, and looking up I found Gustav regarding me with a concerned expression. "Oh, hello," I said. / "Good evening, sir. How are you? I thought it was you, but I wasn't sure so I came over. Are you all right, sir? [...] You look like you've something on your mind." / "Oh ..." I gave a sigh and wiped my face. "It's nothing. It's just that all this travelling, all this responsibility. Now and again it just gets ..." I trailed off with a small laugh. / "But why sit out here like this by yourself, sir? It's a chilly evening, and in only your jacket. And this after my saying to you how welcome you'd be to join us whenever you wished at the Hungarian Café." [...] I rose to my feet and wiped my face once more. / "That's it, sir. You'll feel better in no time." "Thank you. Thank you. Really, thank you." I made an effort to control my emotions. (*The Unconsoled* 389-91)

NARRATOLOGICAL ANALYSIS

In this passage from *The Unconsoled* (1995), the narrator Ryder, a famous pianist, is sitting down in a café at the end of a day over the course of which he has experienced a seemingly endless series of frustrations and disappointments. His confession of feeling so overwhelmed as to be "on the brink of tears" is an untypically straightforward admission of vulnerability on his part. For the sake of brevity, I will focus my analysis on the following excerpt:

"But really, sir, are you all right? You look like you've something on your mind." "Oh ..." I gave a sigh and wiped my face. "It's nothing. It's just that all this travelling, all this responsibility. Now and again it just gets ..." I trailed off with a small laugh. (391)

Here, Ryder's speech is riddled with syntactic and semantic silences that both suggest a narrative gap and mirror it in the very structure of the text. At the syntactic level, these silences take the form of ellipsis: "Oh...", and of unfinished sentences: "It's just that all this travelling, all this responsibility."; "Now and again it just gets...". Kočan Šalamon's description of the function of textual silences in her 2013 article "Translating Silence: Absence in African American Poetry" is strikingly relevant to Ryder's discourse, in spite of indisputably different contexts, and has the merit of underlining the inseparability of the reading activity from the translational act:

[T]hese techniques help to create silent gaps within a poem, which are there for the reader to fill and to grasp the unwritten. The translator, who is initially a reader, has to read the absence of the missing punctuation, the absence in the misspelled word, or the absence of syntactical structures (233)

Furthermore, at the semantic level, silence takes the form of an "epistemological emptiness" (Davison 2004:109)⁹ or low semantic content of the narrator's discourse: "It's nothing". Here, the mere fact that this nothingness is referred to by a pronoun – 'it' – testifies to its realness, so that without giving away anything of the cause of his despondency, in this short sentence the narrator confirms the reality of his trouble through his very denying of its existence. The repetition of words like 'just', which intersperse Ryder's speech, similarly betrays his desire to talk his troubles away and wish them into nothingness. His reply to Gustav, the porter, is then concluded by another ellipsis that he himself describes as "trailing off", and which is followed by a "small laugh". This mannerism suggesting unease is a recurrent marker of insincerity and evasion on the part of the narrator in *The Unconsoled*, and more generally in Ishiguro's fiction.

Although in some narrative contexts, there is nothing suspicious or even noticeable about a small laugh, or indeed about any of the other elements I have highlighted, here they disturb the narrative by relentlessly pointing to the narrator's understatement and shame. It is the convergence of these different elements in a context of general hovering and uncertainty that turns them into signifying silences, and the reader constructed by the text progressively learns to see them as markers of unreliability showcasing the reluctance of the narrative voice or speaker's stance (Hirsch 2008). Silence thus permeates the text and becomes its dominant mode at the syntactic, semantic and discursive level, the combination of which both points the reader

⁹ Davison speaks of the "narrating subject progressing in the narrative by means of a series of epistemological gaps" (my transl): "*le sujet narrant qui avance dans son récit par une série de vides épistémologiques*" (2004:109).

to the narrator's lack of authenticity, highlighting the presence of a narrative blank, and helps them¹⁰ fill this blank and understand that the narrator is weeping. Here, while the reader can sense that the narrator is on the verge of losing control, Ryder stops short of admitting that he is in fact crying. However, the reader has the means to detect the narrative gap and retrieving the missing piece of information by crossing two types of textual elements:

- elements that signal a blank: the porter's suggestion that something is the matter with Ryder, the low level of semantic content in the narrator's answer, and his characteristically evasive laugh
- and elements that help the reader fill in this blank: his previous mention of being on the brink of tears, his broken speech and the fact that he wipes his face.

ARCHIVAL DOCUMENTS: SAMPLE ANALYSIS

In June 2017, I had access to the "Kazuo Ishiguro Papers" archive at the Harry Ransom Center in Texas, which contains the author's drafts and notes on most of the novels of the corpus. Throughout this thesis, regular mention will be made to these documents in support of my analysis of the text's intent, i.e. of the effect that the text aims to achieve on the reader. In the case of *The Unconsoled*, the archive also contains several unpublished short stories in which the author develops the narrative strategy used in the novel.

For the example I have just analysed, these drafts provide precious insights into Ishiguro's writing strategy as a whole, and more specifically on the points I have focused on in the narratological analysis¹¹. Let us look at the first draft of *The Unconsoled*, held at the Harry Ransom Center (hereafter HRC), side by side with the published novel. In both versions, I use boldface to highlight the textual elements that I have focused on in my analysis, namely the different manifestations of the text's poetics in silence, including the indirect suggestion that Ryder is crying.

As I went through the pages, little stabs of [m]emory coming with each item, I could not get out of my head Hoffmann's words in the car. 'If you wish to spit in her kindly, gentle, face, do so. But let us at least have no further pretence.' / I could feel **tears welling in my eyes**, and eventually I [b]uried my head and my [h]ands and bowed over the table and the books. I could no longer bear to look at the volumes and closing them, I buried my head in my hands. [...] I gave a deep sigh and **wiped my face**. [...] I looked up at him and

¹⁰ The present work strives towards inclusive writing by using 'they'/'their'/'them' as gender-neutral pronouns where no unobtrusive split form such as s/he can be used.

¹¹ The content of this analysis pre-dates my work on the archival documents on the passage under study.

searched his face for some change, some hostility since the last time I had encountered him, but I saw only kindness and conce[r]n. ~~I felt an enormous~~ I felt a sudden rush of gratitude and **I could feel tears [w]elling in my eyes afresh.** / ‘My goodness, sir, what’s happened? ~~What’s on your mind?~~ **I gave another sigh and bowed my head again. ‘Oh... Oh, it’s nothing. Nothing for you to worry about. It’s very kind of you, but really.’** / I [s]hook my head, then gave another sigh. When I glanced up, the elderly porter was still looking down into my face with kindly concern, his hands still on my shoulder. I gave a **quick laugh**, then said: ‘**Well, actually, you see, I do have a problem. It’s nothing so much to worry about, but, well... You see, my parents.** It’s to do with [m]y parents. They’re due at the railway station at any moment now, and there’s no-one to meet them. [...] ‘Please, do come over and join us. Please.’ / He kept his hand on my arm as I rose and **wiped my eyes one last time.** (HRC container 21, emphasis mine).

Above all, the depressing idea kept returning to me that my decision to be photographed before the Sattler monument had irrevocably damaged my authority in this town; that it had left me with a daunting amount of ground to make up and that anything less than an utterly commanding performance during the question-and-answer session would result in catastrophic consequences all round. In fact, for a moment, I felt so overwhelmed by these thoughts **I was on the brink of tears.** But then I became aware of a hand on my back and someone repeating gently above me: ‘Mr Ryder. Mr Ryder.’ [...] ‘Oh, hello,’ I said. / ‘Good evening, sir. How are you? I thought it was you, but I wasn’t sure so I came over. **Are you all right, sir?** [...] **You look like you’ve something on your mind.**’ / ‘Oh ...’ I gave a sigh and **wiped my face. ‘It’s nothing. It’s just that all this travelling, all this responsibility. Now and again it just gets ...’** I trailed off with a **small laugh.** / ‘But why sit out here like this by yourself, sir? It’s a chilly evening, and in only your jacket. And this after my saying to you how welcome you’d be to join us whenever you wished at the Hungarian Café.’ [...] I rose to my feet and **wiped my face once more.** / ‘That’s it, sir. You’ll feel better in no time.’ ‘Thank you. Thank you. Really, thank you.’ I made an effort to control my emotions. (*The Unconsoled* 389-91, emphasis mine)

Narratological analysis

As can be seen, the context in which the narrator finds himself and the cause of his distress vary between the two versions – in the draft, Ryder feels guilty at having neglected to go over the hotel manager’s wife’s carefully made albums on his own career, while in the novel he is overwhelmed by the various disappointments of the day, and by his frustration at not finding his way around. Nevertheless, the core elements of the poetics of silence are present in both versions, which suggests that their function in the writing strategy is more crucial than their role in the diegesis.

While the published version of the novel describes Ryder as being “on the brink of tears”, the draft mentions the more vivid image of “tears welling”. Moreover, in the draft, these welling

tears are then mentioned a second time in the draft, after the narrator has wiped his face a first time. As a consequence, the implied reader¹² is more likely to make the link between the tears and the narrator's wiping of his face. The draft also has "[I] wiped my eyes one last time", whereas the published version has "[I] wiped my face once more": here again, the draft is more explicit than the published novel, for the mention of eyes linked with the verb "to wipe" implies a much stronger suggestion of tears than the word 'face'.

The porter's concern, another textual element signalling to the reader the extent of the narrator's distress, is likewise more prominent in the draft, in which the porter asks Ryder "What's happened?" rather than simply enquiring after his well-being as in the published version: "Are you all right, sir?". The fact that yet another expression of solicitude on Gustav's part is crossed out in the draft suggests that the author was consciously trying to strike a balance by making Ryder's distress and the suggestion of tears perceptible to the reader without making it obvious either.

As I will show is often the case in Ishiguro's work, the final version is overall less explicit and more ambiguous than earlier stages in the writing process. Another example of this is the repetition of the interjection 'Oh' in the draft, which makes the elliptical dimension of Ryder's reply to the porter stronger still than in the published novel. Similarly, the "epistemological emptiness" of the word 'nothing' is all the more suspicious in the draft as the word is also repeated, appearing three times in total instead of only one in the published novel. The centrality of body language is, likewise, even more prominent in the draft, where the narrator multiplies his sighs, while the laugh characteristically signalling his unreliability is already present but in a different place. The function filled by unfinished sentences in the published version – inscribing the narrative gap into the very structure of the text – is filled in the draft as well, but by a different sentence altogether: "It's very kind of you, but really".

However, the most significant difference between the two segments is the explicit presence in the draft of the true, underlying reason of Ryder's distress, not only in this passage but in the novel as a whole: his parents' divorce when he was a child, which he still carries as a burden in his adult life. While in the draft Ryder comes up with a makeshift reason on which to displace his worry and feeling of guilt about them, it can be construed more clearly than in the published novel that this original wound is behind Ryder's hardship. In the published novel, this centrality

¹² See Glossary in Appendix 5.1 p.433.

of the parental figure, textually present in the draft of the passage, can only be attained in light of other key passages.

As I hope this sample analysis of the HRC's archival material shows, beyond its value in terms of a deepened literary and narratological understanding of Ishiguro's work, this sort of comparative analysis between earlier versions of the text and the published novel also lays the foundation of the translational analysis: it either reveals or highlights the textual elements underlying the writing strategy at work in a given passage, and what is at stake in its translation.

Translation challenges

The delicate balance between the two sets of elements described in the subsection "Narratological analysis" is at the heart of the poetics of silence developed by the author, and represents in turn a mighty challenge for the translators of his work. In order to recreate this poetics, they would ideally need to achieve in their respective target languages an equivalent balance between concealing and revealing, so as not to erase the subtext or foreground it more than the source text does. As will be made clear in the analysis of the drafts of *A Pale View of Hills* in Chapter 3, Ishiguro's writing strategy in the corpus is consistently based on such constant (re)negotiation between the desire to suggest rather than show, and the necessity to say enough for the implied reader to perceive the subtext.

Negotiation being at the heart of translation (Eco 2007), such a writing strategy gives a self-reflective dimension to its translation, complexifying the translator's¹³ task by inscribing the hermeneutic activity of encoding and decoding of meaning at the heart of the original text itself. The interpretive process called for by the deliberate obscurity of the text illustrates Steiner's claim that understanding is already a form of translation: "To understand is to decipher. To hear significance is to translate. Thus the essential structure and executive means and problems of the act of translation are fully present in acts of speech, of writing, of pictorial encoding in any given language" (1975:xii).

¹³ By using the phrase "the translator" in an impersonal sense, I do not mean to imply that there actually exists such a figure as the abstract translator: translation does not happen in a vacuum, and each translator works in a specific set of conditions, having to negotiate an overwhelming number of factors. I refer to "the translator" in a sense comparable to that of "the reader": just like the text constructs an implied reader expected to do interpretive work on the text and access its full meaning potential, so it also constructs an implied translator (Schiavi 1996), expected to attain optimal adequacy and reproduce the text's full meaning potential. In short, I speak of "the translator" to refer to the hypothetical translating figure constructed by the source text through the challenges that this specific text poses to translators regardless of their target language and culture.

Moreover, translation being inevitably a space of transformation, such subtle blanks and textual hesitations are even more significant in a translational context: they are at once of crucial importance for the successful rendering of the source text's poetics, and the most delicate thing to translate, as these signs of awkwardness, resonances and implications all belong to a liminal space on the very edge of language. We could speak, in reference to Berman's essay "Translation and the trials of the foreign" (1985), of the "trials of translation": translation becomes the testing ground for the radically complicating factor of these syntactic, semantic and narrative gaps. In this light, the overall goal of this work is to explore the challenges posed to the translator by the poetics of silence developed by Kazuo Ishiguro throughout his fiction, and the way actual translators deal with it in the translations of the corpus. This analysis will allow me to try and determine whether Blum-Kulka's explicitation hypothesis (exposed in detail below) is relevant to the translation of a source text's narrative strategy.

Translational analysis

In most of the five translations of *The Unconsoled* that form part of the corpus¹⁴, the balance described above is slightly skewed one way or the other, some of the changes stemming from differences in language structure ("obligatory shifts", as I will explain later), and others from optional translational choices ("optional shifts"). A good example of obligatory shift is the translation of 'wiped' into Spanish and Portuguese. While in English the verb 'to wipe' generally refers to the removal of either wetness or dirt, in these two languages the translator has to choose between one or the other¹⁵. The Portuguese¹⁶ translator uses the verb suggesting the removal of wetness ('*enxugar*') while the Spanish translator opts for one connoting the removal of dirt ('*limpiar*'), so that the suggestion of tears is more prominent than in the original in the Portuguese translation and less so in the Spanish translation.

Similarly to Portuguese, the Hebrew translation uses a verb that evokes the removal of a wet substance: '*lekanneah*'. This verb is often associated with the word '*af*' [nose] with the meaning 'to blow one's nose', but can also be used to refer to the removal of other types of liquid such as sweat and, indeed, tears. This translation also makes the possible reference to tears slightly more prominent by evoking wetness more clearly than 'to wipe', but in the

¹⁴ For *The Unconsoled*, these are translations of the novel into French, Spanish, Portuguese, Turkish and Hebrew.

¹⁵ These verbs are respectively '*secar*' and '*limpiar*' in Spanish, and '*enxugar*' and '*limpar*' in Portuguese.

¹⁶ By which I never mean that the translator herself is of Portuguese origin, but only that she is the translator of the text into Portuguese. The same goes with the other languages.

absence of a verb bearing a similar ambiguity to the English verb, I consider this shift to be dictated by linguistic differences, and thus optional.

In Turkish on the other hand, the verb used to translate ‘wiped’, ‘*ovuşturmak*’, roughly corresponds to the meaning of ‘to rub’ in English¹⁷ and does not particularly evoke the removal of any substance. However, it may have appeared as a more natural option, as it is strongly associated with the face, and in particular with the rubbing of eyes – for instance out of tiredness. Contrary to Spanish and Portuguese, there is in the Turkish language a verb that can apply to the removal of both dirt and wetness – ‘*silmek*’ – but it is something that one typically does with a cloth. Thus, while the choice of ‘*ovuşturmak*’ does implicate the subtext by making it slightly less prominent, it is possible to consider that this shift is dictated by language structure and therefore obligatory, since there was, to the best of my knowledge, no straightforward option¹⁸.

Finally, the French translation uses a verb that preserves the semantic ambiguity of ‘to wipe’: ‘*s’essuyer*’, and there is no significant change in the balance between hiding and showing in the French translation of this segment.

Overview

This brief, partial sample analysis should serve to introduce the concepts of explicitation and implicitation that I will presently describe more thoroughly. In the Portuguese and Hebrew translations, the choice of a word that unambiguously denotes wetness gives more prominence to the suggestion that Ryder is crying, which I analyse as an explicitation of the subtext: it is presumably slightly easier for the reader to fill in the narrative gap described above. Conversely, in the Spanish and Turkish translations, the subtext is made less easily accessible for the reader by the choice of a verb that is not typically used for the removal of wetness, which I analyse as an implicitation of the narrative strategy. In most cases, this translation is dictated by the absence of exact semantic equivalent for ‘to wipe’, contrary to the French language. However, it is equally possible that the translators’ choices result not only from linguistic constraints but also from their not having noticed or decoded the subtext in the first place.

¹⁷ The *Türkçesözlük* online dictionary defines ‘*ovuşturmak*’ as follows: “*bir şeyi bastırarak başka bir şey üzerinden geçirmek*”: to go over one thing with another thing while applying pressure on it.

<https://www.turkcesozluk.net/index.php?word=ovuşturmak&sozluk=turkce>

¹⁸ My thanks to Serkan Comu for his valuable contribution to this analysis.

DISCLAIMERS

Such a claim as the one I just made raises a number of questions that are recurrent in translation studies, and perhaps even more crucial in the corpus of this work because of the elusive nature of the original text.

The first one is that of the translator's role as a reader, which necessarily comes first, at least chronologically speaking: "[t]he translator acts in the first instance as the real reader of the source text" (O'Sullivan 2003:201). While we have no way of knowing whether the translator could and did read the novel in its entirety before first translating it, even assuming that they did not, they would still necessarily read the segment (the "translation unit", for instance a sentence or a paragraph) that they are about to translate before actually translating it.

This leads to the question of the translators' understanding of the text, which may differ from one another's, and of course from my own. Let it be said once and for all that the present work does not claim to provide any indisputable, final reading of the text. The readings provided here are but the result of my own analysis, which naturally aims at objectivity and at a sound, textually-anchored analysis, but admittedly involves a certain degree of inevitable subjectivity and idiosyncrasy, especially given the openness of the text. As Eco writes,

We are dealing here with textual expression, and there is no guarantee that the interpretive phases we carry out to actualise this expression into content reflect the generative phases by means of which the intended content became textual expression. (1979:88, my trans.)¹⁹

Nevertheless, there are two key factors that I believe put me at an advantage to confront the narrative undercurrents in Ishiguro's work. The first is the archival work I mentioned in the textual analysis. Partly because I had access to this material, I chose to give my work a more rhetorical approach²⁰, i.e. to approach silences and narrative blanks as a textual property, rather than use a cognitivist approach that would focus on the way actual readers deal with the text's incongruities. Such an approach could be the basis for future work on the subject. The second factor that puts me at an advantage is the fact that I could dedicate all my attention to Ishiguro's narrative strategy and the translation issues it raises, for an extended period of time and in

¹⁹ *"Nous avons à faire avec le plan de l'expression textuelle et il n'est pas dit que les phases interprétatives que nous effectuons pour actualiser l'expression en contenu reflètent les phases génératives à travers lesquelles un projet de contenu est devenu expression."*

²⁰ For more details on the rhetorical approach to unreliable narration, see section on "Unreliable narration" p.41.

optimal work conditions. By contrast, it is unlikely that any of the translators had the leisure to carry out any in-depth literary analysis of the text before and/or during the translation process. Moreover, even assuming that such an analysis did take place, there is naturally more to Ishiguro's fiction than its narrative strategy and its extensive recourse to the implicit, so that it would be unreasonable to expect the translators to dedicate their full attention to this particular issue²¹.

It follows that this work strives to adopt a descriptive rather than prescriptive approach. Its main goal is to examine and understand how Ishiguro's poetics of silence is rendered in translation, i.e. how different translators deal with it and whether there exists any language-specific and/or any diachronic evolution of the translation of this poetics in terms of its narrative explicitness. While I do endeavour to assess the adequacy²² of the translational choices observed to Ishiguro's writing strategy, this is not meant as a judgement value on the general quality of the translations and of the translators' work, but rather as an attempt to further the understanding of the writing strategy in question and to determine the way it is affected by translation, while shedding new light on the concept of explicitation in translation studies.

Translation choices are thus not assessed as 'good' or 'bad', but in terms of their effect on the narrative strategy. This approach is not, in my view, incompatible with the mention of alternative translation choices and the analysis of the different impact they could have had, where applicable. In the example analysed above, for instance, I mention '*silmek*' [to wipe] in Turkish as an alternative translational choice that would have been in greater adequacy with the original text's writing strategy, which leads me to qualify the shift that takes place in Turkish as optional. Such a comment is not meant as a statement of what the translator should have done, but forms part of the analytical work of the interplay between writing and translating strategies when it comes to Ishiguro's poetics of silence.

²¹ Out of the nineteen translations comprising the corpus, only three were published before the flurry of interviews and critical attention that followed his winning the Man Booker Prize for *Remains* in 1989, but an additional eleven came out before the first really influential monographs on Ishiguro's work around the turn of the century, such as Shaffer's 1998 *Understanding Kazuo Ishiguro*.

²² Throughout this work, I use the term 'adequacy' in the sense established by Toury, i.e. as one pole of the dichotomy between the adequacy principle and the acceptability principle: "whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscription to norms originating in the target culture determines its acceptability" ([1978] 1995:56).

Moreover, in an attempt not to fall out of touch with the reality of a translator's work, whenever I mention alternative solutions, I seek to be coherent with what Levý calls the 'Minimax Strategy':

Translation theory tends to be normative, to instruct translators on the optimal solution; actual translation work, however, is pragmatic; the translator resolves for that one of the possible solutions which promises a maximum of effect with a minimum of effort. That is to say, he intuitively resolves for the so-called Minimax Strategy. (Levý in Venuti 2000:156)

However, the subtlety of the textual elements forming the basis of the translational issues raised in the present work, as well as its multilingual dimension, mean that there is often no such straightforward, realistic solution to the translational issue under scrutiny, and/or that solutions vary depending on the target language and culture. This work focuses chiefly on linguistic rather than cultural differences, providing information about syntactic, structural or semantic features of the target languages wherever useful to the point being made. Nevertheless, my work belongs to the fields of translation studies and narrative studies. As a result, linguistic considerations serve in the first instance to support the literary and translational analyses carried out, and I do not claim here to bring new insights to the field of linguistics. I therefore hope that linguists and language specialists will forgive potential clumsiness or inaccuracies in the linguistic domain and/or in their specialty language.

One last point that I would like to raise in relation to the claim that a translator might not pick up on a given aspect of the source text, is that I am aware that the translation does not necessarily give a straightforward reflection of the translator's understanding of the text. As stated in the introduction, the translator is not, in the vast majority of cases, the only party involved in the decision-making process for translational choices, whether at the macro-textual level (the translation strategy, based on the translation's goal or '*skopos*') or at the micro-textual level, in translational choices taken in isolation. Whenever I speak of a translator's 'choice', it is out of convenience and is not intended to mean that the translator has sole responsibility for the translated product.

Moreover, beyond the constraints of often poor working conditions (in terms of time, finances, etc.) and of other parties involved (editor, publishing house, author etc.), the very nature of the translational activity involves additional constraints on the translator that can lead them – whether consciously or not – to favour clarity over ambiguity, which naturally gets in

the way of an adequate²³ replication of Ishiguro's poetics of silence. Following Pym (2005), Becher (2010a) describes one such additional constraint as the increased "communicative risk" for the translator as opposed to the writer:

The communicative situation underlying translation is typically characterized by a great deal of communicative risk [...]. If the reader – for whatever reason – has difficulties in understanding the translated text, she will be quick to blame the translator. Since translators are paid for linguistic mediation, i.e. for achieving understanding, they are always the prime suspects when communication problems occur. There is even the unpleasant case where a translator is blamed for the difficulty of a text that was already hard to understand in its [source language] version.

The upshot is that translators have to cope with a certain kind of risk – the risk of not being understood. Accordingly, it is not surprising that translators will go to great lengths to ensure understanding, and this is where explicitation comes into play (Becher 2010a:20)

Whether due to this increased communicative risk and/or to other factors, explicitation is indeed considered to be such a widespread phenomenon in translation that it is in and of itself a central subject of research in translation studies. Studying explicitation is one way of addressing the translational challenges posed by Ishiguro's novels, which I describe as unreliable narratives (see below). It is the approach I take in the present work, from which I believe that conclusions can be drawn on other unreliable narratives as well as on explicitation, the most researched candidate to the status of translation universal.

2. EXPLICITATION IN TRANSLATION

TRANSLATION UNIVERSALS

The concept of translation universals entered the field of translation studies in the 1990s at Mona Baker's initiative (Baker 1993, 1995), but the search for regularities in translation predates the term itself, and goes back to the 1980s and Frawley's (1984) notion of translation as a third code. **Translation universals** are defined by Baker as "linguistic features which typically occur in translated rather than original texts and are thought to be independent of the

²³ Here again, I do not mean to invest the adjective 'adequate' with any particular value judgement. When I speak of an adequate translation of Ishiguro's poetics of silence, I speak of a translation reproducing the tension between concealing and revealing without upsetting the balance between the two, inasmuch as such a thing is possible.

influence of the specific language pairs involved in the process of translation” (Baker 1993:243).

A great deal of research has been devoted to translation universals since the 1990s, in particular to interference, simplification, normalisation and explicitation. As pointed out by Baker, “[r]esearch into universals is now supported by a substantial volume of observational and experimental data (e.g. Puurtinen 1997; Saldanha 2004), and various scholars continue to debate the plausibility, types and sociocultural determinants of universals” ([1998] 2009:309). For instance, Øverås’s (1998) study on a bi-directional English-Norwegian parallel corpus shows some evidence of both explicitation and normalisation, though it also shows to a lesser degree the presence of implicating shifts and lexical creativity. Olohan and Baker’s (2000) study similarly claims to support Blum-Kulka’s 1986 explicitation hypothesis, which led to explicitation being considered as a translation universal. It is worth pointing out that studies of this hypothesis have been so far, to the best of my knowledge, restricted to a linguistic approach to the phenomenon of explicitation. As I will explain further on, the present study aims to overcome this limitation.

Even though the existence of tendencies such as explicitation, simplification or normalisation is largely supported by a number of empirical studies, the very concept of translation universals has been the focus of much criticism. The title of Mauranen and Kujamäki’s collective work (2004): *Translation Universals, Do They Exist?* raises a question asked by many critics since the turn of the century. As noted by Chesterman, “[i]t was perhaps unfortunate that we started talking about ‘universals’ in the first place, as this meant shifting the meaning of a term borrowed from elsewhere [...]. In linguistics, a language universal is indeed claimed to be universal, manifested in all languages”. By contrast, it is impossible to make such a claim in translation, for a large proportion of living languages do not exist in writing²⁴ – or, consequently, in translation – and fewer still have been submitted to the scrutiny of translation studies. Moreover, the indisputable existence of counterexamples seems to contradict the possibility of true universals of translation.

The study of universals also poses the problem of methodology, as noted by Chesterman: “[c]ritics have also pointed out that the way universal claims are formulated and operationalized

²⁴ According to the reputable website [ethnologue.com](https://www.ethnologue.com), only about 56% of the living languages in the world have developed a writing system at all.

<https://www.ethnologue.com/enterprise-faq/how-many-languages-world-are-unwritten-0>.

is sometimes far from explicit” (2010:44). Becher (2010b) points out in particular the obstacles posed by cultural filtering and interference in research on universals of translation. He also questions the methodology used in several prominent studies on explicitation.

In spite of the fierce criticism it has received on these points and a number of other aspects, research on translation universals is still one of the most active branches of translation studies today. However, a few crucial adjustments have been made since they first became an object of study. Firstly, the term ‘universal’ itself has become somewhat outdated and replaced by less ambitious terms; Toury, for instance, speaks of probabilistic laws, and Laviosa of hypotheses. Secondly, the “assumption that universals may be regarded as well-defined, clear-cut categories” (Laviosa, 2002:67) is no longer regarded as a given. Laviosa advocates thinking in terms of “tendencies, trends, regularities” (*ibid.* 77) rather than static categories. This approach has the advantage of solving the empirical objection of counterexamples: “[p]rovided one recognizes the probabilistic nature of translation universals, it is possible to feel comfortable with the co-occurrence of trends and of counter-examples to such trends with no ill consequences for the validity of the notion itself” (*ibid.*). Chesterman similarly advocates giving up on “making universal claims which are impossible to substantiate” (2010:44): “[p]erhaps it would be more fruitful to search for less-than-universal patterns in translation profiles, under different sets of conditions, and thus make more modest claims” (46).

While I agree that the term “translation universal”, taken literally, has an illusory dimension to it, I would argue that a revisited version of translation universals such as that put forward by Laviosa is fully relevant to the field of translation studies. There is strong evidence for the existence of certain tendencies across languages, and in particular for explicitation. Research on translational patterns, even if they are widespread tendencies rather than universals, can have theoretical, empirical and pedagogical benefits, such as contributing to the understanding of the way translation works, or making translators and trainee translators more aware of their own translating practice. However, determining whether recurrent patterns in translation stem from the translation process itself or, for instance, from widespread translational norms, transcends the scope of the present investigation. In this work, whenever I do refer to universals of translation, it is in Baker’s sense – i.e., to refer to an unquestionable tendency rather than to a truly universal phenomenon occurring in every single translation regardless of the language combination involved. However, this investigation focuses on the phenomenon of explicitation, which was first described by Blum-Kulka as a hypothesis – a less controversial term that I will use myself throughout this thesis.

Genesis

In her landmark (1986) article “Shifts of cohesion and coherence in translation”, Israeli researcher Shoshana Blum-Kulka introduced what came to be known as the explicitation hypothesis, the most investigated of the so-called universals of translation:

The process of translation, particularly if successful, necessitates a complex text and discourse processing. The process of interpretation performed by the translator on the source text might lead to a TL [target language] text which is more redundant than the SL [source language] text. This redundancy can be expressed by a rise in the level of cohesive explicitness in the TL text. This argument may be stated as “the explicitation hypothesis”, which postulates an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved. It follows that explicitation is viewed here as inherent in the process of translation. (Blum-Kulka 1986:19)

Further on, Blum-Kulka details the shifts of cohesion²⁵ in textual and discursive relationships caused by this interpretive process, and how they can affect the “text’s meaning potential” (23). She defines cohesion as an objectively detectable overt textual relationship, while coherence, “the realization(s) of the text’s meaning potential”, can be equated with the text’s interpretability and “defies quantitative methods of analysis” (*ibid.*). The study on the translation of the implicit carried out here can be regarded as falling under the category of studies on coherence. In particular, the notions of “text’s meaning potential” is central to the approach to explicitness adopted in the present investigation. I refer to it in the context of what I call “narratological shifts in explicitness”, here making more or less prominent the narrative strategy used in Ishiguro’s work, which relies on the coexistence of several imbricated levels of reading. But before I go into more detail on my own approach, I will briefly outline the most influential approaches to explicitation.

Klaudy’s asymmetry hypothesis

In a paper originally given in 2001 and then published in 2009, Klaudy formulated an influential reformulation of the explicitation hypothesis called the asymmetry hypothesis. It postulates that for the explicitation hypothesis to be attested, explicitations in one direction

²⁵ Blum-Kulka defines cohesion as follows: “an overt relationship holding between parts of the text, expressed by language-specific markers” (1986:17).

must not be systematically compensated by implicitations in the other direction. In this perspective, if a trend to explicitate is detected for instance in French-to-English translations, it must be shown that a similar trend exists in English-to-French translations, or at least that it is not compensated by a trend to implicitate.

While all the shifts examined in this thesis have English as their source language, which means that the asymmetry hypothesis as it was defined by Klaudy cannot be tested here, the choice of a greater than usual number of target languages under consideration (five) stems, among other things, from a wish to avoid the often-flagged obstacle of language-pair-specific shifts.

Klaudy's typology

In 2008, Klaudy came up with a categorisation of explicitation that was and is still widely discussed and adopted by other researchers. Her typology divides the phenomenon into four categories, the first two of which I will regularly refer back to:

OBLIGATORY EXPLICITATION

According to Klaudy, obligatory explicitation is caused by differences in the syntactic and grammatical structures of the language combination involved and cannot be avoided. I also include in this category differences between languages at the semantic level. One example of obligatory explicitation from the textual segment analysed above would be the translation of the verb 'to wipe' as '*enxugar*', in Portuguese, which specifically denotes wetness. This shift is obligatory due to the absence of a verb that can be used for either dirt or liquid in the target language.

OPTIONAL EXPLICITATION

This category of explicitation is due to "differences in text-building strategies [...] and stylistic preferences between languages. Such explicitations are optional in the sense that grammatically correct sentences can be constructed without their application in the target language" (Klaudy 2008:106).

The present investigation being a first foray into the study of the translation of narrative strategy from the point of view of explicitness, I refrain from drawing conclusions on the general stylistic preferences and/or text-building strategies of the target texts under study, and refer instead to optional explicitation for any manifestation of explicitation that is not dictated

by linguistic differences between languages. In the example analysed at the beginning of the chapter, we can see one such instance of optional explicitation in the translation of the sentence “I gave a sigh and wiped my face” into Spanish: “*Dejé escapar un suspiro y me sequé las mejillas con la mano*” [I let a sigh escape and dried my cheeks with my hand]. The translation of ‘face’ as the more specific ‘*mejillas*’ [cheeks] strengthens the suggestion that Ryder is drying tears rather than wiping off dirt or sweat from his face. There is no linguistic reason to translate ‘face’ into ‘*mejillas*’ [cheeks] rather than ‘*cara*’ or ‘*rostro*’ [face]; this is therefore an optional explicitation.

PRAGMATIC EXPLICITATION

Klaudy argues that

[p]ragmatic explicitation of implicit cultural information is dictated by differences between cultures: members of the target-language cultural community may not share aspects of what is considered general knowledge within the source language culture and, in such cases, translators often need to include explanations in translations. (2008:106-7).

This type of explicitation is less relevant to my line of research, for it is not directly linked to the narrative voice but rather to socio-cultural context, but occasional references will be made to it.

TRANSLATION-INHERENT EXPLICITATION

This is the most debated category, and the one that most seems to justify the claim that explicitation is a translation universal in the literal sense: “Translation-inherent explicitation can be attributed to the nature of the translation process itself.” (2008:107). Since I do not, here, regard translation universals as a truly universal phenomenon but rather as a widespread tendency, I will not relate to this category.

Becher’s objections

Viktor Becher published in 2010 an article challenging both the methodology used in existing studies of explicitation and the validity of the explicitation hypothesis itself, urging researchers to abandon it and to replace it with a modified version of Klaudy’s asymmetry hypothesis. I find Becher’s approach to be overall well-founded and persuasive, and in my own methodology I use several of his suggestions, which I will now present.

Firstly, Becher offers a redefinition of the terms ‘implicitness’, ‘explicitness’ and ‘explicitation’, which I see as a welcome clarification:

Implicitness is the non-verbalization of information that the addressee might be able to infer. [...] Explicitness is the verbalization of information that the addressee might be able to infer if it were not verbalized. [...] Explicitation is observed where a given target text is more explicit than the corresponding source text. (2010a:2-3)

Though Becher was by no means the first critic to call for such a redefinition of the terms and to offer his own (Séguinot 1998, Saldanha 2008, Murtisari 2013 among others), I find his to be particularly convincing. His remark on the modal ‘might’ in the definition of implicitness strikes me as especially relevant: “the epistemic modal might [means that] it does not matter whether the addressee is actually able to infer the non-verbalized information or whether the inference fails” (2010a:2-3). The presence of this modal allows for a source-based rather than target-based analysis of the implicit, which is in line with the approach adopted here.

Secondly, Becher shows that no study on explicitation has convincingly demonstrated the existence of what Klaudy describes as “translation-inherent explicitation” (2008:107), and points out that it is the only category for which Klaudy herself provides no examples (2010b:3). According to him, explicitation does not stem from the nature of translation so much as its communicative context, characterised by written discourse, cultural distance and communicative risk. He also points out that the phenomenon of explicitation could be explained by other so-called universals of translation: “[a]n example of an alternative cause would be a (hypothesized) universal tendency of translators to simplify (Baker 1993:244, 1996:181ff), which potentially ‘raises the level of explicitness by resolving ambiguity’ (1996:182)” (Becher 2010a:7). While I believe Becher’s objection to be justified, in my view this does not invalidate explicitation as a subject of research, even only as a sub-category of another universal of translation.

(RE-)DEFINING EXPLICITATION

Another central issue raised by the concept of explicitation and the studies on the phenomenon is its very definition. The vagueness of the notions of implicitness and explicitness, and therefore of explicitation, has largely contributed to the controversial dimension of the explicitation hypothesis; as pointed out by Murtisari (2016), this in turn makes it difficult to compare results on the subject. One of the main dichotomies in critics’

perspectives on explicitation is the opposition between linguistic and cognitivist approaches, also described as source-oriented and target-oriented perspectives, the former seeing explicitation as a textual property and the latter as an interpretive strategy.

Linguistic approaches

The first landmark definition of the concept of explicitation is that of Vinay and Darbelnet (1958), who characterise it as a “a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is apparent from either the context or the situation” (1995:342, trans. Sager and Hamer).²⁶ They see explicitation as a linguistic phenomenon, i.e. a textual property, thereby adopting a source-based approach. This definition or a close version of it has been adopted by a great number of subsequent studies, such as Weissbrod (1992), Dimitrova (2005), Hansen-Schirra *et al.* (2007).

After Vinay and Darbelnet, the next landmark study of explicating is Blum-Kulka's (1986). However, it has often been argued that in her formulation of the explicitation hypothesis, Blum-Kulka offers no clear definition of explicitation. Consequently, although a number of scholars based their work on her hypothesis, they usually provided their own definition of explicitation. Øverås, for instance, defines it as “[the] translation process where implicit, co-textually recoverable ST [source text] material is rendered explicit in TT [target text]” (1998:4).

In her encompassing article on the main approaches to the concept of explicitation, Murtisari (2016) provides a well-rounded definition of the linguistic approach, which dominated until the 2000s:

The degrees of explicitness [...] [depends] on factors such as encodedness, informativity, specificity, emphasis/focus and topicality in the information packaging. Explicitation based on textual explicitness will consist in a shift to a higher degree of encodedness, informativity, specificity and so on. (65)

In my analysis of narratological explicating, I will regularly contrast my own approach to this linguistic perspective, in order to determine whether or not narratological explicitation overlaps with textual explicitation. In such instances, Murtisari's definition is the one on which I will base my understanding of linguistic explicitness and explicitation.

²⁶ “[U]n procédé qui consiste à introduire dans [la langue d'arrivée] des précisions qui restent implicites dans [la langue de départ], mais qui se dégagent du contexte ou de la situation” (1958:9).

Reader-based approaches

A more recent development in research on explicitation is the appearance of the cognitivist approach through the field of pragmatics. It focuses on explicitation from the point of view of its reception and interpretation by the reader, rather than seeing it as a textual property.

In 1988, Séguinot was already writing that explicitation was not limited to shifts from implied meanings but also included any addition or change contributing to make the text clearer. In this conception, explicitness is more a matter of decoding than encoding.

A comparable approach was adopted in Saldanha's (2008) demonstration that explicitation does not systematically involve implicitness in the source text, or a target text more informative than the source text. She gives the example of a translation from Portuguese into English that gives a gloss for two Portuguese words:

These seem to be clear instances of explicitation, where the translator, Margaret Jull Costa, provides a gloss for the Portuguese words mentioned. Presumably, the intention is to clarify information that is assumed not to be part of the cognitive store of the reader. However, the meanings of *mandar* and *chá* are not in any way 'implicit' in the source text. 2008:25

In this and other examples, she emphasises the role of the translator as a cultural mediator, which can lead them to perform what Klaudy calls "pragmatic explicitation" to take into account a different "cognitive store" for source and target audiences (2008:25). She also shows such explicitations do not necessarily entail greater linguistic explicitness of the target text.

Another significant turning point in the study of explicating in translation studies was the claim by several researchers that explicitation equates less interpretive work for the reader. Pápai described explicitation as a process favouring easier or more secure interpretation for the reader before defining it as "a technique of resolving ambiguity" (2004:145). In turn, Heltai (2005) suggested redefining explicitation as increased cognitive processability – or meaning processability – following Kusztor and Atayan's (2003) claim that "a linguistic form is more explicit than another one if it reduces the number of possible interpretations and thereby cognitive load" (Heltai 2005:47).

Heltai contrasts this perspective with the linguistic one, pointing out that depending on whether a researcher adopts a linguistic or a cognitivist approach to explicitation, s/he can sometimes obtain different results: "[s]ometimes a formally less explicit expression is notionally more explicit than a formally more explicit one [...]. Least processing effort does not

always come from highest explicitness” (51; 62). She thus argues that “linguistic explicitness is not identical with true explicitness (which implies easier processing)” (60).

I will also regularly refer to the cognitivist approach for comparison purposes, to determine whether narratological explicitation overlaps with increased meaning processability – i.e. making it easier or harder for the reader to process the surface meaning of the text and/or to access its subtext. Whenever I do so, I adopt Heltai’s understanding of explicitness as “easier processing and less ambiguity” (2005:50).

MY APPROACH TO EXPLICITATION

Contrastive source-based approach

While the linguistic approach is indisputably based on the source text, I would argue that other non-linguistic approaches, including mine, can also fall within this category. Thus, while I focus on narratological shifts rather than purely linguistic ones, the perspective adopted in this work can be described as source-based rather than target-based, in that I analyse narratological shifts as a textual property. The choice of a source-based perspective comes in part from my work on Ishiguro’s archive at the Harry Ransom Center, which enabled me to integrate a (necessarily source-based) genetic component to my work. Moreover, the comparative nature of the research subject at hand and the number of languages and thus of cultures involved in this work would have made it difficult to adopt a target-based approach.

That is not to say that I regard the analysis of explicitation as an interpretive strategy on the part of actual readers as irrelevant or unfounded; on the contrary, I believe that both perspectives can teach us a lot on the phenomenon of explicitation in translation. As mentioned above, while such a target-based approach falls outside the scope of the present investigation, I regularly refer to the cognitivist notion of meaning processability for comparison purposes. Nevertheless, there is a subjective dimension to the notion of processability that makes it very relative and while I endeavour to support my claims with textual analysis whenever I refer to meaning processability, this cannot account for individual interpretations. Since my work is largely grounded in a source-based approach, my conclusions on cognitive processability must thus be understood as tentative conclusions that would ideally require further investigation from a target-based perspective, which I hope to carry out in future research.

By contrasting the results obtained by different approaches (linguistic, cognitivist, narratological), I aim to contribute to the (re)definition of the concept of explicitation in

translation, since the methodological issues posed by studies on explicitation are largely due to the inconsistency of the definitions adopted (Becher 2010ab, Murtisari 2016). Many researchers working in the field of explicitation have worked towards a similar goal of unification, especially since the turn of the century. I strive to take into account the latest developments in explicitation studies and to draw from the work of these researchers, so that my contribution may be truly significant and build on already existing knowledge.

Definitions

As shown in the previous sections of this chapter, although there is a certain consensus among researchers on the existence of a widespread trend for a higher level of explicitness in translations than in source texts, the use of the term “universal of translation” to describe explicitation is widely criticised, with a preference for less ambitious terms such as generalisation or tendency; the present work is in line with this approach. There is no consensus, however, on the definition of explicitation itself, which makes it difficult to evaluate the relevance of the numerous studies undertaken on the subject, and to draw conclusions on the extent and nature of the phenomenon of explicitation in translation.

For narratological shifts in explicitness – the main focus of the present work – I derive my own definitions from Becher’s (2010a), with slight adjustments to accommodate the focus on narrative poetics and to take into account the fact that explicitation does not systematically involve implicitness in the source text, or a target text more informative than the source text (Saldanha 2008).

Thus, in the following work,

Explicitness is the verbalisation, clarification or emphasising of information that the addressee might be able to infer if it were not verbalised, clarified or emphasised.

Implicitness is the non-verbalisation, clarification or emphasising of information that the addressee might be able to infer.

Explicitation is observed where a given target text is more explicit than the corresponding source text, or where an explicating shift is used to attain the same degree of explicitness as in the source text.

Implicitation is observed where a given target text is more implicit than the corresponding source text, or where an implicitating shift is used to attain the same degree of implicitness as in the source text.

3. UNRELIABLE NARRATIVES

“Almost any important work of fiction conveys a ‘message’ or ‘messages’ which are conveyed *by* the text but are not *in* the text.”

(Searle 1975:332, emphasis in original)

The novels of the corpus present three main types of narrative strategy, all characterised by indirectness and incompleteness. Indirectness stems from the fact that the narrator’s message is generally delivered to the implied reader in a roundabout way, for Ishiguro’s narrators tend to hint and suggest rather than state and assert, which in turn requires the reader to perform interpretive work on the text. Incompleteness stems from the fact that these narrators tend to leave out often crucial pieces of information that can only be retrieved by the implied reader by means of a blank-filling process. Here again, this process depends on an interpretive and deductive work based on textual signals that hint at the way(s) to fill these narrative gaps, which I define as textual silences.

The indirect and incomplete dimensions of the narrative voice are a key and recurrent aspect of Ishiguro’s writing strategy, and one he has been developing throughout his literary career. As argued in Lessinger 2018, in addition to narrative gaps, both literal and diegetic silences also abound in Ishiguro’s fiction, and the conjunction of the three forms the basis of his poetics of silence. In this work, I focus chiefly on the narrative dimension of this poetics, but these different aspects are not always separable, as should be perceptible in the textual segment analysis provided at the beginning of the chapter.

Indirectness and incompleteness is thus present in all of Ishiguro’s novels, but declined in different modes in the corpus:

- **unreliable narration** in *The Remains of the Day* and *A Pale View of Hills* (hereafter *Remains* and *Pale*)
- **unnatural narration** in *The Unconsoled* (hereafter *Unconsoled*)
- what I label **unstable narration** in *The Buried Giant* (hereafter *Buried*), characterised by a shifting narrative voice and a blurring of the distinction between unreliable and unnatural narration. I elaborate on this notion later in the present section.

All three types correspond to variations of what I define as **unreliable narratives** (of which unreliable narration is a subcategory), an umbrella term for which I will also provide more

explanation after introducing each of these three narrative strategies and a few key narratological concepts.

UNRELIABLE NARRATION

Definition

The first type of narrative strategy present in the corpus, which is also the best-known and most researched type in narrative studies, is **unreliable narration**. Unreliable narration is a feature of narratorial discourse characterised by perceptible gaps and inconsistencies in the narration: the narrator withholds information that would have been explicitly communicated to the reader in a more traditional reading pact. S/he can also misinform the reader by giving a distorted account of fictional events.

This can result in crucial elements at the plot level being inadequately reported or left out of the narration altogether. A famous example would be Agatha Christie's *The Murder of Roger Ackroyd*, in which the murderer turns out at the end to be the narrator himself. When it comes to Ishiguro's fiction, a comparable example would be the fact that in his short story "A Strange and Sometimes Sadness" (1981, hereafter "Strange"), the reader learns through another character's remark that the narrator is in love with her best friend's fiancé, a piece of information that had been wholly omitted up to that point in the story. But while this type of omission is recurrent in Ishiguro's fiction (as we will see in particular in the chapter on *Pale*), the focus of his unreliable narration is most often the way narrators manipulate their memories, whether consciously or not, in order to come to terms with their past and with their self-image. In a 1989 interview with Mason, Ishiguro explains that he aims to explore "how people use the language of self-deception and self-protection." (336).

Booth (1961) was the first critic to put forward a definition for intentionally encoded unreliability in a literary work: "[a] narrator is reliable when he speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), unreliable when he does not" (Booth [1961] 1983:158-59). Phelan and Martin (1999) later refined this definition by establishing six different types of unreliability: mis/under-reporting, -evaluating, -interpreting. In my corpus, underreporting and misreporting are the two most relevant categories: when underreporting, the narrator omits an element relevant to the narrative, and when misreporting s/he does report it, but in an inaccurate way. In both cases, the implied reader

typically has the means to retrieve the missing elements, filling the textual silences and reconstructing a ‘corrected’ version of events.

Implied reader

The notion of “**implied reader**” is a key narratological concept that I will use throughout this work. Definitions of the concept vary to a point from critic to critic, but there is a consensus on the fact that it refers to an abstract reader created by the text. This is the sense that Schmid assigns to the term ‘implied reader’ in the *Living Handbook of Narratology* (2013): “the abstract reader [who] functions as an image of the *ideal recipient* who understands the work in a way that optimally matches its structure and adopts the interpretive position and aesthetic standpoint put forward by the work”²⁷. In the context of unreliable narration, the phrase “put forward by the work” can be seen as a contradiction in terms, but Schmid adds that “[i]n extreme cases, the ideal reading can exist precisely as a contradiction to any predetermined attitude or seemingly overt meaning if an author demands of his or her reader the rebuttal of evaluative positions suggested by the narrator” (*ibid.*).

Eco gives an analogous definition of his “**model reader**” (1979), who differs from this definition of the implied reader chiefly through the use of a different terminology. According to him, the text creates a model reader who is capable of actualising the whole of the text’s meaning potential. This model reader is fully able to fill in the textual gaps that are necessarily woven into the fabric of the narrative, for Eco argues that no text is fully explicit – a claim particularly true of unreliable narratives. In order to do so, the model reader relies on their interpretive faculties, from mere linguistic inference to complex deductive analysis at the scale of the text as a whole:

To organise a text, [...] [t]he author has thus to foresee a model of the possible reader (hereafter Model Reader supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them. (1979:7)

In the case of unreliable narration, the key element is that the implied reader²⁸ has the means to piece back together, thanks to various textual elements, a fictional reality different than the

²⁷ Schmid, Wolf. ‘Implied Reader’. In Hühn, Peter *et al.*, editors. *The Living Handbook of Narratology*. Hamburg University, 2013, Hamburg.

<http://www.lhn.uni-hamburg.de/article/implied-reader>.

²⁸ For the sake of consistency, I will systematically use the term ‘implied reader’ rather than ‘model reader’.

one put forth by the narrator: “[i]n the modal system of an unreliable narrative’s fictional world, the narrator’s version of what happens corresponds to the narrator’s private world that is at odds with the fictional reality (the textual world) of the work” (Fonioková 2015:22). Throughout this work, I will use interchangeably the phrases “fictional reality”, “diegetic world” and “textual world” to refer to the world in which the diegesis takes place as opposed to the actual, extra-diegetic world.

When it comes to the abstract reader created by the text, I speak consistently of an implied reader rather than a model reader, because this allows me to distinguish more clearly between real, implied and ideal reader, three categories that Booth details in *The Rhetoric of Fiction* (1961). Fonioková summarises his categorisation as follows: “[a]ctual’ refers to a real-life person, ‘implied’ to a persona as presented in the text; and ‘ideal’ to a super-intelligent, all-knowing presence” (2015:85).

Narratee

It must be noted that the reader – whether real, implied or ideal – should be distinguished from the **narratee**, who is the fictive narrator’s addressee (Prince 1971) and who can differ greatly from this reader, as is the case for instance in *An Artist of the Floating World* (hereafter *Artist*) and in *Buried*. In Barbara Wall’s words, the narratee is “the more or less shadowy being within the story whom [...] the narrator addresses” (1991:4). The figure that the narrator explicitly addresses as a ‘you’ thus corresponds to the narratee, a notion that is mainly relevant in *Remains* and *Buried* in the corpus of this investigation.

Implied author

Just like the narratee is addressed by the narrator, so in narratology it is generally considered that the implied reader is addressed by an implied author, the authorial figure created by the text. This notion was first introduced by Booth in link with his definition of unreliable narration as a perceptible gap between narrator and implied author (1961), creating a narrative distance between them and a secret collusion between implied author and implied reader behind the narrator’s back, who becomes “the butt of the ironic point” (304).

The notion of implied author soon became “a widespread term for a concept referring to the author evoked by, but not represented in a work”²⁹. Chatman (1978), a fierce advocate of this disputed concept, describes the implied author as follows:

He is ‘implied’, that is, reconstructed by the reader from the narrative. He is not the narrator, but rather the principle that invented the narrator, along with everything else in the narrative [...] Unlike the narrator, the implied author can *tell* us nothing. He, or better, *it* has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn. (1978:148, italics in original)

Narrative unreliability thus creates a dramatic irony by giving the reader a superior knowledge over the narrator: although the narrator says something different to what s/he means, or fails to say what s/he does mean, the implied author points to the narrator’s deception either through the narrative voice, who thus ‘betrays’ her/himself, or through other textual means, such as the contradictory report of other characters.

The concept of implied author has been the focus of much criticism (Rimmon-Kenan 1983; Nünning 1989, 1993; Kindt and Müller 2006b etc.) on various grounds, and in response to this criticism Chatman (1990) suggested a number of alternative terms for ‘implied author’: “text implication”, “text design”, “text instance” or “text intent” (74-89). While the concept of implied author (or one of its variants) is in itself indisputably useful to the study of narrative poetics, in the case of the present work it poses a theoretical problem. In much of Ishiguro’s unreliable narratives, the narrator’s voice or speaker’s stance is characterised by a perceptible tension between opposing impulses to reveal and to conceal, to tell and to remain silent. In such circumstances, distinguishing whether the narrator or the implied author is behind the discursive signals that point the implied reader to a different version of events quickly becomes an inextricable conundrum. For this reason, I refrain from referring to the “implied author”, preferring the more encompassing notion of “text’s intent” in the sense that Fonioková gives it: “To assign unreliability to the narrator, the reader also needs to conclude that the occurrence of multiple versions of the story is the text’s intent (rather than a coincidence of the author’s mistake” (2015:46). I thus focus my analysis on the gaps between different versions of fictional

²⁹ Schmid, Wolf. ‘Implied Author’. In Hühn, Peter *et al.*, editors. *The Living Handbook of Narratology*. Hamburg University, 2013, Hamburg.

<http://www.lhn.uni-hamburg.de/article/implied-author-revised-version-uploaded-26-january-2013>.

reality uncovered by dissonance in the narratorial discourse, rather than on the source of this dissonance.

In accordance with this stance, throughout this study I base my definition of **unreliable narration** on Fonioková's (2015):

Narratological unreliability stems from the difference between the reader's reconstruction of the fictional world (the events, the characters and the narrator) and the narrator's rendering of it. This difference arises from various discrepancies in the narrator's discourse: the text as a whole does not yield one consistent version of the story. (2015:46)

As for the **unreliable narrator**, "her account differs from an implicit version of the story that the [implied] reader identifies as fictional reality on the basis of information contained in the text" (22).

Rather than define unreliable narration as a gap between narrator and implied author, I thus see it as a contradiction stemming from the text itself – or from the text's intent – in the form of several conflicting versions of fictional reality finding their way into the text. In terms of critical theory, this approach places me on the side of a rhetorical perspective, one of the two dominant approaches to unreliable narration.

Rhetorical versus constructivist approach to unreliability

The rhetorical and constructivist approaches are the two main perspectives in critical theory on unreliable narration, and can be likened to the source-based and target-based approaches to explication.

The first major trend among critics of unreliable narration, both chronologically and in terms of influence, is the text-oriented **rhetorical approach** (Chatman 1978; Rimmon-Kennan 1983; Wall 1994; Phelan 2005 among others). It sees unreliability as a textual property encoded in the work, which the implied reader is expected to decode. Just as source-based approaches to explication, it relies on an analysis based on textual signals that are seen as objective. Real-life readers do not form part of the equation in any significant way.

By contrast, the constructivist approach (Yacobi 1981, 2001; Nünning 1999, 2005 among others) stresses the reader's interpretive process and sees unreliability as relative to the different readings performed by different real-life readers. Such an approach can be likened to the target-oriented cognitivist perspective on explication, in that it also focuses on the decoding rather than the encoding part of the process: "[the reader-oriented approach] shifts the principle for

assessing reliability from the implied author to the actual reader and explains unreliable narration as an interpretative strategy rather than a text-immanent feature” (Fonioková 2015:34).

The approach adopted in this work

For the same reasons as the ones outlined for the choice of a source-based approach to explicitation (see p.38), and also for the sake of consistency with the said approach, in the present work I adopt a more text-oriented approach and treat unreliability as a textual property. Ishiguro himself, in an interview with Oe Kenzaburo (1991), writes that “[p]erhaps it is very important that writers don’t worry at all about this question of audience” (117).

Rather than flesh and blood readers, I thus deal chiefly with the abstract figure of the reader constructed by the text (the implied reader), which does not necessarily correspond to a real-life reader. Unless explicit mention is made to the contrary, I use indiscriminately ‘reader’ and ‘implied reader’. Admittedly, as pointed out by Fonioková and many other critics, “[t]he objective meaning rhetorical narratologists strive for can be marred by the fact that a certain degree of subjectivity is always present in the interpretation” (Fonioková 2015:33). Bearing this in mind, I attempt not to leave the question of the actual reader out of the picture altogether, referring for instance to reviews by literary critics or by the general public, and taking into consideration the decoding phase that translators necessarily go through before re-encoding the source text into a given target language. However, a full-scale study of unreliability in translation from a target-oriented perspective falls outside the scope of this work, but would be a most interesting subject for future research.

UNNATURAL NARRATION

Definition

The second type of narrative strategy, which is that used by Ishiguro in *The Unconsoled* (1995), is **unnatural narration**³⁰. Unnatural narration features in non-mimetic narratives, that is to say in narratives where fictional reality clearly departs from the actual world. According to Alber (2013), “[a]n unnatural narrative violates physical laws, logical principles, or standard

³⁰ As the reader may have noted from the example analysis at the beginning of this chapter, there are also some elements of unreliability in the narrative strategy of *Unconsoled*. However, they remain a fairly minor aspect of the narrative strategy in comparison to unnatural narration.

anthropomorphic limitations of knowledge by representing storytelling scenarios, narrators, characters, temporalities, or spaces that could not exist in the actual world”³¹. He argues that readers naturally have a tendency to naturalise the unnatural, and resort to a variety of reading strategies allowing them to domesticate unnatural fictional worlds – which is not unlike the strategy of domestication in translation described by Venuti (1995).

Unnatural narration has only been theorised as such since Richardson’s work on unnatural temporalities (2000, 2002)³² but it is by no means a new phenomenon in literature, which always involved the representation of impossibilities. In fact, some of its more conventionalised forms have been used for centuries, from Gilgamesh’s epic to science-fiction through fables and their speaking animals. Alber distinguishes between those sorts of impossibilities that have over time become familiar in narration (such as the figure of the omniscient narrator or time travel in science-fiction) and impossibilities that have not been conventionalised, as in *Unconsoled*. He describes the second type as belonging generally to post-modernist works.

“Unnatural narrative” is thus an umbrella term in narratology, referring to any narrative in which fictional reality as described by the narrator violates the laws of the actual world, not as a result of the narrator’s faulty perspective but because this fictional reality obeys to different rules to those of the actual world.

For instance, in *The Unconsoled*, the opening pages of the novel seem to give the tone of a realistic mode of narration, until a ten-page-long conversation takes place between the narrator and a hotel porter in a rising elevator. After a certain point³³, the reader is expected to discard the possibility that the surreal length of the conversation stems from a miscalculation on the author’s part. S/he is thus led to consider an updated reading pact, in which the fictional universe is not subject to the same rules as the extradiegetic (i.e. actual) world.

³¹ Alber, Jan. ‘Unnatural Narrative’. In Hühn, Peter *et al.*, editors. *The Living Handbook of Narratology*. Hamburg University, 2013, Hamburg.

<http://www.lhn.uni-hamburg.de/article/unnatural-narrative>.

³² According to Alber (*ibid.*), the flurry of interest for unnatural narration (Alber 2009, 2013; Heinze 2008, 2013; Iversen 2011; Nielsen 2004, 2010 among others) came as a reaction to Fludernick’s 1996 controversial ‘natural’ narratology.

³³ This point is bound to vary from one actual reader to another – if the reader realises at all, which is not necessarily the case as I will show in the reviews of *Unconsoled* in Part III.

Differences with unreliable narration

Unlike unreliable narration, unnatural narration does not entail deception on the part of the narrator, and the reader has no means of putting back together a fictional reality other than that reflected in the narration. The discrepancy is not located in the difference between several versions of the textual world, but in the differences between this world and the implied reader's actual world. This discrepancy entails a phenomenon of distancing of the reader similar to that occurring in unreliable narration, stemming this time not from the narrator's discourse but from the narrator him/herself, and from the whole of the fictional universe in general.

Moreover, indirectness is not inherent to this narrative strategy, contrary to unreliable narration. However, in some types of unnatural narration, especially those that are not conventionalised – as is the case in those of Ishiguro's novels that use this narrative strategy – the laws regulating fictional reality are not explicitly provided. The reader needs to reconstruct them with the help of textual elements and patterns pointing to the underlying rules of the diegetic world.

In short, while textual silences and narrative gaps in unreliable narration typically consist of information omitted and/or distorted by the narrator, in unconventionalised unnatural narratives they stem from the fact that the rules regulating the textual world are unspoken ones. In terms of reading strategies, unreliable narrators prompt the implied reader to do detective work in order to recover the **underlying version of fictional reality**, while unnatural narrators expect the implied reader to reconstruct the **implicit rules of fictional reality**. Both narrative strategies thus create an active implied reader with acute interpretive faculties and willing to take part in a hermeneutic process to access the text's full meaning potential. In the case of Ishiguro's fiction, it can be added that the great subtlety of the textual elements allowing the reader to fill in the narrative gaps can often lead to another type of gap, this time between implied reader and actual reader, especially for those readers who are not familiar with this type of narrative strategy and/or with Ishiguro's work.

UNSTABLE NARRATION: AMBIGUITY AS A NARRATIVE DEVICE

The third type of narrative strategy present in the corpus, which is that used in *Buried*, does not correspond to any existing label to denote narrative types. I call it **unstable narration** on account of the shifting dimension of the narrative voice throughout the novel, and because of

the impossibility to determine where unreliable narration stops and where unnatural narration begins.

Buried is characterised by a multifocal narration, with several different narrators whose respective accounts of fictional reality often clash with one another, making it impossible for the reader to reconstruct a stable underlying version of fictional reality. Because of the unnatural dimension of the narrative – which features among other things a number of supernatural creatures – the reader cannot establish with any certainty whether these inconsistencies stem from the unreliability of some of the narrators, or if one of the implicit rules of the fictional universe entails the possibility for several apparently incompatible realities to coexist.

Although unreliable and unnatural narration both feature in *Buried*, the narrative strategy in this novel is more complex than a combination of the two as that found in *Unconsoled*. The line between the two narrative strategies is blurred by the instability that is at the heart of the narrative strategy, characterised by linguistic, narrative and ontological ambiguity. Rimmon-Kennan describes “ambiguity as a literary device” (1982:30) as a conjunction of exclusive hypotheses based on contradictory sets of clues; in *Buried*, such contradictory sets of clues do exist, but they do not necessarily point to mutually exclusive hypotheses. However, they do prevent the implied reader from attaining a stable version of fictional reality.

The text’s intent thus lies precisely in its reluctance to be interpreted in a univocal way, and ambiguity, elusiveness and instability permeate the novel at every level of the text. Syntactic and semantic ambiguities abound, and the interweaving of known and unknown elements produces an unsettling and defamiliarising effect that places the implied reader in a state of hesitation. This hesitation is reinforced by the frequent switches between different types of focalisation (Genette 1979) and of different narrative voices, with the result of pitching up contradictory accounts of fictional reality and making it impossible for the reader to build a stable representation of it.

UNRELIABLE NARRATIVES

Firstly, it must be stressed that “unreliable narrative” and “unreliable narration” do not mean the same thing, although they can overlap. Unreliable narration is a specific *narrative strategy*, whereas an unreliable narrative is a narrative featuring a certain *type* of narrative strategy. I thus differentiate between unreliable narratives and narratives characterised by unreliable narration.

I coined the term “unreliable narrative” as an umbrella term for works in which indirectness is a central narrative device. It is the case for *Pale* and *Remains* through unreliable narration; for *Unconsoled* through an unnatural narration that does not explicitly state the fictional world’s rules; and for *Buried* through unstable narration, i.e. a shifting narrative strategy based on ambiguity and ambivalence, where the text’s intent lies in the very indeterminacy of the narrative voice and of fictional reality. In other words, unreliable narratives are narratives in which indirectness and incompleteness form part of the narrative strategy and in which, as a result of the text’s intent, the implied reader’s access to fictional reality is not straightforward.

The four novels of the corpus can thus be divided into three types of unreliable narratives, according to their respective narrative strategies:

- unreliable narration in *A Pale View of Hills* and *The Remains of the Day*
- unnatural narration in *The Unconsoled*
- unstable narration in *The Buried Giant*.

A tension between different fictional realities, or different versions of it, lies at the heart of all three narrative strategies. In *Pale* and *Remains*’ unreliable narration, this tension lies between the surface narrative and the subtext and manifests itself through the narrator’s competing urges to reveal and to hide. In *Unconsoled*’s unnatural narration, the conflict lies in the difference between actual world and diegetic world, i.e. in the difference between the reader’s universe and fictional reality, which can only be reconciled thanks to the identification of a set of implicit rules explaining these differences. In *Buried*’s unstable narration, elements of both unreliable and unnatural narration coexist, and it is generally not possible to differentiate between the two. The contradictions between the different narrative voices can be attributed either to the unreliability of at least some of the narrators (unreliable narration) or to the instability of the fictional reality itself (unnatural narration), the extent of which is unclear; these two different interpretative lines that can be seen as competing.

These differences between the different narrative strategies entail, on the part of the implied reader, different types of deductive work in order to access the text’s intent, or global meaning of the text (Hirsch 2011):

- in unreliable narration, the implied reader’s task consists in identifying the novel’s underlying version(s) of fictional reality;
- in unnatural narration, it consists in identifying the laws regulating fictional reality and thereby the novel’s underlying logic;

- in unstable narration, where no stable fictional reality can be reconstructed, it consists in identifying the central role and functions of ambiguity and instability in the narrative strategy, and the different competing interpretative lines it comprises.

In unreliable narratives, the reading pact set up by the narrative strategy – something that I label the narrative pact (Lessinger 2018) – thus entails active participation and interpretive work on the part of the implied reader³⁴. This naturally has consequences on the translation process, both because the translator is initially a reader and because of the increased communicative risk involved in translation (Becher 2010a).

4. VERMEER'S SKOPOS THEORY

I see the notion of narrative pact as a loose counterpart, in the original text, of what Vermeer calls the *skopos* of a translation, its goal: “[t]he word *skopos* [is] a technical term for the aim or purpose of a translation” (1989:173). Just as the establishment of a narrative pact between text and implied reader can be seen as (one of) the proposed goal(s) of the text in a functionalist perspective, so *skopos* theory focuses on the purpose of a translation, its function in the target communicative situation: “[t]o translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances” (1987: 29).

While *skopos* theory is a mainly target-oriented approach to translation that does not quite correspond to that adopted here, the notion that a translation’s purpose is not necessarily the same as the source text’s and may determine the translator’s strategy is one that I will regularly appeal to in my analysis of translational shifts.

According to Vermeer, a translation’s *skopos* – which must be defined before the beginning of the translational work – thus corresponds (implicitly or explicitly) to the goal attributed to the translation by the translating entity, i.e. translator and other deciders such as the editor or the commissioner, and determines the methods and strategies used in the translation of the source text. Particularly relevant to my line of research is Vermeer’s claim that “[a] given *skopos* may of course rule out certain interpretations because they are not part of the translation

³⁴ A more target-based approach could have consisted of trying to determine to what extent actual readers adhere to this narrative pact rather than dismiss narratorial inconsistencies as mistakes, and if they do accept it what conclusions their interpretive work leads them to.

goal; but one possible goal (*skopos*) would certainly be precisely to preserve the breadth of interpretation of the source text” (1989:232).

The notion of *skopos* thus allows me to rephrase some of the key questions raised in the present work: what is the place of the narrative strategy and narrative pact in the *skopos* of the translations in the corpus? Since implicitness, which necessarily involves an increased communicative risk, is at the core of the narrative strategy in Ishiguro’s novels, do translators choose to incur the risk of negative reception in the target audience? Or do they, on the contrary, favour a *skopos* that gives less prominence to the reproduction of Ishiguro’s poetics of silence?

However, it must be kept in mind that making this choice involves, on the part of the translator, having first identified the centrality of silence and of the implicit in the poetics developed in Ishiguro’s fiction. I will now focus on the different models that I draw from, in my analysis, for the identification of signals pointing to implicitness in narratorial discourse.

5. THE QUESTION OF IMPLIED MEANING IN PRAGMATICS

GRICE’S COOPERATIVE PRINCIPLE

Even before the rise of cognitivist approaches in either linguistics or translation studies, the notion that the surface form of a text – its linguistic meaning – does not necessarily reflect the meaning perceived by the reader became a central element in research for the pragmatic branches of both disciplines. Grice (1975) showed that in communication, language could contain an implied discursive meaning apt to affect the meaning of the message. In translation, this means that the translator needs not only detect this implied meaning in the source text but also decide how to re-encode it, and with what degree of explicitness, in the target language.

Still in 1975, Grice described the “**cooperative principle**”, which according to him participants are expected to respect in conversation: “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (45). In principle, this enables participants of the conversation to make sense of the message despite missing elements. Grice then elaborated on his Cooperative Principle by describing the four conversational rules, or ‘maxims’, that it comprises:

- **Maxims of Quantity:**

1. Make your contribution as informative as is required for the current purposes of

the exchange.

2. Do not make your contribution more informative than is required.

- **Maxims of Quality:** Supermaxim: Try to make your contribution one that is true.

1. Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence.

- **Maxim of Relation:** Be relevant.

- **Maxims of Manner:** Supermaxim: Be perspicuous.

1. Avoid obscurity of expression.

2. Avoid ambiguity.

3. Be brief (avoid unnecessary prolixity).

4. Be orderly.

I will periodically refer to the cooperative principle and to these maxims in the analysis of the narrative strategies deployed in the corpus, for failure to comply with them can often indicate indirectness and/or unreliability on the part of the speaker. Grice elaborates on the five different ways of breaking a maxim (flouting, violating, infringing, opting out and suspending), the first two of which are particularly relevant in the present work. Flouting is a case of verbal communication where the speaker makes “a blatant show of breaking one of the maxims [...] in order to lead the addressee to look for a covert, implied meaning” (Mey 1996:70), while violation is, on the contrary, the unostentatious non-observance of a maxim. Violating a maxim tends to discourage the hearer (or here, the reader) from seeking indirect meanings, by encouraging them to take their words at face value.

WEIZMAN AND DASCAL’S MODEL

Several prominent translation studies researchers (e.g. Hatim and Mason 1990; Weizman and Dascal 1991; Baker 1992) have since then applied themselves to the reduction of the gap between theory and practice in translation thanks to a pragmatic perspective relying among other things on Grice’s approach, and similarly making communication and discourse in context the focus of their approach to translation. Here, I want to examine in particular on the work of Weizman and Dascal (1987, 1991). As I will explain in detail in the next chapter, my analysis of unreliable narration in Part II is based on an adaptation of their pragmatic model.

In their 1987 article entitled “Contextual Exploitation of Interpreting Clues in Text Understanding: An Integrated Model”, Weizman and Dascal designed a model of the contextual

information required for the interpretation of speaker's meaning in texts, further elaborating on this model in 1991. It relies on the distinction between three levels of meaning of a given sentence in written texts (Grice 1968):

- Sentence meaning: the linguistic meaning of the sentence, i.e. its semantic meaning independent of context
- Utterance meaning: the conventional meaning of the sentence in the situation
- Speaker's meaning: the message that the speaker wishes to convey to the reader.

Weizman and Dascal analyse the way contextual information plays into the interpretative process of the reader in the search for speaker's meaning. According to them, when the reader detects an "interpretation problem" (1991:20), either a gap or a mismatch, "she tries to solve this problem by the determination of (utterance and speaker's) meanings" (*ibid.*). The recourse to contextual information at the different stages of this interpretive process is described as follows:

(a) When, starting with sentence meaning, the reader identifies some "missing elements" and "fills the gaps" in an attempt to compute an utterance meaning. The need for gap-filling is often marked in the text by such conventional devices as deictic expressions and comparatives. [...]

(b) When the reader detects some reason to believe that the computed utterance meaning is not a plausible candidate for being a speaker's meaning, i.e., when a mismatch is detected between the utterance meaning and the available contextual information. [...]

(c) When, having detected the mismatch, the interpreter hypothesizes an alternative speaker's meaning, by confronting the computed utterance meaning with the relevant contextual information. [...]

(d) When the alternative speaker's meaning is re-evaluated for mismatch.

(1991:20-21)

Weizman and Dascal then elaborate on the concepts of 'cues' and 'clues' as means to analyse the reader's interpretive process to detect and solve indirectness in the speaker's discourse, in situations where the speaker's meaning is not straightforwardly expressed; as shown earlier in the chapter, the notion of indirectness is central to unreliable narratives. Particularly relevant to unreliable narration are their concepts of 'cues' and 'clues', with cues signalling a gap and a clue helping the implied reader to fill it in. More specifically, the term '**cue**' refers to "a mismatch [detected] between the utterance meaning and the available contextual information" (20), while a '**clue**' allows the reader to "[hypothesize] an alternative

speaker's meaning, by confronting the computed utterance meaning with the relevant contextual information" (21): "[t]he interpretation thus conveyed presupposes an interplay between textual and contextual information both in the detection of mismatch as well as the assignment and the re-evaluation of indirect speaker's meaning" (26).

As will be explained in more detail further in the chapter, I base my analysis of unreliable narration on a system that draws from Weizman and Dascal's model: I see textual elements pointing to unreliability as 'cues' and textual elements pointing the reader to the underlying version of fictional reality as 'clues'.

6. DETECTING UNRELIABILITY

In my narratological analysis of unreliability, and more generally of narrative indirectness, I also rely on narrative poetics researcher Allrath's typology of signals to unreliability (2005:22) as outlined and illustrated by Fonioková (2015). Allrath divides textual signals of unreliability into three categories, depending on whether they occur at the level of the story, discourse or structure of the fictional work.

TEXTUAL SIGNALS AT STORY LEVEL

Inconsistencies in accounts

These signals are of two sorts. They can consist of inconsistencies between the narrator's description and their interpretation of the events described, i.e. between mimetic and non-mimetic components, creating a sense of dramatic irony for the reader. They can also consist of inconsistencies between the narrator's and other characters' accounts, for instance between the narrator's self-characterisation and other characters' characterization of him/her. Finally, inconsistencies can lie in the discrepancy between the narrator's self-opinion and actions (Fonioková 2015 49-50).

Contradictory statements

The presence of internal contradictions in the narrator's account of fictional reality at different points in the narrative is another possible indicator of narrative unreliability at story level. These contradictions can derive from a lie on the narrator's part, but can also occur when the narrator changes his/her interpretation of an event in an attempt to reconcile themselves with their past and/or protect their self-image.

TEXTUAL SIGNALS AT DISCOURSE LEVEL

These textual elements often take the form of an attempt to gain the reader's trust, but work as a textual signal for the implied reader capable of identifying their underlying function as metanarrative alerts.

Comments on the narrator's own limitations

In Ishiguro's fiction, these typically consist of the narrator's reflections on the limits of memory – which Fonioková points out as general a trend in British post-modernist fiction –, whether memory in general or their own memory in particular. It can also take the form of comments on the narrator's own subjectivity. This type of signal indirectly highlights the fact that the story itself is a construction.

Digressions

Digressions from the main narrative thread(s) can turn out to be more significant than the main story itself, as they help reveal the narrator's true preoccupations. In such “exegetical deflection[s]” (Yacobi 1987:34), “incongruity arises more from the speaker's misfocus than from any direct judgement on his part: the issue most central [...] is passed over in silence [...] while side-issues receive liberal commentary” (*ibid.*).

Verbal habits

As pointed out by Wall (1994), the narrator's patterns of speech constitute another category of discursive signals of unreliability. She calls it the “verbal habits of the narrator” (20). These signals can point to the narrator's subjectivity, for instance through the liberal use of exclamation marks. Conversely, considerable restraint on the part of the narrator can suggest the repression of their emotions, the fact that “the narrator is hiding something, a circumstance that might be part of an unreliability scenario” (Fonioková 2015:56). Wall pinpoints, for instance, Stevens' use of the pronoun ‘one’ instead of ‘I’ in *Remains*, commenting that the switch generally occurs “when distance from a feeling or a judging self is operating, or when Stevens feels a need to erase some part of himself” (1994:23).

Paratextual elements

Structural signals of unreliability often consist of paratextual elements such as the title, prologue or epilogue. Thus, in Ishiguro's short story "A Strange and Sometimes Sadness", the title presents an enallage – a particular form of ellipse –, signalling a gap and forcing the reader to make an adjustment, indicating that blank-filling will be expected of the reader in the short story (Lessinger 2018) and encouraging them "against taking the narrative at face-value" (Fonioková 2015:57).

Multi-perspectival narration

The recourse to multiperspectival narration, also called multifocal narration, functions as a marker of narrative unreliability when it creates a "contrast of perspectives that cannot be synthesized" (Allrath 2004:73). As I will show in Part IV, this is the case in *The Buried Giant*. Fonioková points out that "multiperspective structure is used to highlight the subjectivity of one's point of view and difficulty of arriving at one single truth" (2015:58). She adds that the impossibility for the reader to attain a clear alternative version, which hints that the notion of one single truth is but an illusion, is a typical feature of postmodernist fiction.

7. OVERLAP BETWEEN TRANSLATION STUDIES AND NARRATIVE POETICS

"It may not always be safe to put translations and originals together when dealing with narrative structures in general."

(Schiavi 1996:9)

As the previous subsections show, my work significantly draws from pre-existing research both in the fields of narrative poetics and of translation studies. My research is partly based on existing models adjusted to fit my perspective, which is precisely at the crossroads between these two fields. While the present investigation is to the best of my knowledge the first to study the interplay between the phenomena of explicitation in translation and of narrative indirectness in narrative poetics, it is not the first to cross these two fields more generally.

Chesterman (2010:41) notably mentions "reduction of complex narrative voices" as a potential universal of translation, on the basis of Taivalkoski-Shilov's (2006) investigation on free indirect speech in English-to-French translations, where she shows that this narrative mode tends to be replaced by a less ambivalent form of reported discourse. My investigation is

comparable in that it also deals with complex narrative voices, albeit through the prism of explicitness.

One central concept lying at the heart of the interplay between narrative poetics and translation studies thus far is that of “implied translator” developed by Schiavi (1996), on the basis of which she suggests an updated version of Chatman’s (1978) model of narrative communication. However, I draw relatively little from this model, which I will now outline briefly along with the reasons why I chose not to base my research on it.

THE NOTION OF ‘IMPLIED TRANSLATOR’

Although narrative poetics and translation studies stand by and large as separate fields with relatively little overlap, narratological issues have become the focus of attention of a number of translation studies researchers since the end of the twentieth century (Schiavi 1996, Hermans 1996, O’Sullivan 2003, Rosa 2013b, Zhang 2016 among others).

In particular, Schiavi (1996) and O’Sullivan (2003) advocate updating Chatman’s (1978) model of narrative communication to include the figure of the “implied translator” between those of “implied author” and “implied reader” in translated works. Their approach offers interesting insight on the communicative situation of translations as opposed to that of source texts:

A reader of translation will receive a sort of split message coming from two different addressers, both original although in two different senses: one originating from the author which is elaborated and mediated by the translator, and one (the language of the translation itself) originating directly from the translator. (Schiavi 1996:14)

This stance goes towards giving the translator a more independent and creative status than has traditionally been the case, putting them in a position comparable to that of the text’s author. For all that, they do not ignore the other facet of the translator’s role, and another merit of their perspective is to underline the fact that the translator is initially a reader:

The translator acts in the first instance as the real reader of the source text. As someone familiar with the source language as well as the conventions and norms of that culture, s/he is in a position to slip into the role of the implied reader of the source text. Above and beyond that s/he tries to identify ‘the principles of invention and intent’ of the text. (O’Sullivan 2003:201)

Nevertheless, in spite of the indisputable value of their research and of Schiavi's pioneering role in the exploration of the interplay between translation studies and narrative poetics, I decided against using both hers and Hermans' (1996) model and O'Sullivan's amended version of it³⁵ because of what I see as conceptual issues in their approaches.

OBJECTIONS

Firstly, I argue that it is often unclear in whether it is the real translator or the implied translator that is being referred to, as can be seen in Schiavi's description of the role of the translator in Chatman's updated model of narrative communication:

[T]he implied reader's function is intercepted and isolated. Here the translator becomes the receptor of the set of presuppositions assumed by the implied author and expressed through the "voice" of narrative discourse", i.e. the narrator. We can say that (hopefully) the translator complies with all the definitions listed above: s/he should be able to detect all standards, conventions, norms and narrative strategies, and of course s/he knows the language. In a word s/he takes upon him-/herself the function of the implied reader, s/he detects what the implied author (or the text) wants its reader to be, and becomes the implied reader. (1996 :16)

While this list of ideal characteristics suggests an abstract translating figure, the addition of "(hopefully)" clearly points to a real-life translator whose competences cannot be accounted for in an abstract way, which blurs the definition of the implied translator and its distinction from a real-life translator. Similarly, O'Sullivan claims that "s/he [the translator] tries to identify 'the principles of invention and intent' of the text" (2003:201): the phrase "s/he tries" suggests that O'Sullivan's is referring to the real translator. However, she also describes this same translator as "[slipping] into the role of the implied reader of the source text", something that only an equally abstract figure can do due to the (almost inevitable) gap between implied reader and real reader.

Secondly, Schiavi's and O'Sullivan's conception of the "implied translator" seems to correspond more to an abstract translating figure constructed by *the original text* than, as they claim, to a figure stemming from the *translated text* itself and reconstructed by the implied reader in translation. Schiavi's description, in the passage just quoted, of a translator

³⁵ In Schiavi's model, the real translator first takes the role of the implied reader before negotiating the text and transmitting it, as the implied translator, to the implied reader of the translation. In O'Sullivan's model, on the other hand, the real translator does not form part of the communicative model and stands as an extratextual agency (Zhang 2016:180).

corresponding in every way to the implied reader constructed by the text – with the addition of perfect command of the target language and culture – is more in adequation with an abstract translating figure stemming from the source text than with a counterpart of the implied author in the target text, which is how they describe the “implied translator”³⁶.

Finally, the claim made by Hermans (1996) and O’Sullivan (2003) that the implied translator’s discursive presence can be perceived in the text entails in my view a reader able to compare source and target text. Beyond cases of paratextual intervention and metalinguistic passages such as those explored by Hermans (1996) and Saldanha (2008), and which admittedly make the translator’s presence perceptible for the reader in translation even without access to the original text, O’Sullivan claims that this presence can also be perceived more generally, arguing that translator’s voice is “one which is not assimilated into the voice of the narrator of the source text” and that “the translator’s presence is evident in the strategies chosen, in the way s/he positions her/himself in relation to the translated narrative” (2003:168). Since the implied reader of a translation is presumably not one who has access to both texts, I would argue that her claim entails that the “implied translator” does not in fact work as a counterpart to the implied author, but is rather a figure whose discursive presence in the narrative model (to the exception of such cases as pointed out by Hermans) is only perceptible for a very specific type of reader, such as, precisely, the researcher in translation studies.

CONCLUSIONS ON THIS MODEL

In short, while I believe the concept of implied translator to be an interesting and promising one that could be most useful in translation studies, I do not use it in this work because of the various conceptual issues that I have pointed out. Nevertheless, I do subscribe to the notion that the abstract figure of a translator can be accessed through translational shifts, albeit generally only by those readers who have access to both the source text and the target text, as in my case. The distinction between this abstract figure and that of the real translator is one that should be kept in mind: even though I do not refer to an “implied translator” for the reasons exposed above, when I do speak of the translators of the works of the corpus – especially when offering

³⁶ “As far as translation is concerned, we need the concept of ‘implied translator’ for the same reasons that we need the concept of ‘implied author.’” (Schiavi 1996:15)

“The implied reader of the source text, the reader inscribed in the text, is generated by the implied author. By the same token the implied reader of the target text is generated by a similar agency: *the implied translator*.” (O’Sullivan 2003:201)

tentative explanations for their translation choices – I do not claim to have access to the real translators’ minds and motives. In the same way as literary analyses can only ever make assumptions about the implied author, or what I refer to as the text’s intent, so translational analyses are necessarily limited to assumptions on the abstract translating figure that can be reconstructed thanks to a side-by-side analysis of source and target texts.

8. OVERVIEW OF THE APPROACH ADOPTED IN THIS INVESTIGATION

TYPES OF SHIFTS IN EXPLICITNESS

As explained above, I distinguish between three kinds of explicitness, and therefore between three kinds of explicating and implicating shifts in translation. Two of these three type of explicitness, linguistic explicitness and meaning processability, are taken from the well-established linguistic and cognitivist approaches and are mentioned chiefly for comparison purposes.

In the first case, I base myself on Murtisari’s (2016) definition of linguistic explicitness as determined by the degree of “encodedness, informativity, specificity, emphasis/focus and topicality in the information packaging” (65). I consider an increased degree of any of these categories to correspond to **linguistic explicitation**, and a decreased degree to correspond, conversely, to **linguistic implicitation**.

In the case of pragmatic approaches, I base myself on Heltai’s understanding of explicitness as “easier processing and less ambiguity” (2005:50). When considering shifts in explicitness from the pragmatic perspective, I see increased readability and meaning processability as what I label **cognitive explicitation**³⁷, and decreased readability and meaning processability as what I label **cognitive implicitation**.

As explained in the last subsection, while I draw both from the linguistic and cognitivist perspectives in my own approach, I tackle explicitation from a new angle neither purely linguistic nor pragmatic: my focus is on narratological explicitness, a notion I have coined for the purpose of the present work, and which will be compared to the linguistic and cognitivist approaches wherever relevant. Overall, more emphasis was brought to linguistic explicitness

³⁷ The choice to speak of ‘cognitive’ rather than ‘pragmatic’ explicitness is motivated by the wish to avoid confusion with Klaudy’s (2008) category of “pragmatic explicitation”.

than cognitive explicitness, because of the greater relativity of the latter and because linguistic explicitness is easier to measure than cognitive explicitness in the context of a source-based study.

The third type of explicitness taken into consideration, which is the focus of this work, is narratological explicitness. I define narratological explicitness as the degree of prominence of the speaker's stance (Hirsch 2008) as manifested in the narrative strategy. **Narratological explicitation** thus takes place when the narrative strategy is more prominent in the target text than in the source text or if the same degree of prominence has been attained by means of a linguistic or pragmatic (related to cognitive processability) explicating shift. Conversely, **narratological implicitation** takes place when the narrative strategy is less prominent in the target text than in the source text, or if the same degree of prominence has been attained by means of a linguistic or pragmatic implicitating shift.

For instance, to come back to the translation of "I wiped my face" into Spanish ("*me sequé las mejillas*" [I dried my cheeks]), I argue that this translation presents a narratological explicating shift: the speaker's stance is highlighted by the fact that the unreliability of the narrative voice (see next section) is made more prominent by the wording of the translation, which points to tears more clearly than the original text. From a source-based point of view, the translation of 'face' with '*mejillas*' also corresponds to a linguistic explicitation, since [cheeks] is more specific than 'face'. From the point of view of the cognitivist approach, which associates explicitation with meaning processability, I would similarly conclude to the presence of an explicitation, since the narrative gap – still present in translation – is easier to fill, with more elements pointing the reader to the fact that the narrator is crying. Thus, in this particular example, all three approaches (the two dominant ones in explicitation studies and the one I adopt here) lead to the same conclusion: the presence of an explicating shift in the translation into Spanish.

METHOD OF ANALYSIS ACCORDING TO THE TYPE OF NARRATIVE STRATEGY

The different forms of indirectness and different natures of the textual gaps in the three main narrative modes represented in the corpus led me to adopt, in my analysis of translational shifts in explicitness, a different approach for each narrative strategy.

Translational analysis of unreliable narration

In those novels where the dominant narrative strategy is unreliable narration (i.e. *Pale* and *Remains*), narratological explicitation entails the foregrounding of the unreliable dimension of the narration, resulting in a highlighting of the speaker's stance (unreliability).

In unreliable narration, typically, while there is a conflict between different versions of fictional reality, the reader can reconstruct a relatively stable underlying version of it, however incomplete it may be. For instance, in the example developed at the beginning of the chapter, while the narrator fails to admit that he is crying, various indicators point the implied reader to this implicit fact. Where such a tension exists between several versions of fictional reality (which occurs generally, but not exclusively, in unreliable narration), I describe this tension and the way it feeds into the poetics of silence in terms of 'cues' and 'clues' after Weizman and Dascal's (1987, 1991) pragmatic model outlined above.

As I have already mentioned, in this model, the term 'cue' refers to "a mismatch [detected] between the utterance meaning and the available contextual information" (20). A 'clue', on the other hand, allows the reader to "[hypothesise] an alternative speaker's meaning, by confronting the computed utterance meaning with the relevant contextual information" (21). In this light, "[t]he interpretation thus conveyed presupposes an interplay between textual and contextual information both in the detection of mismatch as well as the assignment and the re-evaluation of indirect speaker's meaning" (26).

While I do not strictly speaking analyse narrative unreliability from a pragmatic perspective, I borrow the concepts of 'cues' and 'clues' from this model to describe the different **textual signals** through which unreliable narration manifests itself³⁸. Both in my work and in Weizman and Dascal's model, a cue signals a gap and a clue helps fill it in. However, the types of gaps I consider are primarily narrative gaps. Therefore, in this investigation, **cues** are textual elements pointing the implied reader to indirectness and unreliability in the narrator's discourse, while **clues** are textual elements helping them fill in narrative gaps and solve narratorial indirectness by pointing to the underlying version of fictional reality.

This can be briefly illustrated by going back to the example from *Unconsoled*, reproduced here for the sake of clarity:

³⁸ Please note that I use textual signals in a different way to Allrath (2005), who limits her understanding of the term to what I call cues: here, a textual signal can be either a cue or a clue.

“But really, sir, are you all right? You look like you’ve something on your mind.” “Oh ...” I gave a sigh and wiped my face. “It’s nothing. It’s just that all this travelling, all this responsibility. Now and again it just gets...” I trailed off with a small laugh. (391)

Ryder fails to admit that he is in fact crying, but the reader has the means to detect the narrative gap by means of textual cues, and of retrieving the missing piece of information thanks to textual clues:

- The porter’s suggestion that something is wrong with Ryder, the low level of semantic content of the narrator’s answer, and his characteristic evasive laugh constitute **cues** signalling indirectness and unreliability in the narrator’s discourse. Ryder’s laugh, in particular, can be related to Wall’s “verbal habits of the narrator”, which extends in much of Ishiguro’s fiction to the narrator’s body language as well.
- Conversely, the mention of Ryder’s being on the brink of tears in the co-text, his broken speech and the fact that he wipes his face correspond to **clues** pointing the reader to the underlying version of fictional reality, in which the narrator is crying.

This delicate balance between cues and clues is at the heart of unreliable narration, and in order to recreate this poetics, the translator would ideally need to achieve an equivalent balance between these two types of textual signals so as not to obscure or highlight the speaker’s stance more than in the source text.

The French translation of ‘wiped’ presents no shifts in explicitness regardless of the type of explicitness considered. However, by suggesting wetness more clearly than the source text, the Portuguese and Hebrew translations (see p.24) operate subtle **narratological explicitations**. These also correspond to **linguistic explicitations**, since both translations are more specific than the source text. I argue that they also correspond to **cognitive explicitations**, for the reader can make the connection between different textual elements more easily. Conversely, the Spanish and Turkish translations (see p.24) use verbs that do not typically apply to the removal of wet substances such as tears, and therefore carry out **narratological implicitations**. These do not correspond to linguistic shifts in explicitness, for the verbs chosen in the Spanish and Turkish translations (the equivalents of ‘to clean’ and ‘to rub’ respectively) do not stand in a relation of greater or lesser linguistic explicitness according to Murtisari’s definition, but rather perform what she calls a change in meaning³⁹. However, these shifts result in **cognitive implicitations**, since the weakening of the clue consisting of Ryder wiping his face leaves the

³⁹ Nevertheless, as shown above, the Spanish translation does perform a linguistic explicitating on a different part of the sentence, in translation of ‘face’ as [cheeks].

reader with the same amount of cues pointing to a narrative gap, but with fewer elements to solve narrative indirectness and access the underlying version of fictional reality.

Translational analysis of unnatural narration

In *Unconsoled*, where the dominant narrative strategy is unnatural narration, narratological explicitation entails the foregrounding of the unnatural dimension of the narration and/or of the speaker's stance at one given moment. For instance, a central and recurrent element in the speaker's stance in *The Unconsoled* is the narrator's pretence of being in control.

Although some elements of unreliable narration are present in this novel, as seen in the example analysed above, when the dominant narrative strategy is one of unnatural narration, narrative indirectness cannot easily be analysed in terms of cues and clues. The gaps lie on the one hand in the difference between the actual world and fictional reality, and on the other hand in the fact that the nature of this difference, i.e. the rules governing fictional reality, are not explicitly stated. In these circumstances, cues pointing to differences with the actual world could merge with clues pointing to the rule at the origin of this difference.

Therefore, I do not speak of cues and clues but more generally of explicating (highlighting) or implicitating (obscuring) of the narrative strategy and of the text's intent. In other words, if the unnatural dimension of the narrative and/or the underlying logic of fictional reality is more prominent in translation, I consider this as **narratological explicitation**. Conversely, if the unnatural dimension is played down and the narrative is normalised – i.e. if the gap between real world and fictional reality is lessened – and/or if the underlying logic of fictional reality is less prominent, I consider this as **narratological implicitation**.

For instance, in *Unconsoled* it progressively becomes apparent that the narrator has access to mental representations of past events he was not present at, as though he could remember what he has never experienced himself – something that Ishiguro describes as “unwarranted familiarity with situation” (HRC 48). This leads him to call to mind, in chapter 25, a representation of events that occurred in his absence: “I now began to picture something of what must have taken place prior to my arrival at the hut” (358). The choice of the verb “to picture”, defined by the *Merriam-Webster Dictionary* as “to form a mental image of [something]”⁴⁰, allows for a reading of the text in which this representation is not a figment of

⁴⁰ <https://www.merriam-webster.com/dictionary/picture>

Ryder's imagination, but a result of the narrator's uncanny powers of perception. The Portuguese translation, however, translates this verb as '*imaginar*' [to imagine]: "*Então, comecei a imaginar o que deveria ter acontecido antes de minha chegada à cabana*" (ch. 25). This undermines the unnatural dimension of the narrative and the fictional rule underlying this episode less perceptible. This does not correspond to a shift in linguistic explicitness, but does correspond to **narratological implicitation**. By bridging the gap between the actual world and fictional reality, it also results in increased meaning processability and corresponds to what I term **cognitive explicitation**.

Translational analysis of unstable narration

In *The Buried Giant*, where the dominant narrative strategy is unstable narration, narratological explicitation corresponds to a foregrounding of the instability of the narrative voice and of ambiguity as a central device of the narrative strategy.

Due to the instability of the narrative voice and to the abundant use of linguistic, semantic and ontological ambiguity, it is impossible to reconstruct a stable enough version of underlying fictional reality for the use of the system of cues and clues in my analysis of the narrative strategy. Here again, cues and clues would be too intricately linked, and I speak instead, more generally, of highlighting or obscuring of the text's intent.

In other words, if the unstable dimension of the narrative and/or the deliberate recourse to ambiguity is more prominent in translation, I consider this as **narratological explicitation**. Conversely, where the instability of the narrative voice is played down and/or ambiguity is resolved, I consider this as **narratological implicitation**.

For instance, at one point in the novel, a character describes drowned ogres in a pond, while another character later identifies them as dead trees, so that the reader cannot be sure whether what is in the pond's water is actually drowned ogres or dead trees. A third character also describes trees, but with a vocabulary normally reserved to sentient beings ('proudly', 'weary', "they wish"...), which fosters the ontological ambiguity between ogres and trees. The French translation uses vocabulary more typically adapted to trees, such as "*troncs brisés*" [broken trunk] for "broken spines". I consider this as an implicitation of the narrative strategy and of the text's intent to remain ambiguous; it is therefore a **narratological implicitation**. Conversely, the Turkish translation uses vocabulary normally reserved to sentient beings even in places where the English text does not, thereby explicating the narrative strategy: this is a **narratological explicitation**.

CONTRIBUTION TO THE FIELD(S)

The proposed contribution of this thesis to the field of narrative poetics is an increased understanding of the type of narrative strategies implemented in the four novels of the corpus, and of the development, working and implications of Ishiguro's poetics of silence more specifically.

The proposed contribution to the field of translation studies is to contribute to a better understanding and definition of the phenomenon of explicitation, approaching it from the angle of narrative poetics by testing the explicitation hypothesis on the translation of unreliable narratives. This in turn will give provisional results on the relevance of the explicitation hypothesis from a narratological perspective, and hopefully open the way for more research on the subject.

In short, the novelty of my work in translation studies lies chiefly in the fact that I approach explicitation from the angle of narrative strategy, which, to the best of my knowledge, has never been the focus of any study on explicitation. However, rather than suggest a whole new approach to explicitation, I endeavour to also integrate the two main existing approaches in my investigation. I study explicitness as a textual property, and therefore as source-based, but my analysis of it is not limited to linguistic and narratological explicitness: it also takes into consideration meaning processability. It is the notion of implied reader, defined by Chatman as “[t]he audience presupposed by the narrative itself” (1978:150), that allows me to take into account meaning processability without adopting a target-based approach – which would also bring a valuable contribution to the subject, but transcends the scope of this investigation.

Chapter 2

Method Used in This Thesis

CHAPTER OVERVIEW

The analysis of Ishiguro's poetics of silence in translation took place in four main phases:

1. Critical re-reading of the novels, leading to the pre-selection and narratological analysis of key passages in terms of narrative strategy.
2. Archival work to study the genesis of Ishiguro's poetics of silence.
3. Alignment of key passages with their translations.
4. Detection and analysis of translational shifts, if any, in the translations of the key passages.

For each of the three main narrative strategies present in the corpus (unreliable, unnatural and unstable narration), I developed a specific method of analysis that I describe in this chapter.

- For unreliable narration, unlike the other two narrative strategies, I rely on a pre-existing model: I base my analysis on an adaptation of Weizman and Dascal's (1987, 1991) concepts of 'cues' and 'clues'. This choice was made because these concepts lend themselves particularly well to the analysis of unreliable narration, and in particular of the paradox that lies at its heart: the concurrent presence of disruptive textual elements calling for the implied reader's cooperation, and of textual elements that help fill in the blanks of the narrative.
- For unnatural narration, I focus on the degree of prominence of unnaturalness in the narrative and on the explicitness of the underlying rules regulating fictional reality.
- For unstable narration, I rely on *ad hoc* analyses of the manifestation of indirectness in the narrative strategy. I consider ambiguity and defamiliarisation to be the main narrative devices in the novel's poetics of silence, and thus regard the downplaying of either, or any resolution of ambiguity, to constitute narratological implicitation and vice-versa.

I then elaborate on the corpus of this thesis, in particular on the choice of the five target languages and of the four source novels. I end this chapter on a presentation of various elements used in the body of this thesis, such as translation glosses, and of the general structure of the present work.

1. CRITICAL (RE-)READING OF THE NOVELS

After familiarising myself with the relevant literature on the different subjects that this thesis touches upon, the first main stage of my work consisted of a critical re-reading of all of Ishiguro's novels, including those not contained in the final corpus. During the course of this re-reading, thanks to the editing functions provided by the e-book format, I highlighted all of the passages that I identified as relevant for the novel's poetics of silence, colour-coding them depending on the type of textual signal, annotating some of them and bookmarking those I saw as key passages, or in Eco's words as textual 'knots': according to him, "the text must be understood as a system of 'knots' or 'joints', and it must be pointed out at which knots the implied reader's cooperation is expected and stimulated"⁴¹ (1979:87, my trans.).

I thus made hundreds of highlights and annotations for each book – in *Buried*, for instance, I highlighted 971 passages, wrote 261 annotations and bookmarked 41 key passages. This first phase of micro-textual analysis at the core of the selection process allowed me to form a precise idea of the idiosyncrasy and diachronic evolution of Ishiguro's poetics of silence over the course of his career, and of its manifestations in the novels' respective narrative strategies. In my selection of the relevant and/or key passages, I relied both on critical theory and existing classifications (e.g. Allrath 2005, see previous chapter) and on my instinctive and idiosyncratic perception as a reader, albeit an informed one looking out specifically for textual signals of narrative unreliability and indirectness. Thus, for instance, I selected passages where the narrator comments on the limits of their own memory, which is both a discursive signal of unreliability (Allrath 2005) and a recurrent element in the speech of Ishiguro's narrators. I also selected passages for which I merely had a feeling that there was more to narratorial discourse than first met the eye, even when I found it difficult to pinpoint exactly where this feeling stemmed from.

For each of the corpus's four novels, I then refined my selection of key passages and carried out more in-depth micro-textual analyses on them. I sometimes added new bookmarks, and occasionally removed others if the passage no longer seemed central to the novel's particular poetics, and/or did not seem to raise any significant question from a translational point of view. Note, however, that I regularly mention in my analysis the *absence* of translational shifts in

⁴¹ "Pour clarifier cette définition, il faut avant tout représenter un texte comme un système de nœuds ou de 'joints' et indiquer où – à quels nœuds – la coopération du Lecteur Modèle est attendue et stimulée."

explicitness, which can be as remarkable as their presence, but I limit this practice to passages that I consider to be of interest from a translational point of view in one or more of the languages under study.

The list of key passages thus selected amounted, per novel, to something between thirty or so (in *Pale*, the shortest novel of the corpus) to over a hundred (in *Unconsoled*, the longest one).

2. ARCHIVAL WORK AT THE HRC

In March 2016, I had the honour of being awarded a Dissertation Fellowship in the Humanities by the Harry Ransom Center (HRC), an internationally renowned research library located in Texas, USA, that had acquired the entirety of Ishiguro's archive to date in 2015. The "Kazuo Ishiguro Papers" archive contains material on all of Ishiguro's published novels to this day, with the exception of *Buried* for which only a handful of notes were available for archiving at the time of the purchase, which predates the publication of *Buried*. The HRC Dissertation Fellowship covered my travel expenses and granted me privileged access to the archive for 30 days.

I scheduled my stay there for the month of June 2017, which allowed me to complete the phase of critical re-reading before visiting. Due to the limited time that was available to me, and to the great wealth of documentation provided at the archive, I focused my attention chiefly on *Pale* and *Unconsoled*. In the remainder of my time, I collected material on *Remains* and on *Artist*, for in the notes on this novel the author often draws parallels with *Pale*.

The main goal of my archival work was to put into perspective my own analysis of Ishiguro's poetics of silence as deployed in the respective narrative strategies of the novels under scrutiny. This entailed studying the genesis of this poetics as manifested through the various notes, drafts and, in the case of *Unconsoled*, mostly unpublished short stories in which he described, developed and honed the narrative technique at work in his fourth novel. In my work on the typescripts of *Pale* and *Unconsoled*, I focused more particularly on the passages I had marked as key. I tried to determine whether they had undergone particular reworking, and if so whether this underpinned or undermined my own understanding of the novel's narrative strategy. Unsurprisingly, while most of my findings confirmed mine and other researchers' conclusions, I did not always find what I had expected to and sometimes even found elements that went against the judgment I had previously formed. Because of space and time limitations, and because of the text-based approach I have adopted – which regards narrative unreliability

as stemming from the text's intent (or authorial intent in Booth's words) rather than the reader's interpretation – I decided against writing on those examples that I had selected but turned out to be less relevant than I had thought; that is not to say that they do not exist.

Moreover, the passages selected as key do not necessarily correspond to the most glaring ones from a purely literary point of view, on the contrary: my analysis often focuses on the subtler points of the narration, which are less likely to be the focus of either readers or translators, and – as a consequence – the ones that often present the most interesting shifts in translation. The multilingual dimension of this work thus naturally played an important role in the choice of examples.

3. CRISS-CROSSING WITH THE TRANSLATIONS

After this archival work, I proceeded to work more systematically with the translations into the five target languages under consideration. Until that stage, I had deliberately refrained from taking these translations into consideration in my analysis, so as to be able to build a solid analysis of Ishiguro's poetics of silence without being unduly influenced by the pull of results.

From a methodological point of view, I carried out the alignment between source and target texts using LF aligner, a sequence-pairing software that divides the digitalised text into segments and aligns them side by side for each of the inputted languages. For instance, in *Buried*, I had access in a single Excel file to the English source text and, next to it, the Portuguese and Turkish target texts for each corresponding passage. I had to manually research French and Spanish because I could not access a digitalised, computable version of these texts. Since there is to this day no Hebrew translation of *Buried*⁴², the question of digitalisation did not arise in this novel, but I could not access an electronic version of any of the Hebrew translations. Nevertheless, this software allowed me to save precious time in my search for the translations of the passages I had selected as key.

⁴² According to the Israeli publishing house Sifria Hadasha, a translation of *The Buried Giant* into Hebrew is due to come out in 2020.

4. TRANSLATIONAL ANALYSIS

Having aligned the key passages with their translations into the five target languages (four in the case of *Buried*) I then proceeded to carry out micro-textual analyses for each one, to check for any significant shifts in explicitness – or any significant *absence* of such shifts.

In complement to my own (naturally imperfect) knowledge of the target languages and cultures, I relied in my analysis on public resources such as dictionaries, encyclopedias and various websites, including informal ones such as blogs. I also appealed to the help of what I call language informants, i.e. native speakers whom I had the occasion to question over the course of this work, and who were kind enough to humour me in what I suspect they often saw as mere prevarications on negligible distinctions. In spite of their commendable good will, this sense of pointlessness on the part of some of my language informants sometimes got in the way of my enquiries, as I was regularly told that the original text and its translation were “more or less” equivalent, amounted to “pretty much the same thing” and had “fairly similar” meanings. Given that the bulk of my work lied in such minute nuances as those dismissed by such comments, I had to learn how to coax my informants into giving away the hidden implications of a word or sentence, either by asking them to rephrase and explicitate it or by coining alternative wordings for them to compare and contrast with the one under scrutiny. In the appendices, I provide concrete examples of interactions of the sort and of their varying degrees of fruitfulness.

Beyond an understandable perplexity on the part of some informants in the face of my endeavour to pick apart their language and Ishiguro’s idiolect, I also had to find strategies to get around the fact that some of them did not know enough English (or in the case of English, the target language) to enlighten me on their perception of the relationship between source and target texts. This was particularly problematic in Turkish, for which I could only gather a very limited number of informants, who were not all fluent in English.

Furthermore, my work was complexified by the fact that I often received as many different answers as I had informants in a given language, so that I was sometimes left with the choice of choosing which one to trust, and with the temptation of going along with the answer that matched my own understanding of the text. When I felt that my own judgment was too uncertain, this led me to appeal to yet more informants when this was possible, but also sometimes to give up on an example altogether. Nevertheless, I managed to get second and sometimes third or fourth opinions for most of the cases on which I was unsure, and to check

many (but not all) of those that I felt more confident about. If this thesis were to be published, part of the revision process would involve a more thorough and systematic check of the linguistic analyses for each language. Yet, in spite of the challenges I have described, this stage of contrastive linguistic and translational analysis was possibly the most gratifying part of my work, both for the intellectual stimulation it offered and for the enriching interpersonal interactions it provided.

5. THE CORPUS

THE LANGUAGES

The choice of multilingualism

As mentioned in the introduction, my research comprises six different languages: the source language, English, and five target languages – French, Hebrew, Portuguese, Spanish and Turkish. This choice to include an unusual number of languages was motivated by the desire for the results of this investigation to be as conclusive as possible within the limits of my linguistic competence. Indeed, one of the main hurdles in studies on universals (or generalised trends) of translation lies in the danger of obtaining results pointing not to a universal or even general tendency in translation, but to language-pair-specific types of shifts, i.e. shifts that typically occur when translating from a specific source language into a specific target language.

In her landmark article on the explicitation hypothesis, Blum-Kulka warns against this danger: “it should be possible to ascertain by empirical research to what extent explicitation is indeed a norm that cuts across translations from various languages and to what extent it is a language pair specific phenomenon” (1986:23). Only by ascertaining that explicitation does not stem from the specificities of the language pair involved in translation can researchers differentiate between explicitation “attributable to one of Klaudy’s (2008) first three (language-pair-specific) explicitation” and those that “might be attributed to Klaudy’s fourth category, translation-inherent explicitation” (Becher 2010b).

When researching the explicitation hypothesis, one way of avoiding this pitfall is to apply Klaudy’s 2009 asymmetry hypothesis (see p.32), i.e. to check that explicitation in one direction is not compensated by implicitation in the other direction. Here, this could have involved for instance the parallel study of the translation of narrative unreliability from English into French and from French into English. Another solution, which is the one adopted here, is to increase

the number of languages under study so as to make sure that the results obtained are not language-pair specific.

Choosing target languages

The choice of the languages themselves, as well as their number, was largely the result of my personal story. French and English, being respectively my mother tongue and the language in which I majored throughout my higher education, were obvious choices. I had been learning Spanish at school and university for many years when I went to study philology in Madrid for a semester, and Spanish was by the time I began my PhD my third strongest language and another obvious choice. I had also been learning Hebrew for two years, out of linguistic curiosity, when my supervisor Prof. Davison and I agreed that it would be beneficial for this thesis to be co-supervised by a specialist in translation studies. When Prof. Weissbrod, from Bar-Ilan University in Israel, accepted to become involved in my work and it was decided that I would spend an academic year at Bar-Ilan University, it became clear that Hebrew would also be involved. I had started learning Turkish in the year preceding the beginning of my PhD, and I started learning Portuguese during its first year. Both languages came into my life as the result of personal relationships I have formed over the course of my travels. The choice of the Brazilian variety of Portuguese aimed to counterbalance the European focus of this work. Similarly, I felt that Turkish would be a particularly precious addition to this work because it added to it a third language family, that of Turkic languages, on top of the Semitic family represented by Hebrew and of the Indo-European family, represented here both in Romance languages (French, Spanish, Portuguese) and a West Germanic language (English).

SOURCE TEXTS

Choosing the novels

Given the number of target languages, it soon became apparent that dealing with the entirety of Ishiguro's oeuvre, as I had first intended, was not realistic. I thus chose to focus on four of his seven novels. The choice of *A Pale View of Hills* (1982) and *The Buried Giant* (2015) allowed me to include a diachronic dimension to my research, as they are respectively Ishiguro's first novel and his last to date. The choice of *The Remains of the Day* and of *The Unconsoled* came from a combination of personal inclination and considerations on the reception on these novels. Ishiguro's winning the Man Booker Prize with his widely-acclaimed *Remains* in 1989 came as a turning point in Ishiguro's career, and established his authority as

a major British writer. Readers and translators alike were thus in a very different position than with his first novel *Pale*, even though the two novels share a narrative strategy dominated by unreliability. I also felt that the presence in the jury of Dr. Susam-Saraeva of Edinburgh University, translator of *Remains* into Turkish, would bring an original and challenging dimension to this work. Conversely, *Unconsoled* represents a departure from the writing style that Ishiguro had by then become associated with, particularly in terms of narrative strategy, and its inclusion allowed me to explore all three of what I see as the main types of narrative strategies deployed in his work.

The novels

The four novels chosen as source texts are as follows:

A Pale View of Hills, Kazuo Ishiguro, 1982 (192 pp). Received the Winifred Holtby Memorial Prize in 1982.

The Remains of the Day, Kazuo Ishiguro, 1989 (245 pp). Received the Man Booker Prize for Fiction in 1989.

The Unconsoled, Kazuo Ishiguro, 1995 (535 pp). Received the Cheltenham Prize in 1995.

The Buried Giant, Kazuo Ishiguro, 2015 (345 pp). Nominated for the 2016 World Fantasy Award for best novel, and the 2016 Mythopoeic Award for Adult Literature.

TARGET TEXTS

The translators

According to the information I could gather on them, most of the translators of the corpus are also writers. Few of them formally studied translation, but quite a few read literature or comparative literature at university. Many have translated other prominent writers, such as Atwood, Coetzee, Lessing, Morrison, Nabokov, Rushdie, Singer, Roy, Wilde etc.

Some of them have also translated more than one of Ishiguro's novels:

- French translator Sophie Mayoux translated *Pale*, *Remains* and *Unconsoled*.
- French translator and writer Anne Rabinovitch translated *Never Let Me Go* (hereafter *Never*) and *Buried*.
- Spanish translator Ángel Luis Hernández Francés translated *Pale*, *Artist* and *Remains*.
- Spanish translator Jesús Zulaika translated *Unconsoled*, *When We Were Orphans* (hereafter *Orphans*) and *Never*.

- Brazilian translator and writer José Rubens Siqueira translated *Remains* and *Orphans*.
- Turkish translator Roza Hakmen translated *Unconsoled* and *Buried*.
- Hebrew translator Tsila El'azar translated *Artist* and *Remains*.

A Pale View of Hills (1982)

French translation: *Lumière pâle sur les collines*, Sophie Mayoux, 1984.

Spanish translation: *Pálida luz en las colinas*, Ángel Luis Hernández Francés, 1994.

Portuguese translation (Brazil): *Uma pálida visão dos montes*, Eliana Sabino, 1988.

Turkish translation: *Uzak Tepeler*, Pınar Besen, 1992.

Hebrew translation: *Nof giv'ot hivver*, Doron Koren, 1983.

The Remains of the Day (1989)

French translation: *Les vestiges du jour*, Sophie Mayoux, 1990.

Spanish translation: *Los restos del día*, Ángel Luis Hernández Francés, 1990.

Portuguese translation (Brazil): *Os Vestígios do Dia*, José Rubens Siqueira, 2017.

Turkish translation: *Günden Kalanlar*, Şebnem Susam-Saraeva, 1993.

Hebrew translation: Tsila El'azar, *She'erit hayom*, 1992.

The Unconsoled (1995)

French translation: *L'inconsolé*, Sophie Mayoux, 1997.

Spanish translation: *Los inconsolables*, Jesús Zulaika, 1997.

Portuguese translation (Brazil): *O Desconsolado*, Ana Luiza Dantas Borges, 1996.

Turkish translation: *Avunamayanlar*, Roza Hakmen, 2009.

Hebrew translation: *Be'eyn neḥama*, Meir Wieseltier, 1997.

The Buried Giant (2015)

French translation: *Le géant enfoui*, Anne Rabinovitch, 2015.

Spanish translation: *El gigante enterrado*, Mauricio Bach, 2016.

Portuguese translation (Brazil): *O gigante enterrado*, Sonia Moreira, 2015.

Turkish translation: *Gömülü Dev*, Roza Hakmen, 2015.

Hebrew translation: not yet published.

6. NOTES TO THE READER

This section aims to present the way this work is organised and the various tools used in it to improve readability.

EXAMPLES

The examples I use in my translational analyses are numbered, and the source text highlighted so that the reader may refer back to it more easily. However, when quoting long passages from the source text, and/or when quoting for a literary rather than translational analysis, I do not typically highlight or number the quotation.

Furthermore, I italicise every word or sentence that is in a language other than English. It must be noted that rather than use Hebrew characters, I use a transcription, as is usually the case in academic articles. I follow the rules of the Academy of the Hebrew Language, using the simpler of the two transcription systems it advises, for the present work does not focus on Hebrew or its phonology.

When presented separately from the rest of the text, the translations are separated from it by a line, and are single-spaced – as is the source text. In shorter quotations, whether in the source or target text, new paragraphs are marked by a slash (/). When the passage is long, and/or many translations are given, I use boldface on the segments that I analyse as having undergone significant shifts.

When quoting from Ishiguro's fiction, rather than systematically give the name of the author and the date of the novel, I provide an acronym indicating which novel is being quoted from:

- PV for *A Pale View of Hills*
- AFW for *An Artist of the Floating World*
- RD for *The Remains of the Day*
- TU for *The Unconsoled*
- WWO for *When We Were Orphans*
- NLMG for *Never Let Me Go*
- BG for *The Buried Giant*

The acronym is followed by the page number or, when the e-book provides no real page number, of the chapter number, e.g.: (ch.1). The chapter number is provided for the first of such e-book quotes, and left implicit for the translations of the same passage that follow immediately.

For archival material from the Harry Ransom Center, the author is always Ishiguro and the acronym 'HRC' is followed by the number of the container it was found in, e.g. (HRC 21).

GLOSS

Every time I quote a word, sentence or passage in a language other than English, unless it is perfectly transparent, I provide a translation gloss, i.e. a literal translation into English that reflects the structure of the source language without departing from the rules of English syntax. These may sound awkward in English, but may not be ungrammatical.

Glosses in academic works vary greatly depending on the purpose of the research in which they are used, especially in their degree of literalness. Given that this work has a literary rather than linguistic focus, I tend to favour readability over structural accuracy, unless the focus is on a particular linguistic element.

The example of the passage analysed in the previous chapter and of its translation into French will provide an illustration on both the presentation of examples and of translation gloss:

1. ‘But really, sir, are you all right? You look like you’ve something on your mind.’ ‘Oh ...’ I gave a sigh and wiped my face. ‘It’s nothing. It’s just that all this travelling, all this responsibility. Now and again it just gets ...’ I trailed off with a small laugh. (TU 391)

FR “Oh...” Je poussai un soupir et m’essuyai le visage. “Ce n’est rien. Vous savez, à force de voyager, de prendre des responsabilités... De temps à autre, ça devient...” Je conclus ma phrase par un petit rire. (670)

[“Oh...” I gave a sigh and wiped my face. “It is nothing. You know, by dint of always travelling, always having responsibilities... From time to time, it becomes...” I concluded my sentence with a small laugh.]

TABLES

At the end of every chapter, I provide a recapitulative table of the shifts analysed over the course of the chapter. For the one example analysed so far, this table would be as follows:

<i>The Unconsoled</i>				
Ex. n°	Linguistic Shifts		Narratological Shifts	
	Explication	Implication	Explication	Implication
1	PT HE wiped ES face		PT HE wiped ES face	ES TR wiped

The number of the example is provided in the left-hand side column. Each shift is listed in the column corresponding to the relevant category, with a keyword for the reader to identify which part of the passage underwent a shift in explicitness (here, ‘wiped’ and ‘face’), and is preceded by the abbreviated name of the language in which the shift occurs following the ISO 639-1 standard language codes:

- FR for French
- ES for Spanish
- PT for Portuguese
- TR for Turkish
- HE for Hebrew.

After this table, I provide another one that lists the total number of every type of shifts for each language in the chapter, including shifts in meaning processability:

<i>The Unconsoled</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation		1	1		1	3
Linguistic implicitation						0
Narratological explicitation		1	1		1	3
Narratological implicitation		1		1		2
Cognitive explicitation		1	1		1	3
Cognitive implicitation		1		1		2
Total	0	2	3	2	3	10

The results are naturally inconclusive on such a small sample, but the reader can hopefully see how this quantitative chart can provide a useful overview of the representativity of each type of shift, and of how they compare to one another in the examples analysed in a given novel.

STRUCTURE OF THE WORK

This section concludes Part I, which consists of the chapter on the theoretical frame underlying this work and of the present methodological chapter. Each of the remaining three parts corresponds to one dominant narrative strategy.

Part II focuses on novels featuring unreliable narration (*Pale*, *Remains*). It comprises one chapter on the genesis of the poetics of silence in *Pale* on the basis of the draft typescripts I could access at the HRC; one chapter on the translation of unreliable narration in *Pale*; and one on the translation of unreliable narration in *Remains*.

Part III focuses on the elaboration and translation of unnatural narration in *Unconsoled*. The first chapter explores the genesis of this narrative strategy in Ishiguro's writing, and the design of the underlying rules of fictional reality described in various documents at the HRC. The second chapter studies the translation of dream logic in the target texts of the corpus.

Part IV focuses on the translation of unstable narration in *Buried* and comprises two chapters, on the translation of defamiliarisation and of the unstable narrative voice respectively.

At the end of those sections dealing with interlingual translation, I provide a recapitulation of the point(s) made and of the different shifts observed.

Finally, the conclusion provides an overview of the results gathered over the course of this investigation and a tentative interpretation of these results, followed by suggestions for future research.

Part II

“The language [that] ‘hides more than it reveals’”: Writing and Translating (Self-)Deceptive Narration

“Few writers dare say as little of what they mean as Ishiguro.”

(Kamine 1989:22)

Introduction to Part II

Ishiguro's first three novels – *A Pale View of Hills*, *An Artist of the Floating World* and *The Remains of the Day* –, all published between 1982 and 1989, have often been considered as a coherent whole reflecting a first but crucial stage in the development of his writing strategy. It was described by Shaffer and Wong as a “[t]rilogy of aging protagonists reflecting upon disappointing pasts and disillusioned presents” (2008:xi). Ishiguro himself described this process in an interview with Vorda *et al.*:

I think, certainly, what happened with my first three books is that I was actually trying to refine what I did over and over again and with *The Remains of the Day* I feel that I came to the end of that process. That is why the three books seem to have a kind of similarity. It's not a similarity for which I can apologize; I have no other way of working. (1991:150)

In terms of narrative strategy, all three novels are characterised by a self-deceiving first-person narrator endeavouring to protect themselves from painful memories, which results in discrepancies between fictional reality and the narrator's rendering of it.

Here, I will focus on *Pale* and *Remains*, the first and third novels in this trilogy, united by “their shared focus on the unsaid, on matters that lie ‘somewhere just beneath the surface of things’ (Ishiguro 1981a:21)” (Shaffer 1998:10), and whose narrators “attempt, unsuccessfully, to remake themselves in the light of what they fear were shameful, even damning past decisions” (*ibid.*).

Ishiguro's unreliable narrators are indeed prone to tweak their memories in light of their present knowledge, or even fabricate information to mask the gaps in their narration (Fonioková 2015) in order for the narrative to fit a more satisfying and coherent version of their self-image. However, their equally strong impulse to tell their story and to face their past and present contradictions testifies, in the case of *Pale*'s narrator, to a traumatic past at once unavoidable and elusive and, in the case of *Remains*' narrator, to the therapeutic dimension of story-telling. As Wong (1995) puts it, Ishiguro's first novels thus develop a concern for “the protagonists' limits of memory, as well as their simultaneous desire and dread for disclosure” (131).

The narrative technique used in *Pale* and *Remains* relies heavily on analepsis, a literary technique defined by the *Merriam Webster Dictionary* as an “interruption of the chronological

sequence of events by interjection of events or scenes of earlier occurrence”⁴³. The two narratives’ constant back-and-forth movement along the timeline illustrates the narrators’ constant preoccupation with the past, and the way it seeps into the time of narration while the present alters and colours their memories from the past. As argued by Borowska-Szerszun,

A literary text [can] be seen as a specific way of memory-making, contributing significantly to the ways in which the past is constructed. In fact, both literature and memory rely on similar processes of selecting, organizing and arranging individual elements to form a coherent whole. (2016:31)

Both narrators thus use their narratives as a way of attempting a reconciliation with themselves and their painful pasts, but they often end up seeking refuge in silence, or talking around rather than about their memories. In both novels, the narration is characterised by implicitness, indirectness and narrative silences: “the common feature between Ishiguro’s characters is this emptiness that is perceptible, above all, with the narrator” (Chamlou 1999:37, my trans.)⁴⁴.

The implied reader is, in turn, implicitly encouraged to fill in the blanks of the narration by means of textual signals scattered in the text and pointing to an underlying version of fictional reality. However, in *Pale* there is no clear, stable version of the textual world, so that some of the riddles are left unexplained, just as in *Artist*. In *Remains*, on the other hand, it is the narrative voice itself that is shifting: characterised by a more conspicuous unreliability than in *Pale*, it progressively evolves towards greater reliability, thereby decreasing the distance between the narrator and the implied reader and closing to a point the gap between surface narrative and underlying version of fictional reality.

The two novels thus present two variations on a common overarching type of narrative mode, characterised by the narrator’s unreliability. This unreliability and the way it manifests itself in the text by means of textual signals, as well as each novel’s idiosyncratic narrative strategy, raise the question of the genesis of the narrative strategies displayed in these novels. It is this dimension of Ishiguro’s work that I will explore in the first chapter of Part II. I will then focus in the other two chapters on the challenges posed by the narrators’ verbal restraint and the text’s implied narrative undercurrents for the translation.

⁴³ <https://www.merriam-webster.com/dictionary/analepsis>

⁴⁴ “Le point commun entre les personnages d’Ishiguro est ce vide qui est sensible surtout chez le narrateur.”

Chapter 3

Genesis of a Self-Translation: Inside the Archive of *A Pale View of Hills*⁴⁵

“Le devoir et la tâche d’un écrivain sont ceux d’un traducteur.”
(Proust 1988:45).⁴⁶

CHAPTER OVERVIEW

The past fifteen years have seen the emergence of genetic translation studies as a discipline of its own. This has enabled a new approach to the source text, now viewed as a continuum of textual creation rather than a static entity. Access to a work’s *avant-textes* provides researchers with a window upon the phases of its elaboration, and upon the translator’s different strategies. In this chapter, I approach Ishiguro’s *A Pale View of Hills* as a translation of the *avant-textes* comprising the typescripts and notes held at the HRC. I base myself on Jakobson’s 1959 three-fold definition of translation, the first category of which is intralingual translation or rewording.

I study the genesis of Ishiguro’s writing strategy in this first novel, characterised by textual blanks and, in particular, by the narrator’s unreliability and her silence on the novel’s absent centres. In my exploration of the HRC archive, I was able to access the process of self-translation by the author: the drafts and notes on *Pale* show the process of encoding of the narrator’s unreliability, and the erasure from the text of information that is merely hinted at in the published version.

This chapter analyses the different strategies at work in this *dossier génétique*: in his aim to write in a language that “hides more than it reveals” (HRC 1, see Appendix 5.2 p.453), Kazuo Ishiguro plays in his self-translations on different levels of implicitness and ambiguity. The narrator’s unreliability becomes more prominent, as well as some aspects of the novel that are only alluded to in the published novel, often in a near-imperceptible way.

The author seems to be going back and forth between several versions characterised by different levels of ambiguity, which confirms that he is consciously encoding clues in the narrative and playing with different degrees of implicitness. In particular, the second typescript contains an alternative ending much more explicit than that of both the earlier typescript and the final version. Overall, the first typescript is closer to the final version, especially in the passages key for unreliable narration, while the second typescript contains a number of passages missing from the published version and clues that are overall more prominent. I argue that the key process at work here is not simplification, as Zethsen (2009) claims to be generally the case in intralingual translation. Rather, the translational shifts at play show a tendency towards complexification through a process of erasure that makes the processing of the text harder.

⁴⁵ A slightly shorter version of this chapter will shortly be published in an upcoming issue of the review *Palimpsestes* on translation genetic studies.

⁴⁶ “The duty and work of a writer are those of a translator.” (my trans.)

INTRODUCTION

Etsuko, in *A Pale View of Hills*, speaks in a kind of Japanese way because she's a Japanese woman. [...] So [her language] has to have that kind of carefulness, and, particularly when she's reproducing Japanese dialogue in English, it has to have a certain foreignness about it. (Ishiguro 1989:345)

In this 1989 interview with Gregory Mason, Ishiguro describes the way he consciously imbued his narrator's speech with traces of the Japanese language in his first novel, a process he returned to when crafting the narrative voice for his second one:

Ono in *An Artist of the Floating World* [is] supposed to be narrating in Japanese; it's just that the reader is getting it in English. [...] It has to be almost like subtitles, to suggest that behind the English language there's a foreign language going on. I'm quite conscious of actually figuring these things out when I'm writing, using a certain kind of translationese. (*ibid.*)

The writing strategy described here, as well as the positively connoted twist on the infamous 'translationese' style, are a striking illustration of the blurred line between monolingualism and plurilingualism, and thereby between writing and translating – largely regarded as exclusively intralingual and interlingual activities respectively.

A similar reappraisal of the status of translation, long called-for by critics such as Meschonnic (1999)⁴⁷, contributed to the emergence of genetic translation studies as a discipline of its own in the past fifteen years through the crossing of genetic criticism and translation studies. As pointed out by Meschonnic, "translating is translating only when translating is a writing workshop" (1999:459, my trans.)⁴⁸. Just as in textual genetics, in genetic translation studies the "real object is [...] not the existing documents but the movement of writing that must be inferred from them", the reconstruction of "the chain of events in a writing process" (Deppman 2004:2).

This reappraisal of the status of translation and of its intimate relationship with writing both results from and feeds into the postmodern endeavour to destabilise textual authority, as "genetic critics sought to challenge the sacrosanct authority of the published text by showing how it is but one phase in a continuum of textual creation [...] revealing the labour of the text's

⁴⁷ "A positive reappraisal of translation implies that translating is writing. Otherwise it is a fraud" (Meschonnic 1999:28, my trans.). Original text: "Revaloriser la traduction implique qu'elle soit une écriture. Sans quoi c'est une imposture".

⁴⁸ "Traduire n'est traduire que quand traduire est un laboratoire d'écrire."

creation undermines the much-vaunted myth of the author's genius" (Cordingley 2015). Samoyault goes as far as seeing translation as a form of subsequent draft, "approaching translation as a subsequent draft to the work"⁴⁹ (2014:57, my trans.). Similarly, according to Lebrave, "the process of rewriting at work in the genesis of an original text comes from a similar intentionality to that behind the translator's work"⁵⁰ (2014:38, my trans.).

My stance in the present article is comparable to Samoyault's, but similarly to Lebrave I adopt the writer's perspective as a point of departure by approaching Kazuo Ishiguro's drafts as a pre-translation of his published work. More specifically, I see his first novel *A Pale View of Hills* as a translation of the *avant-textes* comprising the typescripts held at the Harry Ransom Center. As Contat *et al.* argue in their introduction to *Drafts, Yale French Studies*, genetic criticism enables the work to "[stand] out against a background, and a series, of potentialities. Genetic criticism is contemporaneous with an esthetic of the possible" (1996:2). This notion of an "esthetic of the possible" is particularly relevant to Ishiguro's writing, where suggestion is the keyword and several competing versions of the same story linger perceptibly, as in a palimpsest, between the lines of the surface narrative. By exploring the *avant-textes* as a process of self-translation, I hope to illuminate these underlying versions and their role in the poetics of ambivalence developed by the author.

I ground my hypothesis in Jakobson's three-fold definition of translation, which includes intralingual translation:

We distinguish three ways of interpreting a verbal sign: it may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols. [...] Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language. (1959:114)

Responding to Jakobson's definition, in *After Babel* (1975) Steiner defends the idea that translation is implicitly present in every single communicative act, and that the issues raised by interlingual translation or "translation proper" (Jakobson 1959:114) already exist in intralingual translation (Steiner 1975:144). In his view, "[t]he first two categories are, at crucial points, similar" (1975:260). The likeness between the challenges posed by synonymy in writing and

⁴⁹ "Penser la traduction comme brouillon postérieur de l'œuvre".

⁵⁰ "[L]e processus de réécriture dans la genèse d'un texte original répond à une intentionnalité comparable à celle qui préside au travail du traducteur".

equivalence in translation, for instance, has been noted by several critics (Jakobson 1959, Steiner 1975, Zethsen 2007). Similarly, Weissbrod (2004:23) defends Even-Zohar's thesis that all three types of translation described by Jakobson could be labelled as transfer. According to her, in the case of intralingual translation, "[i]t is possible to regard the adaptation of a text or model for a new audience in the same semiotic symbols, language and culture, even with no significant gap in time, as a form of transfer" (25).

The call for a broader definition including intralingual translation was relayed by a number of critics in the past decade (Baker 1998; Zethsen 2007 and 2009; Whyatt 2017), usually on the basis of Jakobson's definition and/or Wittgenstein's concept of "family resemblance" (1953:32). However, as Zethsen points out, "despite Jakobson's classical definition, intralingual translation or *rewording* is extremely peripheral to translation studies, more so than it deserves, and the relationship between interlingual and intralingual translation is a neglected area of research" (2009:795, emphasis in original). Zethsen offers what she calls an "open definition" based on Jakobson's (1959) and Toury's (1985) definitions:

A source text exists or has existed at some point in time. A transfer has taken place and the target text has been derived from the source text [...] This relationship can take many forms and by no means rests on the concept of equivalence, but rather on the *skopos* of the target text. (2007:299)

This is the definition that I adopt in this paper, which explores the genesis of Ishiguro's narrative strategy in *A Pale View of Hills*. The narration of this first novel is characterised by textual blanks resulting from the narrator's unreliability and her silence on the novel's paradoxically absent centres. A close analysis of the self-translation at work in the novel's genetic dossier (*dossier génétique*⁵¹) shows the process of encoding of the narrator's unreliability, and of erasure of information that the reader of the published text can access only indirectly – and often partially. In particular, facets of the narrator's personality and troubling elements in the narrative that are only hinted at in the published text are thus more perceptible in the *avant-textes*, such as the overlap between the identity of the narrator and her friend or the narrator's threatening attitude towards the little girl. Moreover, the last draft contains an

⁵¹ As explained by Cordingley, "Genetic studies chart the diachronic phases of a text's composition through the constitution of what is termed the "*dossier génétique*". The genetic dossier includes the work's *avant-textes* [...] which are classified as either 'exogenetic', being sources for the work (notes, articles, images and books), or 'endogenetic', that is, produced during the text's composition (manuscripts, drafts, corrected page proofs)" (2015:2).

alternative ending that is much more explicit in terms of the death of the child and of the narrator's role in it⁵².

1. MATERIAL

As mentioned in Part I, in June 2017 I had the privilege of working at the Harry Ransom Center (HRC) as a visiting scholar on the archive entitled “Kazuo Ishiguro Papers”, acquired by the Center in its entirety in 2015. It contains substantial material on all of Kazuo Ishiguro's novels with the exception of the last one, *The Buried Giant*, published after the constitution of the archive.

The archive of *A Pale View of Hills* contains both endogenetic and exogenetic documents: two annotated typescripts and a number of post-publication notes. Since Ishiguro only started keeping his rough papers in the 1990s, there is relatively little material on *A Pale View of Hills*, which was published in 1982. The two typescripts are late drafts, which Ishiguro labelled “penultimate draft” and “final draft”, hereafter TS1 and TS2. As for the published version, it is called here FV for final version – not in the hypothetical sense of an ideal and unalterable version, but rather because it was chosen for publication and came to be known as Ishiguro's first novel. The genetic dossier also comprises notes on *Pale* taken by Ishiguro during the writing process of later novels. The notes are located in the folders of these subsequent novels and refer back to his first novel, commenting on writing techniques and narrative choices and on their success or failure according to Ishiguro.

2. SKOPOS

In *A Pale View of Hills*, the first-person narrator – a Japanese woman named Etsuko – recounts her younger daughter's visit to her home in England, shortly after the suicide of her elder daughter Keiko. She also reminisces about her past in Japan, and in particular about her friendship with a woman named Sachiko, a newcomer to the neighbourhood, and her little girl Mariko. The two narratives become progressively more intertwined, to the extent that it sometimes becomes difficult to differentiate fully between past and present. This confusion between the novel's two timelines is the result of the unreliability of the narrative voice, which

⁵² See Glossary in Appendix 5.1 p.433.

gradually undermines the version of fictional reality depicted and the different characters' identity. As a literary critic wrote in the *Daily News* asks after the novel's publication, "But how much of what she remembers is true? To what extent is she transferring her own guilt at being a 'bad mother' on to her old friend? Gradually we come to realise that her memories are flawed, but there is no omniscient voice to tell us exactly how or why" (March 1984). Indeed, the novel is riddled with clues that Etsuko and Sachiko might be one and the same person, or at least that on some level Sachiko might stand for a past version of the narrator back in Japan and Mariko for Etsuko's dead daughter. This alternative reading of the novel can be regarded as a *subtext*, although it is not the possible only one. Unlike more conventional unreliable narratives, no single unquestionable version can be reconstructed by the implied reader – the novel's only truth value is that several readings coexist up to (and beyond) the end.

As analysed at the time of publication by another critic in *The New York Times*, "Etsuko's memories, though they focus on her neighbor's sorrows and follies, clearly refer to herself as well. The lives of the two women run parallel. [...] A delicate, ironic, elliptical novel, *A Pale View of Hills* means much more than it says" (May 1982). This writing strategy was famously summed up in more disparaging terms by critic Paul Bailey in the February 1982 edition of the *TLS*: "*A Pale View of Hills* works largely by inference. My only criticism is that at certain points I could have done with something as crude as a fact".

Yet, the elliptical quality of Ishiguro's first novel is precisely at the heart of the novel's purpose, its *skopos*. Although this concept was originally developed by Vermeer (1987) within the frame of translation proper⁵³, the use of a broader definition of translation means that the notion of *skopos* proves just as relevant to intralingual translation:

[I]n all cases of intralingual transfer (as in interlingual translation) there is a pre-existing text from which a new text is derived and tailored for a new purpose and new receivers. The need to rephrase, paraphrase or reformulate a text will result in a range of linguistic and conceptual alterations as dictated by the *skopos* of the new text. (Whyatt 2017)

In Ishiguro's notes on *An Artist of the Floating World*, the retrospective glance cast on *A Pale View of Hills* sheds light on the central role of a double thread of competing narratives in his first novel's *skopos*: "What kind of themes would interest us? The twin narrative one; [...]"

⁵³ "To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Vermeer 1987:29).

one narrative is perhaps distorted by memory – as in *A Pale View of Hills* – while the other is distorted by madness” (HRC 1).

In a different document of notes on the writing of *Artist*, Ishiguro elaborates on the central role of memory as a distorting factor leading to unreliable narration:

Now one thing that didn't quite work in *A Pale View of Hills* is that we didn't get the effect we were looking for of the ambiguous, mist-like quality of memory, it became almost totally realistic when Etsuko remembered, perhaps this time we can try to create this ambiguity much better. (*ibid.*)

As these notes imply, this second novel is also a second attempt at what the author originally wanted to express in *Pale*: his attempt to translate the novel's *skopos* into words takes place not just at the scale of the novel, from one draft to the next, but also from one novel to the other. In particular, the question of the narrator's unreliability is a central feature throughout Ishiguro's work, and notes on one novel often prove just as relevant to the author's writing strategy as a whole. On the language of self-deception, we can read in the notes on *Artist* that

[t]he language must be one which “hides more than it reveals”; the language refers to both the 1st person narrator and some lines of dialogue. But the language has to reflect this: the need to self-deceive in order to preserve dignity. Thus, the “Japanese” language should be exploited for its qualities of concealment, its little strategies of avoiding naughty issues; it's the way of preserving the fiction. (*ibid.*, emphasis in original)⁵⁴

The deliberate choice of a “language that hides more than it reveals” is representative of the global tendency to erase and conceal that takes place from one version to the next of *Pale*. This propensity runs contrary to Zethsen's claim that the main tendency in intralingual translation is simplification: “the most significant difference [with interlingual translation] seems to be that in many kinds of intralingual translation *simplification* is the keyword” (2009:808). Whyatt's (2017) study on the frequency of conjunctions in interlingual and intralingual translation tends to underpin this claim: “The findings of the product analyses indicate that there might be a tendency to simplify texts when paraphrasing them. This would support Zethsen's (2009) observation that the tendency to simplify texts is frequently observed in intralingual translation”. Ishiguro's self-translations, however, show on the contrary a process of

⁵⁴ See Appendix 5.2. p.437.

complexification in terms of processability. I argue that this is due both to the specificity of self-translation and to the novel's distinctive *skopos*.

3. ERASURE

From the penultimate typescript (TS1) to the published text (FV), we can observe a back-and-forth movement between several versions characterised by different levels of explicitness. The overall trend is one of implicitation, defined by Klaudy as a “translation technique which consists of making what is explicit in the source language implicit in the target language, relying on the context or the situation for conveying the meaning” (2009:104).

One of the main manifestations of this tendency for implicitation is the erasure of information in the transition from the typescripts to the published text. For instance, whole dialogues from the typescripts are absent in the final version, rendering certain facets of the narrator's personality close to imperceptible in the published novel. Such is the case with her curiosity and envy with regards to her friend Sachiko, who is as direct and liberated a woman as Etsuko herself is restrained and subdued. In FV, Etsuko's fascination with Sachiko's supposedly sulphurous love life is only remotely suggested a few times in the form of cautious enquiries, such as the conversation in example 1, where she tries to find out whether Sachiko has lived with her boyfriend in the past:

1. TS1-TS2-FV⁵⁵ “We've been living in Nagasaki for almost a year now. On the other side of the city.”

“Oh really? I didn't realize that. You lived there with ... with friends?”

Sachiko stopped pouring and looked at me, the teapot held in both hands. I saw in her gaze something of that amused expression with which she had observed me on that earlier occasion.

“I'm afraid you're quite wrong, Etsuko,” she said, eventually. Then she began to pour the tea again. “We were staying at my uncle's house.”

“I assure you, I was merely ...”

“Yes, of course. So there's no need to get embarrassed, is there?” (19-20)

Here, it is only Etsuko's hesitation – her pausing – and Sachiko's reaction that lead the implied reader to understand what her question is indirectly suggesting. Moreover, Etsuko

⁵⁵ The hyphens indicate that in this passage, the first and second typescripts (TS1 and TS2 respectively) are identical to the final version (FV). The entirety of both typescripts is located in container 14 at the HRC.

systematically refrains from questioning Sachiko in detail on her relationship with her American boyfriend, something that Sachiko herself points out and takes offence at:

2. TS1-TS2-FV “Why do you never ask me about him, Etsuko? There must be all sorts of questions you’d like to ask. So why don’t you ask them? After all, everybody else in the neighbourhood seems interested enough, you must be too, Etsuko. So please feel free, ask me anything you like.”

“But really, I ...”

“Come on, Etsuko, I insist. Ask me about him. I do want you to. Ask me about him, Etsuko.” (71-72)

In the typescripts, however, Etsuko’s fascination for Sachiko’s love life is blatant. Although she does not directly quiz Sachiko, when she finds herself alone with Mariko she presses the little girl with inquisitive questions that leave no doubt as to the extent and nature of her curiosity. Thus, in TS1 and TS2 we have:

3. TS1-TS2 “What do you think she’s doing, Mariko-San? What do you suppose she’s doing now?”

The whispering noises stopped. We stared at each other for a second.

“Your mother was telling me all about Frank-San”, I said. He sounds a very nice man.” She remained silent.

“He sounds a very nice man”, I repeated.

“He’s a bad man.”

“Now that’s not a nice thing to say, Mariko. Your mother told me all about him and he sounds very nice.”

“He’s a bad man. He’s always thinking bad thoughts.”

“Oh? And what kind of bad thoughts are they?”

She did not reply. One of the kittens began clawing at the tatami.

“What kind of bad thoughts, Mariko-San?”

She got to her feet and went to the wall. The spider was still there.

“I’m sure Frank-San is a very nice man. You really shouldn’t say nasty things about him.”

Mariko was once more peering at the spider. The creature did not move.

“Does he stay here sometimes?” I asked her. “Does Frank-San stay here?”

“Sometimes he stays.”

“And he stays here at night?” Mariko reached forward. The spider moved quite slowly along the wall.

This *avant-text* is strikingly more explicit than the final version, where Etsuko’s interest remains discreet enough that her underlying motivation can easily be overlooked:

3. FV “Your mother should be home soon,” I said. “I wonder what she can be doing.” Mariko continued whispering.
 “She was telling me all about Frank-San,” I said. “He sounds a very nice man.”
 The whispering noises stopped. We stared at each other for a second.
 “He’s a bad man,” Mariko said.
 “Now that’s not a nice thing to say, Mariko-San. Your mother told me all about him and he sounds very nice. And I’m sure he’s very kind to you, isn’t he?”
 She got to her feet and went to the wall. The spider was still there.
 “Yes, I’m sure he’s a nice man. He’s kind to you, isn’t he, Mariko-San?”
 Mariko reached forward. The spider moved quite slowly along the wall. (80-81)

In this excerpt, Etsuko’s straightforward question to Mariko – “What do you think she’s doing, Mariko-San?” – has been translated into an indirect one in FV: “I wonder what she can be doing”. Moreover, although the narrator’s insistence is still present in the repetition of her question – “he’s kind to you, isn’t he?” – the feigned assumption that Frank-San is beyond reproach conceals her desire to find out what his faults might be. Finally, Etsuko’s desire to find out details of Sachiko’s sex life, only hinted at in example 1 but clearly perceptible through Etsuko’s questions in TS1 and TS2, has been erased from the final version. In TS1 and TS2, this side of Etsuko’s personality is repressed, but only to the point that she dares not question Sachiko directly and questions Mariko instead. In FV, however, it is almost completely repressed, so that the suggestion that Sachiko’s brazenness might be the expression of Etsuko’s hidden side is less prominent in the published text.

This gradual shift towards the erasure of the clues signalling the possible identity of the two women means that the narrator’s unreliability is less perceptible in FV, so that when the overlap between Etsuko and Sachiko is made obvious towards the end of the novel by a confusion in the use of pronouns – talking of Sachiko and Mariko, the narrator says ‘we’ – it is likely to be perceived as a new element rather than a confirmation of something towards which the text was building up:

4. TS1-TS2-FV After a long silence, she said: “I don’t want to go away. I don’t want to go away tomorrow.”
 I gave a sigh. “But you’ll like it. Everyone’s a little frightened of new things. You’ll like it over there.”
 “I don’t want to go away. And I don’t like him. He’s like a Pig.”
 “You’re not to speak like that,” I said, angrily. We stared at each other for a moment, then she looked back down at her hands.
 “You mustn’t speak like that,” I said, more calmly. “He’s very fond of you, and he’ll be just like a new father. Everything will turn out well, I promise.”

The child said nothing. I sighed again.

“In any case,” I went on, “if you don’t like it over there, we can always come back.”

This time she looked up at me questioningly. (172-73)

Ishiguro explains in his 1989 interview with Mason that he “intended with that scene for the reader finally to realize, with a sense of inevitability: ‘Of course, yes, she’s finally said it.’ Instead, it’s a shock. [...] You feel like you have to read the book again, which is a different sort of effect” (338). The erasure of clues such as that described above, with the writing off of the dialogue shedding light on Etsuko’s repressed curiosity, is one possible explanation for the unexpectedness of this revelation.

Nevertheless, the published novel is not completely devoid of such textual clues pointing to the subtext. In example 4, two central clues are present throughout all three versions. The first is the dissonant choice of pronoun mentioned above; the second lies in Etsuko’s sudden departure from her usual self-control. Instead, she starts expressing an impatience and irritability that are normally characteristic of Sachiko’s manner: “I gave a sigh”; “‘You’re not to speak like that,’ I said, angrily”; “I sighed again”.

This merging of the two women suggests a parallel merging of Sachiko’s daughter Mariko and Etsuko’s own daughter, whom she was expecting at the time of her friendship with Sachiko. This overlap between the two girls is expressed at two points in the novel. Unambiguously, at the end of the novel, while speaking to her younger daughter of an outing with Sachiko and Mariko – an event recounted earlier in the novel – Etsuko uses Keiko’s name instead of Mariko’s, both in the drafts and the published text: “Keiko was happy that day” (182). A subtler hint lies in the fact that in the key scene from which example 0 was taken, at the end of the novel, all references to Mariko are made through neutral terms such as “the child”, until the very last line closing the chapter (“I thought I could see Mariko running along the riverbank in the direction of the cottage” (173)). The reader thus infers mainly from context the identity of the little girl who is being referred to. It is the systematicity of this choice to avoid her proper name that points to the suggested identity between Sachiko’s daughter Mariko and the late Keiko.

4. *VARIANTES LIÉES* (INTERCONNECTED VARIATIONS)

A similar strategy can be observed in the first chapter, shortly after Etsuko and Sachiko have met, in a passage that contains both the first cues⁵⁶ pointing towards a gap in the narrative, and the first clues enabling the reader to fill them and access the subtext – the suggested identity between the two women. The choice to systematically refrain from using Sachiko’s name in this passage is here again a cue to the fact that the referent might not be the one suggested at first sight, while the choice of terms less specific than a proper name, such as the hyperonym ‘woman’, are a clue to the fact that this anecdote might be about someone else – and indeed, the only other grown-up female protagonist is the narrator herself. The fact that cues and clues overlap here illustrates the fact that the two concepts are situated on a spectrum rather than clear-cut categories.

5. TS2-FV Then one afternoon I heard two women talking at the tram stop, about **the woman** who had moved into the derelict house by the river. One was explaining to her companion how she had spoken to **the woman** that morning and had received a clear snub. Her companion agreed **the newcomer** seemed unfriendly — proud probably. She must be thirty at the youngest, they thought, for the child was at least ten. The first woman said **the stranger** had spoken with a Tokyo dialect and certainly was not from Nagasaki. They discussed for a while her “American friend”, then the woman spoke again of how unfriendly **the stranger** had been to her that morning.

Now I do not doubt that amongst those women I lived with then, there were those who had suffered, those with sad and terrible memories. But to watch them each day, busily involved with their husbands and their children, I found this hard to believe — that their lives had ever held the tragedies and nightmares of wartime. It was never my intention to appear unfriendly, but it was probably true that I made no special effort to seem otherwise. For at that point in my life, I was still wishing to be left alone. (12-13, emphasis mine)

Two elements in this passage point to the blurriness of the line between Sachiko and the narrator. Firstly, Sachiko is never referred to by name but rather, as with Mariko in example 4, by neutral nouns such as “the woman” or “the stranger”. Secondly, there is an apparent mismatch between the two paragraphs, as the narrator goes from reporting the women’s conversation on Sachiko to apparently unrelated remarks on their past and finally to a comment on her own behaviour, in which she uses the same adjective as the one that was used twice in the previous paragraph to described Sachiko: ‘unfriendly’. At this point in the novel, the reader

⁵⁶ See Chapter 1 for more on Weizman and Dascal’s (1991) distinction between cues and clues, and the way I use these concepts in this thesis.

has little reason to suspect that the referent may not be Sachiko, but in hindsight or in re-reading this contributes to the ambiguity of the narrative and to the narrator's unreliability. Both of these elements – the use of common nouns and the repetition of 'unfriendly' – have their significance: they form part of the text's system and correspond to what Lebrave (2014) calls "*liaisons à distance*":

[L]e traducteur doit progressivement identifier à l'intérieur du texte un ensemble de liaisons à distance. On sait que ce phénomène apparaît dans l'écriture littéraire, où les généticiens ont très tôt repéré des systèmes de corrections interdépendantes intervenant en plusieurs points de la chaîne textuelle. Il s'agit de ce qui a été appelé les variantes liées⁵⁷. (36)

In the particular case of example 5, the *variantes liées* in FV are already present in both TS1 and TS2, but the annotations on TS1 help confirm their significance. In the following transcription, italics signal handwritten notes written above a crossed-out word in print, while bold indicates a sentence altogether missing in FV:

5. TS1 Then one afternoon I heard two women talking at the tram stop, about the woman who had moved into the derelict house by the river. One was explaining to her companion how she had spoken to the woman that morning and had received a clear snub. Her companion agreed the ~~woman~~ *newcomer* seemed unfriendly — proud probably, ~~she guessed~~. She must be thirty at the youngest, they ~~agreed~~ *thought*, for the child was at least ten. The first woman said the stranger had spoken with a Tokyo dialect and certainly was not from Nagasaki. They ~~then~~ *discussed for a while* her "American friend", ~~probably most likely a soldier, they thought~~, then the ~~first one~~ *woman* ~~repeated said again~~ *spoke again of* how unfriendly the ~~woman~~ *stranger* had been to her that morning.

Now I do not doubt that amongst those women I lived with then, there were those who had suffered, those with sad and terrible memories. But to watch them each day, busily involved with their husbands and their children, I found this hard to believe — that their lives had ever held the tragedies and nightmares of wartime. **In a word, they seemed happy, and perhaps that was why I avoided them.** It was never my intention to appear unfriendly, but it was probably true that I made no special effort to seem otherwise. For at that point in my life, I was still wishing to be left alone.

The alterations to the words 'woman' and 'stranger', replaced respectively with 'newcomer' and 'woman', show that the author is very conscious of his choice of words and never considers referring to Sachiko by her name; this gives weight to the notion that this forbearance

⁵⁷ The translator has to progressively identify, within the text, a system of remote connections. This phenomenon is well-known in the field literary writing, where geneticists identified, very early on, systems of interdependent corrections at several points in the textual chain. It corresponds to what has been called interconnected variations.

constitutes both a cue signaling a gap and a clue to an alternative reading. The repetition of ‘unfriendly’ is already present in TS1 and bears no notes, but the transition towards its use in reference to Etsuko is preceded by a sentence that makes the parallel between Etsuko and Sachiko more obvious than in TS2 and FV, which are identical. In TS1, it is apparent that the narrator is justifying herself for what the women reproach Sachiko with: her avoidance of them and her unfriendliness. While in TS2 and FV she is still admitting to making no effort to appear friendly, she does not go as far as confessing that she used to avoid them. Even more significantly, the apparent lack of connection between her remark on the women’s lives and her own unfriendliness is liable to have a disorientating effect and to result in the cue/clue being unnoticed. The self-translation operated from TS1 to TS2/FV – results in complexification: the processing of the clues to the subtext is made more difficult for the reader by the erasure of the logical link that was expressed in the deleted sentence.

5. IMPLICITATION

All the examples examined thus far have in common the expression of a conflict between the will to achieve greater subtlety – suggesting rather than stating – and the need for clarity in order for the subtext not to be lost altogether on the reader. The tension between these two poles is most perceptible in the passages central to the narrative strategy of unreliability. Towards the end of the novel, in chapter 10, we can observe from one version to the next a back-and-forth movement between conveying and concealing Sachiko’s unreliability – and, by extension, the narrator’s unreliability as well. In this passage, the two women are discussing Sachiko’s imminent departure for America with her boyfriend, who has come back to her once more and promised again to take her there:

6. TS1 “I suppose you think I’m a fool,” she said, quietly. “Don’t you, Etsuko?”

I looked back at her, a little surprised.

“I realize we may never see America,” she said. “And even if we did, I know how difficult things will be. Did you think I never knew that? Did you really think, Etsuko, I believe even a fraction of the things I say?”

I gave no reply, and we went on staring at each other.

6. TS2 “I suppose you think I’m a fool,” she said, quietly. “Don’t you, Etsuko?”

I looked back at her, a little surprised.

“I realize we may never see America,” she said. “And even if we did, I know how difficult things will be. Did you think I never knew that? Did you really think, Etsuko, I believe even a fraction of the things I say?”

I gave no reply, and we went on staring at each other.

6. FV “I suppose you think I’m a fool,” she said, quietly. “Don’t you, Etsuko?”

I looked back at her, a little surprised.

“I realize we may never see America,” she said. “And even if we did, I know how difficult things will be. Did you think I never knew that?”

I gave no reply, and we went on staring at each other. (170-71)

The published text still exposes Sachiko’s unreliability to a point, in that she does confess to keeping some things quiet; however the scope of this revelation – or confirmation, depending on the reader’s “decoding ability” (Nida 1964:58) – is much more limited: it is no longer suggested that she does not mean most of what she says, as is the case in the extra sentence crossed out in TS1 and reinstated in TS2. It seems that in TS1 – which is in itself the annotated typescript of a previous version – the wish to achieve subtlety prevails, while in TS2 the counterbalancing desire to be clear takes over.

A similar tendency towards greater implicitness in TS1 and FV and towards greater explicitness in TS2 is perceptible in the episode of Etsuko’s first encounter with Mariko:

7. TS1 As far as I remember, that was the first occasion I spoke to Mariko. Quite probably, there was nothing so unusual about her behaviour that morning, and if today I feel a certain sense of uneasiness in recalling that encounter, it is no doubt because my memory of it has become coloured by later events.

7. TS2 As far as I remember, that was the first occasion I spoke to Mariko. Quite probably, there was nothing so unusual about her behaviour that morning, and if today I feel a certain sense of uneasiness in recalling that encounter, it is no doubt because my memory of it has become coloured by later events.

7. FV As far as I remember, that was the first occasion I spoke to Mariko. Quite probably there was nothing so unusual about her behaviour that morning, for, after all, I was a stranger to the child and she had every right to regard me with suspicion. And if in fact I did experience a curious feeling of unease at the time, it was probably nothing more than a simple response to Mariko’s manner. (16)

Here again, the fact that the whole passage is erased from TS1, then reinserted in TS2 and finally altered in FV reveals the existence of a to-and-fro movement between a lower and a higher degree of explicitness. While TS1, TS2 and FV all mention a feeling of uneasiness associated with this first encounter, only the first two explicitly allude to “later events”, suggesting that these events are something to feel uneasy about. I will come back to this point later on.

This example gives rise to another of the “*variantes liées*”, defined by Lebrave as “interdependent systems of correction” (2014:38, my trans.)⁵⁸: the variation present in example 7 in TS2 triggers another discrepancy between TS2 and TS1-FV later on in the novel, at the beginning of chapter 3, in a passage where the two women are looking for Mariko who has disappeared:

8. TS1-FV It is possible that my memory of these events will have grown hazy with time, that things did not happen in quite the way they come back to me today. But I remember with some distinctness that eerie spell which seemed to bind the two of us as we stood there in the coming darkness looking towards that shape further down the bank. Then the spell broke and we both began to run. As we came nearer, I saw Mariko lying curled on her side, knees hunched, her back towards us. (41)

8. TS2 I have said before how my memory of these events may be slanted by later occurrences and it is possible that things did not happen in quite the way they come back to me today. But I remember with some distinctness that eerie spell which seemed to bind the two of us as we stood there in the coming darkness looking towards that shape further down the bank. Then the spell broke and we both began to run. As we came nearer, I saw Mariko lying curled on her side, knees hunched, her back towards us.

The reference to the unreliability of memory is a recurrent element in Ishiguro’s narrative strategy, and one that can either highlight or play down the narrator’s unreliability. The narrator’s metatextual comments on the limited nature of memory can be taken as a token of honesty and strengthen the reader’s trust, but it can similarly function as a warning pointing to unreliability, as argued by Nünning (1999) and Fonioková (2015):

At the discourse level the narrator’s unreliability might be hinted at by his metanarrative comments on the limits of his narration and his reflections about the deficiency of memory. [...] [It] often manifests itself in the narrator’s reflections on their restricted capacity of depicting the story as it really happened (in the fictional world), reflections which then contribute to the reader’s doubts about the reliability of the narrator. (Fonioková 2015:53)

The reference to the deficiency of memory is present in all three versions of example 8, but TS2 links it once again with the impact of mysterious subsequent events rather than with a predictable fading of memory over time. By doing so, it goes one step further towards warning the reader not only of the narrator’s unreliability but also of the centrality of the little girl, and of the fact that her memory is linked in the narrator’s mind with disturbing events.

⁵⁸ “[S]ystèmes de correction interdépendants”.

The to-and-fro movements from a lesser to a higher degree of explicitness visible in the self-translation in examples 7 and 8 are a manifestation of the challenge the writer is faced with: finding a way to leave things unsaid without leaving them out altogether. As Willemart (2005) points out,

What is hiding under the crossing-out, much more so than its effect – the visible text – is often the writer’s starting point, and points to something unsaid in the published text. Therefore, we argue that the published text is the manuscript’s metonymy⁵⁹. (20, my trans.)

Here, the passages erased in the process of self-translation shed light on the implicit version of fictional reality (Fonioková 2015), i.e., the subtext of the unreliable narrative told by Etsuko. In some cases, such as example 0, it seems likely that the erased sentence is indeed the missing link whose absence is felt in FV. However, in other cases, it is unclear whether there is only one implicit version of fictional reality or whether there is no single correct version and the important part is the gap itself and the strength of its evocative power. Unlike more traditional forms of unreliable narration (Fonioková 2015:109-112), including some of Ishiguro’s later novels, Kazuo Ishiguro’s early fiction “departs from traditional unreliable narration by leaving some riddles unresolved and thus preventing the reader from reconstructing an unambiguous version of fictional reality” (112). The ambiguity fostered by this approach is most striking at the end of the novel, with the unexpected choice of pronouns in example 4 and the repetition of the chilling scene in which the narrator scares the little girl by holding a rope in the published novel.

6. A METONYMY OF THE TYPESCRIPTS

It is at the end of the novel that the process of self-translation carries out the deepest alterations. In the HRC archive (14), TS2 is thus labelled: “Final draft (with original ending)⁶⁰. Clean copy typescript (with note from Deborah Rogers dated 22 February 1982), circa 1981”, while the finding aid drafted by Amy E. Armstrong during her processing of the archive in 2016-17 notes that

⁵⁹ “*O que está escondido sob a rasura, muito mais do que seu efeito – o texto visível – é frequentemente o ponto de partida do scriptor e assinala um não-dito do texto publicado. Por isto, sustentamos que o texto publicado é a metonímia do manuscrito*”.

⁶⁰ See Glossary in Appendix 5.1 p.433.

Ishiguro clarifies that the “final draft” contains his original ending, but after conversations with his editor, Robert McCrum, and his agent, Deborah Rogers, Ishiguro devised a new ending. So, the ‘final draft’ is actually the last draft of the original story before it was revised. Unfortunately, the archive doesn’t contain a final typed draft with the changes incorporated; only the “penultimate draft” with the handwritten changes.

By ‘ending’, what she refers to – as will I – is the passage in chapter 10 that brings some element of resolution to the characters’ ontological ambiguity. In this scene, the narrator sheds light on the overlap between herself and Sachiko by using what seems to be the wrong pronoun, as quoted in example 4 – the passage that corresponds to the brackets in example 9 below. In TS1 and FV, this scene creates an echo to an earlier passage in chapter 6 (pp. 83-84), with which it bears striking similarities (see example 8). As put by Michael Wood in *Children of Silence: Studies in Contemporary Fiction*,

The narrative question, then, since we hear of [the] suicide right at the beginning of the novel, is what does this death in Manchester in or around 1980 have to do with those days in Nagasaki in the 1950s? The answer is a relay of further questions and images, including the woman drowning the baby; and the child murderer on the loose; and also a dream of a child on a swing that turns out to be a dream of a hanged child; and a curiously unmotivated, dangling, piece of rope. We see the following scene twice. Are there two scenes, closely resembling each other? Or just one, obsessively repeated? (1998 “The Discourse of Others”, ‘Oriental Silences’ §15)

The first rope episode comes right after Etsuko’s conversation on Frank with Mariko (see example 3) while she is looking after the little girl in Sachiko’s absence.

9. FV As I walked, there were insects making noises all around me. Then eventually I became aware of a separate sound, a rustling noise as if a snake were sliding in the grass behind me. I stopped to listen, then realized what had caused it; an old piece of rope had tangled itself around my ankle and I had been dragging it through the grass. I carefully released it from around my foot. When I held it up to the moonlight it felt damp and muddy between my fingers.

“Hello, Mariko,” I said, for she was sitting in the grass a short way in front of me, her knees hunched up to her chin. A willow tree — one of several that grew on the bank — hung over the spot where she sat.

“What’s that?” she asked.

“Nothing. It just tangled on to my foot when I was walking.”

“What is it though?”

“Nothing, just a piece of old rope.” [...]

“Why have you got that?”

“I told you, it’s nothing. It just caught on to my foot.” I took a step closer. “Why are you doing that, Mariko?”

“Doing what?”

“You were making a strange face just now.”

“I wasn’t making a strange face. Why have you got the rope?”

“You were making a strange face. It was a very strange face.”

“Why have you got the rope?”

I watched her for a moment. Signs of fear were appearing on her face.

“Don’t you want a kitten then?” she asked.

“No, I don’t think so. What’s the matter with you?”

Mariko got to her feet. I came forward until I reached the willow tree. I noticed the cottage a short distance away, the shape of its roof darker than the sky. I could hear Mariko’s footsteps running off into the darkness. (83-84)

This scene is also present in TS1 and TS2, but with two differences that bear testimony to the author’s wish to revert to a lesser degree of explicitness in his translation of TS2 into FV. The first alteration takes place after “No, I don’t think so”:

9. TS1 ~~“I took a few more steps towards her.”~~ What’s the matter with you?”

9. TS2 “I took a few more steps towards her”

In both TS1 and TS2, the narrator’s threatening attitude is made explicit by her body language, while in FV its effect is only expressed in the indirect expression of Mariko’s reaction, without the reader knowing what exactly it is she is reacting to, or whether she has any reason at all to be startled.

The second alteration affects the last sentence of the passage:

9. TS1 I ~~listened to~~ could hear Mariko’s footsteps running off into the darkness.

9. TS2 “I listened to Mariko’s footsteps running off into the darkness.

Here again, the choice to replace “listen to” with a less volitional “could hear” in TS1 and FV results in a greater ambiguity around the narrator’s intentions by implicating her menacing attitude towards Mariko.

A second ‘rope’ scene takes place in chapter 10, although the word ‘rope’ itself is absent from the passage, and only thanks to the echo with chapter 6 created by the two passages’ strong similarities can the reader understand that the referent of ‘that’ in Mariko’s speech is indeed a

rope. The narrator goes out to look for Mariko, who has gone out of the cottage, and approaches the little girl while holding a piece of rope she has found in the grass: “[m]uch later, the same scene is revised. The girl is still Mariko but she seems to have merged with Etsuko’s own daughter, as Etsuko the mother merges with Mariko’s mother, the “woman [she] knew once” (Wood 1998 §17):

10. TS1-FV Insects followed my lantern as I made my way along the river. [...]
“What are you doing here?” I asked, for the little girl was before me, sat crouched beneath the opposite rail. I came forward until I could see her more clearly under my lantern. She was looking at her palms and said nothing.
“What’s the matter with you?” I said. “Why are you sitting here like this?” [...]
The little girl was watching me closely. “Why are you holding that?” she asked.
“This? It just caught around my sandal, that’s all.”
“Why are you holding it?”
“I told you. It caught around my foot. What’s wrong with you?” I gave a short laugh.
“Why are you looking at me like that? I’m not going to hurt you.”
Without taking her eyes from me, she rose slowly to her feet.
“What’s wrong with you?” I repeated.
The child began to run, her footsteps drumming along the wooden boards. She stopped at the end of the bridge and stood watching me suspiciously. I smiled at her and picked up the lantern. The child began once more to run. A half-moon had appeared above the water and for several quiet moments I remained on the bridge, gazing at it. Once, through the dimness, I thought I could see Mariko running along the riverbank in the direction of the cottage. (172-73)

The next day, Mariko and her mother have gone, presumably to America. We never learn of what has happened in the meantime.

Here again, the atmosphere of uncertainty is enhanced by the persistent questions that structure the paragraph, and Etsuko’s threatening attitude is even more clearly suggested in the child’s body language, which raises once more the question of the narrator’s guilt:

Is Etsuko the child murderer? Probably not, although the thought must cross our minds, because she has stepped visually into the murderer’s posture; looks like a murderer, whether she is one or not. The novel is not very interested in settling this sort of question at the level of the literal. All Etsuko has done is leave Japan and her Japanese husband for an Englishman and England, taking her Japanese daughter with her, although she knows the girl will not be happy. [...] The question, I think, is how could Etsuko, in her memory and her distress, not be Sachiko, and the infanticide and the child murderer? (Wood 1998:§19)

Moreover, the recurrence of this scene inscribes the dual pattern that runs throughout *Pale* into the very structure of the text, thereby highlighting its centrality in the novel. While all three versions include a variant of this scene, identical in TS1 and FV, in TS2 the rope is explicitly mentioned in this second scene, and the narrator throws it away. TS2 also has a stronger element of suspense, with three additional passages – the first of which is also present in TS1 with a question mark next to it – in which the morbid tension lies in the narrator’s references to the woods rather than in the rope. The first of these passages takes place after the first ‘rope’ episode (see example 8):

11. TS1-TS2 When I stepped back inside the cottage, Mariko was lying on the tatami watching her kittens play.

“Mariko-San, I said to her, do you know where your mother has gone?” “We’re going to Yasuko-San’s house soon,” Mariko said. “Yasuko-San’s expecting us.” “But what about your mother? Where do you think she’s gone?”

The little girl looked at me for a while, then turned away. I remained standing in the doorway, watching her. Eventually, I said:

“Do you want to come with me? Over there, across the river?”

Mariko turned and looked at me.

“You could show me the woods, Mariko. I’m sure it’s very nice over there. Why don’t we go over there now. Your mother wouldn’t mind, I’m sure.”

“I don’t want to go to the woods.”

“But I’m sure your mother wouldn’t mind. After all, it won’t be dark for some time yet, will it? Why don’t we go there together?”

“I don’t want to. I don’t want to go to the woods with you.”

“It won’t be dark for a long time yet.”

“But I don’t want to go to the woods.”

“But it won’t be dark for a long time.”

Mariko stared at me silently. Behind her, the kittens continued to play on the tatami.

“Very well,” I said with a laugh. “Just as you wish.” I turned away and stepped back out into the bright sunlight.

The narrator’s insistence and Mariko’s reluctance both point to the narrator’s threatening side, something that is only perceptible through the two rope scenes in FV, and expressed in a much more ambiguous fashion. This scene is paralleled in TS2 by a second ‘woods’ scene in which the narrator tries once more to entice the little girl to the woods. It takes place after the visit of Sachiko’s cousin, at the end of the second rope episode.

12. TS2 “Yes, I promise,” I said. “If you don’t like it over there, we’ll come straight back. But we have to try it and see if we like it there. I’m sure we will.”

For some time, the child said nothing. She continued to look at her hands with empty eyes. Then, once, she glanced quickly over her shoulder. I followed her gaze across the bridge, then looked down again at the little girl.

“Were you thinking of going over there?” I said. “Over to the woods?”

The child was now watching me carefully, but still said nothing.

“Why don’t we go there now,” I said to her. “Before it gets completely dark. You could show me where you play.”

For a moment, the child continued to look at me. Then slowly she got to her feet, taking a step backwards as she did so. I could see fear coming into her eyes.

“Shall we do that?” I said. “Shall we go to the woods now?”

She turned and ran from me, her footsteps drumming along the bridge. Then realising I was not chasing her, she stopped halfway across and looked back at me. I smiled reassuringly, then stepped up onto the bridge. The child began to run again, and the boards shook beneath my feet. I continued to follow her at an easy pace.

“I don’t know where she could have gone,” I said, as I sat down. “I walked all down the river but I couldn’t see her.”

“Don’t worry, Etsuko. She’ll come back.”

Here, Etsuko’s threatening attitude is made clear not only by the child’s body language, as in the two ‘rope’ scenes in FV, but also by the explicit mention of her fear. Similarly, rather than only suggesting the narrator’s guilt indirectly through the morbid element of the rope, in TS2 possibility of her innocence is seriously undermined by her claim that she could not find Mariko and does not know where she might be, which the reader knows to be a lie. It must be noted, moreover, that here again Mariko is never referred to by name but only as ‘she’ or “the child”, which substantiates my claim that this avoidance is a cue/clue pointing to the overlap between Mariko and Keiko, and indirectly between Etsuko and Sachiko.

A variant of example 12 is present in FV – the second ‘rope’ scene – but it makes no mention of the woods. The passage also ends on the little girl running away: “Once, through the dimness, I thought I could see Mariko running along the riverbank in the direction of the cottage” (173). However, the narrator does not follow her and the sentence closes chapter 10: at the beginning of the next chapter, Sachiko and Mariko are gone to America, or so the narrator assumes. Etsuko’s failing to tell the reader what comes after the second rope episode and after her troubling conversation with Mariko opens up a gap in the narration. The reader can intuit that a tragic episode lies in this gap, but remains unable to fill it with any definite version of fictional reality. Ishiguro himself describes this strategy in his interview with Mason: “In that book, I

was trying something rather odd with the narrative. The main strategy was to leave a big gap. [...] I was trying to explore that type of language, how people use the language of self-deception and self-protection". (337)

In both of the typescripts and in the final version, this gap is given a greater prominence by its inscription in the text as a typographic blank between Etsuko and Mariko's chilly interaction and Etsuko's return to the cottage, and by the abrupt shift from one timeframe and place to the next. In TS1, the blank is framed by the sentences "I turned away and stepped back out into the bright sunlight" and "'Oh, it's you Etsuko' Sako⁶¹ said", while in TS2 and FV it is framed by "I continued to follow her at an easy pace" and "I don't know where she could have gone". The presence of a typographical blank in both cases, in spite of different co-texts, confirms that the function of this blank goes beyond mere typography: it gives an illustration of and draws attention to the narrative gap between the two passages.

Moreover, the co-occurrence of these two sentences sheds light on the discrepancy between the narrator's words and her report of events, in other words on her misreporting. Fonioková describes this type of "narrator's contradictory statements" as a typical sign of narrative unreliability: "[o]ther possible indicators of narrative unreliability at the story level are situations in which the narrator makes contradictory statements at different points throughout the narrative" (2015:52). In both typescripts, the narrator's unreliability is thus more clearly felt than in FV.

Finally, a third wood scene in TS2 points much more explicitly than either TS1 or FV to the link between Mariko and the narrator's dead daughter, with the image of her hanging body being evoked several times in the published novel. After coming back to the cottage claiming she could not find Mariko, Etsuko goes back out again, allegedly looking for the little girl. She goes to the woods where she encounters a mysterious object swinging from a tree, in a scene strongly reminiscent of a dream she has had in which she saw a little girl hanging from something resembling a swing. It is suggested in that scene that the narrator, or one of her personae, was involved in the death by hanging of one of the daughter figures:

13. TS2 After I had been walking for what seemed some time, I stopped and held the lantern higher. Then I swung it around me, slowly, in a half-circle; momentarily, the

⁶¹ Sachiko was originally called 'Sako'; the change of name took place between TS2 and FV.

surrounding trees and thickets came into view under the yellowish light. The little girl, however, was not to be seen.

The path grew increasingly muddy, and several times, despite my caution, my feet splashed into water. Then after a while I became conscious of something caught around my foot. Imagining it to be some piece of grass or thicket, I ignored it assuming it would come loose of its own accord. It remained caught, and finally I stopped and held the lantern close to my ankle. A piece of old rope had tangled in the straps of my sandal. I examined it briefly, it was about the length of my arm and appeared soaked through; the end which had caught in my sandal had separated into frayed strands. I threw it aside, then remained standing there wondering how much further I should go into the woods. It was then that I realised I was standing in a kind of clearing. I held the lantern high up, then once more swung it around me in a slow arc. Indeed, I was in a clearing. But this time, as the shadows had moved with the lantern, I had seen something amongst the trees. I remained still for a moment, then held the lantern up as high as I could. A little way away, just beyond the pool of light, there was some object suspended from a branch. I could not see clearly the object itself, for it was obscured by the dark background of the neighbouring trees. My arm grew tired and I lowered the lantern.

I considered for a moment what I had seen. Objects suspended from trees were not an uncommon sight during the war, and the clearing in which I stood was a likely spot for rifle practice. Quite probably, then, what had caught my eye was a remnant from these days. Or otherwise, it could have been something put up by children. A swing, perhaps.

I decided it would be unwise to continue any further into the woods and began to retrace my steps back along the mud path. [...]

When I reached Sako's cottage again, I remained standing outside in the darkness. I could hear voices from within, those undoubtedly of Sako and her daughter. [...] I carefully placed the lantern down on the ground, then started back towards the apartment block.

Here, the gap opened in example 0 is partially filled in, or at least one possible way of filling it is made available to the reader through the suggestion that the narrator may have killed the little girl – whether this is to be taken literally or as a manifestation of her guilt about the suicide of her elder daughter, though, is a different question to which the novel offers no definitive answer. Either way, the level of explicitness is higher than in either TS1 or FV, confirming the parallel between the latter two and the eventual choice of a greater subtlety in the translation into FV.

Even though some clues and key scenes are absent from FV, all these different passages revolving around the relationship between Etsuko and Mariko towards the end of the novel function as a system. The study of the palimpsest formed by the different intralingual paraphrases reveals that recurrent sentences and turns of phrase, relationship dynamics, props etc. echo one another not only at the textual level but in an intertextuality that runs across all three versions. Here, the published text is truly a metonymy of the typescripts, an expression of

the esthetic of the possible mentioned by Contat *et al.* (1996), with several intertwined underlying versions of fictional reality contained within one text, teasing the reader, hinted at but never fully revealed or accessible.

7. ABSENT CENTRES

The fluctuating nature of the novel's ending is also perceptible in the author's notes from the time of publication. In a self-critical document entitled "Thoughts on *A Pale View of Hills* on publication Jan 1982", in which he goes over the points he perceives as problematic, he writes:

Themes don't interplay – most important theme upstaged by less important ones – e.g. suicide/threat to Mariko theme; this was prompted as way of making book more readable – i.e. have a "thriller" run alongside real story; it can be dangerous to fall into this temptation – perhaps in future be more confident. After all, it's non-thriller bits that work best! (HRC 1, emphasis in original)

The use of the slash punctuation mark when referring to the "suicide/threat to Mariko theme" reveals both the link between Mariko and Sachiko and the ontological instability characterising that subplot. As for the mention of the "real story", it illustrates a recurring feature in Ishiguro's writing: the recourse to absent centres, that some critics have associated with the Freudian concepts of repression (Shaffer 1998) and displacement (Lewis 2000). This writing strategy is reflected, among other things, in the way the narrator both avoids and is constantly drawn back to painful memories from her past, and in particular to the feeling of guilt associated with her daughter's suicide.

Although Keiko herself is seldom mentioned by the narrator, her haunting presence is felt throughout the novel, even in its silences: "although we never dwelt long on the subject of Keiko's death, it was never far away, hovering over us whenever we talked" (10). In particular, the motif of the rope gives away the narrator's persistent feeling of guilt, also revealed through the repeated suggestion that she might be involved in Mariko's alleged death by strangulation. Thus, the narrator repeatedly has a disturbing dream in which she sees a little girl playing on a swing, and tries to share it with her younger daughter:

14. TS1-FV "I dreamt about that little girl again."
"What little girl?"

“The one we saw playing on the swing the other day. When we were in the village having coffee.”

Niki shrugged. “Oh, that one,” she said, not looking up.

“Well, actually, it isn’t that little girl at all. That’s what I realized this morning. It seemed to be that little girl, but it wasn’t.”

Niki looked at me again. Then she said: “I suppose you mean it was her. Keiko.”

“Keiko?” I laughed a little. “What a strange idea. Why should it be Keiko? No, it was nothing to do with Keiko.”

Niki continued to look at me uncertainly.

“It was just a little girl I knew once,” I said to her. “A long time ago.”

“Which little girl?” “No one you know. I knew her a long time ago.” [...]

“In fact, I realized something else this morning,” I said. “Something else about the dream.”

My daughter did not seem to hear.

“You see,” I said, “the little girl isn’t on a swing at all. It seemed like that at first. But it’s not a swing she’s on.”

Niki murmured something and carried on reading. (95-96)

Part 1 ends on these words in TS1 and FV, but in TS2 an additional sentence reads: “It wasn’t a swing at all”. This addition gives more prominence to the suggestion that the little girl might have been hanging on a rope, an image we already know to be haunting the narrator: “I have found myself continually bringing to mind that picture – of my daughter hanging in her room for days on end” (54). The sentence “it wasn’t a swing at all” corresponds to the description made by Zethsen of the process of simplification through addition in intralingual translation:

[Simplification] may take the form of considerable reduction of the text by leaving out what is deemed to be superfluous information in order to make the processing of the text easier. Alternatively, it may take the form of considerable addition to the text with the aim of explaining or making explicit difficult or implicit information. (2009:808)

Here it is the second case that is relevant, for TS2 is once again more explicit than either TS1 or FV. The insistence expressed in the additional sentence results in an easier processing of the cue to the narrator’s unsaid guilt, by drawing the attention of the reader both to the fact that the swing stands for something else, and to the gap opened by the narrator’s failure to say precisely what it stands for, which in turns highlights her underreporting (Phelan 1989) and thus her unreliability. However, the removal of this additional sentence in the self-translation of TS2 into FV does not correspond to the converse case mentioned by Zethsen of “leaving out what is deemed to be superfluous information in order to make the processing of the text easier”:

on the contrary, this erasure results in a greater implicitness of the clue contained in the passage, and therefore in a complexification of the processing for the reader.

While the apparent absence of Keiko in the narrator's discourse clearly forms part of the narrative strategy, there is another absent centre in the novel that is not deliberate, as revealed by Ishiguro's mention of the fact that "most important theme [are] upstaged by less important ones" in the quote on p.108. This absent centre lies in the discrepancy between the elements that Ishiguro intended to give prominence to and the ones that ended up forming the core of the story, at least such as the overwhelming majority of critics and readers perceived it. Ishiguro's notes on the writing of his second novel, *Artist*, reveal that he had originally intended for the apparently minor subplot of Etsuko's father-in-law, Ogata-San, to be one of the novel's main foci. This character bears strong similarities with Masuji Ono, the narrator of Ishiguro's second novel, also a retired artist who reached the peak of his career making patriotic art during the war and has since fallen into disgrace. Ishiguro's notes reveals that Ogata's way of dealing with the knowledge that he dedicated his life to an unworthy cause – a recurring theme in Ishiguro's fiction – was meant to be one of the novel's main threads, which were thus three and not just two: "Too many things conveyed in the 3 stories don't interplay – Niki story and Ogata do, but Sachiko story is linked artificially through devices. Look for natural artifices between co-plots without continued the-ins" (HRC 1, emphasis mine).

Moreover, both typescripts comprise an extra scene between Etsuko and Ogata that is missing from the published text and gives Ogata's character more prominence, if only because these pages are located in the very last chapter. In TS1, it comes at the beginning of chapter 11 and is then followed by the same closing paragraphs as FV; in TS2, the order is reversed, with a few extra paragraphs absent from TS1 between the two passages. Interestingly, in all three versions the novel ends on a wave – to Etsuko's daughter in the case of TS1 and FV, and to her father-in-law in the case of TS2: "As the train began to move, Ogata-San took his seat and waved to me through the glass."

In the scene in question Ogata is about to go back home, shortly after a trying confrontation with a former student who told him that during the war "[his] efforts were spent in a misguided direction, an evil direction" (PV 147). At the time of farewell, in the two typescripts Ogata chooses to reaffirm his feeling of self-righteousness, whether out of pride or self-deception:

15. TS1-TS2 "A man's work is very important to him, Etsuko. He gains his self-respect by doing it well. You remember how occupied I used to be." / "Yes", I said, smiling, "I remember. Life must seem very quiet for you now." / He leaned his head to one side

and smiled. “I don’t mind it so much. A man should be able to enjoy a quiet life after he’s finished his work. It’s a good feeling, Etsuko, to know you’ve done your share. It’s a good feeling, and it’s worth all the hard work to earn it.”

The whole scene is lightly crossed out in TS1, with the comment “scrap it?” written next to it, and while it bears no such note in TS2 it is indeed absent from FV, so that Ogata has effectively become one of the novel’s absent centres by the time of publication. In his second novel, Ishiguro draws from this experience: in his interview with Mason, he says that “the most important thing [he] learned between writing the first and second novels is the element of thematic discipline” (339). Indeed, the theme that he meant to explore with Ogata is at the forefront of his second novel, and some passages of *An Artist of the Floating World* are strikingly reminiscent of the erased scene from the typescripts of *Pale*:

Retirement places more time on your hands. Indeed, it is one of the enjoyments of retirement that you are able to drift through the day at your own pace, easy in the knowledge that you have put hard work and achievement behind you. (AFW 40)

It is hard to describe the feeling. [...] It was a profound sense of happiness deriving from the conviction that one’s efforts have been justified; that the hard work undertaken, the doubts overcome, have all been worthwhile; that one has achieved something of real value and distinction. (AFW 221)

Here again, we see that the author’s endeavour to inscribe the novel’s *skopos* into the text takes place through a process of self-translation that goes beyond the novel – from one version to the next – and carries over from one novel to the next, performing a re-focus on one of the first novel’s absent centres.

CONCLUSION

As the examples studied here have shown, in the self-translations under study the text’s *skopos* lies both in content – the three intertwined stories that the author wished to explore, only two of which make it to the forefront of the published version – and in form, with a narrative strategy that relies by and large on the implicit and the unsaid. The narrative path of unreliability involves walking a fine line between showing too much and not enough, as it demands that the writer should leave crucial information unsaid while at the same time making the gaps apparent and the text’s silences tangible.

The specificity of this complex *skopos* partly explains why the genetic dossier of Ishiguro's first novel departs so drastically from Zethsen's (2009) and Whyatt's claim (2017) that "the tendency to simplify texts is frequently observed in intralingual translation" (Whyatt 2017:153), showing on the contrary a tendency to complexify, especially from TS2 to FV. It is worth mentioning that in a footnote of her 2009 article, Zethsen herself allows for the possibility of a complexification process in certain cases:

It cannot be entirely ruled out that intralingual translation in some instances may go from simple to more complex. An example could be a student who is asked to rewrite an essay and make it more formal, more academic. An assistant who is asked to rewrite a report, make it more complex, insert expert terms, etc. to make it more authoritative. (811)

Moreover, beyond this *skopos*, the fact that we are dealing with a *self*-translation is likely to play a crucial role. Because he enjoys the status of author, Ishiguro is in a better position to take risks and deviate from the norm than professional translators:

My intuition, which will have to be examined in the light of the drafts themselves is that out of the four main operations – addition, deletion, displacement and replacement – the one that the translation is least prone to perform is deletion. Indeed, the better the translator has assimilated the idea that he is 'serving' the text, the less he will allow himself to remove anything from it: the fear of loss is perpetually haunting him – loss of meaning, but also simply loss of words. (Durand-Bogaert 2014:29, my trans.)⁶²

Picking up on Pym, who speaks of the "relative absence of rewards for translators who take risks" (2008:312), Becher (2010a) aptly demonstrates this link between the increased communicative risk for translators – as opposed to writers – and the prominence of the phenomenon of explicitation in translation: "translators have to cope with a certain kind of risk – the risk of not being understood. Accordingly, it is not surprising that translators will go to great lengths to ensure understanding, and this is where explicitation comes into play" (2010a:20).

For Ishiguro, the communicative risk does not lie in falling short of the original text's standard, since it was still unpublished, but in over- or under-estimating his readers' interpretive

⁶² "Mon intuition – mais elle devra être mise à l'épreuve des brouillons eux-mêmes – est que des quatre grandes opérations que sont l'ajout, la suppression, le déplacement et le remplacement, celle à laquelle le traducteur s'adonne le moins volontiers est la suppression. En effet, plus le traducteur a intériorisé l'idée qu'il 'sert' le texte, moins il s'autorise à en retrancher certains éléments : la hantise de la déperdition non seulement de sens, mais tout simplement de mots guette toujours."

faculties, or in Nida's words their "decoding ability" (1964:58). This factor corresponds to what Zethsen calls "knowledge", one of the four "main factors that seem to be influential in intralingual translation" (2009:802):

This parameter centres around the ability of comprehension of the target group, i.e., the target group's general ability to understand a text, its level of general background knowledge or its level of expertise (or lack of) in connection with a specific subject. [...] The parameter of knowledge often involves interpretation (explication, explanation, addition) of information. (*ibid.*)

The back-and-forth movement observed from TS1 to FV – from a higher degree of implicitness to a more explicit version, and back to implicitness in the published text – is thus the expression of the author's efforts to translate the *skopos* he has himself built for the text into words that will convey it to the implied reader in the most effective way. The typescripts bear testimony to the fact that the author is fully conscious of what is at stake in this tightrope exercise, while his post-publication notes and interviews show a critical self-appraisal of the results and his determination to make adjustments accordingly in later novels.

Chapter 4

A Tale of the Double: Translating Contrapuntal Writing

“What we cannot speak about we must pass over in silence.”
(Wittgenstein 1921:74)

CHAPTER OVERVIEW

This chapter starts with an overview of the novel’s narrative strategy. The narrator’s voice is characterised by restraint and avoidance, and by a poetics of suggestion. Various textual signals point the implied reader to an alternative level of reading just beneath the surface, which represents one of the major translation challenges posed by the novel. Yet, no true resolution is offered, and the novel remains an open *fabula* (Eco 1979) challenging the notion of monolithic truth.

It is indirectly suggested that the avoidance strategy developed by the narrator stems in the first instance from the unspeakability of past traumas she has experienced: Etsuko is a reluctant narrator, whose narrative silences work as shields against her painful memories. However, the text reflects a tension in the narrative voice between conflicting impulses to tell and to remain silent – in particular through the use of preterition, which is made more prominent in several of the translations.

The true foci of the narrator’s concern – the death of her daughter, her memories from the war and her lost love – are perceptible chiefly through the contours of their meaningful absence. By talking around rather than about these absent centres, the narrator indirectly reveals their significance. References to Etsuko’s former lover tend to be implicated in translation, so that this absent centre is even more inaccessible to the reader in translation.

The contrapuntal dimension of the writing strategy at work in the novel allows for the concurrent presence of two simultaneous voices in the narration: that of the narrator’s surface discourse, and that of the alternative narrative she implicitly tells through a combination of cues and clues that it falls to the implied reader to decipher. This reader is thus expected to take on an active role and give voice to the underlying level of the narrative. Different degrees of prominence are given to this underlying narrative in the translations, which implicate and explicate in turn the textual cues and clues.

The splitting of the figure of the narrator into two selves – the narrator herself and her friend Sachiko – is recurrent motif in the narration, and can also be interpreted as a coping mechanism. The reader never finds out with any certainty whether Etsuko strongly projects herself into her friend, or if Sachiko is nothing but a figment of Etsuko’s imagination, a representation of her dark side. The figure of the split self or twin narrative is one that Ishiguro had already developed in his short fiction, and which manifests itself in the text through various images, ambiguities and slips in the narrator’s discourse. However, the overlap between the two women tends to be implicated in the various translations.

INTRODUCTION: THE TIME FACTOR

[This] novel presents a stark problem and suggests a starker one. Whether we react to the two different lives of Etsuko and Sachiko, or whether we are horrified by a single Etsuko/Sachiko, we know, rather than suspect, that we have witnessed a human tragedy. (*The Listener*, August 1983)

Just as in this excerpt from *The Listener*, the overwhelming majority of literary reviews that came out at the time of *A Pale View of Hills*'s publication comment on the theme of the double or split self that runs throughout the novel. The term 'unreliable' never appears, but most critics speak of restraint, silences, gaps or blanks in the narrative voice, underlying all that is *not* said and speculating on the exact link between the two main narrative threads. *Pale* being Ishiguro's first novel means that critics and readers alike had little to go on in terms of a writing strategy, and were thus presented with a twofold mystery – at the diegetic and literary level. The critics' inevitable unfamiliarity with Ishiguro's writing is perceptible, among other things, in the lack of consensus on the question of whether the novel's gaps and discrepancies are deliberate or accidental. Thus, while the critic of *Literary Review* sees "the superimposition of the tales" as "deliberately blurred", according to *City Limits*' critic, "the brilliant narrative coup with which the novel ends doesn't quite come off". In October 1991, on the occasion the reprinting of *Pale*, the strikingly different review by this same magazine *City Limits* gives an idea of the effect of time and increased familiarity on the critical perception of the novel:

The predominantly dialogue form (where no-one really listens to themselves, let alone other people) is still intriguing. But the elegant narrative gives such a pale view of the latent vivid emotions that re-reading merely confirms how much more clever and impressive the novels of Ishiguro have become.

Naturally, Ishiguro's novels themselves have not actually changed, but the feeling expressed here that they have improved with time suggests that the complex narrative strategy implemented by Ishiguro in this and following novels, if it is to be fully understood and appreciated, calls for a familiarising and learning process on the part of its readers. This means, in turn, that for those translators who translated *Pale* shortly after its publication (all but the Spanish and Turkish translators), the lack of perspective on Ishiguro's idiosyncratic writing strategy may have represented an additional challenge in the translation of *Pale*'s understated and multi-layered narrative voice.

1. OVERVIEW OF THE NARRATIVE STRATEGY IN *A PALE VIEW OF HILLS*

AVOIDANCE AND DISPLACEMENT IN THE NARRATIVE VOICE

As shown in the previous chapter, *Pale*'s narrative strategy both reflects and feeds into the poetics of silence that was already the cornerstone of Ishiguro's writing. The restrained, almost coy narrative voice is punctuated by diegetic and narrative silences that negatively outline the contours of narrative blanks, paradoxically imbuing them with an importance proportional to the narrator's reluctance. In the novel's very first pages, it is already perceptible that silence is the dominant mode in Etsuko's relationship with her second daughter Niki, due to the unspeakability of her elder daughter's death: "She did not mention Keiko until the second day" (9); "Perhaps it was not just the quiet that drove my daughter back to London. For although we never dwelt long on the subject of Keiko's death, it was never far away, hovering over us whenever we talked" (10).

In *Pale*, the aesthetic dimension of the poetics of silence is thus mirrored by the more pragmatic function of silence in the narrator's discourse, where it is used as a shield against painful memories. Avoidance and projection are central narrative devices, which some critics have related to the Freudian notions of repression and displacement (Shaffer 1998, Lewis 2000). They make for a fragmented tale which ends up telling us more about Sachiko than about the narrator herself, on whom very little information is provided in a straightforward way. It is precisely the suggested primacy of everything that is left unsaid, as well as the interplay between the two women's tales, that allows the implied reader to piece back together the (or an) underlying version of fictional reality.

TWO LEVELS OF READING

Through the recourse to avoidance and displacement as narrative devices, it is thus progressively made apparent that talking about Sachiko is both an overt means for Etsuko to avoid talking about herself – for instance, we learn a lot about Sachiko's relationship with Frank-San but we know almost nothing of Etsuko's second husband – and a covert way of talking about her own story. There are two levels of reading in the story: the surface story, in which Etsuko tells two different tales – hers and Sachiko's – and its mirror image, only alluded to and perceptible through gaps and inconsistencies in the narrator's discourse, in which the two tales are one and the same. There is a constant interplay between these two levels of reading, which Forsythe describes as "the technique of a narrator who speaks on two levels"

(2005:102) and Szederkényi as a “two-layered structure of story-telling” (2013:204). In his notes on the writing of *Unconsoled* filed at the HRC archive, Ishiguro describes a technique that he calls “characters continuing under different surfaces” and which is not unlike the one used in *Pale*:

People from the past appear in the present UNDER THE SURFACE of another character. Thus, to tell the history of a narrator’s relationship spanning many years, [...] we have a PALE VIEW style in which one period of, say a marriage, is represented by a relationship going on in the present; a later phase of the marriage, by a second relationship in the present to a character who is on the surface a different individual; but there exists – through backward projection, etc – a clear continuum with the first character and so on. [...] Each character must have characteristics of his/her own, so they don’t just stand for the wife, say. On the other hand, the continuity must be clear. (HRC 20, emphasis in original)

In *Pale*, instead of using one relationship in the present to speak of another in the past, the narrator uses one story in the past to speak of another story also in the past. Nevertheless, the principle of one character (the narrator) continuing under the surface of another (Sachiko) is similar, as is the endeavour to avoid a complete superimposition of the two characters. The nature and degree of the projection at the origin of the two tales’ overlap is indeed never made clear: is the narrator using another person’s story to speak about her own, or is this other person no more than a fabricated recipient for a tale that the narrator cannot bear to tell in the first person? Eckert summarises the two dominant critical stances on this issue as follows:

Critics have focused on this as an interpretive problem, asking whether Sachiko and Mariko are real characters ‘onto whom Etsuko can project her own guilt for neglecting and abusing Keiko’ (Shaffer 21) or if they are simply fantasy figures through which Sachiko acts as Etsuko’s ‘split-off bad self,’ intended to prove that Etsuko ‘was not such a bad mother after all’ (D’hoker 157). (Eckert 2012:77)

The novel deliberately gives no definitive answer to this question, which is at the origin of the divergence in critics’ interpretations and makes for an open ending denying the reader any one univocal resolution.

ABSENCE OF TRUE RESOLUTION

In *Lector in fabula* (1979), Eco makes a distinction between two types of narratives, which he calls open *fabulae* and closed *fabulae*. The elusive dimension of fictional reality in *Pale* clearly puts it in the first category:

[An open fabula] opens up different projected possibilities at the end; either each of them allows for a coherent reading [...] at the level of the whole story, or none of them enables the restitution of a coherent story. As for the text, it does not commit and makes no assertion on the fabula's definitive state⁶³. (Eco [1979] 1985:158, my trans.)

In *Pale*, many textual signals point to the motif of the split self and suggest that the narrative should not be taken at face value, which is one of the key characteristics of unreliable narration: “[f]or unreliability to be present in the text, there needs to exist a secret, a figure in the carpet, that the reader has to uncover behind (and against) the narrator’s discourse” (Fludernik 1998:92-3). However, fictional reality remains too elusive for the reader to reconstruct a stable underlying version of it: “[the] hidden version of the story does not have to be definite [...] even if the reader cannot grasp the real state of affairs in the fictional world, but realizes that it contradicts the narrator’s report, the narrator can be seen as unreliable” (Fonioková 2015:46). The openness of the novel, and in particular of its ending, lies largely in the fact that “the reader has no basis for distinguishing imagination-within-imagination from diegesis, or, conversely, the story from a story-within-a-story” (Eckert 2012:87).

This is particularly true of the second ‘rope’ scene at the end of chapter 10 in *Pale*. However, this scene is followed in the following and last chapter by a blatant inconsistency on the narrator’s part: while reminiscing a day out with Sachiko and her daughter, she mentions Keiko instead of Mariko.

“Oh, there was nothing special about [that day]. I was just remembering it, that’s all. Keiko was happy that day. We rode on the cable-cars.” I gave a laugh and turned to Niki. “No, there was nothing special about it. It’s just a happy memory, that’s all. (PV 182)

Eckert describes this lapse as a mere manifestation of Etsuko’s muddled mind, arguing that “Etsuko again seems to confuse the two girls, telling Niki about a cable-car ride she took with Keiko (182) at a time when she was still pregnant with her” (2012:77), but Lewis sees this episode as “a displacement [that] cannot be easily recuperated to make the text stable” (Lewis, 2000:36), a view shared by most critics.

⁶³ “[La fabula ouverte] nous ouvre, à la fin, différentes possibilités prévisionnelles, chacune étant en mesure de rendre cohérente (en accord avec quelques scénarios intertextuels) l’histoire tout entière ; ou bien aucune n’étant capable de restituer une histoire cohérente. Quant au texte, il ne se compromet pas, il ne fait pas d’affirmations sur l’état final de la fabula.”

None of the five translations under study presents any significant shifts, so that the narrative lapse is as prominent as in the source text. The French version⁶⁴, for instance, reads as follows:

FR “Oh, [cette journée] n’avait rien de particulier. Je me la suis rappelée, c’est tout. Keiko était heureuse, ce jour-là. Nous avons pris le téléphérique.” Je ris et me tournai vers Niki. “Non, rien de particulier. C’est un souvenir heureux, tout simplement.” (295)

[“Oh, there was nothing special about that day. I remembered it, that’s all. Keiko was happy on that day. We went on the cable-car.” I laughed and turned to Niki. ‘No, nothing special. It is a happy memory, that’s all.’”]

Regardless of the presence or absence of shifts in explicitness in the translation of earlier key passages, the implied readers of all five target texts are thus presented with a narrative contradiction bound to lift their last doubts on the existence of an overlap between the two stories. Nevertheless, even this irreconcilable discrepancy between the surface story and the narrator’s discourse does not amount to a final resolution, for it leaves many questions unanswered as to the nature and extent of this overlap. As in the model of the open *fabula* described by Eco, the text refuses to commit, and none of the “projected possibilities” allows for “the restitution of a coherent story” (Eco 1979:158).

A PALE VIEW OF HILLS AS A DEFORMING MIRROR OF ISHIGURO’S SHORT FICTION

Both the narrative strategy of the double narrative and the openness of the ending are literary features that Ishiguro had already started exploring in his short fiction, where the theme of the split self in particular is a recurrent one. He explicitly states the link between his early short stories and his subsequent fiction in the archive material on *Artist* at the Harry Ransom Center: “Well, what kind of novel could we do? And should we try a few short stories first? I think this would be a good idea, since in retrospect, all the short stories before seemed to contribute importantly to the novel [*Pale*]” (HRC 1).

In the short story “A Strange and Sometimes Sadness”⁶⁵ (1951, hereafter “Strange”), with which *Pale* presents striking similarities, the narrator focuses chiefly on the story of a friend

⁶⁴ Whenever speaking of intralingual translation, I use the word ‘version’ as a synonym of ‘translation’ for the sake of stylistic variation.

⁶⁵ “Strange” was one of Ishiguro’s first published short stories, written in the course of his MA in Creative Writing in 1980 at the University of East Anglia.

she used to have in Nagasaki before she was killed by the bomb, and whose fiancé she used to be in love with. The narrative voice in this short story is likewise characterised by “avoidance and displacement of the underlying focus of the story” (Lessinger 2018:7), and the narrator uses her friend’s story as a means of talking around her feeling of guilt and her painful memories. In Ishiguro’s short story “Waiting for J”, published along with “Strange” in *Introduction 7: Stories by New Writers* in 1981, it is the theme of the split self that is explored in depth: “[t]he emerging similarities between the two characters [...] lead to the recognition that J and the narrator are surely one and the same individual, and that the story is thus a Gothic tale of the Double” (Shaffer 1998:13).

In both of these short stories and in the third one published at that time (“Getting Poisoned”), two narrative threads become intertwined to the point that the limits between them becomes blurred: “[these short stories] reveal the ways in which traumatized protagonists absorb the stories of others into their own narratives, often manipulating them beyond recognition to serve their private needs, fears, and desires” (*ibid.* 19).

Shaffer also points out that in “Waiting for J”, the fact that the two main characters “should be read as character doubles [...] is [sometimes] more implied than revealed” (13). He refers, in particular, to an image used in the short story that gives a literal illustration of this doubling: “‘The light from the kitchen lit up on one side of [J’s] face’, while, ‘the other half of the face was in shadow’ (Ishiguro 1981b:36)” (13). This image of a face half-plunged in darkness comes back insistently in a scene in *Pale* where Sachiko announces that she and Mariko are leaving for Tokyo with Sachiko’s boyfriend, Frank:

Sachiko continued to pack. **The pale light from outside fell on one side of her face**, but her hands and sleeves were caught in the glow from the lantern. It was a strange effect. [...] For another minute or so, Sachiko continued with her packing. Then her hands became still, and she gazed across the room towards me, **her face caught in that strange mixture of light**. (PV 169-70, emphasis mine)

The use of this image precisely at a time when masks are falling – with Sachiko speaking her mind even more directly than elsewhere, and Etsuko renouncing to pretend that she thinks her friend to be flawless – invites to a metaphorical reading such as that suggested in Shaffer’s description of *Pale* as “a latter-day *Strange Case of Dr. Jekyll and Mr. Hyde*” (1998:13).

The image appears a third time later in the same passage, just before Sachiko admits the dishonesty of her own repeated claims of confidence that her plan to go to America can only be a success and the best possible scenario for Mariko:

1. Sachiko continued to gaze at me through the dimness, one side of her face in shadow. Then she said: “Do you think I imagine for one moment that I’m a good mother to her?” / I remained silent. Then suddenly, Sachiko laughed. (171)

Narratological analysis

In this rare moment of straightforwardness on the part of any character in *Pale*, the half-light, half-shadow image suggests that there is still more to this passage than first meets the eye, by evoking in counterpoint Etsuko’s own unreliability and the fact that the two women are, to a certain extent, two sides of the same person. The analysis of the first typescript (TS1, see Chapter 3) shows that this passage was originally followed by an extra sentence crossed out by the writer: “~~Did you really think, Etsuko, I believe even a fraction of the things I say?~~”. In this sentence, Sachiko’s unreliability at the scale of the whole story – and by extension, the narrator’s unreliability as well – goes from being implicitly to explicitly stated. However, it is absent from both the second typescript and the published novel, in which this unreliability has reverted to a greater level of implicitness.

In example 1, the blurred line between the two levels of reading results in an overlap between cues and clues in the first sentence. The recurrent reference to one side of Sachiko’s face being in shadow works both as a cue and a clue: by metaphorically illustrating the incompleteness of what is given to the reader see to, it functions as a **cue**, but the image of a split face works as a **clue** pointing to the overlap between the two women. All three instances of the image are present in each of the five translations, with for instance in French:

FR *La pâle lumière qui venait du dehors éclairait un côté de son visage, alors que ses mains et ses manches recevaient la lueur de la lanterne. L’effet était étrange. / [...] Elle tourna les yeux vers moi, le visage pris dans ce bizarre mélange de lumière. / [...] Sachiko me regardait toujours dans le demi-jour, la moitié de son visage plongée dans l’ombre. (275-77)*

[The pale light coming from outside was lighting up one side of her face, while her hands and sleeves received the light of the lantern. It was a strange effect. / [...] She turned her eyes to me, her face taken in that strange light. / [...] Sachiko was still looking at me in the half-day, half of her face plunged in shadow.]

As for Sachiko's rhetorical question, it functions as a cue: she indirectly admits that she does not think herself to be a good mother, contrary to what she had been claiming so far, which casts doubt on her reliability throughout the novel. The choice of the word 'imagine' and the marker of emphasis "for one moment", by implying the inconceivability of the idea that Sachiko might be a good mother, highlight the rhetorical nature of the question and therefore the gap between its surface meaning (asking Etsuko's opinion) and implied meaning (Sachiko's opinion on her own motherhood). Due to the suggested overlap of identity between Sachiko and Etsuko, the former's unreliability suggests the latter's as well, so that I analyse this sentence as a **cue** to narrative unreliability.

Translational analysis

Out of the five translations under consideration, the Spanish, Portuguese and Turkish ones present a shift in explicitness in the translation of this cue:

1. "Do you think I imagine for one moment that I'm a good mother to her?" / I remained silent. Then suddenly, Sachiko laughed. (171)

ES "¿Acaso crees que me considero una buena madre para ella?" / Me quedé callada. Sachiko rió de pronto. (ch. 10)

["Maybe you think I consider myself a good mother for her?" / I remained silent. Sachiko laughed suddenly.]

PT "Pensa que acho que sou uma boa mãe para ela?" Continuei em silêncio, e Sachiko riu. (154)

["Do you suppose I think I am a good mother for her?" I kept silent, and Sachiko laughed.]

TR "Bir an için ona karşı iyi bir anne olduğumu düşleyebilir miyim sence?" diye sordu. / Sustum. Sonra Saçiko birdenbire güldü.

["According to you, can I imagine for one moment that I am a good mother to her?" she asked. / I kept silent. Then Sachiko laughed all of a sudden.]

Both the Spanish and Portuguese versions omit "for one moment" and translate "I imagine" respectively with [I consider myself] and [I think], which does not suggest as strongly as the verb 'imagine' that it would be delusional of Sachiko to assume that she was a good mother.

Following Kamenická (2007), I do not consider omissions that are not co-textually recoverable to be cases of linguistic implicature: "[we may] be able to formulate a rule of thumb to distinguish between omissions and implicatures: unlike omissions, implicatures

allow a non-negligible likelihood that the segment in question will occur in a back-translation” (2007:51). Given that “for a moment” cannot be recovered in the passage, I do not consider its omission to amount to an implicating shift. However, it does correspond to an obscuring of the speaker’s stance (unreliability), and therefore to a **narratological implicitation**, for the speaker’s stance *is* co-textually recoverable at the level of the whole text. Since this recovery is made slightly harder by the omission of “for one moment”, I consider that the narratological shift is paralleled by a **cognitive implicitation** due to decreased meaning processability.

As for the translation of “I imagine” by “*me considero*” [I consider myself] and ‘*acho*’ [I think], they do not correspond to a linguistic shift in explicitness either, but rather to what Murtisari (2013) calls “meaning modification”:

“Meaning modification” can be defined as translation shifts in which the particular meaning of the TT is not immediately based on an obvious interpretation of the ST, i.e. it is neither a development of the logical form of the ST nor the recovery of any of its implicatures. [...] Since meaning modifications [...] are neither a development of the logical form of the ST nor the recovery of any of its implicatures, they are distinct from explicitation/implicitation. (341)

The Spanish and Portuguese translations of “I imagine” are therefore not a case of linguistic implicitation, but they do feed into the narratological and cognitive implicitations that take place in the translation of this key passage, since Sachiko’s suggestion of her own unreliability is less prominent in these two translations.

Conversely, the Turkish translation introduces a linguistic element absent from the source text, the equivalent of the modal ‘can’: [can I imagine for one moment that I am a good mother to her?]. For the same reason I do not consider omission to amount to linguistic implicitation, I do not consider addition to amount to linguistic explicitation. However, the introduction of [can] does strengthen the narrator’s stance, i.e. the idea that it would be preposterous to believe that Sachiko was a good mother to Mariko. This corresponds to a **narratological explicitation** and to an increased meaning processability, i.e. **cognitive explicitation**.

Thus, while the thematic and formal continuity between Ishiguro’s early short fiction and his first novel is perceptible in all of the translations thanks to the adequate⁶⁶ translation of the

⁶⁶ As mentioned in Chapter 1, I use the terms ‘adequate’ and ‘adequacy’ in the sense established by Toury ([1978] 1995), i.e. as situated closer to the adequacy pole of the dichotomy between the adequacy and acceptability principles.

image of a face half-plunged into darkness, in example 1 Sachiko's unreliability is less perceptible in the Portuguese and Spanish translations than in the source text, but more prominent in Turkish.

RECAPITULATION

The narrative voice is punctuated by silences that are both diegetic – silence is the dominant mode of communication between Etsuko and Niki – and narrative – we find out strikingly little about Etsuko's own story. We do, however, learn a lot about Sachiko: it progressively becomes apparent that the narrator uses Sachiko's story both as a means of avoiding telling her own in a straightforward way, and as a means to speak about herself through Sachiko's tale.

However, it is never made clear in the novel whether Etsuko simply projects herself into Sachiko, or whether Sachiko is herself a projection that allows Etsuko to serve her own narrative needs. The absence of commitment of the novel to one version of fictional reality makes it, in Eco's words, an open *fabula*.

Both the absorption of one narrative thread into another and the indeterminacy of its nature and extent are features that Ishiguro explored in his early short fiction; several of its thematic and stylistic elements recur in *Pale* in different contexts, which shows the permanence of Ishiguro's poetics of silence and ambiguity across his oeuvre. A first example analysis shows that while the images indirectly pointing to the narrator's unreliability are preserved in translation, there are several variations in the degree of explicitness expressed at the discursive level.

2. UNSPEAKABILITY OF THE PAST

TRAUMA NOVEL

The recourse to displacements such as that analysed in example 1, and more generally to narrative strategies based on a distorted account of fictional reality, are typical features of trauma literature:

The term “trauma novel” refers to a work of fiction that conveys profound loss or intense fear on individual or collective levels. A defining feature of the trauma novel is the transformation of the self ignited by an external, often terrifying experience, which illuminates the process of coming to terms with the dynamics of memory that inform the new perceptions of the self. (Balaev 2008:151)

It is the inability for Etsuko to deal with her past head-on that results in the elusive nature of her narration, characterised by gaps, inconsistencies and displacement. Whether hers and Sachiko's story are one tale split into two or two tales that can be read as one, narrative blanks, approximations and the blurring of the different tales can be understood as manifestations of a post-traumatic experience:

[T]he remembrance of trauma is always an approximate account of the past, since traumatic experience precludes knowledge, and, hence, representation. The literary trauma theory articulated by Kali Tal, and critics such as Cathy Caruth, considers the responses to traumatic experience, including cognitive chaos and the possible division of consciousness, as an inherent characteristic of traumatic experience and memory. (Balaev 2008:150)

This “division of consciousness” evoked by Balaev can be related to the doubling at the heart of *Pale*’s narrative strategy, and the split narrative told by Etsuko to a coping mechanism allowing her to tell her tale even in an approximate form.

Beyond the motif of the split self and the process of projection or displacement that it involves, the unspeakable dimension of the past also takes the form of narrative silences at the scale of the text, revealing Etsuko’s true preoccupations – more so, paradoxically, than what is actually told. Thus, Etsuko’s departure from Japan with Keiko – mirrored by Etsuko’s imminent departure for America with Mariko – is never recounted, as Fonioková points out:

An extreme example of [...] unreliability occurs in *Pale* in Etsuko’s unwillingness to narrate the events preceding her departure from Japan that prove significant for the matter presently occupying her mind: her daughter’s recent suicide. Like Ono [in *Artist*], she suppresses these events to avoid painful memories that could intensify her feeling of guilt. (2015:104)

Indeed, it becomes progressively apparent that Etsuko blames herself for Keiko’s suicide, something she indirectly admits when she tells her younger daughter, at the end of the novel, that she “knew all along [Keiko] wouldn’t be happy over there” (PV 176).

This silence on their departure from Japan is not only perceptible at the macro-textual level, as an episode absent from the narrator’s discourse: it is also perceptible through micro-textual silences such as those present in the very first pages of the novel, in a conversation between Etsuko and her second daughter Niki, and in which the former evokes Sachiko for the first time:

2. I heard Niki say behind me; “What are you thinking about now, Mother?” She was sitting across the settee, a paperback book on her knee. “I was thinking about someone I knew once. A woman I knew once.” / “Someone you knew when you ... before you came to England?” (10)

The way Niki checks herself and chooses to rephrase her question, centring it on the present rather than the past and refraining from mentioning her mother’s life in Japan, suggests that Etsuko’s past has become a taboo for the daughter as well as for the mother – a taboo linked to Keiko’s hovering presence over each of their conversations.

Translational analysis

Three of the five translations present no shifts in explicitness in their rendering of the discursive blank in Niki's question, with for instance in French:

2. "Someone you knew when you ... before you came to England?"

FR "*Quelqu'un que tu as connu quand tu... avant de venir en Angleterre?*" (11)
["Somebody you knew when you... before you came to England?"]

In Portuguese and in Turkish, however, the ellipsis is preserved but the translations do present a shift in explicitness:

PT "*Conheceu quando você estava em... antes de vir para a Inglaterra?*"
["You knew [her] when you were in... before you came to England?"]

TR "*Yani... İngiltere'ye gelmeden önce tanıdığın birini mi?*"
["That is to say... Someone you knew before you came to England?"]

The only information available in the English text on the content of Niki's unfinished sentence is that it contains a temporal reference: "when you...". In Portuguese, the temporal reference is kept ('*quando*' [when]) but it is followed by an additional, spatial one: "*você estava em*" [you were in]. The verb '*estar*' [to be] used here is less polysemic than the English 'to be', being one of two possible translations⁶⁷ and the one used, among other things, for spatial references. There is thus little doubt in the Portuguese version that Niki was about to mention a place: the translation is more informative than the source text, which corresponds to a **linguistic explicitation**. This partial blank-filling also reduces the range of possibilities left open by the English text, and the use of silence as a narrative device is less prominent in the translation; it is thus a **narratological implicitation**.

In Turkish, on the other hand, the blank is not filled up but rather erased and replaced with a filler word ('*yani*' [well/that is to say/but...]) that could either express hesitation or introduce a rephrasing. Here, the taboo dimension of Etsuko's past is less perceptible, which also corresponds to a **narratological implicitation**.

⁶⁷ The other possible translation of 'to be' is '*ser*'.

TENSION BETWEEN CONCEALING AND REVEALING

Throughout the novel, the narrative voice displays a perceptible tension between the desire to reveal and the urge to hide, the impulse to tell and the impossibility to do so. The two poles of this tension, which makes the tale “simultaneously painful and cathartic” (Wong 2000:37), can be seen as another manifestation of the narrator’s two sides: silent and restrained Etsuko on the one hand, and wild, dominant Sachiko on the other.

The concurrence of these two contradictory impulses is apparent in the way the narrator’s reluctance to tell her story is undermined by the very fact that she is telling it nonetheless, albeit in a winding, roundabout fashion typical of post-modernist narrators. It is as though the unspeakability of her traumatic past competes with the impossibility to avoid telling her story. As argued by Wood in *Children of Silence*, “[t]he difficulty, which contemporary writers urge on us in all kinds of ways, is to see that silence, in extreme cases, is almost always preferable but can’t be preferred” (1998 “Criticism and Silence” §2). It is this paradox that is expressed in many of Ishiguro’s narrative voices, at once unwilling and undeterred. Just like cues and clues, pointing respectively to the existence of narrative gaps and to the way to fill them, work together and often form an inextricable whole, so the combination of reluctance and persistence in the narrative voice produces a strangely unyielding tale that it falls to the reader to make sense of.

At the micro-textual level, this complex balance between hiding and showing is expressed among other things in the poetics of denial characteristic of Ishigueran narrative voices across his novels. In *Pale*, this poetics often takes the form of preterition, such as when Etsuko claims several times in close succession that she has no desire to go over the very matters she has been reminiscing:

3. “But such things are long in the past now and I have no wish to ponder them yet again. [...] There is nothing to be gained in going over such matters again.” (90)

3. “However, such things are in the past now, and there is little to be gained in going over them here.” (94)

Translational analysis

Etsuko’s tone is somewhat more assertive than in the source text (as indicated by boldface) in all of the translations but the Hebrew one, which has the effect of highlighting the use of preterition as a narrative device:

FR *Mais tout cela est bien loin dans le passé et je ne veux pas recommencer encore à y réfléchir. [...] Il n'y a rien à gagner à revenir à nouveau là-dessus. (147)*

Mais aujourd'hui, tout cela n'est plus que du passé, et il n'y a pas grand-chose à gagner à revenir là-dessus, ici. (153)

[But all this is really far in the past and I **do not want** to start thinking about it again. [...] There is nothing to gain in going back to it again.]

[But today, all this is only the past, and there is not much to be gained in going back to it here.]

ES *De todo eso hace ya mucho tiempo, y ahora no deseo volver a darle vueltas a todas esas cosas. [...] No voy a ganar nada con volver a todos esos asuntos. (ch. 6)*

No obstante, esas cosas ya forman parte del pasado y no se gana nada con sacar a relucir aquí estos temas.

[All this was already a long time ago, and now I do not wish to start thinking all these things over again. [...] I will not gain anything from going back to all these subjects.]

[However, these things already form part of the past, and **nothing is gained** from bringing up these subjects here.]

PT *Mas essas coisas estão agora no passado distante, e não tenho vontade de refletir sobre elas novamente. [...] Não há nada a ganhar em remexer esse assunto outra vez.*

Porem essas coisas hoje pertencem ao passado, e nada se ganha em lembrar-las.

[But these things are now in the distant past, and I have no wish to reflect on them again. [...] There is nothing to gain in going over this subject again.]

[But these things belong to the past today, and **nothing is gained** in remembering them.]

TR *Ancak artık bu tür şeyler uzun zamandır geçmişte kaldı, onları yeniden düşünmek istemiyorum. [...] Bu tür olayların üzerine gitmekle hiçbir şey kazanılmaz.*

Ancak, bu olaylar artık geçmişte kaldı, onları yeniden gözden geçirmenin kazandıracağı şey çok az.

[But this kind of thing has long been in the past, I do **not want** to start thinking about these again. [...] Nothing is gained from going over this kind of event.]

[However, these events are in the past now, there is very little to gain in going over them again]

HE *Aval dvarim ele shayakhim ata la'avar haraḥoq ve'eyn li kol ratson lishkoa bahem pa'am nosefet. [...] Isuk nosaf bekhakh lo yo'il li bim'um. (90)*

Mikkol makom, dvarim ele shayakhim la'avar, veshihzuram yo'il bim'at me'od. (94)

[But these things belong to the distant past and I have no desire to delve into them once more. [...] Dealing with this again will not help me in anything.]

[In any case, these things belong to the past, and reviving them will be of very little use.]

Interestingly, the shifts seem to fall into two categories. In the French and Turkish versions, it takes place in the translation of “I do not wish” in the first quotation, rendered in both cases by the more forceful [I do not want]. In Spanish and in Portuguese, on the other hand, the shift in explicitness occurs in the translation of “there is little to be gained” in the second quotation. Both versions have [nothing is gained], which, along with the passage from “very little” to [nothing], similarly gives the passage a more assertive tone. In all four translations, the shift observed corresponds to an **explicitating narratological shift** highlighting the speaker’s stance, i.e. the contrast between her claim that she does not wish to go over the past and the fact that she continually does so.

RECAPITULATION

The displacements and approximations of the narrative voice can be interpreted as the literary expression of a coping mechanism for the narrator’s post-traumatic self. Literary trauma theorists Caruth and Balaev consider the division of consciousness as a characteristic response to a traumatic experience such as that experienced by Etsuko. The narrative silence on the crucial diegetic events of her departure from Japan is expressed both at the macro- and microstructural levels. The unspeakability of this event for both Etsuko and her daughter Niki is implicitated at the micro-textual level in two of the translations (Portuguese and Turkish).

Paradoxically, at the same time as she finds avoidance mechanisms to remain silent on her past and the painful memories it brings, Etsuko is manifestly seized by an equally strong impulse to talk about it, however indirectly. This tension is perceptible in her frequent recourse to preterition, which in the example analysed is highlighted in all of the translations but the Hebrew one.

3. ABSENT CENTRES

As I have shown, Etsuko’s unreliability stems at least partly from her struggle to bring to the surface painful memories that she wants to keep at bay but cannot help returning to, by means of “a language that can adequately express the unending trauma of [her] affliction” (Wong 2000:24). This language being one that talks around rather than about its object, results in the paradoxical absence of what is at the centre of the narrator’s preoccupations, as explained in the previous chapter. These absent centres are woven into the narrative and serve for Etsuko to indirectly evoke what she cannot face directly.

The self-restraint resulting from the narrator’s urge to tell and her reluctance to do so gives rise to a narrative strategy in which, as Tamar Yacobi puts it, “incongruity arises more from the speaker’s misfocusing than from any direct misjudgment on his part: the issue most central or relevant [...] is passed over in silence throughout the mediator’s discourse, while side- issues

receive liberal commentary.” (Yacobi 1987:34). This notion of misfocus largely overlaps with that of an absent centre: the fact that the elements at the heart of the story are largely glossed over is emphasised by the abundance of details provided on ancillary, safer subjects, and by the numerous digressions from the main storyline. But for the implied reader, these avoidance strategies contribute to reveal Etsuko’s true concerns.

WAR AS AN ABSENT CENTRE

The first of these absent centres is the Second World War, in which an atomic bomb destroyed Nagasaki; both the war and the bomb are almost absent from the narrator’s discourse. As Eckert points out, “[t]o use Gerald Prince’s term, the war is ‘nonnarrated’ (2). Its conspicuous absence in the reported text actually indicates its centrality to the story” (Eckert 2012:78).

As mentioned in the analysis of example 0, the taboo that Japan represents for Etsuko has been assimilated even by her daughter, so that she also refrains from mentioning it. Indeed, the narrator seldom mentions the bomb directly, and when she does so it is often in a casual and impersonal way, or between dashes, as in her description of a memorial in an ill-named park: “The Park was commonly known as Peace Park [...], the memorial itself – a massive white statue in memory of those killed by the atomic bomb – presiding over its domain” (PV 137).

This “elusive and muted language of memory [...] set against the silenced landscape of post-atomic warfare” is aptly described by the reviewer of the *New York Times* at the time of the publication of *Pale*:

The story, following its narrator’s memory, begins after the bombing of Nagasaki, but that event lies at its center. Barely touched upon, mentioned only by innuendo, the destruction of Nagasaki appears as a vacuum [...]. But in this book, [what] is stated is often less important than what is left unsaid. (May 1982)

The temptation, in the face of this unspoken centrality of the war and the bomb in Etsuko’s mental landscape, is to analyse Etsuko’s experience as a testimony on Nagasaki and the trauma left by the atomic bomb. However, Etsuko’s almost complete silence on the bomb tells us more than the fact that it is, for her, an unspeakable yet unavoidable memory. It also tells us that it does not lie at the core of her obsession with the past, which has at once a more individual dimension: the loss of her daughter. Moreover, the motif of the war itself has a more universal value: *Pale* speaks to us, first and foremost, of the human mind. As argued by Eckert after

Wong, “Ishiguro states that his early novels were not meant to be historical realism, but rather that what the characters do is less interesting than ‘how they come to terms with it’ (Wong 2000:25)” (Eckert 2012:78). The coping mechanism itself takes precedence, in terms of diegetic and narrative focus, over the actual source of the trauma: just as, in *Buried*, the attempted genocide hidden in England’s lost past has a universal dimension, so *Pale* could as well have been about another war.

The theme of the war and of the atomic bomb thus works as a sort of red herring: we are naturally encouraged to think that there is a greater historical significance to the novel than first meets the eye, but this greater significance is emotional rather than historical. As argued by Ishiguro in his interview with Mason, he is “not interested in the solid facts. The focus of the book is elsewhere, in the emotional upheaval” (1989:337). Here, the process of displacement is not only inscribed in the narrative strategy, with Etsuko talking around the traumatic events of her past – the war, the bomb, the loss of her daughter. It is also reflected in the way the novel has been, and largely continues, to be read today. This critical focus – or misfocus if one considers that the novel should be read as it was conceived by its author – on the historical dimension of *Pale* perhaps explains why another of the novel’s absent centres has gone, to the best of my knowledge, unnoticed by critics: Etsuko’s lost love. However, it is likely that the extreme subtlety of the textual signals pointing to it played into this critical silence, which also extends to the translations of the corpus.

LOVE AS ANOTHER ABSENT CENTRE

The romantic narrative undercurrent in *Pale* is hinted at in at least two points of the novel, both of them in chapter 5: in the reference the narrator makes to “letters [she] had preserved”, and in a conversation between Etsuko and Mrs. Fujiwara, a shop owner in Nagasaki who evokes the fact that Etsuko “[was] heartbroken once” (PV 76). In these two passages, it is suggested that Etsuko experienced a romantic deception before the bomb fell, and before meeting her first husband, with whom she was pregnant in the period that the narrator reminisces for the better part of the novel⁶⁸. Just as in “Strange”, the only direct mention of this lost love is made by another character, which is another typical feature of narrative unreliability in Ishiguro’s fiction.

⁶⁸ The time-frame being rather complex, it might be useful to go over it again briefly: the time of narration, told in the present tense, corresponds to the time of Niki’s visit to Etsuko in her house in England, some time after Keiko’s suicide and many years after Etsuko left her first Japanese husband and moved to England with her second husband, Niki’s father. The other main timeline of the story is the time of Etsuko’s pregnancy with Keiko, which took place in Japan shortly after the end of the war and was also the time of her friendship with Sachiko. The

In chapter 5, during a visit to Etsuko by Sachiko, the latter confesses that she is having financial trouble and Etsuko offers to lend her some money. She goes to her bedroom to retrieve it while Sachiko is waiting in the living-room. Example 4 describes the contents of the gift-box where the money is stored.

4. Lifting the lid, I found the several letters I had preserved – unknown to my husband – together with two or three small photographs. From beneath these, I took out the envelope containing my money. (71)

I argue that this passage contains an indirect reference to the person who is presumably Etsuko's former love, whose existence is only ever alluded to. According to my adaptation of Weizman and Dascal's (1991) model of cues and clues, this segment contains both cues and clues, as I will now show.

Narratological analysis

The **cue** to narrative unreliability lies, from a linguistic point of view, in the use of the definite article: "I found **the** several letters I had preserved", rather than the expected "I found $\emptyset$ several letters I had preserved". The presence of this article causes the implied reader to wonder what letters are being mentioned, and to try and remember a previous mention of them, which is absent from the text. Indeed, the definite article normally refers to given information (topic) or shared knowledge. Weizman (1999) defines the notion of givenness on the basis of Prince's analysis, "in the sense of 'shared knowledge', whereby 'the speaker assumes that the hearer 'knows', assumes, or can infer a particular thing (but is not necessarily thinking about it)" (Prince 1981:230 in Weizman 1999:838).

However, at this point in the novel no reference has been made to these letters or their author, so that it constitutes in fact new information (focus), and can be attributed either to an authorial mistake or to a deliberate narrative blank forming part of the novel's poetics of silence. Weizman describes this sort of mismatch as miscommunication that goes against the Gricean cooperative principle: "a speaker uses the given-new distinction in a way that does not match the interlocutor's assumptions about givenness" (1999:838). This sort of miscommunication corresponds to a breach in Clark and Haviland's (1977: 9) "given-new contract", a parent

events alluded to in this and the following example go back even further, to a period presumably taking place during the course of the war.

principle to Grice's: "by violating the contract, [the speaker] can deceive or mislead" (Clark and Haviland, 1977:3 in Weizman 1999:838). Weizman further argues that,

[a]s we know from psycholinguistic evidence, compared with new information, given information [...] is less likely to be checked for accuracy [...]; consequently, it is less likely to entail questions and to be challenged, and might therefore be exploited indirectly in an attempt to avoid confrontations. (841-42)

The narrator's use of the definite is thus a sign of her unreliability and indirectly hints at the letters' significance, especially for a reader familiar with techniques of unreliable narration. Breaching the 'given-new contract' being one of Ishiguro's recurrent techniques in his strategy of unreliable narration, I argue that this unconventional use of the definite article is most likely to be deliberate, and therefore constitutes a cue. I must point out, however, that I myself picked up on it only in the course of my third reading of the novel, and that it would be unreasonable to assume that the translators should have noticed it. Moreover, at this fairly advanced stage of the novel, this is the first time that the reader has reason to suspect that there are parts of her life prior to the time of the story that Etsuko has hidden from her husband and from the reader. Finally, the interpretive difficulty is increased by the fact that the only other passage pointing to this former love (the conversation with Mrs. Fujiwara) comes later in the novel, and that the allusion in example 4 is by far the subtler one. This cue is thus fairly unlikely to be picked up on by the actual reader – and, logically, by the actual translator.

Conversely, the ideal reader⁶⁹ corresponds to an abstract representation assumed to have all the interpretive faculties required to decipher the text's different layers, and would therefore have noticed this inconsistency in the narrator's discourse. This ideal reader differs from the implied reader in that, in my view, the reader constructed by the text (the implied reader) does not necessarily need to pick up on every one of the textual signals in order to fulfil the reading pact, while the ideal reader is precisely an abstract figure that does. For this ideal reader, several elements in example 4 then function as **clues** helping them fill in the blank opened by the cue. Firstly, the nature of the objects contained in the box: letters and photographs, i.e. objects evoking a personal or even intimate relationship. Secondly, the choice of the word 'preserved', which connotes a strong emotional connection to the letters and possibly indicates that the

⁶⁹ See Glossary in Appendix 5.1 p.433.

narrator would have been expected to discard them. Finally, the phrase “unknown to my husband”, which similarly suggests that these letters are likely to be of a romantic nature.

It is the conjunction of these different elements – the balance between cues and clues – that allows the implied reader to form a picture, however approximate, of the meaning of these letters, and of the extent of the narrator’s restraint in her narration.

Translational analysis

The translations, to the exception of Portuguese, all preserve a similar degree of explicitness for the clues, but only in the French translation are there no shifts in the translation of the cue or of the clues:

4. Lifting the lid, I found the several letters I had preserved — unknown to my husband — together with two or three small photographs. (71)

FR *Ayant soulevé le couvercle, j’y trouvai les quelques lettres que j’avais conservées – à l’insu de mon mari – ainsi que deux ou trois petites photographies. (114)*

[Having lifted the lid, I found there the several letters I had kept – unknown to my husband – along with two or three small photographs.]

Conversely, the Spanish, Turkish and Hebrew translations all present the same implicating shift in the translation of the cue, which consists in replacing the definite article with a more expected alternative:

ES *Al levantar la tapa, me encontré con varias cartas que había conservado sin que mi marido lo supiera y dos o tres pequeñas fotografías. (ch. 5)*

[Lifting the lid, I found myself with several letters that I had preserved without my husband’s knowledge and two or three small photographs.]

TR *Kapağını kaldırınca, kocamın haberi olmadan sakladığım bazı mektuplarla iki üç küçük fotoğraf buldum.*

[When I lifted the lid, I found a few letters and two or three small photographs that I had preserved⁷⁰ without my husband’s knowledge.]

⁷⁰ The first meaning of the verb ‘*saklamak*’ used in the Turkish translation is ‘to hide’, but it can also mean something closer to ‘to keep’ or ‘to preserve’. For ‘*saklamak*’ in the sense of ‘to save’, the *Seslisozluk* online dictionary gives, an example involving letters: “Is it really necessary to save these letters? - *Bu mektupları saklamak gerçekten gerekli mi?*”. <https://www.seslisozluk.net/saklamak-nedir-ne-demek/>.

I therefore consider that the choice of the verb ‘*saklamak*’ to translate ‘preserved’ does not necessarily entail more deception on the narrator’s part than in the source text, and does not constitute a shift in explicitness.

HE Beharimi et hamikhse matsati kama mikhtavim sheshamarti – belo yedi'at ba'ali – yahad im shtayim-shalosh tmunot. (70)

[When I lifted the lid I found a few letters that I had preserved – without my husband's knowledge – along with two-three photographs.]

In all three translations, “of the” is omitted and only the quantifier is left ([several], [a few]), which in terms of narrative strategy corresponds to a **narratological implicitation of cue**. Arguably, since the English structure “several of the” is linguistically speaking more specific than that of the target texts, this is also a **linguistic implicitation**.

A note on the Turkish translation: although the Turkish language does not have a definite article, there exist several ways to mark definiteness. For direct objects, which is the case of “the letters”, definiteness can be marked by the addition of the suffix -I. However, in the sentence under scrutiny, simply adding this suffix to ‘*mektuplarla*’ was not an option, since the form created, ‘*mektuplarıyla*’⁷¹, would mean “with his [the husband's] letters” rather than “with the letters”, for the 3rd-person genitive suffix is identical to the direct object marker. Although the Turkish translation admittedly does not create the same surprise in its implied reader as the English one, for the implied reader of the Turkish text is not prompted to wonder what letters the narrator is talking about, no obvious solution came to the mind of any of my informants that would allow the creation of a similar discrepancy in the narrative voice as in the source text. It was suggested that “*o bazı mektuplarla*” [along with these several letters] could have been used⁷²; however, the cue would have been more prominent than in English, so that a shift in explicitness would have occurred either way. I therefore consider this shift to be an obligatory one.

Finally, the Portuguese translation presents shifts in the translation of both cue and clues:

4. Lifting the lid, I found the several letters I had preserved — unknown to my husband — together with two or three small photographs. (71)

PT Erguendo a tapa, encontrei muitas coisas guardadas sem que meu marido soubesse, além de duas ou três fotografias. (63)

⁷¹ My thanks to Cumhuriyet Çay for clarifying this.

⁷² My thanks to Cumhuriyet Çay for this suggestion, and to Oğuz Kutrup for his interesting reaction to the English sentence, in which he insists there must be a mistake. Finally, I am grateful to both of them for their well-intentioned suggestion that I stop worrying about this.

[Lifting the lid, I found many things preserved without my husband's knowledge, on top of two or three photographs.]

The Portuguese translation replaces a grammatical approximation – the unexpected use of the definite article – with a semantic one, which suggests that the translator may have noticed something out of the ordinary in this passage, even without analysing it as a manifestation of the narrator's unreliability. The translation of “several of the letters” by [many things] corresponds to a **linguistic implicitation** since the word ‘thing’ can be considered a hyperonym⁷³ of ‘letter’, which makes the target text less specific than the source text. However, the fact that Etsuko is keeping things from her husband and from the reader is still perceptible, so that the narrative strategy of unreliable narration features in the translation too. I argue that this unreliability is even emphasised by the translation of ‘several’ with ‘many’, suggesting a greater duplicity than in the source text. I argue that the implicitation of the cue of the definite article is compensated by the emphasis on the narrator's duplicity, since the function of cues in unreliable narration is precisely to draw attention to narrative unreliability.

Nevertheless, the absence of reference to ‘letters’ is not compensated, so that the reader is less likely to cross this passage with the next one hinting at the narrator's former love, and therefore to understand why it is that Etsuko is hiding these ‘things’. This implicitation of the underlying romantic thread corresponds to a **narratological implicitation of clue**.

In example 4, in total, we therefore have three implicitations of cues and one of clue, paralleled by four linguistic implicitations for this passage; only in the French translation are there no implicitating shifts. Overall, the narrative strategy of this passage is thus less prominent in translation.

I view example 5, the second reference to Etsuko's former love life, as a more explicit counterpart to example 4. In this passage, Etsuko is with Mrs. Fujiwara, an old friend of hers who has lost most of her family, and they are speaking about Mrs. Fujiwara's son, Kazuo, who lost his fiancée in the war. Etsuko is commenting on his loss:

5. “It must be difficult for him though. To have built up plans for so long only for things to end like that.” “But that's all in the past now,” said Mrs. Fujiwara. “We've all had

⁷³ A hyperonym is a word whose meaning includes that of another word. The hyperonym (here, thing) is therefore more general than its hyponym (here, letter).

to put things behind us. ***You too***, Etsuko, ***I remember you were very heartbroken once***. But you managed to carry on.”

“Yes, but I was fortunate. Ogata-San was very kind to me in those days. I don’t know what would have become of me otherwise.” “Yes, he was very kind to you. And ***of course***, that’s how you met your husband. But you deserved to be fortunate.”

“I really don’t know where I’d be today if Ogata-San hadn’t taken me in. ***But I can understand how difficult it must be — for your son, I mean. Even me I still think about Nakamura-San sometimes. I can’t help it. Sometimes I wake up and forget. I think I’m still back here, here in Nakagawa ...***” “Now, Etsuko, that’s no way to talk.” Mrs. Fujiwara looked at me for some moments, then gave a sigh. “But it happens to me too. Like you say, in the mornings, just as you wake, it can catch you unawares. I often wake up thinking I’ll have to hurry and get breakfast ready for them all.” We fell silent for a moment. Then Mrs. Fujiwara laughed a little. “You’re very bad, Etsuko,” she said. “See, you’ve got me talking like this now.” “It’s very foolish of me,” I said. ***“In any case, Nakamura-San and I, there was never anything between us. I mean, nothing had been decided.”*** (75-76, emphasis mine)

Here, the allusion to Etsuko’s former attachment is by far more explicit than in the previous example; it is suggested that Etsuko has lost the person she loved in the war, just like Mrs. Fujiwara’s son. This passage and the tragic romance that it hints at bear striking similarities with Ishiguro’s first published short story: in “Strange”, the narrator is in love with her best friend’s fiancé, also named Nakamura, who is away fighting and who, we later learn, has died towards the end of the war. As in the present example, the reader only learns of this love through another character: the father of the narrator’s best friend. These thematic and formal similarities certainly lend weight to the idea that what is hinted at here is precisely that Etsuko was in love with someone who died at war, but it is not necessary to have this background knowledge to arrive at this conclusion. Several textual elements point to this interpretation, which I will analyse in chronological order.

Narratological analysis

a. Clue: heartbroken

Phrases such as “you were very heartbroken once”, marked in bold in my analysis, are the most prominent textual signals and clearly refer to elements of the narrator’s past love life. They function as a **clue** enabling the implied reader to fill in the blank opened in example 4. The temporal marker ‘still’ in “I still think about Nakamura-San sometimes” suggests that the narrator’s feelings for Nakamura have not stopped with his loss, an analysis supported by the numerous hints to her unhappiness at the time throughout the novel.

b. Clue: *you too*

This **clue**, marked in bold and italics in my analysis, is comprised of a series of phrases pointing to a parallel between Etsuko and Mrs. Fujiwara's son. For instance, the parallel expressed in the first sentence of the passage by "you too", which apparently refers only to a broken heart, can potentially point to other similarities between their respective plights – such as having lost a lover in the war – thereby contributing to the possibility of blank-filling by the reader. This parallel is also expressed in the phrase "for your son, I mean", which signals that she could actually have been thinking of herself, and in the expression "even I".

c. Cue and clue: **never**

Finally, at the end of the passage, Etsuko's denial (underscored) that there ever was really anything between Nakamura and her – even though she is the one to bring him up – constitutes a **cue** to unreliability. Unprompted denial in the face of imaginary accusations is one of the most consistent markers of Ishiguro's strategy of unreliable narration, as I will show in later chapters. This denial has the paradoxical effect of suggesting that the opposite is true, i.e. that there really was something between Nakamura and her, which makes it a **clue**.

Translational analysis

Clue a, which consists of references to Etsuko's love story from the past, presents a similar level of explicitness in most translations, but the Portuguese and Hebrew versions both carry out an implicating shift:

5. "We've all had to put things behind us. You too, Etsuko, I remember you were very heartbroken once. But you managed to carry on." (75)

PT Mas tudo isso passou – afirmou a Sra. Fujiwara. – Todos nós temos coisas a esquecer. Você também, Etsuko. Lembro-me de que andou muito infeliz certa época. Mas conseguiu reagir. (68)

[“But all of this passed”, said Mrs. Fujiwara. “All of us have things to forget. You too, Etsuko. I remember that you were very unhappy at a certain time. But you managed to react.”]

HE “*Aval kol ze shayakh la'avar akhshav*”, *amra Gveret Fujiwara*. “*Kullanu hayinu tsrikhim lehash'ir dvarim me'ahoreynu. Gam at, Etsuko, ani zokheret shehayit me'od shvura pa'am, aval hitslaht lehamshikh hal'a.*” (75)

[“But all this belongs to the past now”, said Mrs. Fujiwara. “All of us had to leave things behind. You too, Etsuko, I remember that you were very broken once, but you managed to carry on.”]

By replacing ‘heartbroken’ with respectively [very unhappy] and [broken], the Portuguese and Hebrew translations carry out a **narratological implicitation**, more specifically an implicitation of clue: the reader no longer has access to the cause of the narrator’s unhappiness, that is to say to the fact that it was related to her love-life. Subsequent references to it are devoid of such shifts, so that the information is still co-textually recoverable, but it is delayed and less prominent than in the source text. This shift is paralleled by a **linguistic implicitation**, for both [very unhappy] and [broken] are less specific and informative than ‘heartbroken’.

When it comes to clue b, the series of phrases pointing to a parallel between Etsuko and Kazuo, only in the Hebrew translation are there no implicating shifts. For all four of the other translations, the shift takes place in the translation of “for your son, I mean”:

5. But I can understand how difficult it must be — for your son, I mean. (75)

FR “*Mais j'arrive à comprendre comme cela doit être dur – pour votre fils, par exemple.*” (123)

[“But I am able to understand how hard it must be – for your son, for example.”]

ES “*Pero comprendo perfectamente lo difícil que debe ser para su hijo.*” (ch. 5)

[“But I understand perfectly how hard it must be for your son.”]

PT “*Mas entendo como deve ser difícil para seu filho.*” (69)

[“But I understand how it must be hard for your son.”]

TR “*Yine de oğlunuz için ne kadar zor olduğunu anlayabiliyorum.*”

[“Still, I can understand how hard it is for your son.”]

In the case of the French translation, the passage from “for your son, I mean” to [for your son, for example] does not correspond to a linguistic shift in explicitness, but rather to a meaning modification (Murtisari 2013). However, it does correspond to a **narratological implicitation**, since the self-correction pointing to Etsuko’s strong identification with Mrs. Fujiwara’s son is absent from the translation.

In the other three translations (Spanish, Portuguese, Turkish, the segment “I mean” is absent from the target text and cannot be co-textually recovered, so that I consider this to be an omission rather than a linguistic implicature (see Kamenická 2007 as mentioned in the analysis of example 1). The speaker’s stance, on the other hand – the suggestion of a parallel between Etsuko and Kazuo – is co-textually recoverable, though harder to access. Here again, there is a **narratological implicature**. In this example, for the four translations quoted, narratological implicature corresponds to a decreased meaning processability, and therefore to **cognitive implicature**.

Finally, only the Spanish version presents a shift in explicitness in the translation of clue c, and it is this time an explication:

5. “In any case, Nakamura-San and I, there was never anything between us. I mean, nothing had been decided.” (76)

ES “En cualquier caso, entre Nakamura-San y yo no hubo nada. Quiero decir que no habíamos llegado todavía a tomar ninguna decisión.” (ch. 5)

[“In any case, between Nakamura-San and I, there was nothing. I mean that we had not yet reached the point of making any decision.”]

The cue – Etsuko’s unprompted denial, a recurring marker of unreliability – is rendered in the Spanish translation without any shifts in explicitness. However, the addition of ‘*todavía*’ [yet] strengthens the clue, i.e. the suggestion that there *was* indeed something between Etsuko and Nakamura. This corresponds to a **narratological explication**.

The romantic subplot alluded to in examples 4 and 5 thus gives way, overwhelmingly, to narratological implicatures of clues, mostly paralleled by linguistic implicatures. This underlying narrative current, already barely perceptible in the source text, is thus further implicated in the majority of the target texts, becoming a more literally *absent* centre.

RECAPITULATION

Etsuko’s way of talking around rather than about her memories creates a sinuous narrative that navigates between the absent centres of her preoccupation. While the unspeakable and unshareable reality of her estranged daughter’s suicide is explored, directly and indirectly, throughout the novel, the novel’s two absent centres – the atomic bomb that fell on Nagasaki and the lover she has lost in the war – are barely alluded to.

The war itself is ‘non-narrated’, and this absence of narrative focus betrays both its unspeakability and the fact that the historical dimension of the novel is only secondary to its emotional value and exploration of the human mind.

As for the underlying romantic thread, it is alluded to twice in the novel. The mention of hidden letters and the unconventional use of the definite article made when referring to them are the first textual manifestations of this thread; all of the translations except the French one carry out narratological implications of it.

The second reference to Etsuko’s lost love, which is more explicit than the first, is made chiefly by another character, which is typical of Ishiguro’s narrative strategy of unreliability. All of the translations carry out narratological implications, rendering the underlying romantic thread even more literally absent than in the source text.

4. CONTRAPUNTAL WRITING

In *L’art de la fugue chez K. Ishiguro* (2004), Davison explores the way Ishiguro’s writing strategy reveals its own subject negatively, through its contours, inciting the reader to read between the lines of the surface plot. She likens this mode of writing to the contrapuntal figure in music, which she defines after Pierre Boulez:

The word [counterpoint] is derived from the expression *punctum contra punctum* (point counter point, or note against note). It refers to a combination between a given line and another created *from* this first line. (Boulez in Davison 2004:97, my trans., emphasis in original)⁷⁴

Here, I want to explore the notion developed by Davison (2004) that this figure of the counterpoint is a fitting metaphor for Ishiguro’s writing, and that the counterpoint “comes back as the language of the unspeakable” (108)⁷⁵.

PARALLEL CONVERSATIONS

In her monograph, Davison first acknowledges the various objections raised against the use of the contrapuntal metaphor in literature, such as Isabelle Piette’s categorical assertion that “a true counterpoint is beyond the reach of literature. It would be simplistic to see it in a mere contrast of episodes” (Piette in Davison 2004:97)⁷⁶.

⁷⁴ “Le mot [contrepoint] est dérivé de l’expression *punctum contra punctum* (point contre point ou note contre note). Cela signifie une combinaison entre une ligne donnée et une autre que l’on crée à partir d’elle.”

⁷⁵ “Le contrepoint fugué revient comme langage de l’indicible.”

⁷⁶ “Le véritable contrepoint est hors de portée de la littérature. Il serait simpliste d’en trouver l’équivalent dans un quelconque contraste d’épisodes.”

However, Davison argues that in *Pale* “the narrative tenses, episodes and characters create a contrapuntal and inextricable contamination of the narrative”⁷⁷ (100, my trans.). She mentions the abundance of “examples of contrapuntal dialogue imitations [...] in Ishiguro’s fiction”⁷⁸ (*ibid.*), quoting in particular a passage from *Pale* that I would also argue to be a key passage for unreliable narration, in which Etsuko and her daughter Niki are having such a contrapuntal conversation:

6. “I had a dream last night,” I said. / “I think it might be to do with the quiet. I’m not used to it being so quiet at night.” / “I dreamt about that little girl. The one we were watching yesterday. The little girl in the park.” / “I can sleep right through traffic, but I’ve forgotten what it’s like, sleeping in the quiet.” (PV 55)

In this “parallel conversation” or “non-interchange” (Eckert 2012:85), the two women are blatantly not listening to each other and Niki seems determined to avoid the subject of her mother’s dream, which in itself points to its significance and to Etsuko’s time in Japan, which we know to be a taboo for them. At this point in the novel, Etsuko’s unreliability has been suggested by enough textual signals that the reader may legitimately wonder whether this memory is not a distorted one, with Etsuko retrospectively projecting onto Niki her own desire to keep the subject at bay and attributing her a reaction that mirrors her own narrative strategy of avoidance.

The **cue** to narrative unreliability that I have just described – the conversation at cross-purposes between mother and daughter as a mirror of the non-narration performed by the narrator – is devoid of any shifts in explicitness in the target texts of the corpus. It is not the case, however, of Etsuko’s metanarrative comment in continuation of this dialogue, in which she indirectly confesses that her dream should not be taken at face value:

7. The fact that I mentioned my dream to Niki, that first time I had it, indicates perhaps that I had doubts even then as to its innocence. I must have suspected from the start — without fully knowing why — that the dream had to do not so much with the little girl we had watched, but with my having remembered Sachiko two days previously. (55)

⁷⁷ “[L]es articulations entre les temps du récit, les épisodes et les personnages, engendrent une contamination du récit, contrapuntique et inextricable.”

⁷⁸ “Des exemples d’imitations dialogales en contrepoint [...] dans la fiction ishigurienne.”

Narratological analysis

The first **cue** is the use of the word ‘innocence’, which, since it is suggested not to be applicable to Etsuko’s dream, indicates that the latter should not be taken at face value.

The temporal clauses “that first time”, “even then” and “from the start”, which imply that the dream recurred to her later, more explicitly linked with Sachiko, also work as a **cue**: they draw attention to the fact that, in spite of the temporal remove of the narration from the time of the story – which gives the narrator the advantage of hindsight – she fails to share with the reader the nature of this link.

Finally, the very mention of this link between the dream and Sachiko is both a continuation of the **cue** encouraging the reader not to take the narrative at face value, and a **clue** pointing to the overlap between the two main narrative threads, encouraging the reader to read the dream in light of the narrative’s other story line and temporal frame. In particular, it contributes to build the notion that Mariko and Keiko are overlapping characters in the novel.

Translational analysis

The balance between cues and clue is by and large adequately rendered in the translations under study, and only in the Spanish translation are we presented with a shift in explicitness:

7. I must have suspected from the start — without fully knowing why — that the dream had to do not so much with the little girl we had watched, but with my having remembered Sachiko two days previously. (55)

ES Desde un principio debí haber sospechado, sin saber del todo por qué, que el sueño tenía a ver más con Sachiko, a la que había recordado dos días antes, que con la niña que habíamos estado observando mi hija y yo. (ch. 3)

[I must have suspected from the beginning, without knowing entirely why, that the dream had more to do with Sachiko, whom I had remembered two days earlier, than with the little girl we had been observing my daughter and I].

The Spanish version translates “had not so much to do with the little girl [...] but with my having remembered Sachiko” by [the dream had more to do with Sachiko [...] than with the little girl], which represents a twofold shift in explicitness.

On the one hand, the cue contained in the sentence is made more prominent by the **linguistic explicitation** performed in the translation of the litotes “not so much with... but with” by the

more straightforward [more with [...] than with]. The strengthened suggestion of a gap between the surface and underlying narratives also constitutes a **narratological explicitation of cue**.

Moreover, the meaning modification that takes place in the translation of “with my having remembered Sachiko two days earlier” by [with Sachiko, whom I had remembered two days earlier] alters the clue contained in the passage. The translation suggests a direct connection between the dream and Sachiko, opening up a different and more limited array of possibilities, bringing to mind in particular the idea that it was perhaps Sachiko herself that the narrator saw in her dream. The source text, conversely, by merely establishing a link between Etsuko’s dream and her remembrances associated with Sachiko, points to the entirety of the parallel narrative thread back in Japan, including of course the figure of Mariko as Keiko’s double. I therefore consider this shift to be a **narratological implicitation of clue**.

I argue that the translation of the indirect turn of phrase in the original text (“not to do so much with [...] but with”) by a more straightforward one in Spanish ([more to do with]) also represents a **cognitive explicitation** at the scale of the fragment. However, by suggesting a correspondence absent from the source text between Sachiko and the figure of the little girl, this translation further blurs the nature of the link between the two narrative threads, which results in a **cognitive implicitation** at the scale of the novel; this further illustrates the complexity of the nature of explicitation in translation.

SIMULTANEOUS CONTRAPUNTAL WRITING: THE READER AS A TRANSLATOR

In her exploration of the parallels between the contrapuntal figure and Ishiguro’s writing, Davison raises the question of the simultaneity of the two different lines, central to musical counterpoints and used by several critics to undermine the relevance of the counterpoint as a metaphor for a certain type of writing strategy. She describes the parallel conversation in example 6 as an “admittedly reductive conception of the temporal counterpoint as going back and forth between two horizontal lines” (100, my trans.)⁷⁹. She further quotes Escal, who claims that the literary counterpoint can only be a pale derivation of the musical counterpoint, because “the two literary threads cannot, in literature, be superimposed. They succeed each other. Although the horizontal dimension of the musical counterpoint is preserved, its vertical

⁷⁹ “[C]onception, certes réductrice, du contrepoint temporel comme allers-retours entre deux lignes horizontales.”

dimension is sacrificed” (97, my trans.)⁸⁰. However, Davison argues that the discordant resonance of the literary counterpoint does not reside in “the obvious impossibility to carry out in the novel a true simultaneity of the lines [...] but in an irreducible macrostructural intrication” (98-99, my trans.)⁸¹.

I agree with this line of argument, and I go further by arguing that, contrary to what most critics contend, contrapuntal prose is not necessarily consecutive and can entail the simultaneous production of two discordant narrative voices. In my view, the vertical dimension of the counterpoint is reproduced in unreliable narration by the verticality of the relationship between the surface story and its subtext(s). As argued by Eco, “a text, as it appears in its linguistic surface (or manifestation), represents a chain of expressive emulations that need to be actualised by the addressee” (1979:64, my trans.)⁸². In *Pale*, textual cues allow the implied reader to detect the presence of two or more levels of reading and enable them to actualise the text by reconstructing its subtext(s) on the basis of textual clues.

The reading pact thus encourages the reader to read a different story to that told in the surface narrative, and to take on an active role comparable to that of a writer through the construction of an alternative version of fictional reality, thanks to this combination of clues and cues. The two voices thus produced can be described as that of the narrator and of the implied author, or as two narrative voices stemming one from the surface of the text and the other from its subtext, or even as the narrator’s and the implied reader’s voices. Regardless of the designation of these two simultaneous voices, as Wong puts it, “Ishiguro creating Etsuko’s story, and the reader recreating that same story through reading strategies, all construct an ‘intricate web of relationships’” (Wong, Martin in Wong 2000:31).

The unreliable narrative blueprint thus anticipates two simultaneous narrative voices resonating at once: the one plainly inscribed in the text, and another one, more floating, encoded in the text but dependent on the reader’s contribution. The example of McEwan’s short story “Dead As They Come” (1978), in which narrative unreliability is more prominent and

⁸⁰ “[L]es deux fils conducteurs ne peuvent, en littérature, être superposés. Ils se succèdent. Si le caractère horizontal du contrepoint musical est préservé, son aspect vertical est sacrifié.”

⁸¹ “[C’est non dans] la bien évidente impossibilité d’effectuer dans le roman une véritable simultanéité des lignes [...] mais dans une intrication, macrostructurelle et irréductible, que le contrepoint résonne et dissonne.”

⁸² “Un texte, tel qu’il apparaît dans sa surface (ou manifestation) linguistique, représente une chaîne d’artifices expressifs qui doivent être actualisés par le destinataire.”

straightforward than in Ishiguro's fiction, may help illustrate this argument and is all the more relevant as Ishiguro himself often quoted McEwan as a source of inspiration in his early career.

In this short story, the first-person narrator describes his passionate love for what quickly turns out to be a life-size dummy. While the narrator never acknowledges the nature of his beloved Helen, the accumulation of textual signals leaves no doubts for the reader. The narrator's insanity is all the more striking as it is evoked in light touches and, as often in unreliable narration he seems to be attempting to deceive himself as much as the reader. His delusion is made apparent through a number of textual gaps and inconsistencies, and the role of the reader is to reconstruct the underlying version of fictional reality thanks to a combination of cues (the narrator's madness and unfitness as a narrator) and clues (suggestions that Helen is a dummy) scattered in the text. The following sentences are a few examples of textual clues pointing the reader to the subtext and creating an effect of dramatic irony:

"I took her hand and set it about my throbbing manhood (oh her cool hands)" (80)

"She was gazing woodenly at her hands which lay across her knees" (86-87)

"On many occasions I would have to leave the house early in the morning, leave her sitting in her chair gazing at the figures in the carpet; and when I returned home late at night she would still be there" (91).

The reader can infer from these and other such sentences that the short story's own figure in the carpet lies in the narrator's unreliability, and the reader is prompted to carry out detective work in order to uncover his delusion. Thus, in a sentence such as "She was gazing woodenly at her hands which lay across her knees", which corresponds to the narrative voice of the surface story, the implied reader can hear at the same time the discordant echo that s/he creates while reading: the reader's superior knowledge over the narrator's allows him/her to hear the word 'wooden' resonate in superimposition over the word 'woodenly' used by the narrator. Naturally, this superimposed voice may vary to a point from actual reader to actual reader, but I argue with Eco that "a text is but the strategy constituting the universe of its legitimate or legitimisable interpretations⁸³" (1979:77).

This process of crafting a voice that stems *from* the text without being quite the voice *in* the text can be likened to that of a translator, so that the metaphor of the reader as a translator is

⁸³ "Un texte n'est pas autre chose que la stratégie qui constitue l'univers de ses interprétations – sinon légitimes – du moins légitimables."

perhaps more apt to describe this form of literary counterpoint. This poses in turn the question of the actual translator's role when faced with such a contrapuntal text: on top of rendering the narrative voice in the surface story, s/he has to deal with the additional challenge of enabling the creation of its echo by the implied reader, ideally without making this echo resonate louder or fainter than in the source text. In example 8, I explore the different ways in which the translators of the source text deal with this challenge.

Example 8, taken from the end of Chapter 6, has the narrator return to the subject of her dream. She tries once more to share her impressions of it with her daughter, who seems no more inclined to it than she was in chapter 3 of the novel.

8. "In fact, I realized something else this morning," I said. "Something else about the dream." My daughter did not seem to hear. "You see," I said, "the little girl isn't on a swing at all. It seemed like that at first. But it's not a swing she's on." Niki murmured something and carried on reading. (PV 96)

This is a passage whose genesis I have explored in Chapter 3 (example 13), and which I will now explore from the point of view of interlingual translation.

Narratological analysis

In a typically Ishigurean fashion, this parody of a conversation has one party remain silent while the other approaches her topic indirectly and almost reluctantly. The narrator starts with a series of what Davison calls "epistemological blanks" (2004:109): "in fact", "you see", "something else", and then performs a rather extreme form of understatement by failing to mention what *is* in the dream, only mentioning what is *not* in it. The absence of an answer to the question of what the little girl is on constitutes a blatant **cue** that corresponds, in Phelan's (2005) typology of unreliability, to underreporting. As mentioned in the previous chapter, in the second typescript present at the HRC, this cue is further emphasised by an additional sentence that closes Chapter 6: "It wasn't a swing at all".

The **clue** helping the implied reader fill in this narrative blank lies in the word 'swing', which conjures up the trope of suffocation pervading the narrator's discourse. Indeed, she admits at the beginning of the novel that she is haunted by the image of her daughter's dead body after she hanged herself, and this obsession transpires in the recurrence of objects and images evoking it: the drowning of a baby witnessed by Mariko, the drowning of Mariko's kittens by Sachiko, the rope that catches around Etsuko's ankle, etc. The swing in the narrator's dream is one more echo of the motif of Keiko's swinging body, and therefore constitutes

another clue pointing to this motif and its significance – Etsuko’s feeling of guilt and her grief as a mother who experienced a traumatic loss belonging to the realm of the unspeakable, which is perhaps at the origin of the narrative silence in example 8. The narrator can thus speak of a swing but not of what she has seen in her dream, which suggests that it is something more closely related to the object of her obsession and evokes the image of a little girl hanging on a rope, like the victim of the series of child murders in Etsuko’s and Sachiko’s neighbourhood. This notion that the little girl might be on a rope is further reinforced by the fact that the preposition ‘on’ can refer to a rope as well as to a swing, in particular in the expression “to hang on a rope”; this, in turn, contributes to the difficulty of translating this clue without changing its degree of explicitness.

Translational analysis

8. “You see,” I said, “the little girl isn’t on a swing at all. It seemed like that at first. But it’s not a swing she’s on.” (96)

FR “*Tu sais, continuai-je, la petite fille n’est pas du tout sur une balançoire. On pourrait croire, d’abord, qu’elle est sur une balançoire. Mais ce n’est pas une balançoire.*” (156)

[“You know”, I continued, “the little girl is not on a swing at all. One could think, at first, that she is on a swing. But it is not a swing.”]

ES “*¿Sabes?*” dije, “*la niña no está subida a ningún columpio. Es lo que parecía al principio. Pero no está subida a un columpio.*” (ch. 6)

[“Do you know?” I said, “the little girl is not mounted on any swing. It is what it looked like at first. But she is not mounted on a swing.”]

PT “*Sabe, a garotinha não está num balanço como a outra*” prossegui. “*No princípio parecia, mas não é um balanço.*” (85)

[“Do you know, the little girl is not on a swing like the other one”, I continued. “At first it seemed so, but it is not a swing.”]

TR “*Biliyorsun,*” dedim, “*küçük kız salıncağın üzerinde değildi. Başlangıçta öyle gibiydi. Ama üzerinde olduğu şey salıncak değildi.*”

[“Do you know”, I said, “the little girl was not on a swing.” It seemed like that at the beginning. But the thing that she was on was not a swing.”]

HE “Hayalda lo hayta yeshuva al nadneda bikhlal. Ze nir'a kakh bahathala. Aval zo bikhlal lo hayta nadneda.” (95)

[“The little girl was not sat on a swing at all. It seemed like that at the beginning. But it was not a swing at all.”]

There are no shifts in the translation of the clue provided by the word ‘swing’ itself: all the translations mention the direct equivalent of a swing, i.e. an object characterised by a swinging movement that could also be attributed to that of a hanged body. However, there are a variety of shifts in the translation of the cue – the narrative gap opened by the narrator’s silence about what the little girl is on – and of the other clue – the choice of a preposition (‘on’) that can be used both for a swing and for a rope⁸⁴.

One recurrent phenomenon in the translation of the cue is that of linguistic implicitation resulting from a shift of emphasis in the sentence “But it’s not a swing she’s on”, in which the focus is on ‘swing’ in English. According to Murtisari, on whose definition I rely in this work, linguistic explicitness is determined among other things by focus. He further specifies that “[f]ocus may be signalled by a particular structure (e.g. cleft sentence structures, intensifiers like *very*, *even*, etc.)” (2013:317). The structure of the English sentence in example 8 is precisely a cleft structure (it is... that...), and each of the five target languages allow similar structures, but the Turkish translation is the only one to use such a structure and to have ‘swing’ as the linguistic focus as in English: [But the thing that she was on was not a swing].

Due to the addition of the word [thing] and to the presence of the Turkish equivalent of ‘that’ in this sentence (‘*olduğu*’ [that she was]), the emphasis on [swing] is even greater in the Turkish translation; however, this results from the syntactic structure of the language, so that I regard this **linguistic explicitation** as obligatory. The increased emphasis on ‘swing’ also corresponds to a **narratological explicitation of cue**, for it showcases the narrative blank created by the incompleteness of the statement that it is *not* a swing that the little girl is on, without any mention of what she is actually on. I consider this explicitation to be marked enough not to be quite compensated by the omission of “at all” in the first sentence ([the little girl was not on a swing]).

⁸⁴ I am indebted to all the people who took the time to confirm or correct my linguistic analyses for this example: Jennifer Hooper, Michelangelo Spina, Nicolăi Pinheiro and Cumhur Çay.

As for the translation of the clue provided by the preposition ‘on’, it presents no shifts in explicitness in Turkish. Just like the English preposition ‘on’, the adverb ‘*üzerinde*’ [on, above] works both for swings: “*salıncak **üzerinde** olmak*” [to be **on** a swing], and for ropes: “*halatın **üzerinde** asılı olmak*” [to be hanging **on** a rope].

In French and Spanish, by contrast, there are no prepositions that can be used in both cases. In French, we typically say “*être **sur** une balançoire*” [to be **on** a swing] but “*être pendu **à** une corde*” [to hang **on** a rope]; and in Spanish, “*estar **sobre** un columpio*” or “*estar subido **a** un columpio*” [to be **in** / mounted **on** a swing] but “*estar colgado **de** una cuerda*” [to be hanging **on** a rope]. As a result, from a linguistic point of view, in these two languages both the cue (linguistic focus on ‘swing’) and the clue (evocation of a rope) undergo an **obligatory linguistic implicitation**. In French, though, this implicitation is compensated by the **linguistic explicitation** resulting from the repetition of the word ‘*balançoire*’ once more than in English: “*On pourrait croire, d’abord, qu’elle est sur une balançoire*” [One could think, at first, that she is on a swing] for “It seemed like that at first”.

In terms of narrative strategy, the shift from a cleft structure to a non-marked one results both in French and in Spanish in an **obligatory narratological implicitation of cue** (absence of linguistic focus on ‘swing’ and thus lesser emphasis on the narrative gap) **and of clue** (lesser prominence of the suggestion of a rope). I consider these narratological shifts to be obligatory ones, because using a structure similar to the English cleft sentence (e.g. “*ce n’est pas sur une balançoire qu’elle est*” [it is not a swing that she is on]) would have resulted in the implicitation of the possibility that the little girl might be hanging on a rope, due to the incompatibility of prepositions, which would in turn have resulted in a greater still implicitation of clue. In French, this implicitating shift is compensated by the repetition of [swing], which is a **narratological explicitation** as well as a linguistic one. An overall similar level of explicitness is thus maintained in French, but not in Spanish.

In Portuguese and in Hebrew, conversely, it would have been possible to keep a cleft structure without triggering any shift in narratological explicitness, for it is possible in these languages to use the same preposition when talking about a swing and a rope: ‘*um/uma*’ in Portuguese (“*estar **num** balanço*” [to be **on** a swing], “*estar pendurado **numa** corda*” [to be hanging **on** a rope]) and ‘*’al*’ in Hebrew (“*lihyot **’al** nadneda*” [to be **on** a swing], “*lihyot taluy **’al** hevel*” [to be hanging **on** a rope]). The **linguistic implicitation** that takes place in the two translations as a result of the lesser focus on ‘swing’ is therefore not an obligatory one. As in

the other languages, this results in a **narratological implicitation of clue** in the Portuguese and Hebrew translations.

However, in both languages this narratological implicitation is balanced by a narratological explicitation. In Portuguese, the addition of the phrase “*como a outra*” [like the other one] represents a **narratological explicitation of cue**, by pointing to the motif of the double and to the overlap between several characters that runs throughout the story. This in turn highlights the gap between the surface story and the underlying version of fictional reality, and thus the narrator’s unreliability. In the Hebrew translation, the added repetition of ‘*bikhlal*’ [at all] at the end of the passage – [it was not a swing at all] – highlights the fact that the narrator is not telling what it is that the little girl is sitting on. It therefore works as a **narratological explicitation of cue** compensating the narratological implicitation of cue described above. Interestingly, this explicitation corresponds exactly to the one carried in the passage from TS1 to TS2 (see Chapter 3).

In example 8, we are thus presented with a great variety of translation strategies and of shifts in explicitness. The Turkish translation has an even more marked focus on the swing than in the source text, which represents a linguistic and narratological explicitation. Conversely, the other four translations carry out a linguistic and narratological implicitation by using a non-marked structure rather than a cleft structure putting emphasis on ‘swing’; in the case of French, Portuguese and Hebrew, these narratological implicitations are compensated by explicating shifts, but not in Spanish. In this language, the contrapuntal narrative voice – which says that the little girl really comes from Etsuko’s past, and is not on a swing but on a rope – has a fainter resonance than in the source text, which slightly alters the reading pact by complexifying the reader’s role as a writer/translator in charge of giving voice to this contrapuntal variation.

RECAPITULATION

Basing myself on Davison’s (2004) monograph, I investigate the contrapuntal dimension of Ishiguro’s writing. It appears among other things through dialogues at cross-purposes between the characters, such as when Etsuko attempts to tell her daughter of a dream she has had and which turns out to be linked with Sachiko, something that is made clearer in the Spanish translation.

Davison points out that, according to most critics, contrapuntal writing can only reproduce the horizontal dimension of the musical counterpoint, but not its vertical dimension – the simultaneity of the two lines. I argue, on the contrary, that this simultaneity is reproduced in those narratives whose reading pact entails a blank-filling process from their implied reader.

In unreliable narration, the reader is thus expected to dig up the discordant line of the contrapuntal narrative, which s/he thus helps to actualise. S/he then takes on an active role

comparable to that of the writer – or, since the partition of this alternative line is encoded in the text, to that of the translator. As for the actual translator of a contrapuntal narrative, s/he is faced with the challenge of recreating not only the surface narrative voice, but also the textual signals that prompt the reader to give voice to its discordant echo.

I explore the way the actual translators deal with this challenge through the passage in which the narrator revisits her dream with her daughter, suggesting that the little girl in it is actually hanging on a rope. Apart from the Turkish translation, in which the suggestion is clearer than in the source text, and in the Spanish one in which it is less pronounced, a system of compensating shifts means that in most of the translations the contrapuntal narrative voice has a similar resonance as in the source text.

5. SUPERIMPOSITION OF THE TWO NARRATIVE THREADS

THE “SACHIKO META-STORY”

Throughout the novel, the figure of the double and the inextricability of the two narrative threads becomes more and more prominent. It appears in particular through the constant back-and-forth movements between the narrator’s past and present, between her story and Sachiko’s; in the recurrence of certain diegetic patterns (such as the twofold rope scene) and of certain narrative ones (such as Etsuko’s remarks on the unreliability of memory); and in the increasingly perceptible overlap between the two story lines and timeframes, and between the two sets of characters: Etsuko and Sachiko, Mariko and Keiko. All these elements point to the fact that “[i]n *Pale* the character of Sachiko is used as a means of displaying the narrator’s past and present, too” (Fonioková 2015:244).

As the story progresses, this superimposition of the two narrative threads becomes so salient that it becomes unclear whether Sachiko exists at all or whether she is a simple projection of the narrator’s mind. Although we never get a definitive answer to this question, the splitting of the narrative self – regardless of its extent – can be read in *Pale* as a literary, aestheticised expression of the narrator’s coping mechanism: “[t]he traumatized protagonist may experience a doubling or self-estrangement [...]. The novel indicates that traumatic experience disrupts the previous framework of reality and the protagonist must reorganize the self in relation to this new view of reality” (Balaev 2008:163).

In the HRC archive on *Artist*, Ishiguro alludes to a comparable distortion of reality and of past memories as a narrative device in *Pale*: “we’re still using the idea of memory being used by the rememberer for his present needs... Is there to be some mysterious link between the present circumstances and the past as in *Pale View*, hmmm...” (HRC 1). The exploration of the

theme of the split self can thus be read as the expression of the narrator's attempt to come to terms with her past and with her overwhelming sense of guilt about daughter's death: by attributing the behaviours she regrets to somebody else, Etsuko dissociates herself from the part of her that she finds impossible to live with, and from the memories that she cannot face.

Thus, as Szederkényi puts it in *Reverberations of Silence*, “[i]n the Sachiko meta-story the clues are hidden” (2013:207): this second narrative overlaps and deviates in turn from the main narrative thread, uncovering the narrator's unreliability and pointing to alternative versions of fictional reality. The first passage to significantly hint at the narrator's unreliability and at the superimposition of the two tales takes place at the end of Chapter 1, shortly after Etsuko and Sachiko have met. I have studied this passage from the point of view of intralingual translation in the previous chapter (example 13), and I will revisit it here from the perspective of interlingual translation.

9. Then one afternoon I heard two women talking at the tram stop, about **the woman** who had moved into the derelict house by the river. One was explaining to her companion how she had spoken to **the woman** that morning and had received a clear snub. Her companion agreed **the newcomer** seemed unfriendly — proud probably. **She** must be thirty at the youngest, they thought, for the child was at least ten. The first woman said **the stranger** had spoken with a Tokyo dialect and certainly was not from Nagasaki. They discussed for a while her “American friend”, then the woman spoke again of how unfriendly **the stranger** had been to her that morning.

Now I do not doubt that amongst those women I lived with then, there were those who had suffered, those with sad and terrible memories. But to watch them each day, busily involved with their husbands and their children, I found this hard to believe — that their lives had ever held the tragedies and nightmares of wartime. It was never my intention to appear unfriendly, but it was probably true that I made no special effort to seem otherwise. For at that point in my life, I was still wishing to be left alone. (PV 12-13, emphasis mine)

Narratological analysis

First of all, the apparent lack of connection between the two paragraphs constitutes a **cue** that encourages the reader to look beyond the surface level of the narrative and to look for a link between them.

As shown in the previous chapter, the other **cue** (signalled in bold) lies in the fact that the narrator systematically refrains from using Sachiko's name in this passage. As a consequence, the reader infers the identity of the person being referred to mainly from context. At this point in the novel, the reader has little reason to suspect that the referent may not be Sachiko, but in

hindsight – for instance in re-reading – this contributes to the ambiguity on the two women’s identity, therefore pointing to the narrator’s unreliability.

The choice, instead of ‘Sachiko’, of designations less informative than a proper name – such as “the woman” or “the stranger” – is also a **clue** to the fact that the person whom the anecdote is really about is an adult female – which, in turn points to the narrator herself, who is the other main protagonist in the narrative. The deliberate avoidance of Sachiko’s name, which the drafts further attest to, underpins the notion that this forbearance is both a cue signalling a narrative gap and a clue to an alternative reading.

Finally, the fact that the word ‘unfriendly’ (underscored) is repeated three times, referring at the level of the surface narrative twice to Sachiko and once to Etsuko, is a **clue** to the overlap between the two women. The notion that they may be one and the same, or at least that Etsuko sees herself in Sachiko to the point of identifying with her completely, is a plausible way of filling the narrative gap opened by the cues: in this alternative reading of the text, Etsuko’s remark about not wanting to “appear unfriendly” becomes a perfectly logical one.

Translational analysis

The first thing to note is that neither cue undergoes any shift in explicitness. In the case of the first cue (the apparent disconnection between the two paragraphs), which is expressed at the structural rather than linguistic level, this is hardly surprising, and means that the narrative gap is equally perceptible in each of the five target texts as in the source text. This is perhaps more unexpected in the case of the second cue, for replacing vaguer referents with more specific ones is a staple of linguistic explicitation. In Hirsch’s typology, it falls under the category of “changes of logical cohesive ties”, in which she includes, after Blum-Kulka, “replacement of personal pronouns with proper names (Blum-Kulka, 1986, 24-29)” (Hirsch and Lessinger, forthcoming). However, in their references to Sachiko – “the woman”, “the newcomer” and “the stranger” in the source text – none of the translations use Sachiko’s proper name, and all use straightforward equivalents of the English terms. Both cue (avoidance of proper name) and clue (references to a ‘woman’) are thus rendered with a similar degree of explicitness.

However, most translations do carry out an implicating shift in the translation of the clue consisting of the threefold repetition of ‘unfriendly’. The French translation is the one in which this implicitation is most pronounced:

9. Her companion agreed the newcomer seemed **unfriendly** [...]. [T]hen the woman spoke again of how **unfriendly** the stranger had been to her that morning. / [...] It was never my intention to appear **unfriendly** [...]. (12-13, emphasis mine)

FR L'autre reconnut que la nouvelle venue ne paraissait guère sociable. [...] [P]uis la femme évoqua de nouveau l'attitude peu amicale que l'inconnue avait eue ce matin-là à son égard. [...] Jamais je n'avais délibérément voulu paraître insociable [...]. (15-16)

[The other one admitted that the newcomer did not seem **very sociable**. [...] Then the woman evoked again the **unfriendly** attitude that the unknown woman had shown her that morning. [...] Never had I deliberately wished to be **unsociable**.]

By using three different wordings for the three occurrences of 'unfriendly', the French translation erases the clue altogether, thus carrying out a **narratological implicitation of clue**. It is perhaps not coincidental that the French language is more prone to avoiding repetitions than the English language (Vinay and Darbelnet 1995:269). This implicitation can therefore be defined as "optional" according to Klaudy's typology: optional shifts in explicitness are caused by "differences in text-building strategies [...] and stylistic preferences between languages" (2008:106), and may very well be the work of the editor rather than the translator. This brings to mind Toury's (1995) dichotomy between acceptability and adequacy, where a translation favouring the norms of the target culture – as is the case here – tends towards the pole of acceptability rather than of adequacy, which consists in favouring the source text and its norms.

The Spanish translation, conversely, is the only one to use the same word three times, just as the English text: '*antipática*' [disagreeable]. This also makes it the only of the five translations of the corpus devoid of any shifts in explicitness in the translation of example 9.

The other translations are located at different points on the spectrum between complete implicitation of clue (French) and absence of shift in explicitness (Spanish). Both the Portuguese and Turkish translations use two different words, one for the first occurrence and one for the following two: '*hostil*', '*inamistosa*', '*inamistosa*' [hostile, unfriendly, unfriendly] in the case of Portuguese, and "*dost canlısı biri olmadığı*", '*soğuk*', '*soğuk*' [not a friendly person, cold, cold] in the case of Turkish. In both cases, the translation avoids using a repetition within the same paragraph, but at the scale of the passage the narrator still uses the same word to refer once to Sachiko and once to herself. Since the word only appears twice instead of three times, the overlap is less perceptible, which corresponds to a **narratological implicitation of clue**.

Finally, the Hebrew translation is closer to the pole of adequacy, which is perhaps not surprising given that this language has a greater tolerance for repetition than Indo-European languages, due to its morphology based on consonantal roots. The three occurrences of ‘unfriendly’ are translated as “*lo yediduti*”, “*bilti yediduti*”, “*bilti yediduti*” [not friendly, unfriendly, unfriendly]. Although the wording is not quite the same in the three instances, these are close enough variations on the same word ([friendly]) that the **narratological implicitation of clue** is less pronounced than in Portuguese and in Turkish.

This example thus shows that there can be a subtle gradation in the translation of clues (or of cues), even though for practical reasons this gradation is not accounted for in the table at the end of the chapter (Figure 1). It also shows that several tendencies in translation can compete with each other in the translation of one and the same segment. Here, beyond the translation universal (or tendency) of explicitation, another universal or tendency is at play: the avoidance of repetition, which “has been noted by several scholars (e.g. Toury 1991: 188; Baker 1993)” (Chesterman 2010:42) and which Chesterman presents as a candidate to the status of a translation universal.

All in all, the cues in example 9 are adequately translated, but apart from the Spanish one all the translations carry out varying degrees of implicitation of the clue. In Berman’s nomenclature, such implicitation corresponds to a “deforming tendency” that he describes as “destruction of underlying networks of signification”:

The literary work contains a hidden dimension, an ‘underlying’ text, where certain signifiers correspond and link up, forming all sorts of networks beneath the ‘surface’ of the text itself – the manifest text, presented for reading. It is this *subtext* that carries the network of word-obsessions. These underlying chains constitute one aspect of the rhythm and signifying process of the text. After long intervals certain words may recur, certain kinds of substantives that constitute a particular network, whether through their resemblance or their aim, their ‘aspect’. [...] If such networks are not transmitted, a signifying process in the text is destroyed. (1985:61-62, trans. Venuti 2000:292-93)⁸⁵

⁸⁵ “Toute œuvre comporte un texte ‘sous-jacent’, où certains signifiants clefs se répondent et s’enchaînent, forment des réseaux sous la ‘surface’ du texte, je veux dire : du texte manifeste, donné à la simple lecture. C’est le sous-texte, qui constitue l’une des faces de la rythmique et de la signifiante d’une œuvre. Ainsi reviennent de loin en loin certains mots qui forment, ne fût-ce que par leur ressemblance ou leur mode de visée, un réseau spécifique. [...] La traduction qui ne transmet pas de tels réseaux détruit l’un des tissus signifiants de l’œuvre.”

Although Berman adopts a decidedly prescriptive stance at odds with the one adopted here, the notion of underlying networks of signification is particularly relevant to the implication of clues such as that performed in most of the translations of example 9. Regardless of the question of the translator's individual responsibility, which is not pertinent here, the analysis I have conducted shows that in all the translations but the Spanish one, the surface text's underlying network of signification is weakened or altogether erased. This makes the first clue to the overlap between Etsuko and Sachiko less prominent in translation.

THE (IMPERFECT) COMING TOGETHER OF THE TWO NARRATOR'S TWO FACES

Whatever the facts are about what happened to Sachiko and her daughter, they are of interest to Etsuko now because she can use them to talk about herself. So you have this highly Etsuko-ed version of this other person's story; and at the most intense point, I wanted to suggest that Etsuko had dropped this cover. (Ishiguro in Mason 1989:337).

I argue that the "most intense point" of the novel, where the theme of the split self comes to a climax, takes place in the second of the two rope episodes, at the end of chapter 10 out of 11, but that this climax has already been prepared and anticipated in the first rope scene at the end of chapter 6. In these two scenes, the motif of suffocation reappears through the explicit (chapter 6) or implicit (chapter 10) presence of a rope in Etsuko's hands, which Mariko clearly interprets as a threat. In the first of the two scenes, Etsuko's stubborn avoidance of Mariko's questions on the rope's purpose contributes to the chilling dimension of the scene, and feeds the implied reader's growing suspicions towards the narrator:

10. "What's that?" she asked.

"Nothing. It just tangled on to my foot when I was walking."

"What is it though?"

"Nothing, just a piece of old rope." [...]

"Why have you got that?"

"I told you, it's nothing. It just caught on to my foot." I took a step closer. "Why are you doing that, Mariko? [...] You were making a strange face just now."

"I wasn't making a strange face. Why have you got the rope?"

"You were making a strange face. It was a very strange face."

"Why have you got the rope?" (83)

The cue here is a structural one, lying in the discrepancy between questions and answers, so that it is perhaps not surprising that there are no significant shifts in explicitness in the various

translations of this passage. It is nevertheless crucial to analyse this first rope scene in order to understand what is at stake in the second one from a narratological and translational perspective.

In this dialogue at cross-purposes reminiscent of that between Etsuko and Niki (example 6), the inappropriateness of Etsuko's answers to Mariko's questions is a **cue** to narrative unreliability and contributes to the atmosphere of danger prevalent throughout the scene. In the snippet "Why have you got that?" / "I told you, it's nothing", for instance, the lack of connection between the question (asking why Etsuko is holding a rope) and its answer (answering, or pretending to answer, a different question on what she is holding), clearly goes against Grice's maxim of relation: "be relevant" (1975:45).

As explained in Chapter 1, flouting is a case of verbal communication where we make "a blatant show of breaking one of the maxims [...] in order to lead the addressee to look for a covert, implied meaning" (Mey 1996:70), while violation is, on the contrary, the unostentatious non-observance of a maxim. I argue that both are relevant here: if we consider the enunciative situation from an intra-diegetic point of view, the addressee is Mariko, and since Etsuko is clearly trying to elude her questions by answering different questions altogether to the ones asked, she is violating Grice's maxim of relation. However, in Chatman's (1978) model of narrative communication, which includes an implied author and an implied reader who is in the position of the addressee, the inadequateness of Etsuko's answers constitutes a flouting of the maxim of relation, since it is designed this time to arouse the addressee's suspicions. In Weizman and Dascal's words, interpretive problems that lead the reader to look for an alternative meaning occur when "the reader detects some reason to believe that the [utterance meaning] is not a plausible candidate for being a speaker's meaning, i.e., when a mismatch is detected between the utterance meaning and the available contextual information" (1991:21). Here, the interpretive problem stems from the discrepancy between Mariko's question and Etsuko's answer. This mismatch between question and answer thus constitutes a cue to narrative unreliability.

In the context of the motif of strangulation that runs throughout the novel, Etsuko's reluctance to answer works in turn as a **clue**, in that it imbues the rope with a significance that helps the implied reader understand that it is again a rope that Etsuko is holding in the scene at the end of chapter 10, and that informs their reading of this second rope episode. As Wong points out, "[t]he reader engages in what theorist Wolfgang Iser identifies as a 'process of continual modification' of Etsuko's story, in the same way that the narrator herself is apparently reading new significance in her evolving memories" (2000:33). The recurrence of key words

(e.g. ‘unfriendly’), remarks (Etsuko’s comments on the limitations of memory) and whole scenes (such as the rope scene) contributes to this continual modification of the story. Indeed, it bestows on those elements a particular significance, and their unexpected reappearance alters the implied reader’s interpretation.

In *Pale*, the meaningful repetition of the rope scene thus informs the implied reader’s interpretation of the text. In the same way as the discrepancy between the first and second reviews of *Pale* by *City Limits* (see p.115) testifies to the fact that the literary critique had to grow used to Ishiguro’s writing strategy in order to grasp its aesthetic value and literary significance, so the implied reader learns to become attentive to the cues and clues scattered in the narrative. This hypothetical evolution also applies to what I label the ideal translator⁸⁶, in the sense of an ideal translating figure capable not only of detecting, but also of rendering in another language all of the text’s narrative layers and subtleties.

In my analysis of the second rope scene and of its translations hereafter, I want to compare this hypothetical evolution with the evidence provided by translational shifts (or lack thereof) in the second rope scene, and to determine – in light of the shifts analysed in example 9 – whether or not there exists a significant difference in the treatment of the first and last significant cues and clues in the novel.

Example 11 takes place after a conversation between Etsuko and Sachiko, in which the latter reveals her intention of leaving for America with her boyfriend and her daughter on the following day. Her daughter Mariko then runs out and Etsuko goes looking for her; she finds her by the river.

11. When finally I turned, I saw my own shadow, cast by the lantern, thrown across the wooden slats of the bridge. “What are you doing here?” I asked, for **the little girl** was before me, sat crouched beneath the opposite rail. I came forward until I could see **her** more clearly under my lantern. **She** was looking at her palms and said nothing.

“What’s the matter with you?” I said. “Why are you sitting here like this?”

The insects were clustering around the lantern. I put it down in front of me, and **the child**’s face became more sharply illuminated. After a long silence, **she** said: “I don’t want to go away. I don’t want to go away tomorrow.”

I gave a sigh. “But you’ll like it. Everyone’s a little frightened of new things. You’ll like it over there.”

“I don’t want to go away. And I don’t like him. He’s like a pig.”

⁸⁶ See Glossary in Appendix 5.1 p.433.

“You’re not to speak like that,” I said, angrily. We stared at each other for a moment, then **she** looked back down at her hands.

“You mustn’t speak like that,” I said, more calmly. “He’s very fond of you, and he’ll be just like a new father. Everything will turn out well, I promise.”

The child said nothing. I sighed again.

“In any case,” I went on, “if you don’t like it over there, **we can always come back.**”

This time **she** looked up at me questioningly.

“Yes, I promise,” I said. “If you don’t like it over there, **we’ll come straight back.** But **we have to try** it and see if **we like it there.** I’m sure **we will.**”

The little girl was watching me closely. “Why are you holding that?” **she** asked.

“This? It just caught around my sandal, that’s all.”

“Why are you holding it?”

“I told you. It caught around my foot. What’s wrong with you?” I gave a short laugh.

“Why are you looking at me like that? I’m not going to hurt you.”

Without taking her eyes from me, **she** rose slowly to her feet.

“What’s wrong with you?” I repeated.

The child began to run, her footsteps drumming along the wooden boards. **She** stopped at the end of the bridge and stood watching me suspiciously. I smiled at her and picked up the lantern. **The child** began once more to run.

A half-moon had appeared above the water and for several quiet moments I remained on the bridge, gazing at it. Once, through the dimness, I thought I could see **Mariko** running along the riverbank in the direction of the cottage. (172-73, emphasis mine)

Narratological analysis

In this second rope scene, which has been the focus of much attention from the part of literary critics and the general public, the narrative brings an element of ontological resolution: “[Etsuko’s] narrative reliability is suddenly breached in a casual slip near the end when she conflates Mariko with Keiko” (Eckert 2012:77). As is perceptible in this quotation, the two rope scenes, located in chapters 6 and 10 (out of 11), stand in sharp contrast with example 9 in terms of the prominence of the textual signals. It is telling that many critics, similarly to Eckert, interpreted this passage as the first significant sign of Etsuko’s unreliability. In his interview with Mason, Ishiguro comments on this discrepancy between his own authorial intent and the effect produced on the readers: “I intended with that scene for the reader finally to realize, with a sense of inevitability: ‘Of course, yes, she’s finally said it.’ Instead, it’s a shock. [...] You feel like you have to read the book again, which is a different sort of effect” (Ishiguro in Mason 1989:337).

This suggestion that the textual signals meant to point the reader to the narrative’s subtext(s) were subtler than intended, evading most readers as a result, is most relevant to the question of translation since translators are in first instance readers. Just as the critics and readers of this

first novel, most of its translators had little to go on at the time of translation, for Ishiguro was then a new writer himself in the process of coining his own writing strategy. However, this does not apply to two of the translations: the Turkish one, published in 1992, and the Spanish one, published in 1994. Both came out after the turning point in Ishiguro's career of the publication of *The Remains of the Day*, and of its reception of the Man Booker Prize in 1989. We may even hypothesise that the decision to translate Ishiguro's first novel at that time may have resulted from this development.

Example 11 is thus a turning point in the narrative strategy, as the last doubts of the implied reader are dissipated – and, as we have seen, the first doubts of a great many actual readers are first raised. As explained in the previous chapter (example 10), the cues and clues of this passage point to an alternative reading in which Sachiko and Etsuko are one and the same person – a reading which, as I have shown, is hinted at more than once in the novel.

Admittedly, this is not the only possible subtext, and it does not answer every question any more than the surface narrative does; as Lee points out, this scene “comes to an abrupt conclusion without any sense of completion” (Lee 2008:21). However, in this passage it becomes clear for the implied reader that the possibility, at least, of an alternative reading was deliberately encoded in the text, and “[t]here is a temptation to read the passage as a climactic revelation that Sachiko and Mariko are simply mental projections of Etsuko and Keiko, an extreme form of elaborative repression” (2012:86).

The first **cue** (signalled in bold) is, interestingly, of the same nature as one of the cues in example 9, the first key passage for unreliable narration: the fact that the narrator refrains from using the proper name of the person she is apparently talking about. Here, all references to Mariko to the exception of the last one (in the chapter's last line) avoid using her name, using instead vaguer terms such as “the child”. Here again, the reader infers mainly from the context the identity of the little girl who is being referred to. This signals a narrative gap, suggesting that the person that the narrator is addressing may not be the one she seems to be, and that the overlap between Sachiko and Etsuko may be paralleled by another one between Mariko and Keiko.

The other main textual signal pointing to unreliability in this passage (bold, underscored) is the narrator's use of pronouns. Instead of using the expected ‘you’ when referring to Mariko and Sachiko and their imminent journey, she uses the pronoun ‘we’. This inconsistency with the enunciative situation of the surface narrative constitutes a blatant **cue**. The fact that the pronoun used instead of the expected one is the first-person plural pronoun is, in turn, a **clue** to

the overlap between the characters of Etsuko and Sachiko on the one hand, and of Mariko and Keiko on the other. The choice of pronouns in this passage thus works both as a cue and as a clue, and the translation of these pronouns is naturally of crucial importance in the rendering of the narrative strategy.

Translational analysis

In this passage, three of the five translations present no shifts in explicitness: the French, Portuguese and Hebrew ones. In French, for instance, neutral references to the little girl are adequately translated, with for instance ‘*elle*’ [she]; “*la petite fille*” [the little girl] and “*l’enfant*” [the child], up to the last reference which has “Mariko” as in English. Moreover, the apparent incoherence created by the choice of pronoun in English is recreated as such in the French translation, so that we have for instance “*si ça ne te plaît pas là-bas, nous pourrions toujours rentrer*” [if you do not like it over there, we will always be able to come back].

In example 9, although only the translation of ‘unfriendly’ gave way to narratological implicitation at the scale of the passage, the similar degree in explicitness in the source text and in these three languages (as well as in Turkish) was not the result so much of the absence of implicating shifts, as of the concurrent presence of compensating ones as well. Here, however, there are no implicating or explicating shifts at all. The absence of shifts in the translation of cues is particularly relevant, as it suggests that the respective translators may have identified them not as errors or unaccountable anomalies, but as literary devices feeding into the narrative strategy of unreliability. This in turn goes towards supporting the notion of a gradation not only in the degree of perceivability of these signals and/or of the translator-reader’s ability to notice them, but also on the latter’s proclivity to interpret them as forming part of the novel’s poetics.

However, the Turkish and Spanish translation stand at odds with this hypothesis that the translations do reflect the evolution expected of the implied reader and implied translator. Firstly, the Spanish translation presents a shift in the translation of both cues and clues. Firstly, Mariko’s name is used twice in places where the source text uses less specific references. Thus, “for the little girl was before me” becomes [since Mariko was in front of me], and “[a]fter a long silence, she said: ‘I don’t want to go away’” becomes [after a long silence, Mariko said: “I don’t want to go”]. I argue that this constitutes a **linguistic explicitation**, for “Mariko” is more specific than mentions such as ‘*ella*’ [she] or “*la niña*” [the little girl]. However, this shift also corresponds to an obscuring of the speaker’s stance (cf. Hirsch 2008), i.e. of the narrator’s

unreliability, since the cue is lost and part of “the text’s meaning potential” (Blum-Kulka 1986:23) has disappeared. This is thus a **narratological implicitation of cue**.

Secondly, in both the Spanish and Turkish translations, the translation of personal pronouns – which constitute the most prominent textual signals and work both as a cue and a clue – gives rise to significant shifts in both the Spanish and Turkish translations:

11. “In any case,” I went on, “if you don’t like it over there, we can always come back.” [...] “Yes, I promise,” I said. “If you don’t like it over there, we’ll come straight back. But we have to try it and see if we like it there. I’m sure we will.”

ES “De cualquier modo” proseguí, “si aquello no te gusta, siempre podréis volver.” [...] “Sí, te lo prometo” dije, “si aquello no te gusta, regresaréis inmediatamente. Pero primero hay que ver si aquello os gusta. Estoy segura de que os gustará.” (ch. 10)

[“In any case”, I continued, “if you [sing.] do not like it over there, you [pl.] will always be able to come back.” [...] “Yes, I promise”, I said, “if you [sing.] do not like it over there, you [pl.] will come back immediately. But first it is necessary to see whether you [pl.] like it. I am certain that you [pl.] will like it.]

TR “Her neyse,” diye ekledim, “orasını sevmezsen her zaman geri dönebilirsiniz.” [...] “Evet, söz veriyorum,” dedim. “Orasını sevmezsen hemen geri geleceğiz. Ama önce denemeli, sevip sevmeyeceğimize bakmalıyız. Seveceğimizden hiç kuşum yok.”

[“Anyway”, I added, “if you [sing.] do not like it over there, you [pl.] can come back any time.” [...] “Yes, I promise”, I said. “If you [sing.] do not like it over there we will come back at once. But first, we must try and see whether we like it or not. I have no doubt that we will like it.”]

In the Spanish translation, every first-person plural pronoun is replaced with second-person plural pronouns, so that in the translation the narrator appears to be speaking unambiguously about Sachiko and Mariko, rather than about herself and her own daughter instead (or as well). Contrary to the Turkish translation, this shift from ‘we’ to [you [pl.]] is consistent throughout the passage, so that both cue and clue are erased altogether: it is a **narratological implicitation of cue and of clue**. Although we have no means of accessing the reasons that lie behind this translational choice, it seems plausible to assume that the Spanish translator – in the sense of translating entity – chose to normalise what they saw either as an error on the author’s part, or as an unaccountable narrative choice which they felt was too far removed from the norms in force in Spanish translation. This raises once again the question of the increased communicative risk that weighs on the translator, in contrast to the writer.

The Turkish translation, on the other hand, presents a surprising combination in the use of pronouns: in the first sentence, in which ‘we’ is used instead of the expected ‘you’ in the source

text, the Turkish translation has [you [plural]]: [if you [sing.] do not like it over there **you [pl.]** can always come back”. However, in the rest of the passage, wherever the first-person plural is used in English it is also used in Turkish.

I argue that this shift is at once a narratological explicitation of cue and narratological implicitation of clue. On the one hand, a rational reading of the text that would only take the surface narrative into account is seriously undermined, even more so than in the source text: the narrator’s unreliability is highlighted by the greater visibility of the shift in pronouns, since this shift happens not from one scene to the next but from one sentence to the next. This corresponds to an **explicitation of cue**. On the other hand, the subtext that the switch in pronouns points to is even more elusive and ambiguous than in the source text: while the suggestion that Etsuko and Sachiko have been all along one and the same person is fairly straightforward in English, the suddenness of this change in Turkish may as easily point to insanity as to unreliability. There is thus an **implicitation of clue**, albeit not as pronounced as the one in the Spanish translation.

Thus, although most of the translations of example 11 present no shifts in explicitness, in the two translations that do – Spanish and Turkish – the overall tendency is towards narratological implicitation. This in itself tends to undermine the notion of the translator-reader’s gradual familiarisation with Ishiguro’s writing strategy and increasing ability to decipher it. The fact that the Spanish translation was the only one not to present any shifts in explicitness in chapter 1 (example 9), and is the one presenting the most shifts in chapter 10 (example 11), also goes towards showing that the ideal translator’s hypothetical evolution described earlier is little reflected in practice in the translated corpus of this work. One final element also pointing towards this gap between theory and practice is the fact that the Spanish and Turkish translations, the only ones to present significant deviations from the narrative strategy of the source text, are also the only ones to have been translated well after the publication of *Pale*, and indeed after Ishiguro was awarded the Man Booker Prize for *Remains*.

RECAPITULATION

The motif of the split self and the literary device of the twin narrative become more and more prominent throughout the novel, pointing to the fact that the ‘Sachiko’ narrative thread serves first and foremost for the narrator to tell her own story and to serve her present needs. The interweaving of the two threads is first hinted at in a passage in chapter 1, in which certain lexical patterns point to the overlap between Etsuko and Sachiko. In four of the five translations (all but the Spanish one), this overlap is made less perceptible through the implicitation of the

clue consisting of the repetition of ‘unfriendly’. In Berman’s nomenclature, this corresponds to a “destruction of underlying networks of signification”.

Conversely, the twofold rope scene constitutes the climactic point of the narrative and contains much more prominent textual signals. The first of these scenes is designed to create or reinforce the reader’s suspicion towards the narrator, in particular through her repeated flouting of Grice’s maxim of relation. It also informs the reader’s interpretation of the second rope scene, located towards the end of the novel. The second one brings an element of ontological resolution as the narrator uses what seems to be the wrong pronoun, which points to an overlap between Etsuko and Sachiko and between Mariko and Keiko. The Spanish and Turkish translations are the only ones to carry out shifts in explicitness, narratological implications in both cases. This casts doubt on the notion that the translator-reader learns to perceive and analyse textual signals as they progress in the novel.

CONCLUSION

The exploration conducted in this chapter of Ishiguro’s narrative strategy in his first novel and its translations has led to the analysis of several of Ishiguro’s main recurring devices for narrative unreliability. As a result of the translational shifts described, the narrative strategy is not quite the same in the translations under study as in the source text, and also varies from one language to another. As can be seen in Figure 2 at the end of the chapter, the French and Spanish translations stand at the two ends of the spectrum, with 5 and 30 narratological shifts respectively in the examples studied. As I will show throughout the course of this investigation, this is a recurring pattern.

In terms of shifts, as can be seen in Figure 1 and Figure 2, the dominant phenomenon is implicitation – both linguistic and narratological. However, in terms of meaning processability, there is no marked tendency towards either cognitive explicitation or cognitive implicitation. In my view, this is due to the fact that it is mostly clues that are implicated. Since clues serve to help the reader solve interpretive problems signalled by cues, it seems logical that implicitation of a complex narrative strategy should not result in greater meaning processability if only part of the complexity is removed – especially if the remaining part is the one designed to raise suspicions rather than to bring answers.

This asymmetry in the translation of cues and clues could also be a sign that the narratological shifts performed by the translators are not the result of a conscious translating strategy, but rather an expression of the fact that the translating entity did not identify as such the textual signals disseminated in the novel, and/or thought them to be too at odds with literary and translational norms. In particular, the fact that the clues do not point to a single, stable

underlying version of fictional reality may have contributed to make the narrative strategy appear as incompatible with the norms in force in the target cultures.

Finally, the tendency towards narratological implicitation is also consistent with the fact that most of the textual signals in *Pale* are extremely subtle and difficult to pick up on. This is also the case in Ishiguro's later novels, but in *Pale* there is the added difficulty of the fact that his idiosyncratic writing strategy at the time of publication was, by and large, still unknown in the literary world.

Figure 1: Shifts in explicitness in A Pale View of Hills

<i>A Pale View of Hills</i>						
Ex. n°	Linguistic Shifts		Narratological Shifts			
	Explication (4)	Implication (10)	Explication (9)		Implication (26)	
			<i>Cues (8)</i>	<i>Clues (1)</i>	<i>Cues (9)</i>	<i>Clues (17)</i>
1			TR imagine		ES PT imagine ES PT for one moment	
2	PT when you				PT TR when you	
3			FR TR no wish ES PT gained			
4		ES TR HE the PT letters				ES TR HE the PT letters
5		PT HE heartbroken		ES still		PT HE heartbroken FR ES PT TR I mean
7	ES dream		ES dream			ES dream
8	TR it's not	ES PT HE it's not ES on	TR it's not		ES it's not	ES on
9						FR PT TR HE unfriendly
11	ES she		TR we		ES she ES we	ES TR we

Figure 2: Overview of all the shifts in *A Pale View of Hills*

<i>A Pale View of Hills</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation		2		2		4
Linguistic implicitation		4	3	1	3	11
Cognitive explicitation	1	6	2	5	1	15
Cognitive implicitation	1	6	4	2	2	15
Narratological explicitation	1	4	1	3		9
Narratological implicitation	2	10	6	5	3	26
Total	5	32	16	18	9	80

Chapter 5

“I Feel I Should Explain”: Translating the Language of (Self-)Deception

“No! – But I must. / I don’t want to tell it! – But I swore to tell it all.
– No, I renounce, not that, surely some things are better left ...? –”
(Rushdie 1981:421)

CHAPTER OVERVIEW

After an overview of the plot, reception and narrative strategy of the novel, this chapter sets out to explore the way the language of (self-)deception is expressed in *The Remains of the Day* and translated in the target texts.

It first focuses on the manifestations of Stevens’s class consciousness at the micro-textual level, and on the illustration they provide for the linguistic and symbolic markers of the ‘butler figure’. In this section, the type of textual signals of unreliable narration is relatively similar to that used in *Pale*; I focus in particular on narrative gaps and linguistic ambiguities as key narrative devices for unreliability.

The following section looks at the narrator’s restraint of emotion and the different layers of defence mechanisms characterising his discourse in the source and target texts. Stevens’s display of excessive emotional restraint on the night of his father’s death is paralleled and reflected in the narration itself, thanks to narrative devices strikingly similar to those used in Ishiguro’s following novel, *The Unconsoled*. I then explore the different strategies implemented by the narrator to conceal his feelings for Miss Kenton, basing part of my narratological analysis on the works of Wall (2004) and Fonioková (2015).

Finally, the last section of this chapter aims to show the way Stevens’s progressive release from self-deception complexifies the narrative strategy and the network of cues and clues, calling for a slightly different analysis of the translational shifts. After a first stage of progressive decertaining, which calls into question the narrator’s very unreliability, the narration evolves towards greater reliability still. Although Stevens’s release from self-deception is not complete, the balance between cues and clues is altered as clues become more prominent, and as the signs of Stevens’s reluctance to become more reliable are upstaged by signs of his acceptance of the shame and regret he derives from his past mistakes.

INTRODUCTION

The Remains of the Day, Ishiguro's third novel, is also the book for which Ishiguro received the most critical attention. In particular, its winning of the Man Booker Prize in 1989 and its adaptation in 1993 into a widely-acclaimed film starring Anthony Hopkins and Emma Thompson, greatly contributed to the fame of *Remains*.

PLOT

The first-person narrator of *The Remains of the Day*, Mr. Stevens, is a British butler who used to serve a Lord Darlington, whose sympathies with emergent Nazi ideologies become apparent to the reader in the course of the narration. When the novel opens, Stevens is still employed at Darlington Hall some years after the death of Lord Darlington, and is now serving an American gentleman called Mr. Farraday.

Just as in *Pale*, the narration goes back and forth between the time of narration and Stevens's memories from three decades earlier, at the time when he was serving Lord Darlington and working alongside Miss Kenton, the housekeeper, for whom it is implied that he had and continues to have romantic feelings. However, this is not made explicit until the very end of the novel, and although many textual signals point to this aspect of fictional reality, it remains implicit throughout the narrative.

The narration takes the form of a diary kept by the butler prior to and during a short trip he takes across the country on his employer's suggestion. The stated purpose of this trip is to visit Miss Kenton – now Mrs. Benn – to try and convince her to come and work at Darlington Hall again. However, it is subtly suggested that Stevens might entertain the idea of making up for lost years by spending the rest of his life with her, now that her marriage seems to be going badly. He recounts his journey day after day, focusing chiefly on safer subjects and avoiding any mark of emotional commitments, but reveals in counterpoint a personality tormented by regret and by the feeling of having missed out on his own life.

CRITICAL RECEPTION

"We are all like butlers", Ishiguro writes in the *Remains of the Day* archive at the HRC, describing what he calls the "metaphorical aspect" of his "Butler novel" such as he envisioned it at the time of writing. He further elaborates on the notion of "[t]he butler's life as somehow a metaphor for the frustrations of ordinary people who feel the important moves of life are

taking place in a world beyond their reach” (HRC 17). However, a large number of literary reviews focused precisely on the novel’s particulars, especially on its Britishness and on the allusions to Nazism. In the *New York Times*’ review, we can thus read a detailed account of Lord Darlington’s Nazi sympathies:

[D]uring the 1930’s, still wishing to further ‘the progress of humanity,’ Darlington became sympathetic to the Nazis. More of a dupe than an active collaborator, he dismissed two Jewish housemaids and frequently played host to Joachim von Ribbentrop, the German Foreign Minister and Ambassador to Britain. After World War II, Darlington brought a libel suit against a London newspaper that exposed his behavior. When for other reasons the paper went bankrupt, the legal issue remained unresolved and Darlington’s reputation was ruined. (Oct. 1989)

In an interview with Vorda *et al.*, Ishiguro expresses his frustration at the fact that comparatively little of the critical attention focused on the “metaphorical aspect” of the novel:

[P]eople have a tendency to say that *The Remains of the Day* is a book about a certain historical period in England or that it is about the fall of the British empire or some thing like that. They don’t quite read it as a parable or see it take off into a metaphorical role. Now a lot of reviewers have understood my intent and said this is not a book about a butler living in the 1930s. It is interesting that reviews vary from country to country. And usually the further I get from Britain the happier I am with the readings, because the people are less obsessed with the idea of it just being about Britain. (1991:149)

This last remark is particularly relevant to an investigation in the field of translation studies such as the present one, for it raises the question of the consequences of cultural distance. Contrary to the commonly received idea that cultural distance tends to act as a filter – triggering translational shifts such as pragmatic explicitation – Ishiguro suggests here that it is on the contrary cultural proximity that can act as a filter, preventing the reader from looking beyond the surface level of the narrative. In *The Guardian*, the acclaimed British-Indian writer Rushdie – who, like Ishiguro, spent most of his life in England – thus writes that “[i]t is the rare achievement of Ishiguro’s novel to pose big questions – what is Englishness? What is greatness? What is dignity? – with a delicacy and humour that do not obscure the tough-mindedness beneath” (Aug. 2012). By contrast, the American literary magazine *Publisher’s Weekly* writes:

[It] is a tour de force – both a compelling psychological study and a portrait of a vanished social order. [...] Ishiguro builds Stevens’s character with precisely controlled details, creating irony as the butler unwittingly reveals his pathetic self-deception. [...] While it is not likely to provoke the same

shocks of recognition as it did in Britain, this insightful, often humorous and moving novel should significantly enhance Ishiguro's reputation here. (Oct. 1989)⁸⁷

Self-deception is, precisely, one of the key literary devices used by Ishiguro to stage what he calls the “emotional value” of his novel (HRC 17), and although this is also true of his preceding two novels, self-deception as expressed through narrative unreliability only became perceived as the trademark of his writing strategy with the publication of *Remains*.

(SELF-)DECEPTION AS A NARRATIVE DEVICE

In her article on unreliable narration in *Remains* (2004), Wall describes Stevens’ language mannerisms as cues to unreliability (“defensive flags” in her own words). Among other things, she pinpoints the switch from ‘I’ to ‘one’ or the use of the word ‘professional’ as signals of a defensive reaction on the narrator’s part, pointing to “either a disguise for other, more emotional motives or a defense for his strangely unemotional behavior” (24).

Just as in *Pale*, Stevens displays a range of defensive mechanisms expressed both through what he says and what he does not say. As Ishiguro puts it, “[w]hy he says certain things, why he brings up certain topics at certain moments, it is not random. It’s controlled by the things he doesn’t say. That’s what motivates the narrative” (Shaffer and Wong 1989:38). In his third novel, Ishiguro thus continues to explore the poetics of silence characteristic of his writing strategy, but from a new angle: as pointed out by Fonioková, “Etsuko and Steven [use] the defensive tool of silence differently. Stevens is trying to conceal his memories by *talking too much*, while Etsuko is struggling to say *as little as possible*” (2015:204, emphasis in original). Indeed, while Stevens’s discourse features omissions and narrative blanks such as the ones described in the previous chapter – for instance, the unreported two decades preceding the time of narration – in *Remains* evasion chiefly takes the form of deflection.

While the self-deceived narrator is “the type prevailing in Ishiguro’s [novels]” (*ibid.* 22), *Pale* and *Remains* do not follow the same progression: while Etsuko remains until the end a deceiving and self-deceived narrator, the narrative strategy in *Remains* corresponds to what Fonioková calls “bonding unreliability”: the narrator experiences a gradual release from self-

⁸⁷ Since it is not the aim of this thesis to focus on this sort of political resonances, I chose to limit this section to the British and American reception, but given the underlying historical narrative of the novel, it would be most interesting to explore it more in-depth elsewhere, and to analyse in particular the French and Israeli receptions to the WW2 allegory in the novel.

deception, progressing towards greater reliability and eliciting greater empathy from the reader. This evolution creates two levels of narrative voice, and a progressive decertaining as the narrator fails to produce a more acceptable version of events in his reworking of the lies founding his life (Fonioková 2015).

In this chapter, I will explore the three main manifestations of self-deception in Stevens's discourse: micro-textual ambiguities comparable to the ones found in Pale; deflection in the form of emotional restraint and misfocused, self-defensive speech; and the expression of the narrator's progressive release from self-deception, expressed through an increased prominence of the clue function.

1. "PORTRAIT OF A VANISHED SOCIAL ORDER": THE BUTLER FIGURE

One of the subjects touched upon in *Remains* and most commented upon by literary reviewers is that of class tension. *The New York Times'* critic, for instance, describes the novel as a "beguiling comedy of manners that evolves almost magically into a profound and heart-rending study of personality, class and culture" (Oct. 1989).

The questions of class and social status are indeed recurring themes in the novel, illustrated in particular by the near-mythical figure of the British butler. It is telling that in his earlier notes, Ishiguro refers to *Remains* as the "Butler novel" (HRC 17). Through this figure, he explores the codes ruling over the butler's conduct and their reflection of British society at the time, while also hinting at their preposterousness even at the time of narration. In his 1991 interview, he explains that "[w]ith *The Remains of the Day* it's like a pastiche where [he has] tried to create a mythical England. [...] *It's more English than English*" (139, emphasis in original).

Just as, to this day in British society, the question of class is both central and a taboo of sorts – an absent centre present in every mind but absent from surface discourses⁸⁸ –, so in *Remains* Stevens consistently avoids tackling the question directly. The word 'class' is never used in its meaning of "social status", but the butler's language does show that he is indeed very class-conscious. In a document of the HRC archive entitled 'Language', Ishiguro writes of Stevens's discourse that "it should reflect the class conflict or tension; it is a lower-class man trying self-

⁸⁸ See for instance Kate Fox's (2004) *Watching the English: The Hidden Rules of English Behaviour*, in which the author describes what she calls a "national obsession with class" (99), claiming that "class-consciousness pervades every aspect of English life and culture" (76).

consciously to speak good English” (HRC 17). The archive further reveals that *Remains* was originally set in Japan, with a British butler posing for his employer on his request, reluctantly at first and then becoming progressively engrossed in this new role:

The butler is in Japan [...]. In Japan, for some reason, his employer wishes butler to impersonate hi[m] [...]. The butler at first is nervous about impersonating the ‘gentleman’, but then starts to enjoy the part; then ultimately, he over-reaches himself and gives the game away. / Th[is] is the story of the man who for a moment fantasizes about being something he aspires to; and about a man who just simply cannot fulfill the role he has assigned himself. (HRC 17)

While this original scenario is on the surface quite different from the storyline developed in the published version of *Remains*, the underlying similarity between the two show that the diegetic particulars of the novel matter less than their function in terms of emotional value. In both scenarios, the narrator is consistently mistaken for someone socially more important than he is, and derives from it a feeling of enjoyment mixed with one of embarrassment stemming from his acute class-consciousness.

Thus, during his trip to Cornwall, Stevens is regularly mistaken for a Lord due to his accent, language use and general demeanour, as well as his car and attire – both borrowed from his employer. All those external attributes, more readily associated with nobility than with the servant class, encourage the people he comes across to regard him as “a true gentleman” (184) – a belief that is underpinned not only by the fact that Stevens does not correct them but also, in all likelihood, by their own desire to experience a thrilling encounter with a nobleman.

The narrator only ever explicitly expresses discomfort or even mortification over this confusion – “To my embarrassment, everyone in the room, including Dr Carlisle, rose to their feet” (192) – but the textual signals scattered throughout the novel consistently point to Stevens’s simultaneous enjoyment of the situation. Although he never admits this, various conveniently-timed interruptions and inconspicuous narrative silences suggest his thrill at being camouflaged, so to speak, but (almost) never caught out. Several conflicting impulses thus find an expression in the narrative voice, among which his deeply-engrained sense of ‘dignity’ – theoretically incompatible with the assumption of a social position above his own – and his personal incline to take advantage of a situation that is flattering for his ego, which leads him to refrain from taking any step towards resolving the misunderstandings he repeatedly encounters.

LINGUISTIC AMBIGUITY AND NARRATIVE GAP

Example 1 corresponds to one of the very first key passages for unreliable narration. In this excerpt, which is located in chapter 1 and takes place on the first evening of the narrator's journey, Stevens arrives at the hotel where he has booked a room for the night and makes a strong impression on the owner, who mistakes him for a gentleman and accordingly offers him a double room instead of the single room he has booked:

The landlady, a woman of around forty or so, appears to regard me as a rather grand visitor on account of Mr. Farraday's Ford and the high quality of my suit. This afternoon – I arrived in Salisbury at around three thirty – when I entered my address in her register as 'Darlington Hall', I could see her look at me with some trepidation, assuming no doubt that I was some gentleman used to such places as the Ritz or the Dorchester and that I would storm out of her guest house on being shown my room. She informed me that a double room at the front was available, though I was welcome to it for the price of a single. I was then brought up to this room, in which, at that point of the day, the sun was lighting up the floral patterns of the wallpaper quite agreeably. There were twin beds and a pair of good-sized windows overlooking the street. (RD 26-27)

Narratological analysis

Here, while the narrator does not overtly express his satisfaction over the landlady's mistake on his identity, several textual signals suggest that he is indeed deriving pleasure from the situation. It is the case, among other things, of the mention of exaggeratedly fancy places ("the Ritz or the Dorchester"); of the perceptible subjectivity of the phrase "assuming no doubt"; and of the emotional charge of "with some trepidation" and "some gentleman", in particular through the qualitative value of the quantifier 'some'. For the sake of clarity and brevity, I will focus on the second part of the quotation both for the narratological and translational analysis:

1. She informed me that a double room at the front was available, though I was welcome to it for the price of a single. I was then brought up to this room, in which, at that point of the day, the sun was lighting up the floral patterns of the wallpaper quite agreeably. There were twin beds and a pair of good-sized windows overlooking the street. (26-27)

In example 1, both the narrator's satisfaction to be taken for a gentleman and his reluctance to admit it to himself or the reader are expressed through a combination of cues and clues. The central narrative gap is created by Stevens's silence on his reaction to the landlady's offer, i.e. on the question of whether or not he has taken the landlady up on her offer made on account of her mistaking him for someone from a higher social class. The answer to this question is delayed until the mention of the twin beds, at which point the mention of two beds signals to the implied

reader that the narrator is in a double room and has thus accepted the landlady's offer. This delay in itself is liable to raise the reader's suspicions: in a reliable narrative pact, the narrator would be expected to provide this information straightforwardly. As Phelan and Martin (1999) put it about another case of unreliable narration in *Remains*, "the passage is reliable *as far as it goes*; the problem is that it doesn't go far enough" (91, emphasis in original). The first **cue** thus lies in the temporal ellipsis between "for the price of a single" and "I was then brought up to this room", which reveals the narrator's reluctance to confess that he did not put the landlady's mistake straight, and suggests both an acute consciousness of his own social class and his embarrassment at overstepping its boundaries.

The second **cue** lies in the sentence "I was then brought up to this room". Here again, the cue lies in what the narrator does not say rather than what he does say. In appearance, the utterance is straightforward and the processing of its meaning unproblematic: the use of 'this' corresponds to a prototypical use of the deictic pronoun, which expresses a close link with the situation of utterance – in this case, with Stevens's spatial situation: he is referring to the room he is currently in. However, the choice to refer solely to Stevens's present circumstances through the deictic 'this', rather than using 'that' which would have implied the more relevant information that Stevens accepted the double room, constitutes a breach of narrative conventions.

These two cues give rise to a situation in which "contextual information is required" for the interpretation process (Weizman and Dascal 1991:20). The relevant contextual information allowing the reader to bridge the gap is provided by the mention of twin beds later on in the passage: "[t]here were twin beds". This corresponds to a **clue** allowing the implied reader to fill in the textual gap with the information that Stevens is in a double room, and has thus accepted the landlady's offer.

It is worth pointing out here again that these textual signals demand, in order to be analysed as such, a very close reading of the text. In particular, the role of the deictic 'this' in this sentence depends on a very subtle point of the English language that is apt to be overlooked by readers and translators alike. Indeed, to the best of my knowledge, this passage has not so far been analysed in terms of unreliability. In his interview with Ishiguro, Allan Vorda singles out the sentence starting with "I was then brought up to this room", but focuses on another form of understatement expressed in the second part of the sentence:

Your prose style is a joy to read. For example, on page twenty-seven of *The Remains of the Day* you write: "I was then brought up to this room, in which,

at that point of the day, the sun was lighting up the floral pattern of the wallpaper quite agreeably.” And shortly thereafter, the butler Stevens thinks that the “greatness” of Britain paradoxically comes from “the lack of obvious drama or spectacle that sets the beauty of our land apart.” Can the same analogy be made to your writing style?⁸⁹ (1991:141)

Translational analysis

Across the five translations of example 1, the shifts in explicitness are concentrated in the translation of the second cue: “this room”. This is hardly surprising given that it is the only textual signal taking place at the syntactic rather than semantic level.

In Portuguese, Turkish and Hebrew, the narrative gap is maintained thanks to the use of parallel structures:

1. I was then brought up to this room. (27)

PT *Fui então conduzido a esse quarto. (ch. 1)*

[I was then led to this room.]

TR *Ardından bu odaya alındım.*

[Then I was taken to this room.]

HE *Aḥar kakh hovila oti el haḥeder haze. (28)*

[Then she led me to this room.]

The Hebrew system of demonstratives comprises two main terms, just as in English, one expressing proximity and the other distance; unlike English, however, they can take different forms. For definite masculine singular nouns (as is the case of ‘*haḥeder*’ [the room]), the adjectival forms correspond respectively to ‘*haze*’ [this] and ‘*hahu*’ [that]. The choice of the former results in a similar level of prominence of the narrative gap in Hebrew as in English.

The Portuguese and Turkish systems of demonstratives, on the other hand, comprise a three-way distinction – respectively ‘*este*’, ‘*esse*’, ‘*aquele*’, and ‘*bu*’, ‘*şu*’, ‘*o*’ [this, this/that, that]. In Turkish, the choice of the deictic ‘*bu*’ [this] entails a reference to the situation of enunciation, as in the English text, so that the narrative silence on Stevens’s response to the landlady’s offer

⁸⁹ Ishiguro’s answer to this question reads as follows: “When Stevens says that about the British landscape he is also saying something about himself. He thinks beauty and greatness lie in being able to be this kind of cold, frozen, butler who isn’t demonstrative and who hides emotions in much the way he’s saying that the British landscape does with its surface calm: the ability to actually keep down turmoil and emotion” (141-42).

is maintained. In Portuguese, the choice of ‘*esse*’ – the middle-term of the three-way distinction – denotes neither great proximity nor great distance with the speaker, which should in theory exclude a reference to the situation of enunciation. However, the distinction between ‘*este*’ [this] and ‘*esse*’ [this/that] has become largely blurred in Brazilian Portuguese, with a widespread use of the latter even to express immediate proximity⁹⁰ – an evolution that can be likened to that of ‘*ici*’ [here] and ‘*là*’ in French. I thus consider that there is no shift in explicitness either.

In these three languages, the narrative silence is thus maintained by the use of a deictic pronoun that does not clarify the narrator’s response to the landlady. In French and Spanish, conversely, the translations of this segment make it clear that Stevens has accepted the double room:

1. I was then brought up to this room. (27)

FR *On m’a alors conduit jusqu’à la chambre en question.* (42)

[I was then led to the aforementioned room.]

ES *Me condujo a la habitación.* (ch. 1)

[She took me to the room.]

The French translation, in particular, leaves no doubt as to which room the narrator is talking about. This corresponds to a case of **linguistic explicitation**, more specifically of disambiguation, for the referent of the deictic ‘this’ is explicitated by what Murtisari (2016) calls reference assignment: it now refers to the double room mentioned right before in the co-text. In narratological terms, this corresponds to an **implication of cue**: the cue to unreliability (‘this’) is not conveyed, and the narrator’s confession that he has indeed accepted the offer of a double room – though it remains an indirect admission – is more straightforward than in the original text. This cue implication is in turn paralleled by an **explicitation of clue**: it is replaced with an additional clue (the clarification of which room the narrator is in) enabling the reader to fill the narrative gap earlier than in the source text. Although I normally treat addition and explicitation as separate phenomena, I consider the addition of a cue or clue to be a case of

⁹⁰ Many thanks to Nicolai Pinheiro for his enlightening explanation on this point.

narratological explicitation whenever it points to the same implicit version of fictional reality as the other textual signals in the passage.

Similar shifts take place in the Spanish translation: the use of the definite article in “*la habitación*” [the room] also corresponds to a reference assignment, and points to the room that has just been mentioned – the double room – more clearly than the English text does. The definite article is an anaphoric pronoun referring back to an antecedent – an element previously mentioned in the text – which entails that the room mentioned here is the double room; it is a **linguistic explicitation**. As in French, this shift corresponds to an **implicitation of cue**, for the gap in utterance meaning created by the use of ‘this’ has disappeared, making the narrator’s unreliability less prominent. Still as in French, it also corresponds to an **explicitation of clue** in the form of an additional clue to the implicit version of fictional reality – Stevens’s acceptance of the landlady’s proposition –, making it more likely for the reader to access it. These narratological shifts are nevertheless less pronounced than the ones in the French translation.

Overview

Therefore, in the translations of example 1, narrative unreliability is adequately reproduced in most of the languages: only in the French and Spanish translations are there shifts in the degree of narrative explicitness. These shifts are similar in the two languages and make the narrator’s unreliability less perceptible, while making the underlying version of fictional reality in which Stevens accepts the double room more accessible for the implied reader. In terms of meaning processability, these shifts thus correspond to **cognitive explicitation**.

ELLIPSIS AS A FORM OF NARRATIVE SILENCE

A situation comparable to that of example 1 occurs in chapter 5, and the narrator deals with it in a comparable way but resorting to a different type of avoidance strategy (grammatical ellipsis) to avoid committing one way or another. In example 2, his employer’s Ford, which he had been driving, has broken down; he is thus forced to stay with some people from the nearby village, who also think that he is “a true gentleman” (RD 184). When he is about to leave, someone asks him about Mr. Farraday’s car, assuming that it is Stevens’s, who fails to correct him but uses an ambiguous turn of phrase to avoid telling a downright lie:

Mr. Morgan expressed regret concerning my ‘misfortune’, assuring me all would be well in the morning, before going on to say how welcome I was in the village. Of course, I had already heard similar sentiments a few moments earlier, but Mr. Morgan actually said: ‘It’s a privilege to have a gentleman

like yourself here in Moscombe, sir.’ Before I had had any time to think of a reply to this, there came the sound of more footsteps on the path outside. [...] Mr. Harry Smith was a small man with a rather intense expression that furrowed his brow. As they took their places around the table, he said to me: ‘Your car would be the vintage Ford up there on Thornley Bush Hill, sir?’ ‘If that is the hill road overlooking this village,’ I said. ‘But I’m surprised to hear you’ve seen it.’ (182-83)

Narratological analysis

Here again, Stevens is given a special treatment because of his alleged rank and he fails to put the misunderstanding right. The timeliness of “the sound of more footsteps” that prevent him from replying to Mr. Morgan’s comment on his being a gentleman, as well as the fact that he fails to specify what sort of an answer he would have made, suggest that this interruption serves him as a convenient means of remaining silent on the subject in the course of both the event and the narration.

The narrator’s deliberate obscurity is also perceptible in his answer to Mr. Smith’s question: “‘If that is the hill road overlooking this village,’ I said”. Here, the linguistic ambiguity lies in the fact that the main clause of the conditional form is missing: the phrase “then yes, it is mine” – or a similar equivalent – is implied but not spelt out, which allows Stevens to stay nominally clear of a lie without admitting that the car is not really his. This corresponds to what Heltai (2018) calls a grammatical ellipsis, subdivided into three subcategories: “[t]he ellipted element must be recoverable either from other parts of the text (textual ellipsis), or knowledge of syntactic rules (structural ellipsis) or the situation (situational ellipsis)” (n.p.). Here, I argue that the ellipsis is a structural one, and constitutes a **cue** to narrative unreliability. The only relevant shifts in the translations take place in the translation of this cue, on which I will therefore focus in the translational analysis.

Translational analysis

The different translations of this segment read as follows:

2. ‘Your car would be the vintage Ford up there on Thornley Bush Hill, sir?’ ‘If that is the hill road overlooking this village,’ I said.

FR “Votre voiture, ça serait la belle Ford ancienne qui est en haut de Thornley Bush Hill, monsieur ?” “Si c’est ainsi que l’on nomme la route qui surplombe le village”, dis-je. (254)

[“Your car, would it be the beautiful antique Ford that is at the top of Thornley Bush Hill, sir?” “If this is what the road overlooking the village is called”, I said.]

ES “¿Su coche es ese Ford tan estupendo que está en Thornley Bush Hill, señor?” “Si se refiere a la colina desde la que se divisa el pueblo, sí, es el mío.” (ch. 5)

[“Is your car this wonderful Ford that is in Thornley Bush Hill, sir?” “If you’re referring to the hill from which the village is visible, yes, it is mine.”]

PT “Seu carro seria aquele Ford clássico lá no morro Thornley Bush?” “Se é o morro de onde se vê esta aldeia...”, respondi. (203)

[“Would your car be that classic Ford over there on Thornley Bush hill?” “If it is the hill from where this village can be seen...” I answered.]

TR “Arabanız Thornley Bush Tepesi’ndeki antika Ford mu, efendim?” diye sordu. “Söz ettiğiniz tepe bu köyü kuşbakışı gören o yamaçsa, evet,” dedim.

[“Is your car the antique Ford that is in Thornley Bush Hill, sir?” he asked. “If the hill you are referring to is that slope from which there is a panoramic view of this village, yes”, I said.]

HE “Hamekhonit shelkha hi haFord ha'antika she'omedet sham al Giv'at Thornley Bush, adoni?” “Im zot hagiv'a hamashkifa al hakfar haze”, amarti. (158)

[“Your car is the antique Ford that is over there on Thornley Bush Hill, sir?” “If this is the hill overlooking this village”, I said.]

Here, the Spanish and Turkish translations stand out in terms of both linguistic and narratological explicitness. Both of them add at the end of the passage a [yes] that corresponds to the main clause of the conditional form left implicit in English, thereby filling in the ellipse of the source text. This corresponds to a **linguistic explicitation**, more specifically to a syntactic explicitation: “[explicitation] may be performed in various ways [...]; on the syntactic level, by filling in ellipses and adding conjunctions” (Weissbrod 1992:154).

On the narratological plane, however, the translational shifts in the Spanish and Turkish version correspond to **narratological implicitations of cue**: the speaker’s stance – Stevens’s desire to remain ambiguous – is obscured in the translations, and the narrative strategy is simplified. Instead of the deceptive, yet ambivalent narrative stance displayed in the original text, in these two translations the narrator’s unreliability consists chiefly in his lie to Mr. Smith.

In Spanish, it would have been linguistically possible to have a structure similar to the English one by removing “sí, es el mío” [yes, it is mine]⁹¹. Moreover, even considering that the sentence would have been too awkward without a main clause – especially given the increased communicative risk entailed by the status of translation – it was possible to add only ‘sí’ [yes],

⁹¹ My thanks to Michelangelo Spina for confirming this analysis.

so that this shift is unambiguously an optional explicitation. In the case of Turkish, the shift is less pronounced; however, my informants concurred on the fact that although the expected form of the sentence included ‘*evet*’ [yes] or an equivalent at the end, removing it did not create an ungrammatical sentence⁹² but rather one relying strongly on what Grice calls conversational implicature (1975:25), as in the source text⁹³.

Overview

Although the narrator’s deliberate ambiguity is expressed by different means than in the previous example, the speaker’s stance is similar in example 2, and so are, by and large, the translational strategies adopted in the target corpus – with no shifts in three languages and a linguistic explicitation paralleled by cue implicature in the remaining two. In these two languages, Spanish and Turkish, the novel’s underlying version of fictional reality – the fact that Stevens is being deceptive – is more accessible, but the speaker’s stance of deliberate ambiguity is no longer perceptible.

RECAPITULATION

Through his staging of the near-mythical figure of the British butler, Ishiguro explores the unspoken rules of post-war British society and the importance that social status plays in it. His notes at the HRC reveal that he originally planned to set the narration in Japan, but already had in mind the theme of a butler impersonating his employer and deriving a certain enjoyment from this role.

In *Remains*, Stevens is thus regularly mistaken for a gentleman, and it is implicitly suggested that he deliberately avoids putting the mistake right. The textual signals signalling his class-consciousness, and making his enjoyment perceptible in spite of his embarrassment, are comparable to those used in *Pale*.

In example 1, the underlying version of fictional reality – in which Stevens takes advantage of the landlady’s mistaking him for a gentleman – is more perceptible in the Spanish and French versions, but the other translations maintain a similar level of ambiguity. In example 2, the narrator’s stance is also one of deliberate obscurity, and the shifts in explicitness are again cue implicatures, taking place this time in the Spanish and Turkish translations.

⁹² One of my informants suggested that adding ‘*eğer*’ [if] (an additional marker of conditionality) at the beginning of the sentence would make it flow better in the absence of ‘*evet*’ [yes].

⁹³ I am grateful to Betül Açıkgöz, Cumhuriyet Çay and Gülşen Kocaevli for their help on this point.

2. EMOTIONAL RESTRAINT AND THE NARRATIVE VOICE

As shown in the previous section, in *Remains* the subject of class and social status is a recurrent motif through which the narrator's unreliability and ambivalence are expressed by means of narrative devices comparable to those used in *Pale*: narrative gaps, ellipses and linguistic ambiguity.

By contrast, the narrative strategies of the two novels differ more substantially when it comes to the expression of emotions. As pointed out by Vorda in his 1991 interview with Ishiguro (see above), there is a clear parallel between Stevens's conception of beauty and dignity – residing chiefly in understatement in the first case and self-effacement in the second – and the narrative voice in *Remains*, as though Stevens were still in service even when writing in his travel log – which, as I will show later, he writes with a fellow servant in mind. Emotional restraint is thus one of the other main narrative devices through which, paradoxically, the complexity of Stevens's inner landscape is explored in the novel.

In Allrath's (2005) typology of textual signals pointing to unreliable narration, she includes discourse-level signals involving the narrator's idiosyncratic use of language, and in particular the way language can echo the narrator's emotional repression: “[c]onsiderable restraint in language use may signal to the reader that the narrator is hiding something, a circumstance that might be part of an unreliability scenario” (Fonioková 2015:56). Both Wall (2004) and Fonioková (2015) further elaborates on this type of textual signal by using *Remains* as a case in point.

LIKE FATHER, LIKE SON: FAMILY BONDS

One of the examples used by Wall to illustrate the fact that Stevens “cannot find a way to talk about his feelings, particularly about love or grief” (2004:26) is that of his father's death, which takes place during an important dinner at which Stevens is serving. However, he chooses to put his professional duty above his personal feelings:

[He] offers no commentary on or analysis of his feelings immediately following the death of his father. Instead, conscious that it is his duty to serve the evening port to Lord Darlington's important guests, he asks Miss Kenton to close his father's eyes, and explains that he must return to his business. (*ibid.* 26-27)

This unusual restraint is the reflection of Stevens's father's own attitude, also characterised by a form of apparent emotionlessness. The tone of the last meeting between father and son, which is described in chapter 2, should serve as an illustration of this similarity:

"I hope Father is feeling better now," I said. / He went on gazing at me for a moment, then asked: "Everything in hand downstairs?" / "The situation is rather volatile. It is just after six o'clock, so Father can well imagine the atmosphere in the kitchen at this moment." / An impatient look crossed my father's face. "But is everything in hand?" he said again. / "Yes, I dare say you can rest assured on that. I'm very glad Father is feeling better." (97)

In the HRC archive of *Remains*, Ishiguro describes a scene further on in the same chapter, as a turning point in the staging of the narrator's emotional restraint. Contrary to the published version of the novel, this scene was originally taking place after the death of Stevens's mother had been announced to him, rather than his father's: "The idea of 'Englishness' in action is first seen in extremes when he exercises great 'restraint' at his mother's death which coincides with a crucial conference of great statesmen" (HRC 17).

The fact that it was originally Stevens's mother, and not his father, who was to die during this scene goes towards confirming the centrality of the notion of function in Ishiguro's writing strategy: here, the emotional value of the scene takes precedence over the diegesis. The scene mentioned appears to correspond to the scene which he refers to elsewhere in his preparatory notes: "Part of the suppression of emotion is due to Butler's self-deception. [...] Perhaps an episode that directly highlights an absurd extent to which he is expected to be emotionless, and the degree to which he feels obliged to carry this out" (*ibid.*). This extreme degree is illustrated in example 3, located in chapter 2 of the published novel:

3. "I say, Stevens, are you sure you're all right there?"

"Perfectly all right, thank you, sir."

"Not feeling unwell, are you?"

"Not at all, sir. Please excuse me." I proceeded to serve port to some other of the guests." [...]

I felt something touch my elbow and turned to find Lord Darlington.

"Stevens, are you all right?"

"Yes, sir. Perfectly."

"You look as though you're crying."

I laughed and taking out a handkerchief, quickly wiped my face. "I'm very sorry, sir. The strains of a hard day."

"Yes, it's been hard work." (RD 105)

Narratological analysis

In this passage, both young Mr. Cardinal and Lord Darlington repeatedly enquire after Stevens' well-being: these remarks and the absence of commentary on Stevens's part work as **cues** raising the implied reader's attention to the fact that he is presumably upset, but refuses to admit it even in his narration: "[i]n no way does he openly express grief to his narratee. The fact that he grieves is only observed, without comment, by young Mr. Cardinal and by Lord Darlington, who ask if he is unwell, or say that it looks as if he's crying" (Wall 2004:27).

If the reader can access the underlying version of fictional reality, in which Stevens's grief finds a way of expression through his tears, it is only thanks to the general context of his father's death a few minutes earlier, to Lord Darlington's remark "You look as though you're crying" and, as in *Unconsoled*, to the fact that the narrator wipes his face. These textual signals thus function as **clues**.

Example 3 presents a strong resemblance with example 1 from *Unconsoled*, explored in Chapter 1, where we had: "'But really, sir, are you all right? You look like you've something on your mind.' 'Oh ...' I gave a sigh and wiped my face. 'It's nothing.'" (TU 391). Here again, the implied reader understands that the narrator is upset to the point of crying only thanks to another character's comments, and through the mention of the fact that he wipes his face. The strikingly similar narrative strategies used in the two novels point here again to the notion of function: the narrative devices used here serve for Ishiguro to stage the emotional value of the scene. In both cases, they point the reader to the delusional aspect of the narrator's pretence of having both the situation and his emotions under control.

Translational analysis

Interestingly, the translational strategies of the passages from *Remains* and *Unconsoled* largely overlap: in the French, Portuguese and Hebrew translations of *Remains*, the same verb is used for 'wiped' as in *Unconsoled*⁹⁴, although only in the case of French is the translator the same person for both (Sophie Mayoux). Just as in example 1 in *Unconsoled*, there are thus no shifts in explicitness in the French version here, but there are obligatory **linguistic explicitations** and **narratological explicitations of clue** in the Portuguese and Hebrew ones.

⁹⁴ These verbs are respectively 'essuyer', 'enxugar' and 'lekanneah', the latter more clearly associated with wetness than 'to wipe'.

The Spanish and Turkish translation choices for ‘wiped’, on the other hand, differ from those in *Unconsoled*:

3. ‘Stevens, are you all right?’ / ‘Yes, sir. Perfectly.’ / ‘You look as though you’re crying.’ / I laughed and taking out a handkerchief, quickly wiped my face.

ES “Stevens, ¿se encuentra bien?” / “Perfectamente, señor.” / “Parece que esté llorando.” / Me reí y, sacando un pañuelo, me sequé rápidamente la cara. (ch. 2)
[“Stevens, are you all right?” / “Perfectly, sir.” / “You seem to be crying.” / I laughed and, taking out a handkerchief, quickly dried my face.”]

TR “Stevens, iyi misin?” “Evet, efendim. Çok iyiyim.” “Ağlıyor gibisin.” Güldüm, bir mendil çıkararak yüzümü çabucak sildim.
[“Stevens, are you well?” “Yes, sir. I am very well.” “You look like you’re crying.” I laughed and, taking out a handkerchief, rapidly wiped my face.]

As explained in Chapter 1, the Spanish translator is confronted with a choice between the two most obvious translation of ‘to wipe’ in this context: ‘*secar*’ [to dry] and ‘*limpiar*’ [to clean]. Here, the translator used the former, which corresponds to an **obligatory linguistic explicitation** and **narratological explicitation of clue**, whereas the translator of *Unconsoled* chose the latter, performing an obligatory implicitation of clue. This illustrates the fact that the obligatory nature of a shift does not entail that no other translation would have been possible, but rather that a shift was bound to take place.

Finally, in the Turkish translation, the translator chose to use the verb ‘*silmek*’ [to wipe], thereby reproducing the ambiguity present in the source text. In Chapter 1, I specified that this verb can be used for the removal of either dirt or liquid. I also surmised that it might have been discarded by the translator of *Unconsoled* because of its usual association with a cloth, an element that was not present in the situation of enunciation; here, however, mention is made of a handkerchief, and this difference in context might explain the difference between the two translations. Regardless of the underlying reason for this translational choice, there is here no shift in explicitness in the Turkish translation of *Remains*.

In this passage, which bears a strong resemblance to that analysed in example 1, we thus have largely similar translation strategies for most languages; where shifts take place, they all consist in clue explicitation, whereas *Unconsoled* presented a combination of implicitation and explicitation of clue. This difference is perhaps due to the fact that the underlying version of fictional reality is more prominent in *Remains* than in *Unconsoled*, due to the explicit mention

of tears in *Remains*. Overall, the translational shifts are minimal in the translation of example 3, which is crucial for the translation of the overall narrative strategy since this scene is the first significant illustration of Stevens's restraint of emotion, both in his professional role and as a narrator.

“HIS ONE-TIME LOVE, WHO HE LOST TO ANOTHER MAN”: STEVENS'S UNSPOKEN LOVE

One of the main motifs, and one of most-studied aspects of the novel, consists of Stevens's unspoken feelings for Miss Kenton. It is also the main driving force behind the narrative, for Stevens's trip to visit her is the pretext he gives for his narrative.

Once again, the notes taken by Ishiguro and consigned in the HRC archive on the romantic thread of *Remains* reveal that the particulars of the story serve, first and foremost, to fulfill a function in the writing strategy – here, to illustrate Stevens's sense of regret and his way of dealing with it: “His one-time love, who he lost to another man, is now, years later, thinking of leaving her husband (over what?) [...] Butler ponders the idea that they should spend the remainder of their lives together. [...] But it soon becomes clear that it's too late” (HRC 17).

The theme of regret, while omnipresent in the subtext, is not frontally broached by the narrator until very late in the novel. In the first half of it or so, the narrator's continued romantic feelings for Miss Kenton and his keen sense of regret regarding their missed relationship are only expressed indirectly, through the defensive tone of his discourse and through idiosyncratic textual signals that recur when he mentions her. Example 4 is a case in point of this phenomenon:

4. Incidentally, I should before now have explained myself as regards my referring to ‘Miss Kenton’. ‘Miss Kenton’ is properly speaking ‘Mrs. Benn’ and has been for twenty years. However, because I knew her at close quarters only during her maiden years and have not seen her once since she went to the West Country to become ‘Mrs. Benn’, you will perhaps excuse my impropriety in referring to her as I knew her, and in my mind have continued to call her throughout these years. (RD 46)

Narratological analysis

In this passage, we can see a different type of speech pattern signalling unreliability: the recurrent use of certain words or phrases, or what Wall calls the narrator's “verbal habits” (2004:39). These verbal habits accumulate in this passage and function as cues pointing the reader to Stevens's unreliability: paralipsis, defensiveness of the narrator's tone and direct address to the narratee. I will analyse them in their order of appearance.

a. Paralipsis: ‘Incidentally’

The apparently innocuous word at the start of the passage, “incidentally”, corresponds to a case of paralipsis, defined in the Oxford Dictionary of English as “the device of giving emphasis by professing to say little or nothing of a subject, as in *not to mention their unpaid debts of several millions*” (2010:1288, italics in original). According to Fonioková, “paralipsis also exemplifies [the] discrepancy between the narrator’s account and the alternative version the reader deduces”, calling attention to the blanks in the narration; “[this is] what Phelan and Martin call underreporting” (2015:104). In conjunction with other signals of unreliability, the pretence of indifference displayed by Stevens in his use of the word ‘incidentally’ works as a **cue** for the implied reader, casting doubt on the alleged insignificance for Stevens of Miss Kenton’s change of name.

b. Defensiveness: “I should before now...”

Phrases of self-justification such as “I should before now have explained *etc.*” or “you will perhaps excuse my impropriety *etc.*” are for Wall one of the categories of discursive signals of unreliability:

The implied author also uses discourse to indicate the defensive tone of Stevens’s narrative. Most noticeable is his protestation in phrases like “Let me make perfectly clear”, “I should say”, “I should point out”, “let me make it immediately clear”, “I feel I should explain”. The sheer number of these indicates the extent to which this narrative is, in some way that is largely unconscious, meant as a defense of his life and the values that have shaped it. (2004:24)

Just as the alleged casual dimension of “incidentally” paradoxically points to the importance of the subject at hand for the narrator, so his defensive tone also functions as a **cue**: instead of alleviating the implied reader’s suspicions, it creates or feeds them by inducing them to ask themselves what there is to be suspicious about in the first place. The answer to this question – Stevens’s feelings for Miss Kenton – comes from conventional codes rather than specific textual signals: his recurrent reluctance to speak about her from any perspective other than professional is likely to lead the reader to suspect an interest that is, on the contrary, of a romantic nature.

c. Address to the narratee: 'you'

In a document called “Language” in the *Remains of the Day* archive of the HRC, Ishiguro elaborates on the role of Stevens’s address to the narratee, drawing a parallel with that in *Artist* – to the point that he even confuses the two narrators:

The reader is another servant; that, at least, is what he assumes (just as Masuji assumed reader lived in the city). [...] He should also assume servant/reader will share ~~Masuji’s ambitions~~ Butler’s ambitions. I think the extreme parochialness of the vision can be created by his ~~assumed reader~~ assumptions about the reader, what the reader wants, knows, understands, etc.
(17)

Stevens’s address to a narratee testifies to more than the need to be stimulated by the conviction that he is being read: the narrowness of his perspective such as depicted here by Ishiguro is yet another aspect of his (self-)deception. While this projection of a fellow servant as a reader can, to a point, account for the exaggerated focus on the professional aspect of Stevens’s relationship with Miss Kenton, the immediate proximity of the addresses to the narratee with other recurrent textual signals make them, over the course of the novel, another **cue** to unreliable narration.

Fonioková analyses the address to the narratee as a “common verbal habit of unreliable narrators”, adding that “such attempts at interaction often indicate ‘the narrator’s conscious attempts at manipulating the reception’ (Nünning 2004:28) and the narrator’s ‘compulsion to self-justify’ (Zerweck 2004:234)” (2015:57).

Wall also pinpoints Stevens’s address to the narratee, describing it as a “similarly defensive” discursive signal of unreliability: “[h]is address to the silent interlocutor is so frequently followed by some justification of his behavior, that the pronoun ‘you’ automatically signals yet another moment of defensiveness” (2004:24). This analysis illustrates the complexity of the system of textual signals, as well as the fact that in example 4 the different cues overlap to a certain extent and function as a network. However, identifying the different components of this network remains essential for the analysis of the narrative strategy from a translational point of view.

Translational analysis

In French, Portuguese and Turkish, the translations present no shifts in the degree of explicitness and the narrative strategy is adequately rendered. For instance, the word

‘incidentally’ introducing the passage and signalling a digression is translated as a word or phrase of equivalent function, respectively “à ce propos” [on this subject], “a propósito” [by the way] and “hazır sözü açılmışken” [since the subject has been brought up].

The Spanish and Hebrew translations, by contrast, both present relevant shifts:

ES Por cierto, ahora que lo pienso, creo que debería haber hecho algunas aclaraciones respecto a miss Kenton. Debo decir que miss Kenton es en realidad mistress Benn. No obstante, dado que sólo la traté de cerca durante sus años de soltera y que desde que se marchó al oeste del país para convertirse en mistress Benn no he vuelto a verla, espero que disculpen mi falta de precisión por referirme a ella utilizando el nombre con que yo la conocí y con el cual la he recordado durante todos estos años. (ch. 2)

[By the way, now that I am thinking of it, I think I should have made some statements regarding Miss Kenton. I must say that Miss Kenton is in reality Mrs. Benn. However, given that I was only close to her during her years as a single woman and that since she left for the West of the country to become Mrs. Benn I have not seen her again, I hope you will forgive my lack of accuracy when I refer to her using the name under which I knew her and remembered her all these years.]

HE Derekh agav, od kodem lakhen alay lehasbir et atsmi bedabri al “Miss Kenton”. Lema’ase “Miss Kenton” hi kvar esrim shana “Gveret Benn”. Ulam, keyvan shehikkartiha mikkarov rak bishnoteyha ke’alma, velo re’itiha velu pa’am me’az shehalkha el ma’arav ha’arets lihyot le “Gveret Benn”, ulay yihye makom lisloah li al harigati zo mehanimus hara’uy bekhanoti ota kefi shehikkartiha, ukhefi shehimshakhti lekhanotah belibbi bemeshekh kol hashanim halalu. (45-46)

[By the way, I should have explained myself earlier on my words on “Miss Kenton”. In fact, “Miss Kenton” has now been “Mrs. Benn” for twenty years. However, because I knew her closely only in her years as a maiden, and haven’t seen her even once since she went to the West of the country to become “Mrs. Benn”, maybe there will be room for forgiveness on this deviation from good manners in my calling her as I knew her, and as I continued to call her in my heart during all these years].

In the Spanish translation, the word ‘incidentally’ is translated in a way that further emphasises the narrator’s so-called indifference: “por cierto, ahora que lo pienso” [by the way, now that I am thinking of it]. I argue that this redundant wording is a **linguistic explicitation**, basing myself on Séguinot (1988) who argues that explicitation includes any addition or change that contributes to making the text clearer. According to her, explicitation can occur among other things when “an element in the source text is given a greater importance in the translation through focus, emphasis, or lexical choice” (108). Murtisari (2016) similarly includes increased emphasis as one of her categories of linguistic explicitation.

This translation of ‘incidentally’ with two markers of casual association instead of one also results in a **narratological explicitation of cue**: since the paralipsis at work here signals the narrator’s unreliability, putting a greater emphasis on it results in drawing the implied reader’s attention to this unreliability.

As for the Hebrew translation, it presents two shifts in explicitness. Firstly, the cue consisting of the address to the narratee is implicated by the avoidance of the second-person form present in the source text: “you will perhaps excuse *etc.*” is translated as “maybe there will be room for forgiveness *etc.*”; this is thus an **implication of cue**.

The translation also presents an interesting case of narratological explicitation at the end of the passage. For the English “in referring to her as I knew her, and **in my mind** have continued to call her throughout these years”, the Hebrew version has [in my calling her as I knew her, and as I continued to call her **in my heart** during all these years] (emphasis mine in both source and target texts). In my view, the choice of words introduces a romantic connotation absent from the source text: although “*lomar belibbo*” [to say in one’s heart] is an idiomatic way of saying ‘to think’ that goes back as far as Biblical Hebrew, the specific phrase used by the translator – “*lekhannotah belibbi*” [to call her in my heart] does not correspond to a fixed collocation. While this phrase does not stand out as unidiomatic, I claim that the shift performed here is optional, for it would have been just as possible to translate “in my mind” with ‘*beroshi*’ [in my head]⁹⁵.

By introducing the possibility an emotional rather than a rational reason behind the narrator’s choice of words, the translation of ‘mind’ with ‘heart’ thus introduces a clue that was absent in the original text. This clue points to the same implicit version of fictional reality as in the rest of the passage and, indeed, of the novel: I therefore view it as a **narratological explicitation of clue** pointing the implied reader to Stevens’s feelings. This shift makes the narrator’s underlying motives for still calling Miss Kenton by her maiden name more perceptible.

Overview

The various translations of this passage present shifts in explicitness in the Spanish and Hebrew languages, and in both cases the underlying narrative strategy is made more prominent.

⁹⁵ Many thanks to Aaron Hornkohl and Esther Shorr for their precious help with this analysis.

In the case of Spanish, one of the narrator's language mannerisms, which function as a protective barrier between Stevens and his repressed feelings, is highlighted in the translation by an explicitation of cue. As for the Hebrew translation, it presents an implicitation of cue and an explicitation of clue that do not compensate each other in my view: they occur in different parts of the passage and the clue explicitation is more pronounced than the cue implicitation.

A similar type of clue takes place in the Hebrew translation of another passage located shortly after this one, in which the narrator's self-deception is even more blatant than in example 4. In example 5, Stevens ponders on a letter he has received from Miss Kenton and which convinced him to go visit her to try and persuade her to start working at Darlington Hall again. The reason he gives for this wish that she should come back is that he finds himself understaffed, and needs help from someone competent like Miss Kenton; he also argues that her letter implies that her marriage is over and that she would be happy to come back to her old life. However, a number of textual signals in his discourse suggest both that he has different motives to the ones stated and that his assumptions might not be founded:

5. It is of course tragic that her marriage is now ending in failure. At this very moment, no doubt, she is pondering with regret decisions made in the far-off past that have now left her, deep in middle age, so alone and desolate. And it is easy to see how in such a frame of mind, the thought of returning to Darlington Hall would be a great comfort to her. Admittedly, she does not at any point in her letter state explicitly her desire to return; but that is the unmistakable message conveyed by the general nuance of many of the passages, imbued as they are with a deep nostalgia for her days at Darlington Hall. [...] Indeed, all in all, I cannot see why the option of her returning to Darlington Hall and seeing out her working years there should not offer a very genuine consolation to a life that has come to be so dominated by a sense of waste. And of course, from my own professional viewpoint, it is clear that even after a break of so many years, Miss Kenton would prove the perfect solution to the problem at present besetting us at Darlington Hall. (RD 48)

*Narratological analysis*⁹⁶

Example 5 is one of the passages in which Stevens's unreliability is most flagrant, and it was picked up on by a number of critics (e.g. Wall 2004, Marcus 2006). It also illustrates Cohn's (2000) more general comment on unreliable narration in *Remains*:

⁹⁶ As outlined in Chapter 2, the textual elements that I focus on are not systematically the ones that would be the focal point of a literary analysis in a monolingual corpus: my choices are driven both by the theoretical frame in which the present investigation takes place and by the observable shifts in the multilingual corpus under study.

Readers are provided with a different option: they may attribute the biases and confusions inscribed in a work's normative discourse to its *author* rather than to its *narrator*. [...] At the same time, however, it must be recognized that there are some narrators whose discourse is so blatantly unenlightened that most readers would regard them as figures constructed by their authors with a view to misinterpreting the story they tell. Such narrators include the 'self-dignified' butler who narrates Kazuo Ishiguro's *The Remains of the Day*. (2000:309)

In example 5, several textual elements can be pinpointed that contribute to build this "blatantly unenlightened" dimension of the narrative voice.

a. Cue: "at this very moment"

Stevens's suspicious certainty on Miss Kenton's feelings at the time of narration is the first cue to narrative unreliability, suggesting not only that his assumptions have little basis, but also that they might be a projection of his own feelings:

[H]is desperate attempts to justify the terms of his life, now that he is not as professionally capable as he used to be, cause us to suspect that those disappointments he attributes to Miss Kenton actually belong to him. Thinking over her letter, he concludes, 'at this very moment [a phrase that inevitably raises our suspicions, since this is something he can have no knowledge of]' *etc.*' (Wall 2004:29)

In example 5 this analysis is also true of the phrase "And it is easy to see *etc.*".

b. Cue: 'professional'

As argued by Wall,

The word 'professional' similarly becomes a flag to the reader. Events quickly lead us to recognize the extent to which Stevens has truncated his life to fit a professional mold, so that this word, popping up in uncalled-for places, becomes either a disguise for other, more emotional motives or a defense for his strangely unemotional behavior. Thus, he continually avers that his trip to see Miss Kenton has only professional motives. (*ibid.* 24)

Here, Stevens's use of the word 'professional' thus functions as a **cue** (in Wall's words, a flag) signalling the narrator's unreliability when it comes to his motivations, which are far from strictly professional.

c. Cue and clue: "sense of waste"

Stevens's assumption that Miss Kenton's life "has come to be so dominated by a sense of waste" works as a **cue**: Stevens's limited basis for making such an assertion casts doubt on his

reliability and suggests that he is actually projecting his own emotions onto Miss Kenton. This is indeed a recurrent feature of his narration: “when he cannot successfully repress his sense of loss, he projects it onto Miss Kenton. [...] The loss and waste of which he speaks may indeed be hers; but just as certainly they belong to him.” (Wall 2004:29).

At the same time, the words ‘regret’ and ‘waste’ also function as **clues**: in conjunction with other textual signals in the passage (such as his admission that Miss Kenton does not ‘explicitly’ state her desire to return) and at the scale of the whole novel, they contribute to point the implied reader towards the underlying version of fictional reality: the desolation that he attributes to Miss Kenton is really his, and is caused by his keen sense of regret at having missed the opportunity to make his life with her.

Translational analysis

The French and Turkish translations present no significant shifts overall, and none of the translations carry out any shift in explicitness in the translation of the second cue (‘professional’). However, the Spanish and Portuguese versions both perform various cue implications, and the Hebrew one an explicitation of clue.

5. At this very moment, no doubt, she is pondering with regret decisions made in the far-off past that have now left her, deep in middle age, so alone and desolate. And it is easy to see how in such a frame of mind, the thought of returning to Darlington Hall would be a great comfort to her. (48)

ES Sin duda, en estos momentos debe de estar lamentando el haber tomado en el pasado ciertas decisiones por las cuales ahora, en plena madurez, se encuentra afligida y sola. También es fácil imaginar que, en tal estado de ánimo, volver a Darlington Hall supondría para ella un gran consuelo. (ch. 2)

[No doubt, at this time she must be lamenting the fact of having taken in the past certain decisions due to which she now finds herself, in the middle of her mature years, afflicted and lonely. It is also easy to imagine that, in this state of mind, coming back to Darlington Hall would be a great comfort for her.]

PT Neste exato momento, sem dúvida, ela deve estar ponderando com tristeza decisões tomadas num passado distante e que a deixaram agora, em plena meia-idade, tão sozinha e desolada. É fácil entender como, neste estado de espírito, a ideia de voltar a Darlington Hall seria grande consolo para ela. (60)

[At this exact moment, no doubt, she must be pondering with sadness decisions taken in a distant past and that have now left her, deep in middle age, so lonely and desolate. It is easy to understand how, in this state of mind, the idea of coming back to Darlington Hall would be a great comfort for her.]

A similar shift occurs in the two languages in their translation of “she is pondering with regret”: in both Spanish and Portuguese, the narrator’s surprisingly assertive tone is mitigated by the addition of the equivalent of the modal [must] in its epistemic modality, i.e. indicating a strong probability but no certainty: “*debe de estar lamentando*” [she must be lamenting], “*ela deve estar ponderando*” [she must be pondering]. The narrator therefore expresses a lesser degree of certainty than in the original text, which corresponds to an **implication of cue**. This implication is strengthened in the Spanish version by the translation of “it is easy to see” by “*es fácil imaginar*” [it is easy to imagine]: here again, the narrator’s certainty is replaced with a more cautious assumption, which makes the narrative strategy less perceptible than in the original text.

The Hebrew translation, conversely, presents a clue explication at the end of the passage:

5. Indeed, all in all, I cannot see why the option of her returning to Darlington Hall and seeing out her working years there should not offer a very genuine consolation to a life that has come to be so dominated by a sense of waste.

HE Besakh hakol eyneni ro'e madua lo yihye be'efsharut hazaratah leDarlington Hall umitsuy shnot avodatah sham lehatsia nehamah amitit me'eyn kamoha lehayim shethushat hahamatsa sholetet bahem. (46)

[After all, I do not see why it would not be possible that her return to Darlington Hall and spending her years of work there should not offer a true, incomparable consolation to a life that is dominated by a sense of missing out.

In this translation, the shift takes place in the translation of “sense of waste”, more specifically of the word ‘waste’, translated as ‘*hahmatsa*’ [missing out]. The online bilingual dictionary *Morfix* translates this word as “missing (target, opportunity)”⁹⁷, and the monolingual online dictionary *Milog* gives the following definition: “*hahta'at matara, hoser nitsul hizdamnut*” [missing of target, failure to take advantage of an opportunity]⁹⁸. This word is thus associated with a missed opportunity, and has different connotations to those of the word ‘waste’, which is defined by the *Oxford Learners' Dictionary* as “to give, say, use, etc. something good where it is not valued or used in the way that it should be”⁹⁹. Unlike ‘*hahmatsa*’ [missing out], “waste” could refer to something that has actually taken place as well as to

⁹⁷ <https://www.morfix.co.il/en/החמצה>.

⁹⁸ <https://milog.co.il/החמצה>.

⁹⁹ https://www.oxfordlearnersdictionaries.com/definition/english/waste_1?q=waste.

something that has not. In the present context, ‘wasted’ in the source text is not bound to be a reference to the missed romantic opportunity; it could for instance refer to Miss Kenton’s (and Stevens’s) many years in service to Lord Darlington, who turned out to be serving an unworthy cause. By contrast, the Hebrew translation suggests the idea of having missed out on something, and thus points more clearly to the underlying version of fictional reality, i.e. to the fact that Stevens imagines that Miss Kenton is having regrets over her getting married to Mr. Benn rather than to himself. It is therefore an **explicitation of clue**.

Overview

Overall, the translations of this example thus present two implicitations of cue (more pronounced in Spanish than in Portuguese) and one explicitation of clue in Hebrew. Here again, the two languages that perform the most significant shifts are Spanish and Hebrew, respectively in the form of implicitation and explicitation of the narrative strategy displayed in the passage.

RECAPITULATION

The extreme restraint of emotions displayed by the narrator paradoxically contributes to point the implied reader to their underlying presence, from grief to unspoken love. In spite of the stringent rules Stevens applies to himself, recurrent textual signals allow the reader to indirectly identify these emotions, which are made all the more striking by the indirectness of their expression.

In example 3, Stevens’s sorrow following the death of his father is expressed through the suggestion of his tears in a scene that bears a strong resemblance with that of example 1 in *Unconsoled*. The translational strategies used to translate the central clue are also relatively similar.

The underlying theme of regret that Stevens feels over having lost Miss Kenton to another man is then explored in example 4. The network of different cues can be broken down into the narrator’s defensive tone, the use of paralipsis and the address to the narratee. The narrative strategy is made more prominent in both the Spanish and Hebrew translations.

In example 5, Stevens projects his own emotions into his reading of Miss Kenton’s letter, which is highlighted by his excessive certainty in his assumptions on her feelings. This certainty is mitigated in the Spanish and Portuguese translations, while the Hebrew one takes the identification process one step further through an additional clue pointing to the narrator’s sense of having missed out on a relationship with Miss Kenton.

3. BONDING UNRELIABILITY: STEVENS'S PROGRESSIVE RELEASE FROM SELF-DECEPTION

At the scale of the whole novel, a marked evolution takes place in the narrative strategy, as Stevens experiences a progressive release from self-deception. Fonioková describes this process as a “mental transition [meaning] that the gap between his version of fictional reality (his belief-world) and the fictional reality itself is gradually closing” (2015:90).

Shen (2011) describes this type of narrative strategy as “bonding unreliability”, a category of unreliability that reduces the distance between the narrator and the implied reader. As a consequence of this evolution, Stevens progressively turns into a more reliable narrator, which is reflected in a diminution of the prominence of cues and an increase in that of clues, as the gap between the narrator's account of fictional reality and the implicit version outlined in palimpsest gradually closes.

As Fonioková (2015) points out, the narrative instability created by this evolution lessens the ironic distance and the reader's sense of superiority, and makes it hard to assess the narrator's degree of unreliability: in the second part of *Remains*, we reach the borders of unreliable narration. According to Wall (2004), this raises the question of whether unreliable narrators who admit their unreliability are still unreliable: “[w]hat bearing does it have upon our perception of unreliability if the narrator provides the means for correcting his or her unreliability – consciously or unconsciously?” (21). I argue that in terms of textual signals, the narrator's pointing out of inconsistencies in his own discourse results in a blurring of the distinction between cues and clues such as they have been analysed so far in this investigation. In such cases, I thus consider that cues lie in the expression of the narrator's reluctance to free himself from self-deception. Conversely, in this slightly altered narrative framework, clues are signs of the narrator's evolution towards greater reliability. I will illustrate this subtle shift in paradigm through a brief example analysis.

The narrator's release from unreliability reaches its apex towards the end of the novel, with the narrator coming closer than at any other point in the novel to confessing his feelings for Miss Kenton, after she has herself suggested that her life and marriage are still tainted with regret:

6. “And you get to thinking about a different life, a better life you might have had. For instance, I get to thinking about a life I may have had with you, Mr. Stevens. And I suppose that's when I get angry over some trivial little thing and leave.” [...]

I do not think I responded immediately, for it took me a moment or two to fully digest these words of Miss Kenton. Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking. (RD 239)

This passage corresponds to the most advanced stage of Stevens’s evolution towards reliability. The straightforward admission of sorrow at the end, made more striking by the use of the sentimentally-loaded image of a breaking heart, is the most blatant **clue** of the passage, allowing the reader to witness the closing of the gap between surface narrative and underlying version of fictional reality. However, in spite of this release from self-deception, described by Wong as ‘unconcealment’ (2000:53), several textual signals still point to the narrator’s reluctance to be transparent about his feelings and thus correspond to **cues**. It is the case here, for instance, of the impersonal turn of phrase in “their implications were such as to provoke a certain degree of sorrow within me” and of the rhetorical question “why should I not admit it?”. The last sentence of the excerpt functions as a rewriting of the preceding one, in which the narrator grows increasingly explicit about his feelings. We thus witness at the micro-textual level a shift that also takes place at the macro-textual level: the gradual passage from indirectness and implicitness to a more transparent and explicit narrative voice.

In all of the translations, the narrator’s sudden confession is as striking as in the source text, and they all use the stock image of a broken heart. The rhetorical question is also reproduced in each translation. The only significant shift in explicitness takes place in the Spanish version, in the translation of the narrator’s first, convoluted attempt to express his feelings:

6. Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking. (239)

ES Además, como supondrán ustedes, suscitaron en mí cierta amargura. En realidad, ¿por qué no admitirlo?, sentí que se me partía el corazón. (ch. 7)

[Moreover, as you will guess, they provoked in me a certain bitterness. In reality, why not admit it? I felt that my heart was breaking.]

The roundabout wording of the English sentence is considerably simplified in the Spanish translation, which carries out a **narratological implicitation of cue**: the narrator’s initial reluctance to straightforwardly admit his feelings is implicitated, and the micro-textual shift in the narrative strategy is not perceptible in the translation. As for the translation of ‘sorrow’ by

[bitterness], it corresponds to what Murtisari (2013) calls a change in meaning: by suggesting regret rather than sadness, the translation adds an extra layer of interpretation to the source text. This could be described as a semantic explicitation, but does not correspond to either linguistic or narratological explicitation.

PROGRESSIVE DECERTAINISING

Before it reaches the degree of prominence displayed in example 6, Stevens's increasing reliability goes through several stages, the first of which I describe, after Tompkins (1989) in Wong, as "progressive decertaining" (2000:56). This refers to the fact that the implied reader becomes uncertain of Stevens's very unreliability and progressively loses the sense of superior knowledge that typically goes with unreliable narration. This notion is particularly relevant to the way Stevens deals with the knowledge that he has dedicated his life to serving a man who devoted his to an unworthy cause. As discussed in the introduction, a lot of press attention was devoted to the particulars of Lord Darlington's political choices. However, Ishiguro's preparatory notes for *Remains* show once again that the narrative function of these tendencies matters more than their nature: "[e]ven the man he served now isn't so great as he thought – he was a man who tried to maintain colonisation" (HRC 17). The fact of supporting a cause that the passage of time later revealed as highly questionable takes precedence over the exact nature of this cause. This hierarchy is also perceptible in Ishiguro's overall description of the themes explored in the novel:

Two main themes:

1. The usual. A man's realization that he has wasted his life and the best of his talents because what he thought was a worthy cause proves to be a sham one – because he never had sufficient perspective.
2. A new corollary to this. The butler didn't question his master's values [...] because the class system imposed on him the idea that it wasn't his place to question such things. (HRC 17)

He then further elaborates on the tension between self-deception and acceptance present in the narrative voice: "Accepts Lord D. was a bad thing, but what could he do? / Fights idea he could and should have done otherwise; after all, he was an uneducated serving man" (*ibid.*, emphasis in original).

During this first stage of progressive decertaining, the markers of Stevens's resistance to his evolution towards greater reliability are indeed as prominent (if not more) as those of this

increasing reliability, and the tension between the two types of textual signals comes to replace or superimpose on that between cues and clues. However, for the sake of consistency, I will keep analysing them according to my adaptation of Weizman and Dascal's (1991) model of cues and clues, but with the adjustments described on p.197.

Example 7 takes place in chapter 3, about halfway through the novel; it comprises three different excerpts spread over five pages and in close relation with each other. It begins with Stevens's musing on the question of what is a 'great' butler, which prompts him to recount an incident that occurred the previous day: in this episode, having run into some motoring issues, Stevens finds himself obliged to ask for help from the batman of a large house he is passing by. After assisting him, the batman enquires into his background and shows a special interest in Lord Darlington, but Stevens evinces a certain reluctance to admit his association with him. The narrator then ponders the incident and admits that he gave the batman a misleading answer. He puts forward an explanation that he himself dismisses as unconvincing, but stops short of admitting being ashamed of his connection with Lord Darlington.

7.1. A 'great' butler can only be, surely, one who can point to his years of service and say that he has applied his talents to serving a great gentleman – and through the latter, to serving humanity. / As I say, I have never in all these years thought of the matter in quite this way; but then it is perhaps in the nature of coming away on a trip such as this that one is prompted towards such surprising new perspectives on topics one imagined one had long ago thought through thoroughly. I have also, no doubt, been prompted to think along such lines by the small event that occurred an hour or so ago – which has, I admit, unsettled me somewhat. (RD 113)

7.2. "Darlington Hall," he said to himself. "Darlington Hall. Must be a really posh place, it rings a bell even to an idiot like yours truly. Darlington Hall. Hang on, you don't mean Darlington Hall, Lord Darlington's place?" / "It was Lord Darlington's residence until his death three years ago," I informed him. "The house is now the residence of Mr. John Farraday, an American gentleman." / "You really must be top-notch working in a place like that. Can't be many like you left, eh?" Then his voice changed noticeably as he inquired: "You mean you actually used to work for that Lord Darlington?" / He was eyeing me carefully again. I said: / "Oh no, I am employed by Mr. John Farraday, the American gentleman who bought the house from the Darlington family." / "Oh, so you wouldn't have known that Lord Darlington. Just that I wondered what he was like. What sort of bloke he was." / I told the man that I would have to be on my way and thanked him emphatically for his assistance. (120)

7.3. Indeed, but for the tranquility of the present setting, it is possible I would not have thought a great deal further about my behaviour during my encounter with the batman. That is to say, I may not have thought further why it was that I had given the distinct impression I had never been in the employ of Lord Darlington. For surely, there is no real doubt that is what occurred. He had asked: "You mean you actually used to work for that Lord Darlington?" and I had given an answer which could mean little other

than that I had not. It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour. (122)

Narratological analysis

In example 7, cues lie in the manifestations of the narrator's unease at the mention of his former employer and in his reluctance to admit its cause, while clues point, conversely, to the reason for this unease – what Ishiguro describes as “Lord D.’s pro-Nazism” (HRC 17). Stevens’s attitude to his former employer’s political stance is summarised as followed in Ishiguro’s notes:

The butler didn’t question his master’s values but took them to be the right ones, not because the butler wasn’t intelligent, but because the class system imposed on him the idea that it wasn’t his place to question such things. But when confronted with the notion that it is *his* life that has been compromised, his integrity, and dignity – then the butler begins to realize he is quite wrong to ever have supposed such a thing; but of course, this is a new way of thinking for him, and it is a painful process (HRC 17, emphasis in original).

It is precisely this process and its painfulness that are suggested through the narrator’s conflicting impulses to hide and to tell, perceptible in the network of interweaving cues and clues in the text. The interrelatedness of these three passages is indeed a striking illustration of the fact that cues and clues form a system working at the scale of the whole text; however, I analyse them separately in order to lay the ground for the translational analysis.

7.1. In the first passage, while the subject of Stevens’s own career is not broached until the end of the passage, it is Stevens himself who establishes a connection between the idea that a great butler can only serve a great cause and the anecdote he then recounts, in which his shame at being Lord Darlington’s former employee is indirectly expressed. This connection works as a **clue** and shows the narrator’s greater willingness to help the reader access the implicit version of fictional reality by pointing that it is this shame that lies behind Stevens’s odd behaviour in 7.2. Indeed, it is Stevens himself who points out the meaningfulness of the text’s structure, instead of leaving it to the reader to make such connections: “I have also, no doubt, been prompted to think along such lines by the small event that occurred an hour or so ago”.

However, while the ‘clue’ function is stronger here than in previous examples, traces of the narrator’s self-deception remain perceptible. Thus, the phrases “surely”, “no doubt” and “I admit” work as **cues** that tone down the expression of Stevens’s evolution towards a greater reliability.

7.2. The second segment corresponds to a more classical case of unreliability, where cues and clues point respectively to the narrator's unreliability and to the underlying version of fictional reality. The most prominent expression of Stevens's deception is expressed at the diegetic level, in Stevens's unwillingness to evoke his connection with Lord Darlington: "Oh no, I am employed by Mr. John Farraday, the American gentleman who bought the house from the Darlington family". The narrator phrases his answer in an ambiguous way so as to soften the lie, by giving an answer to a slightly different question to the one asked by the batman – answering on the identity of his *present* employer. This ambiguous wording creates a mismatch between the narrator's words and what the reader knows of fictional reality. The narrator's unreliability is then reflected at the narratological level in Stevens's failure to correct the batman's assertion that "[he] wouldn't have known that Lord Darlington", which indirectly confirms his deceitful intention: this narrative blank functions as a **cue**.

Conversely, the batman's hints at Lord Darlington's infamous reputation work as **clues** helping the reader to fill in the textual gap opened by Stevens's unexplained reluctance and his seemingly unjustified lie. Beyond the blatant signs of the batman's curiosity, Lord Darlington's infamous reputation is suggested by the use of the deictic 'that' to qualify "Lord Darlington" in two different sentences in 7.2: "You mean you actually used to work for that Lord Darlington?"; "Oh, so you wouldn't have known that Lord Darlington". 'That' is an anaphoric deictic pointing to a referent that is already known to the speaker and the addressee; here, it suggests that Lord Darlington is a well-known figure by assuming prior knowledge of his existence. Moreover, the distance expressed in 'that' often carries a pejorative connotation, especially where it does not correspond to an actual spatial or temporal distance. It thus works as a **clue** suggesting that Lord Darlington's bad reputation is behind Stevens's unease.

While this clue does not actually point to the reason for Lord Darlington's bad reputation – his pro-Nazism – the reader can nevertheless access this information by matching different clues together: the reference to "that Lord Darlington" can be better understood with the help of more specific allusions later in the novel, such as "the allegation that his lordship never allowed Jewish people to enter the house" (137). Here as in many other examples, the reader's access to the implicit version of fictional reality is thus delayed and dependent on their willingness and ability to detect and crossmatch the different cues and clues scattered throughout the novel.

7.3. In the third segment, the interweaving of cues and clues offers a striking example of the complexification of the narrative strategy, and of Stevens's inner struggle between protecting

his self-image and freeing himself from self-deception. The last sentence is a fitting illustration of the way the narrative strategy expresses these conflicting impulses: “It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour”. The narrator switches from self-deception to self-critical appraisal in the course of the sentence, but even in this second stage his growing reliability is mitigated by the use of the adverb ‘hardly’: this adverb is defined by the English Oxford Dictionary as “scarcely (used to qualify a statement by saying that it is true to an insignificant degree)” (2010:799). It is precisely the narrator’s “insignificant degree” of reluctance that corresponds to a **cue**.

Finally, the narrator’s ambivalent position to his past relationship with Lord Darlington is here again reflected in his choice of ambiguous wording: “He had asked: ‘You mean you actually used to work for that Lord Darlington?’ and I had given an answer which could mean little other than that I had not”. The convoluted and ambiguous way in which Stevens refers to his misleading answer also functions as a **cue** bearing testimony to the fact that, in spite of his growing lucidity, Stevens is still unwilling to fully admit his own deceptive attitude in his conversation with the batman.

Translational analysis

For more clarity, given the unusual length of the example, I will provide a translational analysis language by language.

French

The translation into French presents one relevant shift in explicitness, in the translation of 7.1:

7.1. A ‘great’ butler can only be, surely, one who can point to his years of service and say that he has applied his talents to serving a great gentleman.

FR *Nécessairement, un ‘grand’ majordome doit pouvoir faire état de ses années de service en disant qu’il a consacré ses talents à servir un grand homme. (166-67)*

[A ‘great’ butler must necessarily be able to account for his years in service and say that he dedicated his talents to serving a great man.]

Here, the qualifying adverb ‘surely’, which functions as a cue pointing to the narrator’s persistent reluctance even in this indirect form of self-criticism, is missing from the translation: it is a **narratological implicitation of cue**.

However, there are no shifts in the translation of “that Lord Darlington” in 7.2, in spite of the fact that there exists no exact correspondence between ‘that’ and ‘ce’ [this/that], since the opposition between proximity and distance is absent from the French system of demonstratives for the adjectival form:

7.2. “You mean you actually used to work for that Lord Darlington?” [...] “Oh, so you wouldn’t have known that Lord Darlington.”

FR “*Vous voulez dire que dans le temps, vous avez vraiment travaillé pour ce Lord Darlington ?*” [...] “*Dans ce cas, vous n’avez pas connu le fameux Lord Darlington.*” (171)

[“You mean to say that you really used to work for this/that Lord Darlington?” [...] “In that case, you did not know the famous Lord Darlington.”]

The first ‘that’ is translated as ‘ce’ [this/that], an anaphoric demonstrative adjective pointing to a known referent. Although it does not express distance in the way ‘that’ does, it is unmotivated in its linguistic environment, just as in English, and similarly bears a derogatory connotation in the present context. As for the second instance of ‘that’, it is translated as “*le fameux*” [the famous], which emphasises Lord Darlington’s notoriety while playing down the negative connotation associated to his name. I consider that this phenomenon of compensation amounts to an absence of shift in explicitness.

Finally, while the French translation of Stevens’s ambiguously-worded account of his lie is a little less pronounced than in English, the translator used a turn of phrase indirect enough that the function of clue is still fulfilled to a comparable degree. Conversely, ‘hardly’ is translated in an indirect way that adequately reproduces its function as a qualifier of the narrator’s self-justification:

7.3. He had asked: “You mean you actually used to work for that Lord Darlington?” and I had given an answer which could mean little other than that I had not. It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour.

FR *À sa demande : “Vous voulez dire que vous avez vraiment travaillé pour ce Lord Darlington ?”, j’ai donné une réponse qui ne pouvait être considérée que comme négative. Peut-être un caprice absurde s’est-il emparé de moi à ce moment-là ; mais*

ce n'est pas une façon très satisfaisante d'expliquer une conduite aussi bizarre. (173-74)

[Upon his question “Do you mean you really worked for that Lord Darlington?”, I gave an answer that could only be considered as negative. Perhaps an absurd whim took control of me at that moment; but it is not a very satisfactory way of explaining such strange conduct.]

In the French translation, there is thus only one shift in explicitness over the three segments, which makes it the closest translation to the source text in terms of narrative strategy.

Spanish

Spanish is the language presenting the most shifts. In 7.1, it omits the last marker of Stevens's continued unreliability of the segment:

7.2. I have also, no doubt, been prompted to think along such lines by the small event that occurred an hour or so ago – which has, I admit, unsettled me somewhat.

ES Otro hecho que sin duda me ha impulsado a reflexionar sobre este tema ha sido un pequeño incidente que ha ocurrido hace una hora aproximadamente, y que me ha trastornado bastante. (ch. 3)

[Another thing that has no doubt prompted me to think about this was a small incident that occurred about an hour ago, and which has rather upset me.]

Here, “I admit” is missing from the translation, which – as argued in the narratological analysis – corresponds to a subtle **narratological implicitation of cue** that obscures the narrator's reluctance and consequently makes him appear as marginally more reliable than in the source text.

Another cue implicitation takes place in the translation of the second segment:

7.2. “You mean you actually used to work for that Lord Darlington?” [...] “Oh, so you wouldn't have known that Lord Darlington.”

ES “Entonces... ¿trabajó usted para lord Darlington?” [...] “¡Ah!, entonces no conoció usted al tal lord Darlington.” (ch. 3)

[“So... you worked for Lord Darlington?” [...] “Ah! Then you did not know this Lord Darlington.”]

In the first sentence, ‘that’ is not translated, and the word ‘really’ has no equivalent in the translation: while from a linguistic point of view, these are omissions rather than implicitations,

from a narratological perspective they correspond to a **narratological implicitation of clue**. The second ‘that’, however, is translated as “[e]l tal Lord Darlington” [this Lord Darlington]. This wording expresses the fact that Lord Darlington has been previously mentioned, while also carrying a derogatory connotation consistent with the source text.

Finally, 7.3 similarly presents a combination of shifts in explicitness that slightly alter the narrative strategy in the passage:

7.3. [I]t is possible I would not have thought a great deal further about my behaviour during my encounter with the batman. That is to say, I may not have thought further why it was that I had given the distinct impression I had never been in the employ of Lord Darlington. For surely, there is no real doubt that is what occurred. He had asked: “You mean you actually used to work for that Lord Darlington?” and I had given an answer which could mean little other than that I had not. It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour.

ES [P]osiblemente no habría vuelto a plantearme por qué he reaccionado de una manera tan insólita durante mi encuentro con el ordenanza. Quiero decir que lo más seguro es que no se me hubiera ocurrido preguntarme por qué motivo he dado la impresión de que nunca he estado al servicio de lord Darlington, ya que, en buena lógica, eso es lo que ha debido entender aquel hombre. A su pregunta: “¿Trabajó usted para lord Darlington?”, he dado una respuesta cuyo significado no puede ser otro que no, que nunca trabajé para él. La única explicación podría ser que en ese momento me he dejado llevar por un simple impulso, aunque esto no justifica un comportamiento tan sumamente extraño. (ch. 3)

[Indeed, if it was not for the peace of this place, I would possibly not have wondered again why I reacted in such a strange manner during my encounter with the batman. I mean that it is most likely that it would not have occurred to me for which motive I gave the impression that I had never been in service to Lord Darlington, since, in all logic, this is what that man must have understood. To his question “did you work for Lord Darlington?” I gave an answer whose meaning can only be that no, that I never worked for him. The only possible explanation is that in that moment I was carried by a mere impulse, even though this does not justify such remarkably strange behaviour.]

Firstly, one of the markers of Stevens’s continuing draw to self-deception, which functions as a cue and is perceptible in his tendency to qualify his own affirmations, is made more prominent in the Spanish version: “it could simply be” is rendered as [the only explanation is]. While this shift is a change of meaning rather than a linguistic explicitation, it corresponds to a **narratological explicitation of cue**, for the narrator’s defensiveness is more pronounced.

Conversely, “that is hardly a convincing way to account *etc.*” becomes [this does not justify *etc.*]. The translation of ‘hardly’ by a plain negation is a **linguistic explicitation**, and

corresponds to a **narratological implicitation of cue**: the subtle marker of the narrator's two-mindedness about admitting his unreliability is not perceptible in the target text. Similarly, the convoluted phrase "which could mean little other than that I had not", while it retains an element of indirectness in its syntax, is made significantly more assertive by the double negation in [whose meaning that could not have been other than that no, that I had never worked for him]. This shift also corresponds to a **linguistic explicitation** and to a **narratological implicitation of cue**.

Finally, the phrase "it is possible I would not have thought a great deal further *etc.*" is translated as [it is most likely that it would not have occurred to me *etc.*]. Here, the narrator draws attention to his own tendency to unreliability in a more assertive way than in the source text, which corresponds to a **narratological explicitation of clue**.

The complex combination of shifts present in the translation results, overall, in a greater emphasis on Stevens's release from self-deception, while his inner struggle is slightly less perceptible than in the source text.

Portuguese

Like the Spanish translation, the Portuguese one presents no shifts in explicitness before segment 7.2:

7.2. "You mean you actually used to work for that Lord Darlington?" [...] "Oh, so you wouldn't have known that Lord Darlington."

PT "Quer dizer que você trabalhava mesmo para aquele Lord Darlington?" [...] "Ah, então você não deve ter conhecido aquele Lord Darlington." (136)

[“You mean that you really worked for that Lord Darlington?” [...] “Ah, then you mustn't have known that Lord Darlington.”]

Both instances of 'that' in "that Lord Darlington" are translated as the same word: '*aquele*' [that], a deictic that points to a known referent just as in English: in the Portuguese three-way system of demonstratives (see p.177), it is '*aquele*' that expresses the greatest distance. However, it does not carry the same derogative connotation as the English word does in this

context, and only indicates that the referent is well-known¹⁰⁰. This is thus a **narratological implicitation of cue**.

Finally, a number of shifts also take place in the Portuguese translation of example 7.3:

7.3. I may not have thought further why it was that I had given the distinct impression I had never been in the employ of Lord Darlington. For surely, there is no real doubt that is what occurred. He had asked: “You mean you actually used to work for that Lord Darlington?” and I had given an answer which could mean little other than that I had not. It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour.

PT [E]u poderia não ter pensado em por que dei a distinta impressão de nunca ter sido empregado de Lord Darlington. Pois, sem dúvida alguma, foi isso que ocorreu. Ele perguntou: “Quer dizer que você trabalhava mesmo para aquele Lord Darlington?”, e eu dei uma resposta que só podia significar que não. Pode ter sido um simples capricho sem sentido que, de repente, tomou conta de mim naquele momento, mas isso não é um jeito convincente de definir tal comportamento sem dúvida estranho. (138)

[I might never have thought about why I gave the distinct impression of having never been an employee of Lord Darlington. For, without any doubt, this is what happened. He asked: “You mean that you really worked for that Lord Darlington?”, and I gave an answer that could only mean no. It might be a mere whim that suddenly overtook me at that moment, but this is not a convincing way of defining such an undoubtedly strange behaviour.]

In this passage, several markers of Stevens’s growing release from self-deception are highlighted. For instance, “that is hardly a convincing way to account *etc.*” becomes [this is not a convincing way of defining *etc.*]. This **linguistic explicitation** is a recurrent shift across the different languages and novels of the corpus, and can presumably be accounted for by differences between language structures (obligatory shift), since the semi-negation ‘hardly’ does not have a straightforward equivalent in any of the five target languages. Here, it also corresponds to a **narratological implicitation of cue**. Similarly, the indirect turn of phrase in “I had given an answer which could mean little other than that I had not” is simplified and explicitated: [I gave an answer that could only mean no]. This similarly corresponds to a **linguistic explicitation** and **narratological implicitation of cue**.

¹⁰⁰ My thanks to Nicolai Pinheiro for his help on this point.

Similarly to the Spanish translation, the different shifts result here in an overall obscuring of Stevens's reluctance to evolve towards greater reliability.

Turkish

The translation into Turkish presents no shifts in explicitness in 7.1, and in 7.2 the first instance of “that Lord Darlington” is translated in the instance as “*şu Lord Darlington*” [this/that Lord Darlington]. As mentioned in the translational analysis of example 1, ‘*şu*’ is the middle term of the three-way distinction for demonstratives in Turkish. It expresses neither proximity nor great distance with the referent. Here, it denotes both that the referent (Lord Darlington) is presented as known by both speaker and hearer, which implies here that he is famous, and a certain derogatory tone. There are thus no shifts in explicitness in this first instance of “that Lord Darlington”¹⁰¹. In the second, however, ‘that’ is omitted in the translation: “*Ah, demek Lord Darlington’ı tanıımıyorsun*” [Ah, so you don’t know Lord Darlington]. The absence of repetition weakens the clue function of ‘that’ and thus also corresponds to a **narratological implicitation of clue**.

In 7.3, two more shifts in explicitness take place:

7.3. [...] He had asked: ‘You mean you actually used to work for that Lord Darlington?’ and I had given an answer which could mean little other than that I had not. It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour.

TR “*Yani sen şu Lord Darlington’ın yanında çalışıyordun, öyle mi?*” diye sormuştu, ben de çalışmadım demesem bile pek başka bir anlama yorulamayacak bir yanıt vermiştim. O anda birdenbire anlamsız bir hevese kapılmış olabilirim; fakat bu, böylesine tuhaf bir davranış için hiç de inandırıcı bir açıklama değil.” (ch. 3)

[“That is to say that you worked for that Lord Darlington, right?” he had asked, and even though I had not said that I had not, I had given an answer that could hardly be taken as having another meaning. At that moment it is possible that I was suddenly overcome by a meaningless whim; but this is not at all a convincing explanation for such a strange behaviour.]

The first shift takes place in the translation of “I had given an answer which could mean little other than that I had not” as [even though I had not said that I had not, I had given an answer that could hardly be taken as having another meaning]. Stevens’s indirect and

¹⁰¹ I am indebted to Gülşen Kocaevli and Serkan Comu for their help on this point.

roundabout way of describing his misleading answer is adequately translated into Turkish, but due to structural differences between English and Turkish, this sentence also contains a **linguistic explicitation** through the addition of [even though I had not said that I had not]¹⁰². This addition also corresponds to an **explicitation of cue**, in that it highlights the narrator's deliberate obscurity in his answer to the batman in 7.2. Untypically, the narratological explicitation performed here applies not to the segment under study in 7.3. but to the previous one. In Table 1 at the end of the chapter, it is thus listed under example 7.2.

The second shift occurs in the translation of 'hardly', but conversely to the precedent shift, and contrary to what occurs in Spanish and Portuguese, this shift is not obligatory due of the addition of [at all]: "*hiç de inandırıcı bir açıklama değil*" [this is not at all a convincing explanation]¹⁰³. This is both a **linguistic explicitation** and an **implication of cue**, since Stevens's reluctance is less prominent in translation than in the source text.

These last two linguistic and narratological shifts result in an easier processing of the text's meaning, particularly the first one, and thus in **cognitive explicitation**. They also give more emphasis to Stevens's self-critical attitude but not to the markers of his reluctance to admit his deceptive inclination.

Hebrew

The shifts in explicitness of the Hebrew translation all take place in the third segment. There are no shifts in 7.1, and in 7.2 "that Lord Darlington" is translated both times with "*haLord Darlington haze*" [that Lord Darlington], a wording that conveys both the notion that the referent is known by speaker and hearer in spite of the absence of previous references in the conversation, and the derogatory connotation of the English phrase.

However, the Hebrew translation of 7.3 displays two subtle shifts in explicitness:

7.3. [...] He had asked: 'You mean you actually used to work for that Lord Darlington?' and I had given an answer which could mean little other than that I had not. It could simply be that a meaningless whim had suddenly overtaken me at that moment – but that is hardly a convincing way to account for such distinctly odd behaviour.

¹⁰² Here, I do not treat addition and explicitation as unrelated phenomena because it is possible for the implied reader of the source text to reconstruct through context the element added in the target text (see Kamenická 2007).

¹⁰³ My thanks to Gülşen Kocaevli for endorsing this analysis.

HE *Hu sha'al: "Ata mitkavven she'ata mamash avadta etsel haLord Darlington haze?" va'ani heshavti behitbat'ut shelo yekhola lehitparesh ela kelav. Yitakhen shegahama hasrat peshet hishtalta alay be'oto rega – akh ze rahok milliyyot hesber meshakhnea lehitnahagut shemitstayyenet kol-kakh bemuzarutah. (108)*

[He asked: "Do you mean that you really worked for that Lord Darlington?" and I gave an answer that cannot be interpreted differently to 'no'. It is possible that a meaningless whim took control of me at that moment – but this is far from being a convincing explanation for a behaviour so remarkable in its strangeness.]

The first shift occurs in the translation of "I had given an answer which could mean little other than that I had not" as [I gave an answer that cannot be interpreted differently to 'no']. While a certain indirectness is still present in the Hebrew version, the translation of "could mean little other" as a more straightforward negation ([cannot mean]) gives rise to both **linguistic explicitation** and **narratological implicitation of cue**: the narrator's reluctance to evolve towards greater reliability is toned down.

The second shift takes place in the translation of 'hardly'. Contrary to most of the other ones, the Hebrew version does not translate it as [no]: "this is hardly a convincing way to account *etc.*" is translated as [this is far from being a convincing explanation *etc.*]. While the indirectness of the English wording has been reproduced, there is more emphasis on the unconvincing character of the proposed explanation than in the original text, which corresponds to a **narratological explicitation of clue**: the narrator's growing reliability is more prominent than in the source text.

The combination of cue implicitation and clue explicitation results in a slight shift in the narrative strategy in translation, highlighting Stevens's endeavour to free himself from self-deception but not his persistent hesitation to do so.

Overview

As explained in the narratological analysis, the different segments comprising example 7 correspond to a turning point in the narrative strategy of unreliability, and display some of the first manifestations of the narrator's gradual release from self-deception. Overall, the different translations tend to give more prominence to Stevens's evolution towards a greater reliability than to the remains of his unreliability.

RELEASE FROM SELF-DECEPTION

Towards the end of the novel, Stevens's release from self-deception becomes more pronounced still, and while the cue function is still performed by markers of this persistent reluctance, the clue function takes a growing importance in the narrator's discourse. This alteration of the balance between cues and clues consists not so much of a greater numerical presence of clues, but rather of the greater prominence of clues in comparison with that of cues. This can be seen in example 8, which is located in chapter 5 and is also linked with Lord Darlington and the connection between his and Stevens's careers:

8. One is simply accepting an inescapable truth: that the likes of you and I will never be in a position to comprehend the great affairs of today's world [...]. What is there 'undignified', what is there at all culpable in such an attitude? How can one possibly be held to blame in any sense because, say, the passage of time has shown that Lord Darlington's efforts were misguided, even foolish? [...] It is hardly my fault if his lordship's life and work have turned out today to look, at best, a sad waste – and it is quite illogical that I should feel any regret or shame on my own account. (200)

Narratological analysis

The explicitly critical attitude expressed in Stevens's characterisation of Lord Darlington's work – “misguided, even foolish; at best, a sad waste” – testifies to the fact that the narrator's release from self-deception has become more prominent at this stage of the narration. However, a number of textual signals reflect the narrator's continued, albeit weakened, reluctance to face his own sense of shame and regret where his past is concerned. Two textual signals mentioned earlier in the chapter are present in this passage as well: the use of ‘one’ – another class-ridden linguistic element – and the address to the reader, which both function as **cues** (see example 4, narratological analysis).

The mention of “the likes of you and I” illustrates more clearly than in previous passages the narrator's assumption that the narratee is another servant, and highlights the link between address to the narratee and self-justification in Stevens's discourse.

However, in this passage ‘one’ is used differently than in example 4, where it corresponds more accurately to Wall's analysis (and undergoes no translational shift): “[h]is formal register would take in comfortably his tendency to call himself ‘one’ with some frequency. Yet at some moments when distance from a feeling or a judging self is operating, Stevens feels a need to erase some part of himself, his shift from ‘I’ to ‘one’ is unfailing” (2004:23). Here, instead of a “shift from ‘I’ to ‘one’”, the narrator operates the opposite switch from ‘one’ to ‘I’ – from

“[h]ow can one possibly be held to blame *etc.*” to “[i]t is hardly my fault *etc.*”. Once again, we thus witness at the micro-textual level a shift taking place in the first instance at the macro-textual level: Stevens’s release from self-deception. Conversely to the use of ‘one’, the switch to the first person thus works as a **clue**¹⁰⁴.

Another recurrent textual signal consists of the use of the adverb ‘hardly’. However, contrary to example 7, ‘hardly’ does not point here to the narrator’s reluctance to free himself from unreliability: on the contrary, it is used as a way of qualifying the claim that he has nothing to feel guilty about, thereby suggesting that he might after all. While the whole sentence functions as a **cue** pointing to the narrator’s continued draw to unreliability, the use of ‘hardly’ serves to qualify the narrator’s defensive attitude, and thus the cue itself.

Finally, linguistic ambiguity is used as a narrative device in the last sentence, allowing the narrator to hint at his feelings of “regret [and] shame” without explicitly admitting that he is experiencing these feelings: “it is quite illogical that I should feel any regret or shame on my own account”. Here, the modal ‘should’ is used in such a way that it is impossible to determine with certainty, from a linguistic point of view, whether the narrator qualifies as illogical the fact that he does experience these feelings, or whether it is the notion that he might do so that he dismisses as illogical. In other words, it is unclear whether ‘should’ is introducing a judgement on an established fact (i.e. “I feel regret/shame and it is illogical”), or if it expresses judgement on a mere possibility (i.e. “it would be illogical for me to feel regret/shame”)¹⁰⁵. This semantic shiftiness functions as a **cue** pointing to the narrator’s deliberately ambivalent stance, and hence to his reluctance to confess explicitly that he is indeed experiencing the feelings he is referring to. The ambiguity is anchored in the English linguistic system, which brings to mind J. C. Catford’s claim that “linguistic untranslatability occurs in cases where ambiguity or polysemy is functionally relevant in a text” (Catford 1965 in Baker 2000:302).

Translational analysis

The address to the narratee in the first sentence of the passage is translated in all of the target languages without any shifts in explicitness. Thus, in French we have:

¹⁰⁴ As explained in the previous subsection, I consider that in the case of bonding unreliability where the narrator starts evolving towards greater reliability, cues lie in the expression of the narrator’s reluctance to free himself from self-deception, and clues in signs of the narrator’s evolution towards reliability.

¹⁰⁵ My thanks to Jennifer Hooper, Máire Watson and Glenn Hadley, who had divergent opinions as to which meaning was more likely, but all agreed that the wording was in itself ambiguous.

8. One is simply accepting an inescapable truth: that the likes of you and I will never be in a position to comprehend the great affairs of today's world.

FR On accepte simplement une vérité inéluctable : que les gens comme vous et moi ne seront jamais à même de comprendre les grandes affaires du monde d'aujourd'hui. (280)

[One simply accepts an inescapable truth: that people like you and I will never be in a position to understand the great affairs of today's world.]

However, the transition from 'one' to 'I' gives rise to implicating shifts in the Spanish and Hebrew translations:

8. How can one possibly be held to blame in any sense [...]? It is hardly my fault [...].

ES ¿Qué culpa tengo yo [...]? No tengo la culpa. (ch. 5)

[How am I to blame? It is not my fault.]

HE Eykh efshar bikhlal leha'ashim adam kamoni [...]? Eyn zo ashmati. (202)

[How is it at all possible to blame a man like me? This is not my fault.]

In both translations, contrary to the source text, each of the two segments is in the first-person: Stevens's evolution towards more reliability, perceptible in English in the switch from 'one' to 'I', is implicated in Spanish and Hebrew. This corresponds to a **narratological implicitation of cue**: in the two target texts the narrator is taking charge of his own discourse from the start.

This implicating shift is less pronounced in Hebrew than in Spanish, for the turn of phrase used in the former, [to blame a man like me] instead of simply "to blame me", introduces a certain distance between the narrator and the blame. Moreover, in the Spanish translation, the use of the first person is particularly conspicuous: in addition to the first-person conjugation of '*tengo*' [I have], the verb is followed by the pronoun '*yo*' [I]. The use of this pronoun is optional in the present context, and its role here is chiefly to emphasise the fact that the speaker is also the subject of the sentence.

Finally, the Spanish and Hebrew translations also perform a **linguistic explicitation** and **narratological explicitation of cue**¹⁰⁶ in the translation of ‘hardly’ in “it is hardly my fault” as respectively [it is not my fault] and [this is not my fault]. Since ‘hardly’ serves in the source text to qualify Stevens’s claim that he has nothing to feel guilty about, the switch from a semi-negation to a full negation results in an unqualified denial and thus in cue explicitation. A similar shift occurs in each of the other three translations, albeit to varying degrees:

8. It is hardly my fault [...].

FR *Ce n’est vraiment pas ma faute. (280)*

[It is really not my fault.]

PT *Não é culpa minha. (222)*

[It is not my fault.]

TR *[B]u hiç de benim suçum değil. (ch. 5)*

[This is not my fault at all.]

As explained above, **linguistic explicitation** is a recurrent shift in the translation of ‘hardly’, and it can be considered as an obligatory shift since there is no exact equivalent for this semi-negation in any of the five target languages. However, the linguistic explicitations and **narratological explicitations of cue** are more pronounced in the French and Turkish translations, which both add optional markers of emphasis to the negation – respectively [really] and [at all].

Finally, the translation of the ambiguously-worded sentence “it is quite illogical that I should feel any regret or shame on my own account” gives rise to a number of explicating shifts. As explained above, this sentence raises the question of linguistic untranslatability, and the fact that shifts in explicitness are carried out in most of the target texts goes towards confirming the relevance of this notion in this passage:

¹⁰⁶ As outlined earlier in the chapter, in the context of the evolutive narrative strategy displayed in *Remains*, I consider that shifts highlighting the narrator’s reluctance to free himself from self-deception – as in the present case – correspond to cue explicitations.

8. [I]t is quite illogical that I should feel any regret or shame on my own account.

FR [I]l est tout à fait illogique que j'éprouve pour mon propre compte le moindre sentiment de regret ou de honte. (280)

[It is quite illogical that I feel on my own account the slightest feeling of regret or shame.]

ES [S]ería ilógico que, por mi parte, me sintiese avergonzado o dolido. (ch. 5)

[It would be illogical that I feel, on my own account, ashamed or hurt.]

PT [É] muito ilógico que eu sinta qualquer pena ou vergonha por mim mesmo. (222)

[It is very illogical that I feel any pity or shame for myself.]

TR [K]endi payıma pişmanlık ya da utanç duymam gerektiği düşüncesi de oldukça mantık dışı.

[The opinion that I should feel regret or shame for myself is quite illogical.]

HE *Hasrat shahar hi hate'ana she'alay lehityasser beharata o bevusha begin ma she'asiti ani.* (173)

[The claim that I should suffer from remorse or shame because of what I did myself is unfounded.]

Interestingly, three different strategies emerge from the different explicating shifts taking place, presumably reflecting different interpretations of the source text.

The structure of the French and Portuguese translations is very similar, and allows the ambiguity to be maintained in both cases. Thus, in the French translation, the fact that the verb in the main clause is in the indicative rather than conditional mode (e.g. “*il serait tout à fait illogique*” [it would be quite illogical]) seems to point to an interpretation of the modal ‘should’ as the expression of a judgement on an established fact, thus suggesting that the narrator does feel regret and/or shame. On the other hand, the second part of the sentence – in particular the conjunction ‘ou’ [or] and the use of ‘moindre’ in “*le moindre sentiment etc.*” [the least feeling etc.] – seems to point to a hypothetical situation, thereby suggesting that the narrator is referring to equally hypothetical feelings. The same phenomenon takes place in Portuguese, so that the linguistic ambiguity of the source text is reproduced in spite of the differences in language structure with English; there are no shifts in explicitness¹⁰⁷.

¹⁰⁷ This is one of few examples for which I appealed to the help of native French speakers, whose help I am grateful for: Anna Faurobert, Jean-Paul Lessinger, Hakima El Kaddioui, Jean-Baptiste Lamontre, Fabien Poète and Nicolai Pinheiro. I received very mixed answers and a unanimous request for context. Similar to my English-speaking

In the case of the Spanish translation, however, the modal ‘should’ appears to have been understood as introducing a judgement on a mere possibility: in this reading, it is the idea that he might experience such feelings as shame or regret that Stevens deems illogical. This also corresponds to a **linguistic explicitation**, and to a **narratological implicitation of cue** and of **clue**: the narrator’s deliberate ambiguity is no longer perceptible which corresponds to cue implicitation, and as a result it is not possible to interpret this sentence as an admission that he feels regret or shame “on his own account”, which entails clue implicitation.

Finally, in the Turkish and Hebrew translations, the modal ‘should’ appears to have been taken in its mandative rather than putative meaning, contrary to the other three translations. In other words, it has been interpreted as the expression of an obligation rather than an indication of surprise or disbelief over a situation real or hypothetical¹⁰⁸. This interpretation differs from the other two, and I view it as a change in meaning rather than a shift in explicitness. Just as in the other three languages, the narrator’s deliberate obscurity is not perceptible in the Turkish and Hebrew translations, which corresponds to cue implicitation. However, the increase in the defensiveness of Stevens’s tone, resulting from his unprompted self-justification, corresponds in turn to an additional cue, so that the two shifts compensate each other. Nevertheless, just as in the Spanish translation, the sentence cannot be interpreted as an admission that the narrator is experiencing regret or shame, one of the possible readings of the source text sentence; this corresponds to a **narratological implicitation of clue**.

Overview

Shifts in explicitness occur in each of the five translations of the corpus for example 8. In the last sentence of the passage, they reflect different interpretations of the English text, thereby illustrating the source text’s linguistic and narratological ambiguity. The ambiguity is maintained in the French and Portuguese translations, but the other three resolve it, giving rise to clue implicitation and, in the case of Spanish, to cue implicitation.

RECAPITULATION

Over the course of the narration, the narrative voice evolves towards greater reliability as Stevens experiences a progressive release from self-deception, a narrative strategy that Fonioková (2015) describes as “bonding unreliability”. In terms of textual signals, this

informers, all but one agreed that the sentence was ambiguous and even perplexing. My thanks to Nicolai Pinheiro for confirming that the analysis of the French translation was relevant to the Portuguese one as well.

¹⁰⁸ <https://www.thoughtco.com/putative-should-grammar-1691554>.

evolution takes the form of an increasing prominence of clues, i.e. of the underlying version of fictional reality, while cues express the narrator's reluctance to see this process to the end.

Example 7 illustrates the way the narrative strategy takes the form of a complex network of textual signals. It explores this network over three interrelated passages, in which Stevens comes close to admitting being ashamed of his connection with Lord Darlington. The dominant shift across the translation is that of cue implication for this example, so that in most translations the narrator's resistance to his evolution as a narrator is less perceptible than in the source text.

Finally, example 8 examines a passage where the narrative voice is more advanced still in its shift towards greater reliability, although various textual signals come to qualify this evolution. One of them, playing on linguistic ambiguity, raises the question of translatability, and indeed most (but not all) of the translations carry out a resolution of ambiguity. Here again, the dominant phenomenon is cue implication.

CONCLUSION

The analysis conducted here of Ishiguro's third novel has shown that while unreliable narration is still the dominant narrative mode, the narrative pact is a shifting one evolving towards a less (self-)deceptive and more reliable narrative voice. This type of unreliable narration is what Fonioková (2015) calls bonding unreliability: as the narrator keeps honing his narrative skills and progressing towards a more honest and transparent narrative, the reader's sense of superiority dwindles accordingly, allowing for a process of identification underpinning the universal emotional value that the author wished for this novel to have. As Wall puts it,

Stevens, in attempting to question and sort through his past, also attempts a more accurate evaluation of his motives and of the consequences of his behavior. Although we recognize that attempt as woefully, even painfully, inadequate, the attempt nevertheless lessens the critically ironic distance between implied author and narrator, between narrator and implied reader. [...] We also need to recognize that the ironic distance between implied author and narrator in a given work is not necessarily consistent or monolithic. (2004:37)

Some of the textual signals used for the implementation of the narrative strategy in *Remains* partly overlap with those in *Pale*: narrative gaps, ellipses and unprompted self-justification. However, in the second half of the novel, the cues often take the form of linguistic ambiguities and of verbal habits. This results in a "saturation of the text with indicators of unreliability" (Wall 2004:38) that stands in contrast with the unreliable narration in *Pale*, chiefly characterised by the narrator's silence and overall less prominent in the text.

This difference might explain the fact that although the two novels present a similar number of shifts (79 and 83 respectively), the predominance of narratological implicitation is far less pronounced in *Remains* than in *Pale*. But then, by the time of *Remains*' translation into the target languages, the novel had already won the Man Booker Prize and Ishiguro's writing strategy had become much better-known than at the time of *Pale*'s publication. This, in combination with the fact that the textual signals in *Remains* are both more numerous and more prominent than in *Pale*, and that the novel is not characterised by a similarly shifting fictional reality, may explain the partial closing of the gap between implicitating narratological shifts and explicating ones (respectively 23 and 16 in *Remains*, for 25 and 9 in *Pale*). However, there remain strong disparities between the different languages, and it is interesting to note that the same two languages stand at the two ends of the spectrum in terms of overall numbers of shifts: French (7 shifts) and Spanish (30 shifts).

Finally, contrary to *Pale*, in terms of linguistic explicitness the dominant type of shift is explication in *Remains*, with 21 explications and no implicitations. But the more striking evolution is that taking place in cognitive explicitness. In *Pale*, there is an equal number of explicating and implicitating cognitive shifts (15), while in *Remains* cognitive explication (19 shifts) is overwhelmingly more represented than cognitive implicitation (4 shifts). This is also reflected in the fact that the predominant narratological shifts in *Remains* are cue implicitations and clue explications, which often amount to erasing the jarring elements in the narration and highlighting the underlying version of fictional reality respectively, two types of shifts likely to result in increased meaning processability. These results are not sufficient to draw general conclusions, but it is worth noting that this evolution is consistent with an increased familiarity of the general public and the academic world, and thus perhaps of the translators as well, with Ishiguro's writing and narrative strategy.

Figure 3: Shifts in explicitness in *The Remains of the Day*

<i>The Remains of the Day</i>						
Ex. n°	Linguistic Shifts		Narratological Shifts			
	Explication (25)	Implication	Explication (16)		Implication (22)	
			<i>Cues (6)</i>	<i>Clues (10)</i>	<i>Cues (18)</i>	<i>Clues (4)</i>
1	FR ES this			FR ES this	FR ES this	
2	ES TR yes			ES TR yes		
3	ES PT HE wiped			PT HE wiped		
4	ES incidentally		ES incidentally		HE you	HE mind
5				HE waste	ES PT pondering	
6					ES implications	
7.1					FR surely ES I admit	
7.2				TR little other	ES TR that	
7.3	ES PT TR little other ES PT TR HE hardly			HE hardly ES simply	ES PT little other ES PT TR HE hardly	
8	HE ES one FR ES PT TR HE hardly ES TR HE should		FR ES PT TR HE hardly		ES HE one ES should	ES TR HE should

Figure 4: Overview of all the shifts in *The Remains of the Day*

<i>The Remains of the Day</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation	2	8	3	5	3	21
Linguistic implicitation						0
Cognitive explicitation	2	6	2	4	5	19
Cognitive implicitation		1		2	1	4
Narratological explicitation	2	5	2	3	4	16
Narratological implicitation	1	10	3	3	5	22
Total	7	30	10	17	18	83

Part III

“We live in chaos”¹⁰⁹: Designing and Translating Dream Logic

“I wanted to write a book not from the viewpoint of someone looking back and ordering his experience, but of someone in the midst of chaos, being pulled in different directions at once, and not realizing why.”

(Ishiguro in Shaffer and Wong 2008:117)

¹⁰⁹ Ishiguro in the “Kazuo Ishiguro Papers” archive at the Harry Ransom Centre, container 20.

Introduction to Part III

“I suppose I was perhaps the last guest down to breakfast,” Ryder says, “but then again, I had had an exceptionally demanding night and saw no reason to feel any guilt about it.” That’s how all guilty people talk, Kafka would say. It’s certainly how all Ishiguro’s main characters talk. (Wood 1998 “Oriental Silences” §1)

The haunting guilt shared by most – if not all – of Ishiguro’s narrators is a factor of thematic continuity across the novels of the corpus, and *The Unconsoled* is no exception. In Ishiguro’s fourth novel, the first-person narrator, Ryder, is a famous pianist arriving in an unnamed city somewhere in Eastern Europe to deliver a musical performance. In his notes on *The Unconsoled* at the HRC, Ishiguro provides a concise description of the plot, which extends to the “back story” behind the narrator’s feeling of guilt (see Appendix 5.7 p.459). It is explicitly stated in these notes, and implicitly suggested in the novel, that Ryder’s underlying motivation for giving this concert lies in the childish hope that it will bring his parents back together and heal the deep wound opened by their divorce: “Ryder’s father and mother broke up. Ryder believed the break-up to be his fault, that he could save them by becoming a better pianist. [...] He is obsessed with a performance that will re-unite his parents” (HRC 25). During the days leading up to the performance, Ryder keeps encountering more and more ludicrous obstacles, and gets waylaid into various unrelated tasks and favours asked of him by the people he comes across: “some sort of guilt means he can’t turn people down / Absurd responsibilities for decisions are thrust on him” (*ibid.*). In the course of the novel, it becomes apparent that he is in fact not at all in control of his timetable – one of the novel’s main motifs, described by Ishiguro as “The lost itinerary theme” (HRC 20, emphasis in original): “he bluffs that he is in control of his itinerary when in fact he isn’t.” (*ibid.*). As for his attempts to help the people around him, they come to no avail, and the final performance – which, contrary to Ryder’s claim, it turns out his parents never meant to attend – is an unmitigated disaster, from a professional but also, and mostly, from a personal perspective: “Ends up isolated. Art as useless consolation” (HRC 25).

DREAM TECHNIQUES

However, beyond the thematic continuity suggested by Wood, *Unconsoled* departs from Ishiguro’s first three novels in many regards, and most strikingly from a formal perspective. *Unconsoled* is set in an oneiric, non-mimetic world that obeys laws of its own. Although it may appear at first as a purely chaotic universe, fictional reality is regulated by a dream logic which,

while not a rational one, is still a form of order. This underlying logic is described by Ishiguro in a set of twenty-three “dream techniques” (HRC 25, see Appendix 5.3 p.455), and was commented on by a number of reviewers and critics (see among others Wood 1998, Krider 2008, Fairbanks 2013 and Fonioková 2015). As argued by Ishiguro,

[A] world in which anything, virtually, can happen is a world in which most things are meaningless. I think that it is very important to have some kind of laws, just as you do in the waking world, that will maintain consistency throughout... So although a lot of strange things happen in *The Unconsoled*, there are only really about eight or nine ways in which they are strange. (Ishiguro in Krider 2008:132)

NARRATIVE MODE(S)

This strangeness so characteristic of *Unconsoled* corresponds, in narrative poetics, to the mode of unnatural narration. As explained in Chapter 1, unlike unreliable narration, in unnatural narration the reader does not have the means to put back together a fictional reality other than that reflected in the narration; but in both unreliable and unnatural narration, a process distancing takes place. In unnatural narration, this distancing stems from the fact that the unnatural narrative depicts a universe submitted to rules different from those of the actual world: “An unnatural narrative violates physical laws, logical principles, or standard anthropomorphic limitations of knowledge by representing storytelling scenarios, narrators, characters, temporalities, or spaces that could not exist in the actual world” (Alber, 2013:1).

Unnatural narration was not formally theorised until Richardson’s work on unnatural temporalities (2000, 2002), and he later gave a landmark definition of it in Alber and Heinze’s (2011) collective work *Unnatural Narratives, Unnatural Narratology*: “In a phrase, unnatural narratives produce a defamiliarization of the basic elements of narrative” (34). However, as seen in Chapter 1, unnatural narration is not a recent phenomenon in literature, and has been used since the time of Gilgamesh’s epic through to Kafka’s *The Metamorphosis* and beyond.

Wood’s reference to Kafka is indeed not anecdotal: the sharp departure from realism, combined with a pronounced humorous touch and a broader reflection on the human condition, have led many reviewers and critics to liken the two writers. Mel Gussow writes in *The New York Times* that “[t]he literary antecedents, if any, are Kafka and Lewis Carroll” (Nov. 1995), while Flor (2000) writes in the *Journal of English Studies* that Ishiguro has turned away “from the precise and controlled narrative modelled on Chekhov [...] to the uncanniness and absurdity of Kafka or Beckett” (160). Ishiguro himself expresses a concern about the degree of

similarity between his and Kafka's fiction: "To what extent does this piece look derivative of Kafka. Is there any way of making it less so. Are there superficial mimicry bits that can go? E.g. the nature of the dialogue? The German names?" (HRC 47, emphasis in original).

These notes refer to the second draft of "Experiment 2", the second of five experimental short stories that can be found in the HRC archive. Four of these experiments (2 through 5) were written in preparation for *The Unconsoled*, as a way of developing and practicing the writing strategy implemented in the novel – the dream techniques, which Ishiguro also calls "technical innovation[s]" (*ibid.*). Experiment 3 was later published as "A Village After Dark", and its main connection with *Unconsoled* is a formal one: it uses the technique described by Ishiguro as unwarranted recognition of characters, which I will come back to in Chapter 7. Some of these experiments are more closely linked with the novel than others; experiments 2 and 5 are the two experiments presenting the most similarities with it, both thematically and formally, and I will focus on the former in Chapter 6.

While these experiments chiefly explore the defamiliarising dream techniques used in *Unconsoled*, the novel interweaves different narrative strategies. As argued by Fonioková (2015), in Ishiguro's first three novels, the discrepancy mostly takes place between the textual world and the narrator's rendering of it, while in the following two fictional reality cannot be distinguished from the narrator's subjective vision of it. Nevertheless, I claim that this is only the overall tendency, and that the narrative strategy used in *Pale* and *Remains* also features in *Unconsoled*, albeit less prominently. The example analysed in Chapter 1 shows that unreliable narration is not absent from Ishiguro's fourth novel, and that it is sometimes possible to indirectly access an underlying version of fictional reality.

Furthermore, Ishiguro's intention to combine the two narrative modes in *Unconsoled* is made clear at several points in the archive. In the notes accompanying Experiment 2, he writes: "To what extent can these techniques be married to more traditional ones of structure, understatement etc? Are such things as multiscene techniques possible? Or the unreliable, self-deceptive narrator?" (HRC 47). This point is raised again in his notes on the prospective novel: "A possibility: combining old style two-time tier narration and the new dream world" (HRC 20). He then concludes that "It seems that in the end, we're ending up with a narrative pattern not so unlike the last two. [...] The difference is, our changes revolve not around 'Did I waste my life or not?', but 'Do I know my itinerary?'" (*ibid.*).

Here, the central deception thus lies in the narrator's pretence to be in control. This is perceptible in both the unreliable and the unnatural strands of the narrative strategy: in the

passage quoted in Chapter 1, several cues scattered in the text (see analysis p.21) point the reader to the narrator's tears, while the cues show that he is unwilling to admit his helplessness. In the unnatural dimension of the narration, however, the narrator's attempt to appear in control in spite of his growing sense of panic is reflected in the way the fictional universe seems to adapt to the narrator's needs and preoccupations, which I see as a variation of the way Etsuko and Stevens adjust their narrative to their present need to preserve their self-image. In Fonioková's words, Ryder is thus a "world-constructing" narrator, "[whose] subjective perspective is not contradicted but blends with the fictional reality", and "[t]he novel calls for a metaphorical reading" (2015:22-23).

THE ONTOLOGICAL STATUS OF FICTIONAL REALITY

As often with works considered to be post-modern, the ontological status of fictional reality in *Unconsoled* was the focal point of much academic debate. A number of critics concluded that it was impossible to determine with certainty the novel's exact relation with the actual world, often suggesting different possible readings of the text. Wood (1998), for instance, sees *Unconsoled* as a novel dominated by inconsequentiality, representing either a dream or a metaphor for displaced anxiety, while Wong (2000) argues that the novel has no clear referential reality, but is ruled by the dreamlike forces of imagination, in which past and present become one. Flor (2000) argues that *Unconsoled* soon acquires "the consistency of a dream, and [that] the whole context of the novel becomes oneiric or surrealistic" (162), but sees the narrative strategy as a variation of unreliable narration: "what is unreliable now is not only the accuracy of memory: it is the whole world that cannot be trusted" (*ibid.*); she concludes that "Ishiguro has chosen a disturbing oneiric technique, reminiscent of Kafka and Beckett, to suggest images of non-communication and familial anxiety" (168).

Other critics have provided rationalising interpretations in which the novel's strangeness can be explained even within the frame of a realistic, mimetic framework. Lewis (2000), for instance, sees the novel as dominated by Freudian displacements, and the town as a "projection of Ryder's unconscious" (124), which suggests the possibility of a rational explanation such as that offered at the end of Carroll's (1965) *Alice in Wonderland*¹¹⁰. As for Adelman (2001), he attributes the novel's oddities to Ryder's flaws of character, suggesting that he is an unfit

¹¹⁰ In Lewis Carroll's (1865) novel, Alice wakes up from a long sleep at the end of the novel, which suggests that her adventures throughout the narrative happened to her in a dream.

narrator, “spiteful and even vicious” (170), and whose faculties “seem alcoholically befuddled” (178). Finally, Natalie Reitano (2007) sees Ryder as “beset by an amnesia he barely acknowledges” (361).

Fairbanks, conversely, makes a strong argument against rationalising approaches providing rational explanations for the novel’s strangeness, such as the narrator’s being drunk or merely dreaming. In his article on “Ontology and Narrative Technique in Kazuo Ishiguro’s *The Unconsoled*” (2013), he claims that fictional reality in *Unconsoled* does not correspond to a world in a dream, but to a dreamworld with no external reality. Fairbanks lists a number of rules that regulate this dreamworld according to him, such as the fact that “the dreamer is burdened with an enormous task of cosmic significance” or that “characters in the dream represent aspects or projections of the dreamer himself” (610). His list presents strong similarities with that of dream techniques in the HRC archive (see Appendix 5.3 p.455), which bears witness to the pertinence of his analysis.

Finally, like several critics before her, Fonioková speaks of a dream-like world and attributes a metaphorical significance to several of the world’s features, just as in a dream, such as the wound carried by Brodsky – another musician – and which stands, according to her, for an unspecified childhood trauma. She shows that Ishiguro’s antimimetic technique results in unnatural narration¹¹¹ and that the laws presiding over the novel’s fictional reality are incompatible with the laws presiding over ours: “[*The Unconsoled*] include[s] nonverisimilar elements that cannot be explained as a mere product of a character’s mind and that make the story impossible in the real world” (2015:20).

As stated above, Fonioková also argues that the way the fictional world appears to revolve around Ryder himself and around his fears and hopes reflects the world-constructing abilities of the narrator. I agree that the notion of world-constructing narrator is relevant to a point to the narrative mode of *Unconsoled*, as Ryder’s past often seems to be acquired retrospectively and according to his present needs – as I will show in the third section of this chapter. However, I wish to temper this claim by suggesting that his unnatural abilities largely amount to a reflection of his preoccupations and state of mind in fictional reality, rather than a literal alteration of it.

¹¹¹ Fonioková argues that unnatural narration is implemented throughout the novel to the exclusion of unreliable narration, and as explained above, while I agree that the dominant narrative mode is unnatural narration, I argue that the narrative voice in *Unconsoled* is a hybrid one containing elements of both types of narration.

In my view, Ryder displays the ability to project his inner life into the outside world but without being able to truly alter more than its surface.

Finally, similarly to Fairbanks, Fonioková dismisses rationalising approaches amounting to a naturalisation of fictional reality as an unreliable narrator's "fantasy, dream, hallucination, or nonsensical babble" (125): "natural explanation[s] would mean falling victim to what could be called the *minimal departure fallacy* – that is, overusing real-world frames in reconstructing the fictional world" (126).

READING STRATEGIES

Alber *et al.* (2013) argue that readers, when confronted with unnatural narration, often develop one or more of the following reading strategies:

- (1) *The blending of frames*: this process plays a role in all cases in which we try to make sense of the unnatural [...] by recombining, extending, or otherwise altering preexisting cognitive parameters.
- (2) Readers may account for impossible scenarios or events by identifying them as belonging to particular *literary genres* and *generic conventions*.
- (3) We can explain some impossibilities by attributing them to somebody's *interiority*; in this case, the unnatural is naturalized insofar as it turns out to be something entirely natural (e.g., somebody's hallucination).
- (4) Unnatural scenarios or events may not be mimetically motivated occurrences but exemplifications of particular *themes* that a narrative addresses.
- (5) Readers may also see unnatural elements as representing abstract ideas in *allegories* that say something about the human condition or the world in general. [...] (116)

Scenarios 2 and 3, in particular, correspond to the type of naturalisation pointed out by Fonioková – seeing *Unconsoled* as a novel belonging to the fantastic genre, i.e. as comprising the possibility of a rational explanation – and by Fairbanks – analysing fictional reality as the product of a dream, i.e. as compatible with the actual world. These reading strategies enable the reader to make sense of the narrative by relating the unfamiliar elements in the text to already familiar matters. Yet, as pointed out by Fonioková, in the case of *Unconsoled* the reader is encouraged to do exactly the opposite and "incorporate unnatural elements into our frames of reference (frame enrichment)", so that "[a]s a result, we do not attribute the strangeness of the reported to the speaker's perspective but recognize it as pertaining to the author's method of portraying the narrating character's inner reality" (2015:123).

In my translational analysis, I will endeavour to determine whether the translation of unnatural narration in *Unconsole*d evince the existence of similarly naturalising reading strategies or, on the contrary, encourages the reader to frame enrichment.

OUTLINE

In Chapter 6, I explore the shift from unreliable to unnatural narration taking place in Ishiguro's fourth novel. I do so on the basis of a study of the genesis of *Unconsole*d's narrative strategy in the light of HRC archive material. I adopt an approach similar to that of Chapter 3 and I analyse the way the author operates intralingual (self-)translational shifts¹¹² between the experiments, the drafts and the final version, and the way these reflect the transition to a less realistic and less explicit mode of writing. I will then focus on the published novel, exploring the way the translators dealt with the challenge posed by unnatural narration, and more specifically by the elaborate dream logic developed by Ishiguro in his fourth novel.

¹¹² Here again, I rely on Jakobson's (1959) landmark definition of translation as including intralingual translation, in my approach to the passage from one draft/version to the next as intralingual self-translations carried out by Ishiguro.

Chapter 6

Story of a Story: The Shift to Unnatural Narration

“That Ishiguro is describing not a literal dream but a world that works like dreams creates the challenge of developing a narrative mode that can accommodate this ontology.”

(Fairbanks 2013:608)

CHAPTER OVERVIEW

This chapter aims to explore the genesis of unnatural narration, which is the dominant narrative mode in *Unconsoled* and represents a marked departure from the unreliable narration characterising Ishiguro’s preceding novels: unnatural narratives are non-mimetic and stage situations and events violating the laws of the rational world. In the case of non-conventionalised forms of unnatural narration, such as that of *Unconsoled*, the reader’s cooperation takes the form of a detective work aiming not to fill in gaps in the narrator’s discourse but to reconstruct the underlying logic of fictional reality.

As in Chapter 3, I rely here on Jakobson’s distinction between three kinds translation, including intralingual translation: I consider the re-writing taking place from one version of the text to the next as a form of intralingual self-translation, and I thus consider the variations as translational shifts.

The material under study comprises not only *Unconsoled* and its different drafts but also, crucially, Experiment 2 – a short story Ishiguro wrote in preparation for the writing of *Unconsoled*. The study of the different notes on and drafts of this experimental short story, and of the drafts and published version of the corresponding chapters in the novel, sheds light on the elaboration of the narrative voice.

The analysis focuses in particular on translational shifts linked with the conception and implementation of the “dream techniques” (HRC 48, see Appendix 5.3 p.455) regulating fictional reality. The main “dream techniques” under study in this chapter are: “warped time frame”, “extended monologue”, “unwarranted recognition of place”, “partial invisibility”, “transmuting narrator” and “unwarranted familiarity with situation” (*ibid.*)¹¹³.

The results of the investigation carried out in this chapter show that the *skopos* of the self-translation under study revolves around achieving a convincing reproduction of dream logic in the textual world. This in turn entails implementing what Ishiguro calls the “no fuss” rule, which motivates the majority of the shifts observed. Its application consists in removing the rationalising explanations proffered by the narrator and the signs of his and other characters’ surprise at the unlikeliness of the situations they encounter. In other words, the self-translation at work from the first draft of the experiment to the published novel gives the narrative a firmer anchoring in unnatural narration.

¹¹³ The mention of specific “dream techniques” always refers back to container 48 at the HRC.

INTRODUCTION

In the *Unconsoled* section of the HRC archive, one of the documents located in container 25 is a post-it note commenting on the sheet of paper located next to it: “This page (identical to that in ‘Dream Techniques’ Folder)¹¹⁴ was stuck to the wall beside my desk throughout the writing of *The Unconsoled*, so that I could use it as a menu of methods which I could take in just in a glance as I was writing. The blu-tack is still there! K.I. 2014” (HRC 25). This sheet of paper lists the names of the twenty-three dream techniques that served as a guideline for the author during the elaboration of the novel’s unnatural narrative strategy and during the writing of the novel itself. Their names are as follows:

1. Unwarranted emotion
2. Unwarranted relationship
3. Delayed realisation
4. Odd postures
5. Placing
6. Weird venues
7. Extended, tangential monologues
8. Distorted time frame
9. Unwarranted recognition of place
10. Private enclaves
11. Unwarranted familiarity with situation
12. Characters from foreign contexts
13. Characters continuing under different surfaces
14. Distorted logistics
15. Transmuting narrator
16. Partial invisibility
17. Backward projection of intentions
18. Blending with memory
19. Backward projection of judgment
20. Restricted witnessing
21. Tunnel memory
22. The dim torch narrative mode
23. Crowds – unwarranted uniformity.¹¹⁵

The short stories written in preparation for *The Unconsoled*, which Ishiguro refers to as “The Experiments”, are aimed at practising and refining some of those dream techniques in order for the novel to strike the right chord in terms of narrative voice. I will focus here on

¹¹⁴ In Appendix 4.1, p.441, is a reproduction of the page in question, located in the “Dream Techniques” folder (container 48).

¹¹⁵ See Appendix 5.3 p.455.

Experiment 2. In this experimental short story strongly reminiscent of the beginning of the novel, the narrator, Mr. Rider, arrives in a town where he is expected to give a musical performance and which he gradually recognises as his hometown. He is taken to his room by the hotel porter, who gives him an uncannily long speech during the lift ride. Before they reach their destination, the narrator suddenly realises that somebody else is in the lift with them: Miss Stella (Miss Hilde in the published novel), who is in charge of organising his visit. Once alone in his room, Rider comes to understand that he is in fact in his own childhood bedroom. He ponders this fact until he is summoned by the hotel manager to attend a reception given in his honour. The hotel manager, visibly annoyed at their being late, takes him to the reception where, contrary to Rider's expectations, no one seems to be waiting for him or even to recognise him. He then realises that the people present are waiting for another, more prestigious guest, and he begins visualising a political speech that was given before his arrival. At the end of the reception, he makes his way out, virtually unnoticed.

Several of the diegetical developments used in the experiments were later forsaken in the novel. It is the case, for instance, of the narrator's realisation in Experiment 2 that the town where the narrative takes place is also his hometown.

EX2-1¹¹⁶ 1. This remark rang an odd bell with me, and I said almost to myself: "How strange. My hometown was likewise very famous for its pharmacies." / At this, Boris [the driver] looked at me with a startled expression. Just as he did so, we turned a corner and we found ourselves in an ordinary street on the outskirts of the shopping area. But suddenly, I realised that indeed, this was my very hometown. Then it occurred to me all in a flash, why Boris had been pointing out various odd items, apparently banal. Presumably they had been objects imbued with special significance from my childhood.

Although the scene is absent from the published novel, the technique used in example 1 – "unwarranted recognition of place" – does make its way into *Unconsoled*, most strikingly in the scene where the narrator recognises his hotel room as his old childhood room – an episode already present in Experiment 2. The prevalence of the technique and of its successful implementation over the diegetical developments it entails is made clear in Ishiguro's notes: "[Unwarranted recognition of place] happens twice. The town itself, and then the room which

¹¹⁶ Throughout this and the following chapter, EX2 stands for Experiment 2. EX2-1 stands for the first draft of Experiment 2, EX2-2 for its second draft and EX2-ND for its neat draft. All three versions are located in container 47 at the HRC Kazuo Ishiguro archive.

is his childhood bedroom. Now the trouble here is that in both cases they are crucial huge examples. While the second works fairly well, I'm not sure about the first" (HRC 48).

Similarly, Ishiguro chose to renounce some of the short story's developments from one version to the next. Thus, in his notes for the second draft of Experiment 2, he writes:

1. Notes for EX2 D2: Have N[arrator] constantly guilty about not knowing his programme and forever covering up for this. This is somehow tied to his initial guilt in not recognizing his hometown (or forgetting he was coming here). / 2. Drop driver being brother and Gustav's age changing. (HRC 47)

These last two developments thus disappear between the first and second draft, while the episode of the hometown is only absent from the final, published version.

In his notes on Experiment 2, Ishiguro also reflects at length on the way the dream techniques described above are implemented in the short story and on how they should then make their way into the novel; these questions are central to my analysis in this chapter and to the centrality of the process of self-translation in the narrative voice. I explore the elaboration of this narrative voice in intralingual translation from one version to the next of most of the dream techniques used in Experiment 2¹¹⁷ – in their order of appearance, “warped time frame”, “extended monologue”, “delayed entrance”, “unwarranted recognition of place”, “partial invisibility”, “transmuting narrator” “and unwarranted familiarity with situation”. This investigation on the process of self-translation at the heart of the honing of the narrative voice will lay the foundation for the narratological and interlingual translational analyses in the next chapter.

1. THE “TOUR DE FORCE” SEQUENCE IN THE LIFT

A NON-VERISIMILAR UNIVERSE

The lift ride that takes Ryder to his room is, in the published novel, the first point at which the implied reader's assumptions that the narrative is verisimilar¹¹⁸ are challenged. The main

¹¹⁷ For the sake of concision, I limit my analysis to those dream techniques whose genesis is best illustrated by the intralingual translations taking place from one version to the next.

¹¹⁸ According to Amorós (1991), there are three types of world models, i.e. textual representations of the world. Type 2 is “what happens within the model of verisimilar fictional domain. Its rules are not the same as those that hold in our real world, but they are congruent with them, so that this world model is responsible for the constitution of the referential set structure of realistic novels” (44). Type 3, conversely, is “the model of those events that are

factor signalling that the narration is in fact non-verisimilar (i.e. non-realistic) is the absurd length of the ride itself, followed by Ryder's sudden realisation that there is a third person in the lift – something that seems unlikely to have escaped his attention for such a prolonged time and in such a small space in the actual world.

When the porter Gustav launches into an extended monologue on the reasons why he insists on holding Ryder's luggage rather than putting it down, the implied reader's attention progressively shifts from the content of the discourse to its sheer length, as the likelihood of its fitting in the duration of a regular lift ride recedes with every sentence. However, this monologue and the conversation that follows the discovery of Miss Hilde's presence in the lift are simply concluded, in the published version, by the narrator's casual observation that "Just at this moment the elevator doors slid open and the elderly porter set off down the corridor" (TU 11), which provides a fitting illustration of the "no fuss rule" at work.

ANTICIPATING THE READER'S REACTION

In his preparatory notes for *Unconsoled*, Ishiguro describes the whole scene as a "*tour de force* sequence in the lift". It originally involved a much more complex scenario:

[H]e gets in the lift. / Then he loses control of the lift. He keeps overshooting the floor needed. People crowd in and take control of the lift, and can't hear him etc. / Then he's up at the top and the lift is at last empty. He thinks he can sort it. He's concentrating on the control buttons. One person gets in. They discuss their floor in a civilised way. / Then this person starts to talk. We get a giant monologue for ages. Then, person refers to someone else in the lift (as in Exp. 2) and R. becomes aware of third person, possibly left from earlier crowd, in the corner. Another conversation... All this while there's a nagging sense that he should be back at the restaurant. / This could be a very powerful sequence and is a multiscene of sorts. (HRC 20).

In the published novel, only a revised version of the second part of this scenario is kept, which in itself bears witness to a process of simplification similar to that described in Chapter 3. The main three dream techniques present in every single version of Experiment 2 and of the novel are "warped time frame", "extended, tangential monologue" and "delayed entrance". They form part of the implicit set of rules governing *Unconsoled's* fictional reality, but

fictional but not verisimilar; the rules of this model are not only different from those that apply in our real world but also violate them, as is the case in *Sir Gawain and the Green Knight* or in *Gulliver's Travels*" (*ibid.*). *The Unconsoled* belongs to Type 3, and as I will show in Part IV, the reference to *Sir Gawain and the Green Knight* is particularly relevant to Ishiguro's fiction. See "World models" in Glossary for an overview of the three world models. Here, I use mimetic and verisimilar as synonyms, and non-mimetic and non-verisimilar as their antonyms.

Ishiguro's notes in the archive show that he was always conscious of the relative opacity of these narrative techniques, and strove to keep in mind the possibility of the actual readers failing to identify them as deliberate narrative techniques rather than as the author's clumsiness. Thus, in his "Thoughts at the finishing of 2nd draft [of Experiment 2]", Ishiguro writes of his "warped time frame technique":

The first time we use it is in the lift. Okay, so this is a bit crude. Gustav says we're only going up two floors and they stay there for ages. [...] Only trouble is, someone might conceivably think it's a very long way up, but surely not. (HRC 48, see Appendix 5.5 p.457)

This last sentence is a powerful illustration of the centrality of the implied reader in the elaboration of the narrative voice, both in the process of intralingual self-translation that I will explore in this chapter and in terms of interlingual translation of the narrative strategy, which I will turn to in the next chapter. Two possible reader reactions are described here, one corresponding to the implied or model reader – who has the desired reaction of understanding that the length of the ride deliberately violates rational laws – and the other one, dismissed by Ishiguro as unlikely, the reaction of a potential actual reader who, having failed to identify the narrative pact, naturally fails to adhere to it.

These two real reader's attitudes pitched against each other are aptly illustrated by two critics who published literary reviews of the translation of *Unconsoled* into Brazilian Portuguese at the time of its publication¹¹⁹. The first one, by Brazilian writer Inoue and published in the influent daily newspaper *Folha de São Paulo*, illustrates one of the actual reader's possible stances as anticipated by Ishiguro ("someone might conceivably think it's a very long way up"):

The discrepancies with what would be possible – for example, a conversation of over fifteen minutes while an elevator is ascending from the ground floor to the floor where Ryder will be hosted, which leads us to wonder how high the building is or how fast the elevator can be – suggest that Kazuo Ishiguro simply transcribed a dream, or a nightmare, letting things occur exactly as they appeared to him, without even bothering to put them in order. [...] There is no doubt that whoever reads *The Unconsoled* and finds in it any consolation should urgently look for a psychiatrist.¹²⁰ (Aug. 1996, translation mine)

¹¹⁹ *O Desconsolado*, 1996, trans. Ana Luiza Dantas Borges.

¹²⁰ "As discrepâncias com o que seria possível – por exemplo, uma conversa de mais de 15 minutos enquanto o elevador está subindo do térreo para o pavimento onde Ryder ficará hospedado, o que nos leva a perguntar qual

Three months later, Ajzenberg – another Brazilian writer and also, incidentally, a translator – published in the very same newspaper a literary review answering Inoue's, in which he displays a reaction more similar to that of the implied reader generated by the text of *Unconsoled*:

Being the most prolific writer in the world according to the *Guinness Book*, with over a thousand published books, it is understandable that Ryoke Inoue should at times pass hasty judgement on what he reads. There is no other possible explanation for his review on *The Unconsoled* [...] As an example, he ironically quotes the conversation between Ryder and the porter while they are rising in the elevator. [...] Ishiguro has already demonstrated that he is fully in control of realistic narrative techniques, and it is obvious that he sought, in spite of the success of his previous novels, to boldly and deliberately subvert the model he was working with. And this should be the starting point of any analysis of the novel¹²¹. (Oct. 1996, trans. mine)

These two reviews testify to the fact that Ishiguro's concerns were well founded, and reflect the great variety of reactions elicited by the novel – something I will come back to in the next chapter. A closer examination of the drafts of Experiment 2 and of the novel¹²² will allow me to explore in more depth the way Ishiguro refined the narrative techniques at stake with the aim of achieving the desired effect on the text's implied reader.

a altura desse prédio ou qual a velocidade do elevador – fazem pensar que Kazuo Ishiguro simplesmente transcreveu um sonho – ou um pesadelo – fazendo suceder os fatos exatamente como eles lhe apareceram, sem nem ao menos se preocupar em ordená-los. [...] Aquele que ler *O Desconsolado* e nele encontrar algum consolo, com toda a certeza deve procurar com extrema urgência um psiquiatra.”

¹²¹ “Sendo ele o escritor mais prolífico do planeta, segundo o *Guinness Book*, com mais de mil livros publicados, é compreensível que Ryoke Inoue cometa às vezes julgamentos apressados sobre o que lê. Só isso pode explicar a resenha de sua autoria sobre *O Desconsolado*. [...] Como exemplo, cita com ironia a conversa entre Ryder e o carregador de malas enquanto sobem de elevador. [...] Ishiguro já demonstrou ter pleno domínio da técnica narrativa realista, e é evidente que procurou, apesar do sucesso dos anteriores, subverter ousada e conscientemente o modelo com o qual trabalhava. E esse deveria ser o ponto de partida para uma análise da obra.”

¹²² In the archive, there are three versions of Experiment 2: the first, second and neat drafts, the neat draft being the last version of the experiment; there are also five main versions of *The Unconsoled*, four drafts and the final version. In this and the following chapter, I chiefly focus on the three versions of the experiment and contrast them with the published version of the novel, as they are the ones presenting the shifts most relevant to this investigation. However, when they present shifts relevant for the analysis, I include the first and/or second draft of the novel.

Reader hesitation

The contrast between the two reviews presented above brings to mind Todorov's notion of reader hesitation, which he regards as a central element of the fantastic genre:

What is the 'fantastic'? It is, Todorov explains, the hesitation of a being who knows only natural laws in the face of the supernatural. In other words, the fantastic character of a text resides in a transient and volatile state during the reading of it, one of indecision as to whether the narrative belongs to a natural or a supernatural order of things. [...] Todorov calls the fantastic a transitional boundary state on an axis whose opposite extremes signify the rational system of Nature and the irrational order of marvels. (Lem and Abernathy 1974:229-230)

This mention of an "irrational order of marvels" can be linked to Richardson's 2011 notion of unnatural narration. I argue that the lift scene, which contains the novel's first non-verisimilar elements, is designed to trigger the phenomenon of reader hesitation described by Todorov as characteristic of the fantastic genre. However, as shown in Ishiguro's notes, contrary to novels of the fantastic genre this hesitation is not meant to last: the accumulation of non-verisimilar elements is designed to resolve the reader's doubts and show them that the repeated violations of the rational laws are deliberate. Nevertheless, Inoue's review gives a powerful illustration of the inevitable gap between implied reader and (some of the) actual readers.

In short, *The Unconsoled* is not an example of the pure fantastic but a work in which we are "confronted with a generalized fantastic which swallows up the entire world of the book and the reader along with it." (Todorov [1970] 1975:174): contrary to the pure fantastic, the supernatural elements of fictional reality are no longer extraordinary but become a rule. In order to reconstruct the textual world, "the reader cannot look for a natural explanation of the unnatural elements but needs to accept the world's strange rules" (Fonioková 2015:126). The manifestation and prominence of these underlying rules in the narrative, which are the result of the intralingual translation process under study here, will also be crucial to the investigation of the narrative pact in interlingual translation in the next chapter.

*Warped time frame*¹²³

In Fairbanks's insightful account of the novel's "rule-governed departures from waking reality [...] familiar to us from dreams" (2013:610), he describes what Ishiguro calls the warped time frame technique as the fact that "time is distorted as when a brief elevator ride occasions a conversation that would take twenty minutes" (*ibid.*). In each of the versions under consideration, the central element of the "warped time frame" technique of unnatural narration lies in the sheer length of the porter's monologue and its incompatibility with the normal length of an elevator ride in the actual world. More than the monologue in itself, or the approximate total duration of the scene, it is the various elements framing this monologue that undergo alterations from one version to the next. The main variations take place shortly after Ryder¹²⁴ first remarks on Gustav's carrying his luggage when they are both inside the lift, and right after they exit it.

The first significant variation in this scene consists of Gustav's specification, or absence of specification, of the floor number on which Ryder's hotel room is located. In each of the three drafts of the short story (including the "neat draft", which corresponds to the experiment's final version¹²⁵), we thus have:

2. EX2-1; 2; ND¹²⁶ "You know, you really ought to put those cases down." / "I'm glad you mention it, sir", he said, and his voice betrayed surprisingly little of the physical effort he was expending. "When I first started in this profession, very many years ago now, I used to place the bags on the floor. Pick them up only when I absolutely needed to. When in motion, so to speak. In fact, for the first fifteen years of working here, I have to say I used that method. It's one that many of the younger porters in this town still employ. But you won't find me doing anything of that sort now. Besides, sir, we're only going two floors up." / We continued our ascent in silence for a few moments. (HRC 20)

¹²³ See Ishiguro's notes in Appendix 5.5 p.457.

¹²⁴ Some of the characters' names are different in Experiment 2 and in the novel (e.g. Rider vs. Ryder, Miss Stella vs. Miss Hilde): from here on, for the sake of consistency and unless quoting, the characters' names from the published novel will be used.

¹²⁵ Just as in Chapter 3, I speak of a work's final version not in the sense that it corresponds to an ideal, unalterable version, but rather because it corresponds to the last stage in the writing process.

¹²⁶ In this and the following chapter, "EXP2-1" precedes quotes from the first draft of Experiment 2, "EXP2-2" refers to the second draft and EXP2-ND to the third, 'neat' draft of the experiment. D1, in turn, refers to the first draft of *Unconsoled*, D2 to its second draft and FV to the published version of the novel. The semi-column indicates that the version following it is identical to the preceding one; here, the first, second and neat drafts of Experiment 2 are identical.

By contrast, Gustav's answer is chiefly identical in the drafts and final version of *The Unconsoled*, but the first and last sentences of the passage read slightly differently:

2. FV "You know, you really ought to put those down." [...] / "I'm glad you mention it, sir", he said [...]. Besides, sir, we're not going up far." / We continued our ascent in silence. (TU 5)

In the novel, there is no longer any specific mention of the number of floors they have to cover; instead, Gustav makes a vaguer remark on "not going up far". This corresponds to a form of implicitation, and the function of this change can be traced back to Ishiguro's notes upon re-reading Experiment 2 in anticipation of the writing of *Unconsoled*:

Gustav says we're only going up two floors and they stay there for ages. But because it's not stressed too much, it's not bad. It might have been better without the direct reference to only being in the lift for two floors. [...] Whenever possible, it's more subtle not to refer to the time warps directly. Certainly in dreams, people don't refer to it, because there's no surprise. (HRC 48).

The decision to remove the reference to two floors thus stems from a specific goal: to model fictional reality after the logic of dreams such as we experience them in the actual world. The self-translation of example 2 from Experiment 2 into the novel reflects the way this goal impacts the elaboration of the unnatural narrative voice and the implementation of the dream techniques that form its foundation.

Moreover, contrary to the published novel, in example 2 the experimental short story comprises a temporal marker quantifying the duration of the silence that settles between the two men after Gustav's response: Experiment 2 has "We continued our ascent in silence for a few moments", whereas the novel reads "We continued our ascent in silence". The explanation for this silence, provided by the author in his notes in the margins of the short story's first draft, is particularly relevant for an investigation dealing with meaningful silences such as the present one: "Pass. of time / pause somewhere / N doesn't want P to betray strain in his voice, so allows several moments of silence" (HRC 47, emphasis in original). While it would take, for readers and translators alike, an outstanding sagacity to be able to interpret the signification of this blank – which, incidentally, is unlikely to have any impact on interlingual translation – it is most interesting to see that the author invested it with a specific meaning. It testifies, once more, to Ishiguro's extreme attention to detail and to the many nuances invested in silence in his

fiction, with not only narrative silences but also diegetic ones imbued with a particular significance.

Finally, the line of thinking detailed in Ishiguro's reflection on the avoidance of signs of surprise is further illustrated by the changes made in the passage from the first to the second draft of Experiment 2, which I approach here again as intralingual translational shifts. The textual variations in Ryder and Gustav's exit from the lift show such a desire to avoid drawing attention to the defamiliarising technique in use:

3. EXP2-1 "At least for a few more years, three [pieces of luggage] will be quite within my power". / At this stage, the lift doors opened and we stepped out of the lift. It seemed to me we had been in the lift a long time, and I was surprised to see from the window in the corridor that we could have been only on the first or second floor. The porter, no doubt noticing my look, said quietly: "I'm sorry, sir. It is a slow lift. But it's been here a long time and it's perfectly safe. That's what matters after all". "Quite", I said, and followed him down the corridor.

3. EXP2-2; ND; D1 [...] Just at this moment, the doors of the lift opened. The porter stepped out and set off down the carpeted corridor.

3. FV [...] Just at this moment the elevator doors slid open and the elderly porter set off down the corridor. (11)

The omission of everything following "we stepped out of the lift" in the second draft of Experiment 2 through to the published text plainly stems from Ishiguro's observation that "[w]henver possible, it's more subtle not to refer to the time warps directly": after the first draft, no comment is made at all on the uncanny length of the ride in relation to the distance covered. This shift takes the narrative away from realism, and anchors it more firmly on the side of unnatural narration. No rational explanation is provided in subsequent versions, and no intra-diegetic reaction of surprise echoes the implied reader's in the face of this deliberate violation of rational laws.

Ishiguro's stated desire for a greater subtlety logically leads to a process of complexification that undermines here again the claim that in intralingual translation, "*simplification* is the keyword" (Zethsen 2009:808, emphasis in original). Indeed, the fact that the underlying logic governing fictional reality is not spelt out and that any references to the departure from rational laws are avoided means that the reader is, once again, expected to perform deductive work in order to access the text's intent. Contrary to unreliable narration, this interpretive work does not consist in identifying the novel's underlying version(s) of fictional reality, but rather in

identifying the underlying laws regulating the textual world, i.e. the dream techniques at the basis of the unnatural dimension of the narration. An active participation is thus expected of the reader, and in the warped time frame technique, revolving here around Gustav's "extended, tangential monologue" (HRC 48), the degree of interpretive work demanded by the narrative pact increases from the first draft to subsequent versions. Moreover, the absence of commentary pointed out by Ishiguro as key to achieving the self-translation's *skopos* has the paradoxical effect of highlighting the unnatural dimension of the narrative.

Placing

The "tour de force sequence in the lift" also serves for the author to practice another dream technique, 'placing', which is directly connected with the "delayed entrance/exit" one: "[h]ow people enter and how they 'fade away' has to be done very subtly. [...] Someone just gets discarded by the viewpoint" (HRC 48). Ishiguro further describes these techniques in his comments on Experiment 4: "the narrator's discovery of the two people in the back of the car is just about right (I saw with surprise that...). Very little fuss made, but at least a bit of placing" (*ibid.*, emphasis in original).

Placing thus occurs when a character that was not present in the scene suddenly appears, as though they had been placed there. It is precisely what happens in Experiment 2 and in the novel, when the narrator suddenly realises the presence of a third person that was in the lift all along:

4. EX2-1 "Miss Stella will confirm this to you, sir." "Miss Stella?" I asked. The porter, I noticed, through his eyes, now crumpled in his face through the great effort of holding the bags – though he managed to keep any excessive sense of strain out of his voice – was looking past my shoulder to a corner of the lift behind me. I realized with a start that we were not alone in the lift. In the corner – I had not looked around when I had got in, so preoccupied had I been with the porter and his efforts to hold my bags – a small young woman was standing, practically pressed into the corner. Now that we were both turned to her, she seemed to put herself more at ease.

4. EX2-2; ND; FV¹²⁷ "I'm sure Miss Hilde will vouch for what I'm saying." "Pardon me," I said, "but who is this Miss Hilde you keep referring to?" No sooner had I said this, I noticed that the porter was gazing past my shoulder

¹²⁷ Please note that there are some subtle differences between these different versions, but for the sake of clarity, and because these variations were not relevant to the point being made, I listed them together here. The only differences with the final version (which is the text reproduced here) are the use in the experiment of the word 'lift' instead of 'elevator' and the addition of 'dark' after 'neat' in "neat business suit", as well as the difference of name in Experiment 2, which refers to a "Miss Stella" rather than "Miss Hilde".

at some spot behind me. Turning, I saw with a start that we were not alone in the elevator. A small young woman in a neat business suit was standing pressed into the corner behind me. Perceiving that I had at last noticed her, she smiled and took a step forward. (TU 9)

Here again, the key variation takes place between the first and second drafts of the experiment. In the first draft of example 4, the narrator provides an explanation which, although it may not be sufficient to fully account for his obliviousness, tones down the unnaturalness of the episode. However, in the revised version of the scene no such explanation is provided, and in his notes on the dream techniques' implementation in the experiments, Ishiguro writes that "[b]y and large, in Exps 2, 3 and 4, the entries work well. Placing is required to convey some surprise. But no great astonishment" (HRC 48, emphasis in original). Indeed, only a moderate degree of surprise is expressed in the second draft of Experiment 2 through to the published novel, perceptible only in the narrator's body language: "I saw with a start that we were not alone". As in the case of the "warped time frame" technique, Ishiguro comments on the importance of not explicitly stating or commenting on the departure from realism in the "delayed entrance/exit" and 'placing' techniques, stressing that "disappearance/departure [should not be] explicitly commented upon" (HRC 48). Here again, the erasure of Ryder's comments on the 'placing' technique results in a highlighting of the nonverisimilar dimension of the scene, and thus of the unnatural narration. Zethsen (2009) presents space, i.e. variations in lengths, as one of four main parameters in intralingual translation, arguing that "[i]ntralingual translations instigated by the parameter of space (reducing/extending translations) are typically [...] seen when explanation is needed due to comprehension limits in the target group caused by time, culture or lack of knowledge" (807). Here, however, the shortening of the scene takes the textual world further from the implied reader's actual world, resulting in reduced meaning processability. This suggests once more that in self-translation and/or unreliable narratives, characterised by indirectness and incompleteness, different rules apply to those of more typical kinds of intralingual translation.

Overview

This study of the genesis of the lift scene shows that from version to version, the narrative becomes more and more anchored on the side of nonverisimilitude: by removing comments and tentative explanations on the unnatural dimension of the narrative, the author, who also plays the role of self-translator, paradoxically gives more prominence to this unnaturalness. His notes show that he views this absence of commentary as a key element of the narrative mode,

functioning as a guiding principle throughout the elaboration of the narrative technique used in *Unconsoled*. This disconnection between fictional reality and the rational world of the implied reader is thus crucial to the narrative strategy of the novel – and in turn, as I will show in Chapter 7, to the translation of this strategy into different languages.

2. THE “NO FUSS” RULE

“The dreaming mind just discovers without fuss”, Ishiguro writes in his notes on the “delayed entrance/exit” technique (HRC 48, emphasis in original). This idea recurs in several similar remarks, which points to its centrality in the conception of a fictional reality governed by dream logic. About the “unwarranted recognition of place” dream technique, Ishiguro writes: “The rule about this technique: no fuss”; on “unwarranted recognition of situation” he specifies that there should be, “as usual, no fuss”, before coming back to the idea once more in his notes on “partial invisibility”: “As ever, the rule is no fuss” (*ibid.*). The translational shifts – in particular erasures and omissions – performed at different stages of the text’s genesis bear witness to this desire to avoid drawing attention to the defamiliarising techniques at work. This is particularly perceptible in the scene where the narrator recognises the hotel room he is in as his childhood room, which makes use of the “unwarranted recognition of place” technique.

THE OLD CHILDHOOD ROOM

Unwarranted recognition of place

“Unwarranted recognition of place” is one of four dream techniques involving the narrator’s ‘unwarranted’ emotion or sensation – here, an unaccountable sense of familiarity with the place he finds himself in. Ishiguro refers to it more generally as the “‘unwarranted’ technique” (HRC 48) in his description of the narrative device of ‘appropriation’, which also functions as one of the novel’s guiding principles and which he describes as follows in Shaffer and Wong’s (2008) *Conversations with Kazuo Ishiguro*:

The whole thing is supposed to take place in some strange world, where Ryder appropriates the people he encounters to work out parts of his life and his past. I was using dream as a model. So this is not a biography of a person, but instead of using memory and flashback, you have him wandering about in this dream world where he bumps into earlier, or later, versions of himself. They’re not literally so. They are to some extent other people... (114)

This process of appropriation is at the root of the different ‘unwarranted’ dream techniques, and explains why Ryder is regularly struck with a sense of familiarity with the people, places and situations he encounters throughout the novel. Ishiguro describes the more specific technique of “unwarranted recognition of place” as follows: “N. ‘recognises’ a place [...] though it’s very doubtful if it really can be the place he recognizes, and there’s no evidence at all that it is. His recognition is a purely interior one, even conflicting at times with the evidence” (HRC 48).

Untypically, the archival material reveals that no less than five different versions of this scene present significant variations: two of the experiment’s three drafts and three of the novel’s versions. For the sake of clarity, in each version the relevant shifts have been highlighted – i.e. the passages that vary from one version to the other (or are absent from previous/subsequent versions) and that shed light on the way the dream technique under study is implemented.

5. EX2-1 I had been examining the room for only a few seconds when **I realised how very familiar it was**. I got to my feet and went through to the bathroom, [...] indistinguishable from any other such bathroom. But as soon as I came back into the main room, **the wave of recognition hit me immediately**. It was, I realised, the bedroom I had had as a child, up to the age of seven, before **my parents had divorced** and I had gone to live with my aunt. [...] **[T]here was no doubt, this was the first bedroom** where I had spent hours on my own, lost in my own small world. **Was it possible, I wondered, that the house had been converted into this hotel? In which case, it was a remarkable coincidence, or else extremely thorough preparation on the part of those organising this visit. Had it been planned? Then the manager must have been in on it, but primarily, and most obviously, Miss Stella must have been behind it. It was an extremely touching and considerate thing for her to have done, quite beyond the call of duty.** [...] **It was without doubt the same room**. Naturally, the surface details had altered, for it resembled a fairly standard hotel room. But many of the fixtures were clearly recognizable. [...] I could remember lying on a bed, much smaller than the one I now lay on, but looking up at much the same ceiling, during tense minutes while I listened to adult voices arguing and shouting below.

5. EX2-2; ND¹²⁸ I had been examining it from the bed for a little time when **an odd feeling came over me**. I rose to my feet and went into the bathroom. It was a standard modern bathroom indistinguishable from those found in hotel rooms the world over. But as soon as I came back into the main room, **the sense of recognition struck me again**. This hotel room, I realised, was

¹²⁸ The only difference between the second draft of Experiment 2 and its neat draft is the use in the neat draft of ‘preparation’ instead of ‘planning’ and of “would have been” instead of ‘was’ in “Miss Stratmann was the one behind it”.

the same room that had served as my childhood bedroom, the room in which I had slept each night until the age of seven – **until my parents had divorced** and I had gone to live with my aunt. [...] **There was no doubting it was the same room. Was it really possible the house we had lived in then had been converted into this hotel? If that were so, my coming to be in this room was the result either of the most remarkable coincidence, or else of elaborate forethought and planning. Had it been planned? If so, Miss Stratmann was the one behind it. The amount of organization required would have taken her far beyond the call of duty.** [...] Naturally it had been re-plastered and re-papered, the cornices removed, the decorations around the light fitting entirely altered but it was unmistakably the same ceiling I had so often stared at from my narrow rickety bed of those days while adult voices argued and shouted down below.

5. D1 Going in, I closed the door behind me and looked around the room. That first time I saw it, I observed that it was reasonably spacious, that it was decorated tastefully in clean light colours, and that the sunlight was coming in rather pleasantly through the Venetian blinds. I registered it as the sort of hotel room I have come to prefer – unashamedly modern without being brash – **but at that point I am sure I did not have even the faintest stirrings of the revelation that was later to strike me to come.** [...] But as soon as I came back into the main room, the sense of recognition struck me again. This room, I realised, was the very one that back in England had served as my childhood bedroom. I wandered slowly around it for a while longer, then lay down on the bed and stared up at the ceiling. It had been re-plastered and re-decorated, the cornices removed, the decorations around the light fitting entirely altered; but it was unmistakably the same ceiling I had so often stared up at from my narrow creaking bed of those days.

5. D2 **It was then, on my way to the bathroom, just as I caught sight of my robed reflection in the wardrobe mirror, that the realisation first dawned on me.** Letting my sponge bag fall to the floor, I paced very slowly around the room, all the while looking about me. After a while I looked into the bathroom; it was a modern hotel bathroom indistinguishable from those to be found in hotels the world over. But as soon as I came back into the main room, the sense of recognition struck me again. This room, I realised, was the very one that back in England had served as my childhood bedroom. I wandered slowly around it for a while longer, then lay down on the bed and stared up at the ceiling. It had been re-plastered and re-decorated, the cornices removed, the decorations around the light fitting entirely altered; but it was unmistakably the same ceiling I had so often stared up at from my narrow creaking bed of those days.

5. FV I was just starting to doze off when something suddenly made me open my eyes again and stare up at the ceiling. I went on scrutinising the ceiling for some time, then sat up on the bed and looked around, **the sense of recognition growing stronger by the second.** The room I was now in, I realised, was the very room that had served as my bedroom during the two years my parents and I had lived at my aunt's house on the borders of England and Wales. I looked again around the room, then, lowering myself back down, stared once more at the ceiling. It had been recently re-plastered and

re-painted, its dimensions had been enlarged, the cornices had been removed, the decorations around the light fitting had been entirely altered. But it was unmistakably the same ceiling I had so often stared up at from my narrow creaking bed of those days. (16)

Contrary to most of the examples studied thus far here and in Chapter 1, instead of presenting minor localised shifts, the whole of example 5 undergoes extensive re-writing from one version to the next. However, a comprehensive stylistic analysis would be beside the point here, and I will focus on those shifts relevant to the text's narrative poetics.

Growing concision

The first thing to note is that there is a marked evolution towards greater concision between these different versions, every one of which is shorter than the preceding one. This is consistent with the “no fuss” rule, and with Ishiguro's general tendency, observed in Chapter 1, to strip down his narratives as he writes. Here again, the reason why the drafts of the experiment are longer is that the narrator expresses surprise and provides tentative explanations for the unlikelyhood of the episode. These features are present in all three versions of the experiment, but they are more pronounced and cover more textual space in the first draft:

5. EX2-1 Was it possible, I wondered, that the house had been converted into this hotel? In which case, it was a remarkable coincidence, or else extremely thorough preparation on the part of those organising this visit. Had it been planned? Then the manager must have been in on it, but primarily, and most obviously, Miss Stella must have been behind it. It was an extremely touching and considerate thing for her to have done, quite beyond the call of duty.

5. EX2-2; ND Was it really possible the house we had lived in then had been converted into this hotel? If that were so, my coming to be in this room was the result either of the most remarkable coincidence, or else of elaborate forethought and planning. Had it been planned? If so, Miss Stratmann was the one behind it. The amount of organization required would have taken her far beyond the call of duty.

The omission of this passage in *Unconsold* is the result, here again, of the application of the “no fuss” rule in the translation of the experiment into the novel, as is apparent in Ishiguro's notes:

[T]here's too much fuss and questioning in Exp 2 about the hotel room being his old bedroom. It should be much simpler. N. shouldn't go about the room amazed. It should be – bonk! – the same room. None of this “is it possible?” sort of stuff, which is what undermines it. The usual rule: be po-faced and unfussy about weirdness. [...] The rule about this technique: no fuss. (HRC 48)

De-explicitation

A number of textual elements appear in each of the different versions reproduced here, albeit with slight differences, and appear to function as landmarks – fixed elements around which the writing strategy is articulated. Ishiguro sums up the whole scene in one all-encompassing sentence, stating that “[t]he room is his old room where all sorts of childhood things occurred” (HRC 48). More specific elements of continuity consist, for instance, of the use of the key expression “I realised”, of epistemic markers (“without doubt” (EX2-1), “unmistakably” (subsequent versions)), or of the mention of surface alterations to the room that give a semblance of verisimilitude to the episode – something that is apt to make some readers wonder whether or not the scene’s unnaturalness is deliberate¹²⁹.

But even in the case of such recurring elements, a process of gradual de-explicitation¹³⁰ and increasing anchoring in unnatural narration can be observed. It is the case, for instance, of the description of the narrator’s realisation that he is in his own childhood room:

5. EX2-1 I realised how very familiar it was. [...] But as soon as I came back into the main room, the wave of recognition hit me immediately.

5. EX2-2; ND [A]n odd feeling came over me. [...] But as soon as I came back into the main room, the sense of recognition struck me again.

5. D1 [A]t that point I am sure I did not have even the faintest stirrings of the revelation ~~that was later to strike me~~ to come. [...] But as soon as I came back into the main room, the sense of recognition struck me again.

5. D2 It was then [...] that the realisation first dawned on me. [...] But as soon as I came back into the main room, the sense of recognition struck me again.

5. FV I was just starting to doze off when something suddenly made me open my eyes again and stare up at the ceiling [...], the sense of recognition growing stronger by the second. (16)

The passage from “wave of recognition” in the first draft of Experiment 2 to the more sober expression “sense of recognition” in subsequent versions, or the replacement of “the revelation

¹²⁹ My thanks to Glenn Hadley for giving me feedback on his experience as a reader.

¹³⁰ I borrow this term from Murtisari’s (2016) explicitation/implication framework based on Relevance Theory. She uses it to refer to what she calls scalar shifts, i.e. shifts that render a text less explicit but stay within explicature, whereas categorical implication involves the passage from explicature to implicature. I speak of de-explicitation for intralingual shifts that do not render the information implicit (such as the erasure of the reference to the parents’ divorce) but merely make it less explicit or prominent.

that was later to strike me” with the less emphatic “the revelation ~~that was later~~ to come” in the novel’s first draft, bear witness to this process of de-explicitation of the narrative technique.

Here, the passage from one version to the next involves not only a honing of the “unwarranted recognition of place” dream technique, but also of the novel’s overall narrative mode, which – in spite of many differences with earlier novels – largely relies once again on narrative implicitness. We can thus observe in this passage both an erasure or implicitation of the textual elements pointing to narrative unnaturalness – the removal of comments on the situation’s strangeness – and of textual elements pointing to the novel’s underlying version of fictional reality.

Wish-worlds

Another major difference between the experiment and the novel is the mention, in the former, of the divorce of Ryder’s parents. The word is never used in the novel in relation to the narrator’s family, and it is not explicitly stated there that his parents are even separated. On the contrary, Ryder assumes all along that they will be coming to his performance together, and only in the novel’s final scenes does it become clear that this belief was delusional, not only because they have never (or not in a very long time) attended any of their son’s performances, but also because it is subtly implied in the final scene in the tram that they have been separated for a long time. In a document entitled “Ryder and his parents”, Ishiguro writes that

[i]t becomes gradually clear that:

- his parents are long separated
- that this will be their first reunion for years
- that they’ll be coming from different parts of the globe
- that this is a hopeless task to try and re-build a world that crumbled with childhood... (HRC 20)

It seems safe to assume that Ishiguro considered that the spelling out of “[Ryder’s] parents’ divorce” in the first chapter would contravene the gradual dimension of the disclosure, so that in the novel it is only evoked indirectly, in the continuation of example 5: Ryder gets lost in his memories from the time of his childhood room, and soon starts reminiscing about how he used to hear adults – presumably his parents – fighting downstairs, and about the way he would find refuge in his imaginary world in a process not wholly unlike the one taking place at the scale of the whole novel:

I had been lost within my world of plastic soldiers and a furious row had broken out downstairs. The ferocity of the voices had been such that, even as

a child of six or seven, I had realised this to be no ordinary row. But I had told myself it was nothing and, resting my cheek back down on the green mat, had continued with my battle plans. Near the centre of that green mat had been a torn patch that had always been a source of much irritation to me. But that afternoon, as the voices raged on downstairs, it had occurred to me for the first time that this tear could be used as a sort of bush terrain for my soldiers to cross. This discovery – that the blemish that had always threatened to undermine my imaginary world could in fact be incorporated into it – had been one of some excitement for me, and that ‘bush’ was to become a key factor in many of the battles I subsequently orchestrated. (TU 16-17)

This last sentence illustrates the way “the fantasy world serves as an escape from the hard reality” in the novel (Fonioková 2015:118). Several of the diegetical developments, including the merging of the hotel room with Ryder’s old bedroom, correspond to the manifestation of what Ryan (1991) calls wish-worlds: a wish-world is “extracted from subjective value system judgements” (111), and in this type of world what is good is determined by the Freudian “law of desire” (117). Fonioková argues that in *Unconsoled*, “Ryder’s wishes and fears materialize and become narrative facts; in other terms, the protagonist’s possible worlds are integrated into the textual world” (2015:119). This process is mirrored at the micro-textual level in the anecdote of the torn mat reproduced above, and at the macro-textual level in the way fictional reality seems to bend to Ryder’s desires – at least at first sight. Indeed, “Ryder’s wish-worlds, even though they are satisfied in the textual world, are often later contradicted by this same fictional reality” (*ibid.*). In the present example, for instance, after recognising his own childhood room and developing a naturally strong connection with it, Ryder ends up having to move rooms on the hotel manager’s insistence, which visibly causes him great distress:

“No, without doubt I’m dissatisfied. It is not a happy match. My proposal to you, sir, is that we move you to 343, which I feel is much closer to your spirit. You’ll feel much calmer there and sleep better. And as for your present room, well, I’ve been thinking about it on and off all day. I have a good mind to have it demolished in its present form.” / “Mr Hoffman, really, no!” / I had shouted this and Hoffman took his eyes off the road to stare at me in surprise. I laughed and, quickly recovering, said: / “What I meant was, please don’t go to such trouble and expense on my account.” (TU 122)

Ryder’s strong response, which corresponds to the “unwarranted emotion” dream technique, comes in reaction to the manager’s threat to his wish-world, in which his childhood universe from before his parents’ divorce is restored. In the novel’s second draft, this scene is echoed by a second one, absent from the published version, where Ryder on the phone with Hoffman in his bedroom while men are waiting outside to demolish it:

6. D2 “Mr Hoffmann, really, please, things have moved at too fast a pace. I... really... I had felt quite settled here in this present room...” / “Mr Ryder, you seem once again peculiarly attached to ...” / “No! Ha! Ha! Not at all. Peculiarly attached? I gave a kick at the bed. “No, if what you wish is to demolish the place, well, then, it’s your hotel, sir, don’t let me interfere.” (HRC 21)

In this scene, the narrator’s distress is even more palpable than in the previous one, and so is his keenness to hide the strength and nature of his connection to the room; the contradiction between his words and his feelings is marked, as often in the novel, by his nervous laugh: “Ha! ha!”. Moreover, in the margins, next to “I gave a kick to the bed”, Ishiguro writes: “hopes H can hear on other end”. This insistence to conceal his attachment to the room takes the technique of “unwarranted recognition of place” one step further from a mimetic narrative mode. Indeed, the initial rationalising suggestion that the choice of room was a deliberate move on the part of the concert’s organisers is not only textually absent from the novel’s different versions, it is also incompatible with it in this first draft of the novel. The narrator’s attitude in example 6 suggests that his link to the hotel room belongs to the realm of the intimate and should not be shared with others, which is coherent with the notion that it stems from a wish-world of his. In this light, I argue that on the adequacy-acceptability axis described by Toury ([1978] 1995), in his process of self-translation, Ishiguro moves here from a greater acceptability – a more verisimilar narrative mode – to greater adequation to the *skopos* he has determined – the reproduction of dream logic in fictional reality.

Overview

The implementation of the “unwarranted recognition of place” dream technique in the scene of the narrator’s realisation that he is in his childhood room goes through several stages of decreasing compatibility with a verisimilar fictional reality and a natural narrative mode. Textual elements pointing to the divorce of Ryder’s parents are erased from the text, making the underlying version of fictional reality less accessible for the reader – a process similar to that observed in the analysis of *Pale*’s genesis.

Moreover, through the removal of the rational explanations proffered by the narrator in the first drafts and through the toning down of the signs of his surprise, the unnatural dimension of the narration becomes gradually more prominent, which in my framework corresponds to narratological explicitation. But the absence of commentary on the novel’s underlying logic and the increasing gap between the actual world and fictional reality that it entails also result in decreased meaning processability, which corresponds in turn to cognitive implicitation. This

illustrates once again the overall tendency for narratological and cognitive explicitness to be inversely proportional in the case of a narrative strategy based on implicitness and requiring deductive work on the reader's part.

RYDER AS A CLAIRVOYANT BUT UNRECOGNISED CELEBRITY

Transmuting narrator and partial invisibility

The last example I will analyse here is taken from the closing scene of Experiment 2. The main dream techniques honed in this sequence are “partial invisibility”, “transmuting narrator” and “unwarranted familiarity with situation”. In this episode, Ryder is taken by Hoffman, the hotel manager, to a reception allegedly given in his honour. However, neither Hoffman nor the hostess and the guests seem particularly honoured by this presence, and their attitude even borders on rudeness on several occasions. This scene corresponds, in the novel, to the reception attended by Ryder in his dressing gown in chapter 10, where he also goes largely unrecognised by the other guests.

7. EX2-1 All the while, [the hostess] continued to lead me around the room. I noticed with curiosity that though I prepared myself to smile and return greetings and compliments, none of the people seemed to pay any attention to me, and the large hostess made no effort to introduce me.

7. EX2-2; ND; FV¹³¹ I noticed with curiosity [that] although heads would turn and greet my hostess she made no effort to introduce me to anyone. Moreover, although some people smiled politely at me from time to time, no one seemed especially interested in me. Certainly no one broke off a conversation on account of my passing by. I was somewhat puzzled by this, having steeled myself for the usual smotherings of questions and compliments. (TU 125)

The apparently unaccountable indifference to Ryder exhibited by the people at the reception stems from the implementation of the “partial invisibility” and “transmuting narrator” techniques, which are two facets of the same phenomenon: the narrator's floating identity. In his description of “partial invisibility”, Ishiguro writes:

In Exp 2, when Rider is floating around the party, and although he's not completely or supernaturally (i.e. technically) invisible, people hardly

¹³¹ The only differences between the two versions is the presence, in the second draft, of the crossed-out phrase “~~am assailed with on such occasions~~” after “questions and compliments”, and the use in the second and neat drafts of the experiment of the phrase “This puzzled me at first”, later replaced with “I was somewhat puzzled by this”.

acknowledge him, despite the fact that he is the guest of honour. They smile, but obviously they don't react as they would if they "fully" saw him.

This technique is itself underpinned by the "transmuting narrator technique", which explains the reason for this partial invisibility: "In dream, the dreamer can often be in one role (e.g. celebrity) for one extended sequence, then find himself in other (e.g. tramp) while retaining some continuity of memory and purpose between the two roles" (HRC 48). Ishiguro further explains that

Ryder's status should mysteriously change as we move through the story; in other words, the three phases of his career [are] squeezed into the few days of the story. At the beginning, he is struggling, talented and unrecognised. By the middle, he's the celebrity of Exp2 and Exp5; by the end, he's a has been. The attitude of people should change. (HRC 20)

From the second draft of Experiment 2 through to the published version, example 7 contains additional details that reflect another aspect of the technique: "Instances of Ryder not being recognised should be more and more [sic]. [...] When people do recognise him, they still behave inappropriately, like they want to brush him off with minimum politeness" (HRC 20, emphasis in original). This corresponds precisely to the situation described in the later versions of the scene: "although some people smiled politely at me from time to time, no one seemed especially interested in me".

The narrator thus alternates between different states of fame: while his celebrity is regularly emphasised, the scene under study is one of several episodes in which he is either not recognised or treated as though not particularly important. This characteristic of fictional reality is more prominent in the early drafts of the novel than in its published version, as can be seen in an episode – absent from the published novel – in which Hoffman fails to recognise Ryder upon re-encountering him in the morning:

8. D1 "Hello, sir", he said, cautiously. Then he looked at me again and seemed to be making an effort to remember something. Then he said: "Mr... Ah yes, Mr Ryder! That's it. How could I forget! Mr Ryder, yes. Well, sir, I hope you're finding the hotel comfortable." / I looked at him a little puzzled. ~~He seemed inordinately pleased to have recalled my name.~~ I said with heavy irony: "You seem inordinately pleased to have remembered who I am, Mr Hoffmann." / Hoffmann gave a nervous laugh.

Here, Ryder's change of status is all the more striking as Hoffman is directly in charge of his visit and of the concert, and has already spent much time with him. It is perhaps the reason

why the scene is omitted in the published version. But even in the final version of the novel, there is a consistent contrast between Hoffman's superficially deferent attitude and the way he treats Ryder – regularly implying that he is running late because of him, taking him to a reception in his dressing gown or bringing him to comically unsuitable facilities to practise the piano. In example 8, however, the lack of recognition goes further and takes place on a literal plane. On this, Ishiguro writes that “[t]he increasing lack of (literal) recognition should serve the sense – and this must be v. strong part of structure – that his chance come and went and now it's too late. Somewhere in there, his moment came and went and he failed to seize it” (HRC 20).

A similar scene occurs in the novel's first draft when Ryder is met with the clerk's indifferent or even flippant attitude as he goes down for breakfast:

9. D1 [The desk clerk] was reading. / “Well, I really could do with a breakfast. With a busy day like his ahead of me, it's unthinkable I should start without a breakfast” / “We could have arranged a morning call for you, sir. Or else, we could have delivered breakfast to your room. With a little forethought, you would have had no trouble.” / His tone was quite shocking. I looked at him carefully to check that it was indeed the same young man I had encountered at this desk on the previous day, but I saw there was no mistake. I said: “As a matter of fact, I ~~would have expected~~ was expecting a morning call.” [...] “Oh dear, something must have gone wrong. What was name and room number, sir?” He was now consulting something ledger behind his desk. / “My name and room number? But it's me. Ryder.” The desk clerk stood looking at me for a few seconds, his eyes slightly narrowed in concentration. Then he nodded to himself, then smiled. “Mr Ryder, of course”, he said. “Yes, of course. How could I forget.” “Indeed, I'm rather puzzled you should.” The desk clerk shrugged. With so many guests, you have to forgive me, sir.”

9. FV The desk clerk was sitting reading a magazine, but on seeing me rose to his feet. / “Good morning, Mr Ryder.” / “Good morning. I'm somewhat disappointed to find breakfast is not being served.” / For a second, the desk clerk looked puzzled. Then he said: “Normally, sir, even at this hour, someone would have been able to serve you breakfast. But of course, today being today, naturally enough, a great many of our staff are over at the concert hall to assist with the preparations. [...] Of course, if it's a matter of coffee and a few rolls ...” / “It's quite all right,” I said coldly. “I simply don't have time to wait around while it's organised. I'll just have to do without breakfast this morning.” / The desk clerk began to apologise again, but I cut him off with a wave of my hand and walked away. (293-94)

As in example 8, the non-recognition takes place in the morning when Ryder comes down from his room: the scene makes use both of the “distorted time frame” technique – a night's

time is long enough to forget the people that one knew just the day before – and of the “transmuting narrator” technique, where Ryder’s fame seems to regularly fade away. As for the striking contrast between the two versions, it is once again consistent with the “no fuss” rule, and is further accounted for by the handwritten note at the end of the chapter on the first draft: “The non-recognition shouldn’t be so sudden” (HRC 21). In the published version, no explanation is provided for the desk clerk’s puzzlement, so that it is left to the implied reader to draw conclusions on the reason for his strange attitude and to liken it to that of the people at the reception in example 7.

Unwarranted familiarity with situation

Shortly after arriving at the reception (see example 7), Ryder starts realising the reason why the people present are paying him so little attention: they were originally waiting for another celebrity, and Ryder was called as a last-minute substitute. He then starts visualising the scene that took place before his arrival, a feat that corresponds to the dream technique of “unwarranted familiarity with situation”, also called elsewhere in Ishiguro’s notes “unwarranted familiarity about what has just occurred”:

N. arrives at a situation he should know nothing about. But he does and there’s no surprise on his part about how he knows. This is a familiar experience I have in dreams. [...] Now in fiction, we might be able to do this by having N. go into a room and just saying in the narrative, “I realised A was thinking B”, or “It was clearly the case that B was having to XYZ...” or “Obviously” or “As I could see” or “I observed that”... Or even, “I reminded myself that...” This latter mode supposed you remember. The previous that you just somehow perceive. (HRC 48)

In the novel, one of the most prominent markers of unnatural narration is indeed the use of a few expressions, in particular “I realised” and “it occurred to me”, which function as signals that the narrator is about to provide information that he would not normally have access to – as in “unwarranted familiarity with situation” – or to describe a situation that contradicts rational laws – as in “unwarranted recognition of place or person”.

Example 10 corresponds to Ishiguro’s first attempt to use the “unwarranted familiarity with situation” technique, and thus represents a key passage for unnatural narration that will also be the object of interlingual analysis in the next chapter. For the sake of readability, those textual elements that are key in the crafting of the narrative technique have been highlighted:

10. EX2-1 Then as I continued to walk in circles, led by my hostess, **I gained the distinct impression that** the people in the room had gathered not to honour me, but some other distinguished figure – **perhaps** this Hearn, the hotel manager had talked of – and that shortly before my arrival, someone had announced to the disappointed room that Hearn would not be able to come, but that at the last minute, I had been called in as his replacement. **This had led, I realised,** to large sections of the room demanding an explanation, some shouting that they had cancelled important engagements to be here, others that they had bought a special costume in honour of Mr Hearn and what was meant by suddenly announcing that Mr Hearn would not turn up. ~~In-fact~~ **No doubt,** at first immediately after the announcement the atmosphere had been so hostile that there had been a real danger of the whole party dissolving then and there. But then one of the town elders – ~~perhaps it was quite probably~~ the very white-haired man I could see deep in conversation with two women on the other side of the room – had got up onto the platform and calmed down everyone. [...] [T]he speech **would in-all likelihood** have gone on for so long, no-one daring to interrupt the old man, he being someone of great esteem, that the speech **would** have only finished minutes before my arrival. [...] It was clear this was what had taken place¹³².

10. EX2-2; ND¹³³ [T]hen as I continued to walk with my hostess, **I gained the distinct impression** that the people in the room had gathered not to honour me, but some other distinguished figure – **most probably** this Rudolph Hearn the hotel manager had talked of. Then not long before my arrival, someone **had announced** to the ~~great-disappointment of the~~ room that Rudolph Hearn was unable to come, but that at the last minute I had been secured as his replacement. This **had led** to many people angrily demanding an explanation, some shouting that they had cancelled important engagements, others that they had bought a special costume in honour of Mr Hearn and what was meant by announcing suddenly that he would not turn up? **Indeed** ~~immediately after the announcement,~~ the mood had grown so hostile there had been a real possibility the party would break up then and there. **But then** one of the town elders – **quite probably** the little white-haired man I could see across the room deep in conversation with a young woman ~~in a bright red dress~~ – **had got up** onto the platform and calmed everyone down. [...] **So it was that** by the time I had arrived – just several minutes after the white-haired man had finished speaking – a genuinely celebratory atmosphere **had taken over** the proceedings. **Having grasped what had occurred,** I was then somewhat disturbed when my large hostess waved towards the lectern.

Here, I argue that three main types of textual elements serve for the author to hone the narrative voice through the dream technique of “unwarranted familiarity with situation” : the

¹³² This last sentence is underscored in the original text.

¹³³ The only difference between the second and neat drafts of Experiment 2 in example 10 is the absence of the crossed-out text in the neat draft.

opening and closing sentences in both versions, the use of epistemic markers and the presence or absence of the modal verb ‘would’.

Firstly, in the opening sentence of the passage in each of the three drafts, the narrator mentions having “gained [a] distinct impression” of the reason behind the general lack of enthusiasm and deference in his presence. This phrase works as a gateway into the narrative mode of the “unwarranted technique”, echoed further on in the first draft by the expression “I realised”. In his notes upon re-reading his experimental short stories, Ishiguro ponders on the role and necessity of these markers, writing that

[s]o far whenever we’ve used this [technique], we’ve gone into it with: “Then it occurred to me that...” or “I realised that...” But would it work better if even that much was absent? It suggests – albeit in a minor way – a sense of revelation. In dream, you just know, and there isn’t a sense of revelation. Would it work better if we just stated it as though we are in 3rd person omniscience? (HRC 20)

He then comes back to this point, stating this time the importance of keeping these expressions:

Lorna’s view, and I think mine, is that it’s important to keep the “I realised”, “It was clear” etc. lead-ins. These place it firmly in the consciousness of the narrator. To not have these, the reader might just think, oh we’ve suspended first person for the moment. The bizarreness of the N having this power should be emphasized. But again, as usual, no fuss. “I realised...” or “clearly” [...] is just how much is needed. For shorter examples, instead of prefixing with “I realised that...” etc, it can be just given in one go. (*ibid.*)

In the published novel, the phrases “I realised” and “it occurred to me” are indeed the most recurrent signals of the switch to the “unwarranted technique”. As for the specific phrase used at the beginning of example 10, “I had the distinct impression”, it recurs five times in the novel but only twice to introduce a statement departing from verisimilitude. The most characteristic occurrence corresponds to the moment when Ryder claims to hear the sound of his parents’ carriage passing by, while it later turns out that they never even intended to attend the reception:

[A]s I continued to lean out of the window, I had the distinct impression I could hear somewhere not so far away the sound of their carriage going by. [...] trees. Then I heard once more the faint noises I had before: the beat of hooves, a rhythmic jingling, the rattle of a wooden vehicle. (TU 435)

This particular passage can be taken as an illustration of Fonioková’s claim that “Ryder’s wish-worlds form the fictional reality” (2015:119), or else be understood as calling into

question the narrator's reliability even within the frame of unnatural narration. In example 10, however, nothing comes to contradict the narrator's account of fictional reality, which becomes progressively more assertive. In the first draft of Experiment 2, the sequence ends on "It was clear this was what had taken place", underscored in the typescript, while the sentence closing the passage in the two subsequent drafts begins with "having grasped what had occurred". These two sentences denote a marked evolution towards a more assertive narrative voice within the passage, but it is also interesting to note that the second version is less emphatic than the first one, both from a typographic and semantic point of view – perhaps because such emphasis was seen as contravening the "no fuss" rule.

Secondly, both versions of example 10 are replete with epistemic markers such as 'perhaps', "quite probably" or "no doubt". These markers reflect the degree of certainty expressed by the narrator in his account of a scene that he has in fact not witnessed, and of which he has had, according to the laws of the actual world, no way of gaining knowledge. The overall tendency is one of greater assertiveness in the second and neat drafts than in the first one: 'perhaps' is translated with "most probably", "no doubt" with "indeed", and the later versions have an additional "So it was that *etc.*" at the beginning of the penultimate sentence, which further anchors the scene in the textual world. Moreover, the crossing-outs in the first draft testify to the importance of these epistemic markers in the endeavour to strike the right balance between assumption and certainty of the narrative voice. This bears testimony once more to the prevalence, in the successive stages of self-translation, of Ishiguro's stated *skopos* to achieve a coherent reproduction of dream logic in the fictional reality of *Unconsoled*.

Finally, the modal 'would' also plays a crucial role in this balance. In the first draft, towards the end of the passage, several verbs are used in combination with the modal 'would', which corresponds here to the past form of the modal 'will' in its radical dynamic value, i.e. expressing a strong probability: "the speech would ~~in all likelihood~~ have gone on for so long *etc.*"; "the speech would have only finished minutes before my arrival". However, the modal is absent from the second and neat drafts of the experiment: "this had led to many people demanding an explanation"; "by the time I had arrived – just several minutes after the white-haired man had finished speaking – a genuinely celebratory atmosphere had taken over the proceedings". In the margin (see Appendix 5.4 p.456) of the first draft of Experiment 2, next to "Indeed, the speech would ~~in all likelihood~~ have gone on for so long *etc.*": Ishiguro wrote "ditch conditional tense"

(HRC 21, emphasis in original), which further confirms the importance of the presence or absence of the modal ‘would’ for the narrative strategy¹³⁴.

The scene that takes place in example 10 is present in the novel in a different form; the main shared features are the pre-eminence of another figure over Ryder, and the use of the dream technique of “unwarranted familiarity with situation”:

10. FV Then, as I continued to cast my gaze about me, I began steadily to realise just what had taken place before our arrival. The present occasion was the largest to date of the dinners given in Brodsky’s honour. Being also the last before the crucial event on Thursday evening, it was never likely to have been a relaxed affair, and Brodsky’s lateness had turned the tension up further. [...] I was still turning over all that had happened prior to our arrival when I caught sight of Stephan on the other side of the room, talking to an elderly lady. (126-29)

The evolution towards greater assertiveness is even more pronounced here, with the translation of “I gained the distinct impression” into “I began steadily to realise just what had taken place”, and the absence of any qualifying modals: “was”, “had turned up the tension” “all that had happened”. The shift to unwarranted technique is thus less gradual and all the more striking in the final version of the novel. This in turn is likely to result in decreased processability for the reader, and thus in cognitive implicitation. Once again, the *skopos* of this self-translation entails a departure from the implied reader’s real-world frames, so that it is at odds with Zethsen’s claim that in intralingual translation, “[t]he parameter of knowledge often involves interpretation (explicitation, explanation, addition) of information”. (2009:802).

Overview

I have shown that the scene closing Experiment 2 serves for the author to hone three dream techniques in particular: “partial invisibility”, “transmuting narrator” and “unwarranted familiarity with situation”. The first two underpin the narrator’s changing status, illustrating the different phases of his career. This is particularly pronounced in the experiment and in the novel’s first draft, which comprise several additional scenes in which Ryder is met with a literal and metaphorical lack of recognition. The last dream technique implemented in the passage involves the narrator’s account of the scene that took place before his arrival: the two different versions of the experiment evince a progressive increase in assertiveness. This is perceptible

¹³⁴ While there is not strictly speaking a “conditional tense” in English, it seems safe to assume that Ishiguro is here referring to the use of the modal ‘would’.

through semantic elements framing the passage, the use of epistemic markers and the choice of modal. In the published version, conversely, the “unwarranted familiarity with situation” technique is implemented in a more straightforward way and without any gradation. The key role played by these elements in the elaboration of the narrative voice entails, in turn, that the choice of textual elements such as epistemic markers or modal verbs is equally crucial to the interlingual translation of the novel’s narrative strategy, which I will explore in detail in Chapter 7.

CONCLUSION

Here, I have explored the genesis of a different type of narrative strategy in Ishiguro’s fiction: unnatural narration. I based my analysis on Kazuo Ishiguro’s second experimental short story in the HRC archive. Just as the shift to this narrative mode was guided, for the author, by the series of dream techniques he had conceived and by the various rules he had set for himself, which I approach as the *skopos* of this self-translation, so my work was guided by his account of these rules and techniques in the notes held at the HRC.

The analysis focused around two scenes in particular: the sequence in the lift with the porter and Miss Stella (Miss Stratman in the novel), and the short story’s closing scene at the reception allegedly given in the narrator’s honour. The staging of these two scenes involves the implementation of six main different narrative techniques explored in this chapter: “warped time frame”, “extended monologue”, “placing”, “unwarranted recognition of place”, “partial invisibility”, “transmuting narrator” and “unwarranted familiarity with situation”.

My analysis shows that the function of a specific scene or textual element in the narrative strategy often prevails over the diegetical particulars involved. This is consistent with Vermeer’s *skopos* theory (1987) and with subsequent functionalist approaches (Reiss/Vermeer 1984, Nord 1991), which all assert the primacy of a translation’s self-given goal and function in a given communicative situation. This shows that in Ishiguro’s self-translation, the line between narrative strategy and *skopos* is blurred, which goes towards confirming the relevance of approaching the process of rewriting at hand as a form of intralingual translation.

The comparative investigation of the different versions of Experiment 2 with the drafts and published version of the novel also shows a general tendency to erase rather than to add. This is consistent with the results of Chapter 3 on the genesis of *Pale*, which puts in question

Zetshsen's (2007) and Whyatt's (2017) claim that intralingual translation generally leads to simplification. Here again, I argue that this discrepancy can be explained on the one hand by the fact that we are dealing with a self-translation, and on the other hand by the fact that narrative complexity is precisely at the heart of the self-translation's *skopos*.

Here, the process of erasure entails removing from one version to the next the signs of the narrator's surprise, as well as the tentative explanations he often provides in the earlier versions for the unnaturalness of fictional reality – i.e., the fact that it contravenes the laws of the actual world. The removal of these rationalising textual elements contributes to further anchoring the narrative in unnatural narration, and more specifically in an oneiric world where the mind “just discovers without fuss” (HRC 48, emphasis in original).

While the changes explored in this chapter have no significant bearing on linguistic explicitness, they do have an impact on narratological and cognitive explicitness. Paradoxically, erasing the narrator's comments on the unnaturalness of the narrative results in a greater prominence of the dream techniques underlying the unnatural dimension of the narrative voice, which corresponds in my framework to narratological explicitation. However, by increasing the departure of the narrative from the implied reader's actual world, the intralingual shifts observed result in a more demanding narrative pact and thus trigger what I call cognitive implicitation, i.e. decreased meaning processability.

I will now focus on the published version of *Unconsoled* to explore the translation of the narrative voice from an interlingual perspective, to try and determine the impact of the shift to unnatural narration in terms of narratological explicitness in interlingual translation.

Chapter 7

Living in a Dream: Translating Unnatural Narration

“In general, throughout the story, N should be trying to cover up his ignorance about his schedule, about everything.”

(Ishiguro HRC 47)

CHAPTER OVERVIEW

This chapter sets out to explore the ways in which *The Unconsoled*'s narrative strategy, dominated by unnatural narration and thereby departing from Ishiguro's earlier novels, is translated from an interlingual point of view. Here, the poetics of silence is manifested not so much in gaps in the narrator's discourse as in the implicitness of the diegetic world's underlying logic.

In this novel, the notion of reliability is somewhat undermined by what Fonioková (2015) shows to be the world-constructing abilities of the narrator, reflected in the way his past experiences and present preoccupations seep into fictional reality. What Ishiguro calls the “unwarranted relationship” and “characters continuing under different surfaces” dream techniques, in particular, serve for the indirect staging of the continued centrality of Ryder's childhood wound in his present life.

Any world-constructing powers Ryder might have, however, are offset by his lack of an itinerary, which constitutes the central flaw in his grip on his surroundings and more generally on fictional reality. The vulnerability and sense of panic the narrator derives from this lack of itinerary, both literal and metaphorical, are expressed chiefly through the “partial invisibility” dream technique, while “unwarranted emotion” reveals the link between Ryder's original wound and his present lack of itinerary.

As the novel progresses, unnatural narration becomes more and more interwoven with unreliable narration, especially in sequences where the narrator adopts a retrospective perspective on his past experiences, narrated by means of what Ishiguro calls “dim torch narrative mode”. As a result of his “tunnel memory”, Ryder finds himself incapable of remembering more than the very recent past, and resorts to back-projecting techniques that combine unnatural narration – his incapacity to remember recent events – and unreliable narration – the resort to self-deception to preserve the his self-image, which results in inner contradictions in his account of fictional reality.

I use the material gathered in the *Unconsoled* section of the HRC, and in particular the “dream techniques” outlined by Ishiguro, as a basis for my analysis of the narrative strategy. This genetic approach allows me to build a solid text-based ground for the subsequent translational analyses, in particular of the novel's underlying logic.

The results of the investigation of the translation of *Unconsoled*'s narrative strategy show that textual markers of unnatural narration are often toned down in the translations, in which the narrator's account of fictional reality is thus less at odds with the implied reader's actual world; this corresponds to a form of normalisation. However, those dream techniques that are closer to the more traditional narrative mode of unreliability are more adequately translated, and often even explicitated.

INTRODUCTION

RECEPTION

In his review of *Unconsoled* for *The New York Times*, Mel Gussow points out that the novel represents for Ishiguro an endeavour to distance himself from historical writing, to “take fiction one step further into the subconscious and to use what was for him a new narrative device: the dream” (Nov. 1995). The critic and author also writes that between the lines of the novel, “[a] parallel, unseen story is taking place, about Ryder’s unhappy childhood and unfulfilled adulthood” (*ibid.*).

It is this unseen sub-story that Ishiguro briefly describes in a document entitled “provisional outer structure” in the HRC archive: “N. arrives in London on his tour. He doesn’t know his schedule, but pretends to. [...] He neglects his ‘wife’. He has a good relationship with his ‘child’. His ‘wife’ has an affair. He suffers agonies but controls himself. [...] But he’s taken horrible revenge on his child” (HRC 20).

He then elaborates on the underlying theme and metaphorical value of the novel as a whole:

We want to talk about not being sure of what to do with one’s life; how time is moving all the time; how one never quite gains control, but is always pretending to oneself and others that one is; how one has moments of panic about how the most precious things are going beyond one’s grasp. (*ibid.*)

Although a number of literary reviewers saw in *Unconsoled* an admirable departure from narrative conventions, similarly to Gussow – with for instance *The Independent*’s critic calling it “a brave and venturesome leap into the unknown” (Apr. 1995) – the overall reception of Ishiguro’s fourth novel in the literary world was mixed to say the least, with critics such as *The Observer*’s diagnosing “a period of artistic decline [...] in Ishiguro’s impressive career” (Sept. 1995). In her 2015 article in *Comparative Literature Studies*, Karni gives an efficient overview of the novel’s reception in the literary press:

The novel, set in an unnamed Central European city, elicited mixed reviews and much perplexity. Thus Rachel Cusk, for example, called it “a masterpiece,”¹³⁵ while James Wood felt the book “invents its own category of badness.”¹³⁶ and Richard Rorty, despite admiring Ishiguro’s “command of his medium” and knowing that “one has been in the hands of a very

¹³⁵ Rachel Cusk, “Journey to the End of the day,” *The Times* (May 1995), 35.

¹³⁶ James Wood, “Ishiguro in the Underworld,” *The Guardian* (May 1995), 5.

intelligent, immensely skillful, bold, inventive writer [...] who [...] has been trying to do something nobody has ever done before,” was not convinced, or consoled, by the author’s new novel. “Sometimes all a reviewer can do,” writes Rorty, “is express appreciative puzzlement.”¹³⁷ (324)

Ishiguro himself gives a pithy summary of these mixed reactions to his fourth novel: “It’s either ‘a masterpiece’ or ‘an offensive monstrosity.’”¹³⁸

NARRATIVE STRATEGY

As I have shown in Chapter 6, *The Unconsoled* represents a turn in Ishiguro’s writing strategy, in particular through the shift from unreliable to unnatural narration. In spite of the surface incoherence of fictional reality, the novel is regulated by a set of rules defined by the author and giving the work its own form of coherence. I argue that Searle’s claim that in realistic or naturalistic fiction “the author will establish with the reader a set of understandings about how far the horizontal conventions of fiction break the vertical connections of serious speech” (331) also applies to non-realistic and unnatural fiction:

To the extent that the author is consistent with the conventions he has [...] established, he will remain within the conventions. As far as the possibility of the ontology is concerned, anything goes: the author can create any character or event he likes. As far as the acceptability of the ontology is concerned, coherence is a crucial consideration. However, there is no universal criterion for coherence: what counts as coherence in a work of science fiction will not count as coherence in a work of naturalism. What counts as coherence will be in part a function of the contract between author and reader about the horizontal conventions. (1975:331)

Coherence is thus a crucial element of the reading pact, and in the case of non-conventionalised forms of unnatural narration – or in Searle’s words, of “revolutionary forms of literature” (*ibid.*) – the participation expected of the reader consists in identifying the key(s) to the textual world’s idiosyncratic form of coherence. As Fonioková (2015) points out, contrary to unreliable narration, in unnatural narratives the secret lies not in the narrator’s discourse but in fictional reality itself. In other words, the discrepancy is not located in the difference between several versions of fictional reality, but in the difference between fictional

¹³⁷ Richard Rorty, “Consolation Prize,” *Village Voice Literary Supplement* (Oct. 1995), 13.

¹³⁸ Quoted in Mel Gussow, “Forsaking the specific to dive into dreams,” *The New York Times* (Nov. 1995).
<http://www.nytimes.com/1995/11/02/books/forsaking-the-specific-to-dive-into-dreams.html>.

reality and the implied reader's actual world. This in turn stimulates the reader not to fill in the blanks of the diegesis and of the narration, but to figure out the rules of fictional reality.

MODE OF ANALYSIS

As explained in Chapter 1, this change of narrative strategy entails a difference in the mode of translational analysis. Here, I no longer rely on Weizman and Dascal's (1991) model of cues and clues, for although unreliable narration is not absent from *Unconsoled*, it is not the main narrative mode. For this reason, I do not speak of cues and clues but more generally of explicitation or implicitation of the narrative strategy.

Textual silences are present in *Unconsoled*, but instead of stemming from the narrator's discourse they derive from the fact that the rules regulating the textual world are unspoken ones. Here, narratological explicitation can still correspond to the foregrounding of the speaker's stance, especially in passages characterised by a narrative strategy closer to unreliable narration, but it typically corresponds to a highlighting of the unnatural dimension of the narration. In other words, if the unnaturalness of the narrative is more perceptible and/or the underlying logic of the textual world easier to reconstruct in translation, I consider this to be narratological explicitation. Conversely, when the unnatural dimension is played down and/or the narrative is normalised, I consider that narratological implicitation is taking place.

OUTLINE

In this chapter, I will first show how the narrative revolves around the narrator's unspoken childhood trauma of his parents' divorce. Ryder being, to a point, a world-altering narrator whose beliefs and desires have a performative dimension, the surface level of fictional reality is shaped and altered by this original wound, in particular through the dream techniques of "characters continuing under different surfaces", "unwarranted relationship" and "unwarranted familiarity with situation". I will then explore the limits of the narrator's control on fictional reality, the most significant of which is his literal and metaphorical lack of an itinerary. His lack of grip on fictional reality is chiefly staged through "unwarranted emotion" and "partial invisibility". Finally, I will show the ways in which the narrator copes with this powerlessness through a self-deception combining unreliable and unnatural narration, and expressed through the "backward projection of judgment" and "backward projection of intention" dream techniques, which stem from the "dim torch narrative mode" used to stage the narrator's relationship to the past.

1. “WOUNDS WILL NEVER HEAL”: RE-ENACTING THE ORIGINAL TRAUMA

“Wounds will never heal.”

(Ishiguro HRC 20)

“THE CHILDHOOD CRISIS, I.E. THE WOUND”

“Art as consolation. Politics as consolation, but these are ultimately diversions. But we have nothing else. There’s no going back. Wounds will never heal”, Ishiguro writes in his notes on *Unconsoled* (HRC 20). In a document entitled “The childhood crisis, i.e. the wound”, he ponders on the nature of this wound, showing once more that the role it plays in the narrative is far more important than its particulars: “Should it be to do with loss of home, separation... I think [something] like that, rather than violence, abuse... and some underlying sense as a child of having had the responsibility” (*ibid.*). The feeling of guilt generated by the wound is thus a crucial literary device, and as pointed out by Wood the motif of guilt permeates the novel as much as in Ishiguro’s previous works (see p.82). The wound is both “[t]he motivation behind Ryder’s travelling” (Fonioková 2015:120) and a recurrent trope in the novel’s imagery: although the trauma is originally Ryder’s, “[t]he centrality of the matter in Ryder’s life is imprinted in the actual textual world” (*ibid.*), so that the wound is also present in a more literal version in the character of Ryder’s fellow musician Brodsky:

“How do you do, Mr Brodsky,” I said. [...] “I can’t say I feel well. I have, you see, a pain.” / “Oh? A pain?” Then, when he said nothing, I asked: “You mean an emotional pain?” / “No, no. It’s a wound. I got it many years ago and it’s always given me trouble. Bad pain. Perhaps that’s why I drank so much. If I drink, I don’t feel it.” / I waited for him to say more, but he became silent. After a moment I said: / “You’re referring to a wound of the heart, Mr Brodsky?” / “Heart? My heart’s not so bad. No, no, it’s to do with...” Suddenly he laughed loudly. “I see, Mr Ryder. You think I am being poetic. No, no, I meant simply, I had a wound. You asked how I felt and I told you, but I didn’t mean to talk about it. I try to be brave about the wound. For years I never mentioned it, but now I’m old and I don’t drink, it’s got very painful. It hasn’t really healed at all.” (TU 308-09)

Just like Brodsky, Ryder endeavours not to speak about his own wound, which is indeed a “wound of the heart”, an “emotional pain” that never healed, but he finds himself talking about it almost against his will and in all manners of roundabout ways – the scene quoted above being one example of them. As shown in the previous chapter, the divorce of Ryder’s parents lies at the origin of Ryder’s emotional and metaphorical wound; in his notes on the sub-story of

Ryder's parents, Ishiguro further elaborates on the narrator's delusional belief that his art can reconcile his parents and heal his old wound:

Gradually, he starts to remember; they're coming from separate places. They haven't seen each other for many years. It'll be an important reunion. They've agreed finally to let bygones be bygones, and reunite at son's concert. Ryder's fame and success has "healed" things between them. (HRC 20)

However, even though the wound and its effects are omnipresent in the novel's subtext, its presence in the surface story is chiefly limited to the literal wound carried by Brodsky. Around the crisis between Ryder's parents lies a silence that is both narratological – the narrator never refers to it directly, and indeed seems largely unaware of it – and also literal at times, as in the scene in which his childhood friend refrains from telling him why his parents are constantly arguing:

"Husbands and wives don't always argue all the time. They only argue like that when ... when special things happen." "What special things?" [...] "Your parents. They don't argue like that just because they don't get on. Don't you know? Don't you know why they argue all the time?" Then suddenly an angry voice had called from outside our hide-out and Fiona had vanished. [...] At one point I had heard Fiona repeating in an injured tone: "But why not? Why can't I tell him? Everybody else knows." (TU 172-73)

The silence deliberately left around the imminent separation of Ryder's parents and its causes means that it is left to the readers' – and of course to the translators' – imagination to determine the exact nature of the childhood crisis that has made such a lasting mark on Ryder. Nevertheless, "[t]his memory discloses the existence of a 'special thing' that happened in Ryder's family when he was a child, the something that has gone wrong and has haunted Ryder all his adult life" (Fonioková 2015:116), which confirms that the function of the wound trumps its (sub-)diegetical characteristics and encourages the reader to take an active role and fill the blanks themselves.

THE REVENGE STORY

As outlined in the previous chapter¹³⁹, 'appropriation' is a key device in the writing strategy of *Unconsoled*, centred as it is around the reproduction of dream logic. Ryder's preoccupations seep into fictional reality, as is perceptible in the repetition of the narrator's trauma in the

¹³⁹ "The whole thing is supposed to take place in some strange world, where Ryder appropriates the people he encounters to work out parts of his life and his past" (Ishiguro in Shaffer and Wong 2008:114).

present: “[the] situation is repeated in Ryder’s relationship to Sophie and Boris; some events imply that this “something” happened in this family as well” (*ibid.*).

The blank left in the story as to the nature of this ‘something’ is once again filled – for the researcher more than for the reader/translator – by Ishiguro’s notes at the HRC, which reveal why “[h]e treats the child very coldly” while Sophie “blames herself for that” (HRC 20):

Story – basic story

Ryder’s father and mother broke up. Ryder’s father punished the mother by withdrawing love from R. / Ryder believed the break up to be his fault, that he could save them by becoming a better pianist. / He leaves the town, becomes a famous pianist. / Years later, he returns. (HRC 20)

Ryder and his wife

[H]e’s unable to express his love [...] [S]he has an affair, trying to goad him with a reaction, but he doesn’t react. Later, he takes terrible revenge on the child. (*ibid.*)

This revenge consists of what Ishiguro calls “the freeze-out”, i.e. Ryder’s feigned indifference to Boris in order to hurt Sophie back. Just as with *Pale* in Chapter 3, a study of the novel’s drafts shows here a process of erasure of the textual signs pointing to the underlying version of fictional reality. Thus, in the first draft of *Unconsoled*, in a passage absent from the published novel, to Sophie’s remark “I want to talk to you about Boris. I want to know what I can do”, Ryder hints at her infidelity by answering that “There’s nothing to be done. It’s just part of the damage you’ve caused. There has to be a price to pay for everything” (HRC 21).

RE-ENACTING THE PAST: CHARACTERS UNDER THE SURFACE, UNWARRANTED RELATIONSHIP

The fact that some past events of Ryder’s life are presented in disguise through metaphors illustrates the way the narrator of *Unconsoled* is re-enacting rather than re-telling his memories, contrary to previous novels (see Fonioková 2015). This re-enacting means that other characters function, at least in part, as a means of expressing Ryder’s subjective perspective. Ishiguro’s notes mention “a gallery of minor characters who, because of their greater subjective status, are extensions of the narrator’s preoccupations” (HRC 20), and Boris, who stands for the narrator’s difficult childhood, is one of these characters.

The overlap between Boris and the narrator is expressed through the dream technique called “characters continuing under different surfaces”: “The revenge story is incorporated as follows: we use a technique we’ve not really been able to test in the short format. Characters under the surface [...] [C]haracters who represent Ryder’s wife and child at different points in time pop

up” (HRC 20, emphasis in original). This technique is, in turn, based on the dream technique of “unwarranted relationship”: “the dreaming mind is concerned with the underlying relationship and emotions, and cannot be all that scrupulous about the external details matching it” (HRC 48).

The combination of these two narrative techniques is illustrated in particular through Ryder’s relationship with Boris and Sophie, the nature of which remains ambiguous throughout the novel. Ryder first meets them in a café, after accepting Gustav’s curious request that he try and find out if anything is the matter with Sophie even though she is presumably a perfect stranger to Ryder. And indeed, when he first sees them, he describes them in words that suggest he has never met them before: “Turning, I saw a woman sitting with a young boy waving to me from a nearby table. The pair clearly matched the porter’s description” (TU 32). This impersonal description is consistent with the fact that Sophie then introduces him to Boris, which suggests they are meeting for the first time: “‘This is Mr Ryder, Boris,’ Sophie said. ‘He’s a special friend’” (*ibid.*). However, she gradually starts acting as though they are actually a couple and the three of them have known each other for a long time, describing a house that they might want to buy together and mentioning a recent phone conversation in which she allegedly upset him. At first, Ryder hides his surprise from her but does express his perplexity in the narration – “I was a little taken aback [...] that they should be expecting me” (*ibid.*). However, the fluctuating nature of fictional reality then becomes apparent as he begins to ‘remember’ the events she is mentioning:

I tried to recall something of the phone conversation to which she had just referred. After a while, I found a faint recollection returning to me of listening to this same voice – or rather a harder, angrier version of it – on the end of a telephone in the not-so-distant past. However, I found nothing more of this exchange would come back to me. (35)

Fairbanks (2013) sees this passage as an indicator of the oneiric nature of the textual world:

Ryder’s gradual recognition of his hotel room as his childhood bedroom is echoed when Gustav’s daughter merges into someone who seems familiar, both being interpretable as the common dream phenomenon known as condensation. It is by such devices that the text guides the reader toward constituting the narrated events as belonging to the realm of dream. (606)

A passage in the first draft of *Unconsoled*, absent from the published version, confirms that in the underlying version of fictional reality Sophie does play the role of Ryder’s wife, at least to a certain extent: “Christoff seemed to be deep in thought. Then he said: ‘You have a wife,

Mr Rider?’ / I thought about this, then said: ‘Yes. Yes. Sophie. ~~That’s my wife.~~ She’s my wife’” (HRC 21). This passage, absent from the published novel, highlights the performative dimension of Ryder’s discourse in *Unconsoled*: to a point, calling Sophie his wife amounts to making her his wife, a nonverisimilar form of logic that brings out the nonsensical dimension of the text so reminiscent of Carroll’s work.

However, no such clarification takes place in the published novel, where Ryder’s relationship to Sophie and Boris remains unclear throughout. By effacing what could be described as the narrator’s creative access to the past in the final version, Ishiguro anchors the narrative into a perpetual present populated with performative memories which become plausible just by virtue of being named. The readers are thus apt to ask themselves, in the course of their reading, whether Sophie and Boris are Ryder’s wife and son, simply stand for his wife and son, or merely strangers treating and treated by Ryder in an unaccountably familiar way. They are equally likely to end the novel without having obtained a definite answer, in spite of the underlying logic attested by Ishiguro’s notes on the dream technique called “characters continuing under different surfaces”: “[e]ach character must have characteristics of his/her own, so they don’t just stand for the wife, say. On the other hand, the continuity must be clear” (HRC 48, emphasis in original).

Example 2¹⁴⁰, located in chapter 15, makes use of both “characters under the surface” and “unwarranted relationship”. In this passage, Ryder and Boris have gone on a trip to the place where they apparently used to live with Sophie – though Ryder proves unable to recall the location of the place and has to rely on Boris to lead the way – in order to retrieve a toy forgotten there by Boris. At the house, they encounter a neighbour who plainly fails to identify Ryder as the former tenant, which contributes to spread doubt as to the ontological status of this version of fictional reality. The neighbour then tells them about the way the previous tenant used to abuse his wife due to a drinking problem, and Ryder becomes suspiciously angry at this speech:

2. “[M]y wife was convinced that’s what was behind it. You know, drink ...”
 “Look,” I whispered angrily, leaning over the concrete wall separating us,
 “can’t you see I have my boy with me? Is this the sort of talk to come out
 with in front of him?” [...] “It’s not good to over-shelter them. He’s got to
 come to terms with the world, warts and all ...” “He doesn’t have to yet! Not
 just yet! Besides, I don’t care what you think. What is it to you anyway? He’s
 my boy, he’s in my charge, I won’t have this sort of talk ...” (TU 215-16)

¹⁴⁰ The numbering starts at 2 because the first example of *The Unconsoled* was analysed in Chapter 1.

Narratological analysis

Here, we can see that Ishiguro's endeavour to endow even the characters that "[continue] under the surface" with an existence of their own translates, among other things, to the narrator's use of ambiguous vocabulary when referring to them. Ryder's reference to Boris as "[his] boy" twice, rather than as his son, fosters the ambiguity as to the status of their relationship in fictional reality. In total, the narrator calls Boris "[his] boy" six times in the novel, while the word 'son' is never used in relation to him. I thus argue that the choice of semantically ambivalent vocabulary is deliberate and forms an integral part of the unnatural narrative strategy, and therefore of the novel's underlying logic. In the translational analysis, I will study the different translations of this particular passage before giving an overview of the translational choices of each target language in the other four occurrences of Ryder's reference to Boris as "[his] boy".

Translational analysis

In each gloss, the equivalents of "my boy" are highlighted for the sake of readability:

2. "Look," I whispered angrily, leaning over the concrete wall separating us, "can't you see I have my boy with me? [...] He's my boy, he's in my charge, I won't have this sort of talk ..." (TU 215-16)

FR "Écoutez", murmurai-je avec colère en me penchant par-dessus le muret de béton qui nous séparait, "vous ne voyez pas que j'ai mon petit garçon avec moi ? [...] C'est mon garçon, j'en suis responsable, je refuse d'entendre ce genre de propos..." 370-71
["Listen", I whispered angrily while leaning over the concrete wall separating us, "don't you see that I have **my little boy** with me? [...] He's **my boy**, I'm responsible for him, I refuse to hear this sort of talk..."]

ES "Oiga", le susurré en tono airado, inclinándome sobre el murete de hormigón que nos separaba, "¿es que no ve que viene un niño conmigo? [...] Es mi chico, está a mi cargo, y no voy a tolerar este tipo de charla..." (ch. 15)

["Listen", I whispered in an angry tone, leaning over the small concrete wall separating us, "don't you see that there is **a child** with me? [...] He's **my boy**, he's in my charge, and I will not tolerate this type of talk..."]

PT "Ouça" sussurrei com raiva, inclinando o corpo sobre a parede de concreto que nos separava, "não vê que meu filho está comigo? [...] Ele é meu filho, a responsabilidade é minha, não vou aceitar esse tipo de conversa..."

["Listen", I whispered ragefully, leaning my body over the concrete wall separating us, "don't you see that **my son** is with me? [...] He's **my son**, the responsibility is mine, I will not accept this type of conversation..."]

TR “Baksanıza,” diye fısıldadım öfkeyle, aramızdaki beton duvarın üstünden eğilerek, “oğlum yanımda, görmüyor musunuz? [...] O benim oğlum, sorumluluğu bana ait, bu tür lafları duymasına...”

[“Look”, I whispered ragefully, leaning over the concrete wall that was between us, “**my son** is here with me, don’t you see? [...] He is **my son**, the responsibility is mine, for him to hear this kind of talk is...”]

HE “Shma”, lahashti bekha’as, rokhen me’ever lema’ake habeton hahotsets beyneynu, “ata lo ro’e shehayeled sheli nimtsa kan? [...] Hu hayeled sheli, hu ba’ahrayuti, va’ani lo mukhan shedibburim ka’ele...” (195-96)

[“Listen”, I whispered angrily, bending over the concrete parapet separating us, “don’t you see that **my child** is here? [...] He is **my child**, he is in my charge, and I refuse that such talk...]

The original text’s ambiguity is absent from several of the translations, which render “my boy” with [my child] or even [my son]. Only in French and Spanish is a similar degree of uncertainty maintained as to Boris’s relationship to Ryder: these two translations use straightforward equivalents of the word ‘boy’ in English – respectively ‘*garçon*’ and ‘*chico*’ – thereby reproducing the semantic ambiguity of the source text. I argue that in Spanish, the ambiguity is even reinforced by the translation of the first instance of “my boy” as “*un niño*” [a child]: the use of an expression so non-committal in terms of filiation contributes to casting doubt on the exact nature of Ryder’s relationship with Boris. This makes the speaker’s stance of ambiguity more pronounced and amounts to **narratological explicitation**. This translation also corresponds to **linguistic implicitation**, for in Murtisari’s (2016) definition of linguistic explicitness, on which I rely in this work, informativeness and specificity are two of the main relevant categories: here, the article ‘a’ is less specific than the article ‘the’, while the noun ‘child’ is a hyperonym of the noun ‘boy’ and is therefore less informative.

Conversely, in Portuguese and in Turkish, the phrases used for both instances of “my boy” unambiguously denotes filiation: [my son]. In the context of the passage, ‘son’ is more informative than ‘boy’, which makes it a **linguistic explicitation**. It is also a **narratological implicitation**, since the speaker’s stance of ambiguity is no longer present in translation. This translation also lifts the implied reader’s doubts and thus corresponds to **cognitive explicitation**. While there is no obvious, equally ambiguous translation for “my boy” in Turkish¹⁴¹, in Portuguese it would have been possible to use “*meu garoto*” [my boy], which

¹⁴¹ I am grateful to both Gülşen Kocaevli and Nilay Genç for confirming this point.

would have conveyed a similarly equivocal message as the source text¹⁴². According to Klaudy's (2008) typology, the shifts I have just described are thus obligatory in the case of Turkish and optional in the case of Portuguese.

Finally, in Hebrew, the use of the phrase [my child] to translate "my boy" also suggests more strongly than in the original text a father-son relationship. However, the choice of the word 'yeled' [child] rather than the more explicit option 'ben' [son] means that this **linguistic explication**, paralleled by a **narratological explication**, is less pronounced than in the Portuguese and Turkish translation. It must also be pointed out that because of Boris's young age, there is no obvious alternative that could have allowed a similar ambiguity as in the English text. The words 'bahur' and 'na'ar' [youth, youngster], for instance, would have allowed for the ambivalence to be preserved but are more appropriate for a teenager than for a child¹⁴³. I thus consider this shift to be obligatory.

The deliberately ambivalent nature of Ryder's relationship to Boris is thus reproduced in part of the translations only. However, it is interesting to note that in the translations of the other four instances in which Ryder calls Boris "[his] boy", the different target texts show a high level of internal consistency:

- French has "*mon garçon*" [my boy] twice, and "*mon petit garçon*" [my little boy] twice as well;
- Spanish has "*mi chico*" [my boy] in all four remaining occurrences;
- Portuguese has "*meu filho*" [my son] three times, and "*meu filinho*" [my young son] once;
- Turkish has 'oğlum' [my son] in all four remaining instances;
- Hebrew has "*hayeled sheli*" [my [male] child] in three of the remaining occurrences and 'hayeled' [the child] in the remaining one¹⁴⁴; as in the Spanish translation analysed above, this constitutes a **linguistic implicitation** paralleled by a **narratological explication**.

¹⁴² My thanks to Nicolai Pinheiro for pointing out this possibility.

¹⁴³ I am indebted to Aaron Hornkohl for his insightful comments on this translational point.

¹⁴⁴ The translation of "my boy" as 'hayeled' [a child] takes place at the beginning of chapter 15, when Ryder and Boris board a bus on their way to their former house and Ryder says to the driver: "I hope my boy and I will be able to sit together" (TU 206). The Hebrew translation reads: "*Ani mekavve shehayeled va'ani nukhal lashevet beyahad*" [I hope that the child and I will be able to sit together].

Overview

In example 2, the semantic ambiguity which stems from the implementation of the “unwarranted relationship” dream technique, and thus forms part of the passage’s narrative strategy, is reproduced in the French and Spanish translations only. The Spanish translation even goes further translating one occurrence of “my boy” with [a child]; the analysis of this translation shows that linguistic implicitation can, paradoxically, correspond to narratological explicitation. Conversely, in Portuguese and in Turkish – and to a lesser extent in Hebrew – narratological implicitation is performed by means of increased linguistic explicitness. In the case of these last three languages, the shift carried out suggests a more stable and identifiable type of relationship between the narrator and Boris than in the source text, which in itself corresponds to a form of normalisation – more specifically of naturalisation – of the narrative strategy. In each target language, the pattern observed in example 2 is largely reproduced throughout the novel for the other occurrences of the phrase “my boy” in reference to Boris.

RE-ENACTING THE PAST: UNWARRANTED FAMILIARITY WITH SITUATION, ODD WITNESSING

The fact that different versions of the narrator’s self and of his preoccupations seep into fictional reality is also staged by means of another of the “unwarranted techniques”: “unwarranted familiarity with situation”. This technique endows the narrator with the unnatural ability to account for events and situations that he would not be able to have knowledge of in the actual world. This corresponds to another facet of the “characters continuing under different surfaces” technique, as attested by the fact that in the novel, Ryder’s perception typically merges with that of those characters who represent different facets of himself. Thus, for instance, while Boris stands for the narrator as a child, “Stefan [...] represents Ryder as a young man and developing pianist; he is expected to save his parents’ marriage by becoming an accomplished pianist” (Fonioková 2015:115), and “Brodsky is at the beginning what Ryder becomes later” (Ishiguro HRC 20).

Odd witnessing

The overlap between Ryder and Stefan, his younger self, is first expressed in a scene in chapter 5 making use of the “odd witnessing” dream technique. In this scene, Stefan is paying a visit to Miss Collins while Ryder is waiting in the car, and it soon becomes apparent that Ryder continues to witness the scene long after they should have moved out of sight and earshot according to the laws of our world:

The door closed behind him, but by leaning right back in my seat I found I could still see the two of them clearly illuminated in the narrow pane to the side of the front door. [...] I watched her lead Stephan through a small and tidy front parlour, through a second doorway and down a shadowy corridor decorated on either side with little framed water-colours. When she eventually handed him a glass and sat down near him, the young man burst out abruptly: "It's to do with Mr Brodsky." (TU 56-57)

In his notes on the "odd witnessing" dream technique, Ishiguro specifies that

N. could be in a position to see just a little of what's going on, but on this pretext starts to report for more. [...] For this to work, the extent of the reporting has to be absurd; otherwise, the reader may think I'm just being traditionally unconvincing [...] It should be used to describe scenes that are clearly beyond the N.'s 'normal' scope. (HRC 48)

Here again, the "no fuss" rule applies: the first draft hints several times at the oddness of the extent of Ryder's perception, with for instance the sentence "even from my restricted vantage point in the car, I could sense the place was damp and rather chilly" (HRC 21). However, this sentence is omitted in the final version, which is consistent with Ishiguro's comment in his notes from the writing process that "[t]he first attempt at odd witness – a long family scene inside a house observed by Ryder from a car parked outside – doesn't work because it clings too much to realism. [...] [W]e should get [the] full-blooded narrative with no justification of what can be witnessed" (HRC 48).

Unwarranted familiarity with situation

The way Ryder's perceptions seep into fictional reality and merge with those of other characters who stand for other versions of himself also manifests itself through the "unwarranted familiarity with situation" dream technique, which I have described in the previous chapter (see p.254). As I have shown, Ishiguro hones this technique in the scene of the reception allegedly given in Ryder's honour, and it evolves from version to version towards less emphasis on the unnatural dimension of the sequence. This paradoxically results in a firmer anchoring in unnatural narration.

Another scene making use of "unwarranted familiarity with situation", and present only, this time, in the published version of the novel, takes place in chapter 25 in the passage where Ryder is playing the piano in an isolated hut at the top of a hill that Hoffman has taken him to so he could practise in strict privacy– which in itself corresponds to an implementation of the "weird venues" dream technique. The scene takes place after the death of Brodsky's dog and

Ryder's grudging agreement to discuss the possibility, after the rehearsal, of his playing the piano while Brodsky buries it.

3. As I approached the latter stages of the third movement I became conscious again of the digging noise. [...] The thought then suddenly occurred to me that the noise was being made by none other than Brodsky in the process of burying his dog. [...] I now began to picture something of what must have taken place prior to my arrival at the hut. Brodsky, presumably, had arrived some time earlier. [...] At first, naturally enough, Brodsky would have turned over memories of his late companion. But as the minutes had ticked by and there had continued to be no sign of me, his thoughts had turned to Miss Collins. (TU 358-59)

Narratological analysis

One crucial textual element of the “unwarranted techniques” is, as I have shown in the last chapter, the use of key expressions introducing the switch to unwarranted familiarity: “it’s important to keep the ‘I realised’, ‘It was clear’ etc. lead-ins. [...] The bizarreness of the N having this power should be emphasized. But again, as usual, no fuss. “I realised...” or “clearly” [...] is just how much is needed” (HRC 20). The lead-in used here – “[t]he thought then suddenly occurred to me that *etc.*” – is thus a key element in the implementation of the defamiliarising technique of “unwarranted familiarity with situation”.

Several lexical elements are also crucial in the implementation of the narrative strategy, in particular the choice of the verb ‘[to] picture’, the epistemic adverb ‘presumably’ and the phrase “something of what must have happened”, all located in the first part of the quotation. The *Merriam-Webster* dictionary defines ‘to picture’ as “to form a mental image of: IMAGINE”¹⁴⁵, and the *Oxford Learner’s Dictionary* as “to imagine somebody/something; to create an image of somebody/something in your mind”¹⁴⁶. Both definitions bring to light the ambivalence of the lexical choice of ‘to picture’, by pointing out its close link, and even near-synonymy, with ‘to imagine’. Moreover, the reference to a “mental image” or to “an image [...] in your mind”, as well as the verbs ‘to form’ and ‘to create’, shed light on the active dimension of the verb ‘to picture’, which is consistent with the notion of a world-constructing narrator, however limited his abilities.

¹⁴⁵ <https://www.merriam-webster.com/dictionary/picture>.

¹⁴⁶ https://www.oxfordlearnersdictionaries.com/definition/english/picture_2.

This ambivalence is coherent with the use of the epistemic marker ‘presumably’, which brings an element of ontological doubt to the status of Ryder’s account within fictional reality, further reinforced by the non-committal turn of phrase “something of what must have happened”. The modal ‘must’ is plainly used in its epistemic value here, i.e. expressing a strong likelihood; however, in the narrative context of a textual world that stems to a point from the narrator’s perception of it, the other main value of ‘must’ – its deontic use expressing an obligation or necessity – indirectly contributes to the uncertainty on the scene’s ontological status in the textual world.

Finally, as in example 10 in the previous chapter, we can observe a shift towards a more assertive tone – not, this time, from one version to the next but between the beginning and the end of the passage. In the first part of the scene, all the verbs are qualified by the use of a lead-in – “it occurred to me” –, of an epistemic adverb – ‘presumably’ – or of an epistemic modal – ‘must’ or ‘would’, which both express a high degree of probability. However, in the last sentence, the verb is used without any such qualification: “his thoughts had turned to Miss Collins”. This evolution towards a more assertive narrative voice marks the completion of the shift to “unwarranted familiarity” in the scene under study, and anchors it unambiguously in unnatural narration. This progression is indicative of the performative function of the narrator’s discourse: the very process of reconstruction of a hypothetical scheme deemed likely or logical by Ryder triggers a full acceptance of this scheme, which is then adopted as fictional reality. As I have shown, the different stages of this process are linguistically inscribed in the passage under study, which makes it particularly key for the translation of the unnatural narrative strategy.

Translational analysis

For the sake of readability, the textual elements on which the translational analysis will focus are highlighted:

3. The thought then suddenly occurred to me that the noise was being made by none other than Brodsky in the process of burying his dog. [...] I now began to picture something of what must have taken place prior to my arrival at the hut. Brodsky, presumably, had arrived some time earlier. [...] At first, naturally enough, Brodsky would have turned over memories of his late companion. But as the minutes had ticked by and there had continued to be no sign of me, his thoughts had turned to Miss Collins. (358-59)

FR Une idée me traversa subitement l'esprit : l'auteur de ce bruit n'était autre que Brodsky qui creusait la tombe de son chien. [...] Je commençais à me représenter ce qui avait dû se passer avant mon arrivée à la cabane. Brodsky m'avait certainement précédé. [...] Au début, naturellement, Brodsky avait dû retourner dans sa tête des souvenirs de son défunt compagnon. Mais au fur et à mesure que les minutes s'écoulaient sans que je fisse mon apparition, il s'était mis à penser à Mlle Collins. (614-15)

[An idea suddenly crossed my mind: the person behind this noise was no other than Brodsky who was digging his dog's grave. [...] I was beginning to picture what must have happened before my arrival at the hut. Brodsky had probably arrived before me. [...] At first, naturally, Brodsky must have turned over in his head memories of his late companion. But as the minutes went by and without my appearing, he had started thinking about Miss Collins.]

ES Me asaltó de pronto el pensamiento de que quien estaba haciendo aquel ruido no era otro que el señor Brodsky, que estaba cavando en la tierra para enterrar a su perro. [...] Me puse a visualizar lo que seguramente había tenido lugar antes de mi llegada. Brodsky habría llegado un rato antes. [...] Al principio, como es natural, Brodsky habría recordado cosas de su fallecido compañero. Pero al ver que pasaba el tiempo y que yo no llegaba se habría puesto a pensar en la señorita Collins. (ch. 25)

[I was suddenly struck by the thought that the person making that noise was no other than Mr. Brodsky, who was digging in the ground to bury his dog. [...] I started visualising what had certainly taken place before my arrival. Brodsky **would have arrived** a while before. [...] At first, as is natural, Brodsky would have remembered things about his late companion. But seeing that time was passing and that I was not arriving, he **would have started thinking** about Miss Collins.]

PT De repente, me veio a idéia de que o barulho era provocado por Brodsky no processo de enterrar seu cachorro. [...] Então, comecei a imaginar o que deveria ter acontecido antes de minha chegada à cabana. Brodsky, presumivelmente, chegara um pouco mais cedo. [...] Naturalmente, Brodsky, primeiro, teria recordado o falecido companheiro. Mas o tempo passou e continuei a não dar sinal, e, então, seus pensamentos se voltaram para a Senhorita Collins.

[Suddenly, the idea came to me that the noise was caused by Brodsky in the process of burying his dog. [...] Then, I started **imagining** what **should have happened** before my arrival at the hut. Brodsky, presumably, had arrived a little earlier. [...] Naturally, at first, Brodsky would have remembered the late companion. But time passed and there continued to be no sign of me, and so his thoughts had turned to Miss Collins.]

TR Sonra birden, bu sesi köpeğini gömmeye hazırlanan Mr. Brodsky'nin çıkardığı geçti aklımdan. [...] Bunun üzerine ben kulübeye gelmeden önce neler olmuş olabileceğini canlandırdım kafamda. Brodsky muhtemelen bir süre önce gelmiş. [...] Brodsky başlangıçta doğal olarak merhum dostunu düşünmüştü muhtemelen. Ama dakikalar birbirini izleyip ben ortada görünmeyince düşünceleri Miss Collins'e [...] kaymıştı.

[Then suddenly, the thought crossed my mind that this noise was made by Mr. Brodsky getting ready to bury his dog. [...] Thereupon I started **picturing in my mind what could have happened**. Brodsky had probably arrived a while earlier. [...] At first,

naturally, Brodsky had **probably** thought of his late friend. But as minutes elapsed one after the other and I was nowhere to be seen, his thoughts had shifted to Miss Collins.]

HE Az alta beda'ati hamahshava shehagorem lare'ashim halalu eyno ela Brodsky ha'osek bikvurat hakelev. [...] Akhshav hithalti leta'er le'atsmi shemets mimma she'era min hastam lifney shehiga'ti latsrif. Brodsky, yesh lehanniah, higi'a zman ma lefanay. [...] Bahathala, ve ze akh tiv'i, haya Brodsky hofekh vehofekh min hastam bezikhronot al yedido hamanuah. Akh kshehadakkot nakfu lahen velo nir'a shum siman levo'i, nasevu mahshavotav al ha'alma Collins. (327)

[Then the thought came to my mind that the person causing these noises was none but Brodsky busy burying the dog. [...] Now I started depicting to myself a fraction of what had probably taken place before I arrived at the hut. Brodsky had presumably arrived some time before me. [...] At first, and it is only natural, Brodsky had **probably** been turning over memories of his late companion. But as the minutes elapsed and no sign of my arrival came, his thoughts had turned to Miss Collins.]

The first textual element noted in the narratological analysis was the “lead-in” to unwarranted techniques that “place [the scene] firmly in the consciousness of the narrator” (HRC 20): “The thought then suddenly occurred to me that *etc.*”. This lead-in is present in one form or another in every translation, either as a straightforward equivalent or as [idea] in French and Portuguese. Although ‘idea’ is closer than ‘thought’ to the notion of a mere possibility than a realisation, since it is not followed in either case by the expected [perhaps], I consider that there are no significant narratological shifts in this element.

However, the next sentence presents a number of shifts in explicitness. Although most of the target languages do not have a straightforward equivalent for ‘to picture’, all of the translations but the Portuguese one reproduce the crucial notion behind the verb in the present context, i.e. that of actively forming a mental image: the French translation has literally [I represented to myself], the Spanish one [I visualised] and the Hebrew one [I described to myself]. I argue that the Turkish translation, “*canlandırdım kafamda*” [I brought to life in my head] even emphasises this notion more than the source text: the choice of a causative structure, characterised in Turkish by the suffix *-dır*, and the addition of [in my head] highlight the interiority of the scene, or in Ishiguro’s words the fact that the scene is anchored “in the consciousness of the narrator” (*ibid.*). This shift thus sheds emphasis on the interwovenness of the narrator’s consciousness and fictional reality, and corresponds to a **narratological explicitation**. Conversely, the Portuguese translation uses the verb [to imagine], which creates the reverse effect of placing the scene inside the narrator’s imagination rather than in the realm of sensory perception, and of severing it from the textual world. This is a naturalising shift in

that it makes the scene more compatible with rational laws, and corresponds to **narratological implicitation**.

The Portuguese translation presents another shift in the second part of the sentence, in its translation of “something of what must have taken place” as [what should have happened]. The translation of “must” with [should] results in what Becher (2010a) describes as a “change in meaning brought about by the translator” (15). Although the individual motivations of translational shifts are beyond the point in this study, it seems likely here that the translator interpreted ‘must’ in its radical rather than epistemological value. In any case, I agree with Becher’s conclusion that when changes of meaning occur, “the TT encodes a different state of affairs from the ST”, and that consequently “the question of whether [...] [it] is to be counted as a case of explication does not even arise” (*ibid.*). As for the omission of “something of” in “something of what must have happened”, it is a feature that the Portuguese version shares with every other translation but the Hebrew one. Given that it corresponds at once, paradoxically, to an implicitation of the speaker’s stance – using a non-committal turn of phrase – and to an explication of the unnaturalness of the narrative, I consider that it does not trigger any significant shift in explicitness one way or another.

In the case of the Turkish version, a semantic shift also takes place in the translation of the modal ‘must’: “what must have taken place prior to my arrival at the hut” is translated as [what could have happened before I had arrived at the hut]. Here again, ‘must’ is translated with the equivalent of a different modal, ‘could’, expressed by means of the suffix *-Ebil*. For the same reasons as with the Portuguese translation, this change of meaning does not amount to a shift in linguistic explicitness. However, contrary to the Portuguese version, it directly impacts the explicitness of the narrative strategy, more specifically the prominence of unnaturalness. ‘Must’ and ‘could’ are both epistemic markers expressing a likelihood, and the fact that the Turkish translation uses a modal expressing a lower degree of probability loosens the link between the scene pictured by Ryder and the actual textual world of the novel. This amounts to a naturalising shift, since the narrator expresses a lower degree of certainty as to his account of facts that he cannot rationally have knowledge of. This is therefore a case of **narratological implicitation** which counterbalances, in my view, the explicating shift that takes place in the translation of ‘to picture’ earlier in the sentence.

When it comes to the epistemic adverb ‘presumably’ in “Brodsky, presumably, had arrived some time earlier”, although it is not omitted in any of the translations, the Spanish version translates it by means of a modal verb: [Brodsky would have arrived a while before]. Given

that both the adverb and the modal have a similar epistemic value, I do not consider this as a shift in explicitness. The reverse phenomenon takes place in the Turkish and Hebrew translations of the following sentence: they both translate the epistemic modal ‘would’ with an epistemic adverb, possibly because of the structural differences that exist between these languages and the source language. For the sentence “At first, naturally enough, Brodsky would have turned over memories of his late companion”, the two translations have respectively [At first, naturally, Brodsky had probably thought of his late friend] and [At first, and it is only natural, Brodsky had probably been turning over memories of his late companion]. Here again, the epistemic value of the modal ‘would’ is close enough to that of the epistemic adverbs used in the translations for there not to be any significant shifts in the narrative strategy.

Finally, the crucial shift from an epistemic modal sentence to the more assertive form “his thoughts had turned to Miss Collins” is adequately rendered in each of the translations, to the exception of the Spanish one which uses the equivalent of an epistemic modal in this last sentence of the passage as well: “*se habría puesto a pensar en la señorita Collins*” [he would have started thinking about Miss Collins]. This translational shift directly impacts the narrative strategy in that the switch to unwarranted technique is not complete, contrary to the source text, and the translation is less firmly anchored in unnatural narration: this corresponds, here again, to a normalising shift that takes the form of **narratological implicitation**.

Overview

While the different translations of example 3 present no shifts in linguistic explicitness, a number of shifts affect the narrative strategy, and in particular the prominence of the narrative’s unnatural dimension. The Turkish translation of ‘to picture’ highlights the narrator’s seemingly world-constructing powers, but this is compensated by a narratological implicitation further on in the same sentence. No such compensation takes place in the translation of ‘to picture’ as [to imagine] in Portuguese, and this naturalising shift thus corresponds to narratological implicitation. A similar shift takes place in the Spanish translation of the passage’s last sentence, which introduces an epistemic marker absent from the source text. The shift to unnatural narration is less pronounced in this translation, which also corresponds to a naturalising translation strategy and to narratological implicitation. There is thus an overall tendency to play down the unnatural dimension of the narrative, and thereby to implicate the text’s intent.

RECAPITULATION

In *Unconsoling*, the narrative is largely motivated by Ryder's childhood wound, which Ishiguro's notes at the HRC show to result from his parents' separation. The centrality of this original trauma in the narrator's mind is reflected in fictional reality itself, with elements from Ryder's childhood resurfacing in the narrative. The "unwarranted relationship" dream technique, in particular, allows for characters from the narrator's past to reappear in a disguised form, although these characters still maintain a degree of ontological independence. This ambiguous status is reflected in the way Ryder refers to Boris as "[his] boy" in example 2, and is normalised in three of the five target texts by means of translations implying more explicitly than the source text a father-son relationship between Ryder and Boris.

The world-altering abilities of the narrator, which result in fictional reality being modelled by his own experiences and wish-worlds, is also expressed by means of the "odd witnessing" and "unwarranted familiarity with situation" dream techniques. In example 3, this last narrative technique is implemented in a scene in which Ryder becomes mysteriously aware of the situation outside the hut where he is practising the piano, and starts reporting on the actions, thoughts and emotions of Brodsky, an older version of himself. The key textual markers of the unnatural narrative mode are the use of a lead-in to unwarranted technique, of lexical choices highlighting the world-constructing dimension of the narrator and of several epistemic markers. The shift towards a more assertive tone within the passage, which anchors it more firmly in unnatural narration, is implicated in the Spanish translation, while the Portuguese translation tends to implicate the unnatural dimension of the narrative by implying that the scene stems from the narrator's imagination.

2. THE LOST ITINERARY MOTIF: HIDING ONE'S HELPLESSNESS

"AH YES": FEIGNING CONTROL

Just as Ryder's underlying childhood wound alters his perceptions and influences fictional reality itself, so the narrator experiences throughout the narrative an acute sense of helplessness deriving chiefly from his lack of itinerary, both literal and metaphorical. Ishiguro describes this motif as "[t]he central device of the mysterious itinerary which one is supposed to know and it's a desperate secret that one doesn't" (HRC 20). On the metaphorical plane, the lack of an itinerary serves to express one of the novel's central themes: "So it's going to be about the growing sense of life slipping by, its fragility; and the sense that one does not have a grip on its itinerary" (*ibid*).

In the published version of the novel, the narrator mentions in the body of the narrative his frustration at not having been given his schedule ('itinerary' in earlier versions), but when confronted with Miss Stratmann's expectation that he is already in possession of it, he fails to admit his ignorance: "'Of course, you've had a chance by now to familiarise yourself with your schedule.' There was something about the way she uttered this last remark that made it difficult for me to respond entirely frankly. I thus muttered: 'Yes, of course'" (TU 11). A study of the

second draft of the novel reveals that the staging of this moment in which Ryder lets go of the opportunity to set straight the misunderstanding, when she mentions the itinerary in the lift, was originally elaborated on in more detail:

D2 “Mr Ryder, please don’t be offended by what I am about to ask. [...] “I take it, Mr Ryder, you have familiarised yourself with your itinerary”. / The way she said this ~~somehow~~ made it rather difficult for me to reply that ~~in fact~~ I did not yet know anything whatsoever about my itinerary. ~~In any case~~ Moreover, my overriding priority was to enter ~~into~~ my room and lie down. I thus said: “Yes, of course”. / “Mr Ryder, please accept my apologies. It’s just that once, some time ago, we had a guest arrive who did not know his itinerary at all. No idea at all! But then he turned out to have a severe drink problem.” “Ah yes. Well, that perhaps explains it.”

This version of the scene comprises both a much greater explicitness on Ryder’s ignorance of his schedule – “I did not yet know anything whatsoever about my itinerary” – and textual markers of the narrator’s deceptive attitude, such as the expression “ah yes” which is a recurrent signal of Ryder’s unreliability in the published novel. Ishiguro comments on the evolution of the narrator’s attitude as follows: “at the beginning of novel, he makes it clear he hasn’t got [an itinerary] and is looking for it. Then when Miss S assumes he knows it, he just says yes... Then, pretty quickly, he’s pretending to himself he knows his itinerary. He forgets he ever looked for it” (HRC 20).

While the lack of an itinerary is the central flaw in Ryder’s grip on his surroundings and more generally on fictional reality, this lack of control gradually spreads as he starts to accede compulsively to strangers’ absurd requests, sees himself forced to attend engagements he did not even know he had taken, and becomes more and more lost spatially as well as emotionally.

However, this lack of emotional and physical control over the events unfolding in the novel is almost never openly mentioned, and as is typical in Ishiguro’s fiction it is staged in a roundabout way rather than discussed straightforwardly:

Now some ideas about dramatizing his panic. [...] We need some powerful, witty episodes early on that illustrates that (i) He doesn’t know his itinerary and he’s too proud to admit it, but he feels very panicked by this. (ii) That he’s terrified of the responsibility that’s placed on him. The trouble is that at the moment he seems not to mind, and seems to sleepwalk through it all. There’s little sense of mounting panic that you get in the short stories. Perhaps we’re being too subtle here. Perhaps. (*ibid.*)

The fear of excessive subtlety expressed here bears witness once again to the importance of the implied reader in the elaboration of the narrative strategy, and has all its relevance in the

study of the translation of the implicit in Ishiguro's work, as the results obtained here thus far show. In this section, I will explore two of the key episodes in which Ryder's mounting sense of panic is dramatised, chiefly by means of the "unwarranted emotion" and "partial invisibility" dream techniques.

DRAMATISING RYDER'S PANIC: UNWARRANTED EMOTION

The "unwarranted emotion" dream technique forms part of the overarching "unwarranted technique", along with "unwarranted recognition of place", "unwarranted familiarity with situation" and "unwarranted relationship". As with these other techniques, "unwarranted emotion" allows the narrator's background story to be staged in the novel without being recounted in a conventional way; more specifically, it also serves as "a way of communicating the emotions without describing them explicitly and directly" (HRC 48).

As previously shown, the original wound caused by the breakdown of Ryder's home life when he was a child is indirectly staged through the "unwarranted recognition of place" sequence in which he recognises his hotel room as his old childhood bedroom. The centrality of this unhealed wound in Ryder's perception and conception of fictional reality, and his consequent vulnerability to everything related to his childhood, are further staged through the "unwarranted emotion" dream technique in the scene where Hoffman suggests that Ryder change rooms (see p.248). As shown in the previous chapter, the dramatisation of Ryder's panic, and of his efforts to hide it once Hoffman has noticed it, is central to the narrative strategy and a crucial aspect of each of the scene's different versions. In continuation of the intralingual genetic analysis carried out in Chapter 6, in example 4 I approach this scene from an interlingual point of view.

4. "My proposal to you, sir, is that we move you to 343. [...] I have a good mind to have [your current room] demolished in its present form." / "Mr Hoffman, really, no!" / I had shouted this and Hoffman took his eyes off the road to stare at me in surprise. I laughed and, quickly recovering, said: / "What I meant was, please don't go to such trouble and expense on my account. [...] Mr Hoffman, that room... The fact is, I feel a lot of affection for it. I really am very happy there." "I don't understand, sir." He seemed genuinely puzzled. [...] I am surprised to find you so peculiarly attached to it." I gave a sudden laugh, perhaps an unnecessarily loud one. "Not at all. Peculiarly attached?" – I gave another laugh – "It's just a room, nothing more. If it needs to be demolished, then demolished it must be! I'll gladly move to another room." (TU 122)

Narratological analysis

As argued in the previous chapter, Ryder's strong reaction, or "unwarranted emotion", reveals his underlying vulnerability and comes in response to Hoffman's threat to his wish-world, which consists of the pre-traumatic world of his childhood. The episode functions as a dramatisation of the narrator's sense of panic, i.e. as a way of "making clearer [his] position [...], his sense of bewilderment and his sense of bluffing and fear of discovery" (HRC 20, see Appendix 5.6 p.458). Ishiguro remarks in his "revision notes" on draft 2 of the novel that "[in part 1] we have little of his sense of panic. He appears to sleepwalk through it. We need at the beginning somewhere to establish how terrified he is of the responsibility" (HRC 25). The notion that a few key episodes should help 'dramatise' the narrator's sense of panic results from this initial observation, and can be seen at work in example 4.

Although no explicit link is made with the previous episode in which Ryder 'realises' that his hotel room is none other than his own childhood room, the ellipsis preceding the mention of his feeling "a lot of affection" for the room functions as a narratologically meaningful silence reminding the implied reader of the significance that this room holds for the narrator: "Mr Hoffman, that room... The fact is, I feel a lot of affection for it". Furthermore, Ryder's sense of panic is made clear by his physical reactions: "I had shouted this"; "I laughed"; "I gave a sudden laugh"; "I gave another laugh". As observed above, laughter is a typical sign of deceit on Ryder's part, and it functions here as a marker of his alarm at the idea both of the room's demolition and of Hoffman discovering the underlying cause of his distress. Finally, the defensiveness of his tone functions here again as a textual signal pointing to the narrator's deception: "Not at all. Peculiarly attached? [...] It's just a room, nothing more. If it needs to be demolished, then demolished it must be!". Ryder's deceptiveness is directed at the hotel manager rather than the implied reader, but still requiring interpretive work on the part of the latter to identify both Ryder's untruthfulness and its cause.

Translational analysis

The different textual markers analysed above as key to the narrative strategy – the use of ellipsis, Ryder's physical reactions and his defensive tone – are translated adequately in all but the Spanish translation; thus, in the French version we have:

4. “Mr Hoffman, really, no!” / I had shouted this and Hoffman took his eyes off the road to stare at me in surprise. I laughed and, quickly recovering, said: [...] “Mr Hoffman, that room... The fact is, I feel a lot of affection for it. I really am very happy there.” [...] I am surprised to find you so peculiarly attached to it.” / I gave a sudden laugh, perhaps an unnecessarily loud one. “Not at all. Peculiarly attached?” – I gave another laugh – “It’s just a room, nothing more. If it needs to be demolished, then demolished it must be! I’ll gladly move to another room.” (TU 122)

FR J’avais crié, et Hoffman cessa de regarder la route pour me dévisager avec surprise. Je ris et, me ressaisissant rapidement, repris : [...] “Monsieur Hoffman, cette chambre... À la vérité, j’éprouve une vive affection pour elle. Je m’y sens vraiment très bien.” [...] “Je suis étonné de voir que vous y êtes particulièrement attaché.” / J’éclatai de rire, un peu trop bruyamment, peut-être. “Pas du tout. Particulièrement attaché ?” Je ris de nouveau. “Ce n’est qu’une chambre, et rien de plus. S’il faut la démolir, alors qu’elle soit démolie ! C’est avec joie que j’emménagerai dans une autre chambre.” (212-13)

[I had shouted, and Hoffman stopped looking at the road to stare at me in surprise. I laughed and, recovering rapidly, I said: [...] “Mr. Hoffman, this room... In truth, I feel a strong affection for it. I really feel very good there.” [...] “I am surprised to see that you are particularly attached to it.” / I burst into laughter, a bit too loudly perhaps. “Not at all. Particularly attached?” I laughed again. It is only a room, and nothing more. If it is necessary to demolish it, then let it be demolished! I will gladly move to another room.”]

By contrast, the Spanish translation performs a narratological explicitation that makes more perceptible both the narrator’s underlying sense of panic and the link between this scene and the “unwarranted recognition of place” sequence at the beginning of the novel:

ES “¡Hombre, señor Hoffman, eso sí que no!” La exclamación me salió del alma, y el señor Hoffman, sobresaltado, apartó la vista de la carretera para mirarme. Solté una carcajada y, recobrando el aplomo, añadí enseguida: / “Lo que quiero decir es que, por favor, no se meta en tantos gastos y quebraderos de cabeza por mi causa.” [...] “Pero, señor Hoffman..., esa habitación... Lo cierto es que le he tomado cariño. De verdad, me encuentro maravillosamente en ella.” / [...] “Me sorprende verlo tan apegado a ella.” / Dejé escapar una carcajada, tal vez innecesariamente exagerada. “¡De eso nada! ¿Apegado a ella, dice usted?” volví a reírme. “Es sólo una habitación de hotel; nada más. Si hay que dismantelarla, ¡pues se dismantela! Me trasladaré gustoso a otra habitación.” (ch. 10)

[“Oh dear, Mr. Hoffman, certainly not!” The exclamation came straight from my heart, and Mr. Hoffman, starting, looked away from the road to look at me. I let out a loud laugh and, recovering quickly, added right away: / “What I mean is, please, do not incur such costs and headaches on my account.” [...] “But, Mr. Hoffman... this room... the truth is that I have come to feel affection for it. I really feel wonderful in it.” / [...] I am surprised to see you so attached to it.” / A loud laugh escaped me, perhaps an unnecessarily exaggerated one. “Nothing of this! Attached to it, you say?” I laughed

again. “It’s just a hotel room; nothing more. If it needs demolishing, then let it be demolished! I will gladly move to another room.”]

Several elements of the Spanish translation stand out in terms of narratological explicitness. Firstly, the translation carries out a **linguistic** and **narratological explicitation** in the translation of Ryder’s exclamation in response to Hoffman’s suggestion to destroy the room: “Mr Hoffman, really, no!” is translated as [Oh dear, Mr. Hoffman, certainly not!]¹⁴⁷, which is a more emphatic response than the narrator’s in the source text. The narrator’s subsequent comment that [the exclamation came straight from [his] heart]¹⁴⁸, which has no direct equivalent in the source text, also adds an emotional component that contributes to highlight the narrator’s vulnerability and feeds into narratological explicitation.

Secondly, the narrator’s laughter – which I have also pointed out as a textual marker recurrently pointing to a deceitful stance – is more emphatic in the Spanish version, so that the deception is in itself more conspicuous. Two of the three mentions of the narrator’s laughter are translated with words of a greater semantic strength than in the source text: “I laughed” as [I let out a loud laugh] and “I gave a sudden laugh” as [a loud laugh escaped me]. This makes the narrator’s attempt to hide his distress more caricatural and obvious, and this increased emphasis constitutes a **linguistic and narratological explicitation**.

Finally, I argue that two textual elements contribute to make the underlying version of fictional reality more prominent in the target text¹⁴⁹: the translation of “perhaps an unnecessarily loud one” as [perhaps an unnecessarily exaggerated one], and the translation of “It’s just a room” as “It’s just a hotel room”. The choice of [exaggerated] for ‘loud’ suggests more clearly than the English text does that the narrator’s laughter functions as a defence mechanism and has a manipulative side to it – namely, that it is aimed to hide his distress behind ostentatious signs of unconcern. This translational choice thus amounts to **narratological explicitation**. Furthermore, the translation of ‘room’ as [hotel room] points more clearly than the source text to the link between this episode and the “unwarranted recognition of place” sequence. The fact

¹⁴⁷ A more literal translation would be [Man, Mr Hoffmann, this certainly not!], but I have attempted in this gloss to give a more functional back-translation of the Spanish text.

¹⁴⁸ Here again, a more literal translation would be [The exclamation escaped my soul].

¹⁴⁹ As briefly outlined in the introduction, I argue (contrary to several critics, such as Fonioková 2015) that the mixture of unreliable and unnatural narration present in *Unconsoled* means that the notion of an underlying version of fictional reality is relevant to a point in *Unconsoled* as well, albeit not consistently throughout the novel. I will come back to this point in the next section.

that the Spanish translation specifies what type of room is being discussed – [a hotel room] – means that the target text is more specific and informative, which amounts to **linguistic explicitation**. In the context of the narrator’s defensiveness in reaction to Hoffman’s insinuation that he is peculiarly attached to the room, this specification implies a contrast with other types of room, in particular the bedroom that used to be the narrator’s and that he identified as being the same as the hotel room. In other words, this insistence on the fact that the room Ryder and Hoffman are discussing is [just a hotel room] paradoxically makes the narrator’s effort to hide his distress and its underlying cause more prominent in the Spanish translation, and helps the implied reader make the link between this episode and the one it echoes in chapter 1. It thus constitutes a **cognitive** and **narratological explicitation** as well.

Overview

The “unwarranted emotion” technique used in example 4 allows for the pain and vulnerability that the narrator still derives from his unhealed childhood to be dramatised in an indirect way. The punctuation and Ryder’s physical reactions and defensiveness of tone in the passage all point to the narrator’s vulnerability when it comes to his childhood room, but the link between this episode and the narrator’s recognition of his hotel room as his own former room is only implied. In the Spanish translation, a number of translational choices result in a greater prominence of the narrative strategy used in the passage: the narrator’s reaction to Hoffman’s suggestion that the room should be demolished and that Ryder is oddly fond of it are more emphatic in the translation, which makes his “unwarranted emotion” all the more conspicuous. Moreover, several textual elements of the Spanish translation suggest more explicitly than the source text the link between his sensitivity and the fact that the room they are discussing is none other than his own childhood room, which results in a greater prominence of the underlying version of fictional reality.

DRAMATISING RYDER’S PANIC: PARTIAL INVISIBILITY

Example 5, which stages Ryder’s interview with a journalist and a photographer, is another of the “episodes” that serve for the author to dramatise Ryder’s panic, this time by means of the “partial invisibility” dream technique. It is described by Ishiguro as a “technique to highlight the fact that Ryder’s wound will never heal” (HRC 48). In a document entitled “Use of partial invisibility”, he outlines it as follows:

It could be a sort of rule that although [Ryder]’s aware of the duplicitousness of others around him, if he has come across the knowledge in this way, he can’t actually use it. So he sees himself helplessly being swept along, the frustration all the greater because he knows of all the plots against him. His resolve again is powerless against the manipulations he is subject to, and the social pressure he is put under. As a kind of bonus, we see that it’s quite a good satirical vehicle for the two-facedness of people. But it’s possible it could be used to convey other sorts of human duplicity; for instance, someone who is not able to express love. [...] This could be a more powerful and heart-wrenching use of the technique. (*ibid.*)

Ryder’s helplessness to act on knowledge acquired by means of his “partial invisibility” is strikingly illustrated in the whole sequence of his interview and subsequent photoshoot with a journalist and a photographer whom he had not formerly realised he was due to meet. In example 5, they have all gathered in a café for the interview and Ryder has brought Boris inside to buy him something to eat while he waits for him. Upon coming back outside, Ryder cannot at first find them, but he then spots them “sitting at a table directly behind [him]”:

5. I went up to them, but curiously the two men continued their discussion without looking up at me. Even when I drew up the remaining chair and sat down, the journalist – who was in mid-sentence – gave me no more than a cursory glance. Then, turning back to the swarthy photographer, he continued: / “So don’t give him any hints about the significance of the building. [...] Schulz warned me what a difficult shit the guy is.” As he said this, the journalist turned to me and gave me a polite smile. The photographer, following his companion’s gaze, gave me a distracted nod, then the two of them returned to their discussion. [...] “Anything starts to go wrong, just say something flattering.” / “Fine, fine.” / The two men nodded to each other. Then the journalist took a deep breath, clapped his hands together and turned to face me, brightening suddenly as he did so. / “Ah, Mr Ryder, here you are! It’s so good of you to give us some of your precious time. And the young man, he’s enjoying himself in there, I trust?” “Yes, yes. He’s ordered a very large piece of cheesecake.” Both men laughed pleasantly. (TU 166-67)

Narratological analysis

This scene is the final version of the episode that originally featured in Experiment 5: “In the opening of Exp5, N. witnesses invisibly the journalist and photographer plotting against him. Now it may be that in dream, although we have the benefit of this knowledge, we are not free to take advantage and act on it” (HRC 21, emphasis in original). This incapacity to act is reflected in Ryder’s polite and even pleasant response to the two men once they have suddenly started acknowledging his presence. A similar scene is repeated after the two men have persuaded Ryder to let them photograph him in front of the so-called “Sattler monument”: on

their way to the building, and while Ryder is standing right next to them, the two men start bad-mouthing him again, but he fails once more to react to or comment on their attitude and submissively complies with their subsequent instructions for the photoshoot.

In example 5, even though the signs of Ryder's surprise are minimal in this scene, they are still present. The adverbs "curiously", "even" and "no more", in particular, draw attention to the strangeness of the two men's behaviour: "I went up to them, but **curiously** the two men continued their discussion without looking up at me. **Even** when I drew up the remaining chair and sat down, the journalist – who was in mid-sentence – gave me **no more** than a cursory glance". Although this can seem at odds with the "no fuss" rule, the fact that these adverbs are all in the first two sentences of the sequence is consistent with the pattern observed in example 3: the textual elements bringing attention to Ryder's surprise are located in the first part of the scene, i.e. before the shift to the dream technique in use is complete. Indeed, while the narrator's surprise brings attention to the gap between fictional reality and the actual world, paradoxically it also contributes to reduce the gap between the two, and therefore tones down the unnaturalness of the narration: a reaction of surprise is more in keeping with the rational laws of the actual world than Ryder's detached attitude in the rest of the passage.

Here, Ryder stops commenting on the oddness of the scene after these first two sentences, so that even when the journalist and the photographer abuse him he fails to react, and when they finally acknowledge his presence he humours them with a jovial remark. In his notes on dream techniques, Ishiguro emphasises the importance of this absence of reaction on the narrator's part: "The invisible enclave of the N. and the outer world of the people he is listening to should co-exist quietly; there should be no stated interaction as implied by 'I interrupted' etc. in Exp5" (HRC 48).

Even though the underlying logic behind Ryder's absence of reaction might not be easily perceptible for many actual readers¹⁵⁰, it is striking enough for this scene to be one of the episodes in which the unnaturalness of the narrative is most clearly pronounced. The main journalist's body language seems to function as a sort of signal that Ryder's partial invisibility is over, and adds a more pronounced touch of visual humour to the scene: "Then the journalist took a deep breath, clapped his hands together and turned to face me, brightening suddenly as

¹⁵⁰ Before I could access the archive at the Harry Ransom Center, I had personally understood the journalists' attitude as another instance of the narrator's not being recognised, and had failed to identify the narrator's curious lack of reaction as forming part of a pattern.

he did so”. His exclamation upon turning to Ryder – “Ah, Mr Ryder, here you are!” – also contributes to clearly mark the transition out of the “partial invisibility” technique.

Even more striking in the highlighting of this technique is the language that the journalist uses in his description of Ryder: here, the register used stands out from the rest of the novel, even in the dialogues; the use of slang in “what a difficult shit the guy is”, and in particular the word ‘shit’ as a characterisation of Ryder, underlines the oddness of the narrator’s silence and absence of reaction, and therefore the unnaturalness of the scene.

Translational analysis

The textual markers of the narrator’s surprise in the first two sentences of the passage – ‘curiously’, ‘even’ and “no more” are all rendered in each of the translations. For instance, the French translation reads as follows:

5. I went up to them, but curiously the two men continued their discussion without looking up at me. Even when I drew up the remaining chair and sat down, the journalist – who was in mid-sentence – gave me no more than a cursory glance.

FR *Poussant une exclamation, je m’approchai d’eux, mais, bizarrement, les deux hommes poursuivirent leur discussion sans lever les yeux sur moi. Même lorsque je pris la chaise restée libre pour m’asseoir près d’eux, le journaliste – qui venait de commencer une phrase – ne me jeta qu’un coup d’œil hâtif. (286)*

[Letting out an exclamation, I got closer to them, but strangely the two men continued their conversation without looking up at me. Even when I drew up the chair that was vacant to sit down next to them, the journalist – who had just started a sentence – only gave me a quick glance.]

The Turkish translation, however, puts a greater emphasis than the source text on the textual markers of the narrator’s surprise at the two men’s odd behaviour:

TR *Bir şaşkınlık ünlemiyle yanlarına gittim, ama iki adam hayret edilecek şekilde, başlarını kaldırıp bana bakmadan konuşmalarına devam ettiler. (ch. 12)*

[I went to them with an exclamation of surprise, but astoundingly the two men continued their conversation without raising their heads or looking at me.]

The expression “*hayret edilecek şekilde*” literally translates as [in a manner to be astounded at], and the *Sesli sözlük* dictionary gives “astonishment” as the main translation for “*hayret*”¹⁵¹. Both the specification of the cause of the exclamation – [an exclamation of surprise] – and the translation of the rather mild adverb “curiously” with [astoundingly] highlight the narrator’s surprise, which corresponds to **linguistic explication** through increased emphasis (see Murtisari 2016) and to **narratological implicitation** by giving more prominence to the narrator’s initial reaction of surprise, more consistent than his subsequent detachment with the rational world.

When it comes to the language used by the journalist when referring to Ryder, most target texts use a similar register to the source text, but the Portuguese and Turkish versions use a milder register for ‘difficult shit’:

5. Schulz warned me what a difficult shit the guy is.

FR “*Schulz m’a prévenu que ce salaud n’était vraiment pas commode.*” (286)
[“Schulz warned me that this jerk was really difficult.”]

ES “*Schulz me advirtió de lo difícil que es esta mierda de tío.*” (ch. 12)
[“Schulz warned me of how difficult this shitty guy is.”]

PT “*Schulz me avisou que o cara é um sujeitinho difícil.*”
[“Schulz warned me that the guy is a difficult little fellow.”]

TR “*Schulz çok problemli herif diye uyardı.*”
[“Schulz warned that he is a very problematic guy.”]

HE “*Schulz hizhir oti shehahara haze hu egoz kashe.*” (151)
[“Shulz warned me that this shit is a hard nut.”]

The Spanish and Hebrew translation give a literal rendering of ‘shit’, and while the French translation does not use the straightforward equivalent ‘*merde*’, the word ‘*salaud*’ belongs to the same register. The function of the phrase “difficult shit” is thus still fulfilled: the register used clashes with that of the bulk of the dialogue in the novel and highlights the narrator’s absence of reaction.

¹⁵¹ <https://www.seslisozluk.net/hayret-nedir-ne-demek/>

Although both the Portuguese and the Turkish translations use a marked register in their translation of the phrase, this register is informal rather than slang, and the language used is not as strong as that of the source text: [little fellow], [guy]. Both terms are derogatory without being as insulting as ‘shit’, and the switch to a different register is thus less marked in Portuguese and in Turkish; in both cases, a literal translation – ‘*bosta*’, ‘*bok*’ [shit] – could have been used and would have fulfilled the same function¹⁵², so that I regard these shifts as optional. From the point of view of linguistic explicitness, the emphasis on the change of register is lower, and as mentioned above, emphasis is one of Murtisari’s (2016) main categories for linguistic explicitness. Register markedness is also viewed by Hirsch (2008; Hirsch and Lessinger forthcoming) as a category of explication in and of itself. This translational shift thus corresponds to **linguistic implicitation**. It also corresponds to **narratological implicitation**, in that the unnaturalness of the passage is somewhat dimmed by the decreased emphasis on the two men’s inappropriate language, and thereby on Ryder’s lack of reaction as a result of the “partial invisibility” technique.

The Portuguese and Turkish translations also stand out in the last section of the passage, this time because they both perform narratological explication – although in different parts of the section.

In the Turkish translation, the transition out of “partial invisibility” is more pronounced than in the source text. The journalist’s body language, which forms part of the lead-out from the dream technique, is adequately reproduced, as with all the other target languages; however, the journalist’s opening remark upon noticing Ryder’s presence brings more attention to the end of the “partial invisibility sequence” than the English text does:

5. “Ah, Mr Ryder, here you are!”

TR “*Ah, Mr. Ryder, hoş geldiniz!*” (ch. 12)

[“Ah, Mr. Ryder, welcome!”]

In the Turkish translation, the journalist uses an idiomatic turn of phrase typically used for greeting somebody who has just arrived somewhere rather than for somebody one has just noticed. This in turn puts greater emphasis on the transition out of the “partial invisibility”

¹⁵² Many thanks to Nicolăi Pinheiro and Erman Aydın for their help on this linguistic point.

sequence, and thereby on the narrative strategy used in example 4. Moreover, [welcome] expresses a more pronounced politeness and amiability on the journalist's part, which highlights the contrast between his attitude during and after the "partial invisibility" sequence. The translation of "here you are" as [welcome] thus corresponds to **narratological explicitation**.

The Portuguese translation of the passage's last sentence also carries out an explicating shift, but rather than to the transition in or out of "partial invisibility", it gives more prominence to the underlying logic of the narrative technique:

5. "Yes, yes. He's ordered a very large piece of cheesecake." Both men laughed pleasantly. (167)

PT "Sim, sim. Pediu um pedaço grande de torta de queijo." Rimos alegremente. (ch. 12)

[“Yes, yes. He ordered a big slice of cheesecake.” We laughed pleasantly.]

As in example 3, this corresponds to what Becher calls a “change in meaning brought about by the translator” (2010a:15) and Murtisari “meaning modification” (2013:331), so that the question of linguistic explicitness does not arise. However, the translation of “The two men laughed pleasantly” as [We laughed pleasantly] triggers an explicitation of the underlying logic of the narrative. As a result of the use of the first-person plural instead of the source text's third-person plural, in the Portuguese version the narrator is not only polite to the two men in spite of having witnessed their scornful way of referring to him right before; there also seems to be a form of complicity between them. By having the narrator go along with the two men's pretence of amiability more than in the source text, the Portuguese translation makes Ryder's reaction even more at odds with the logic of the actual world, thereby emphasising the unnaturalness of the narration. Ryder's incapacity to react in accordance to what he has just witnessed, described by Ishiguro as a key feature of “partial invisibility”, is made all the more prominent, which corresponds to **narratological explicitation**.

Overview

The “partial invisibility” dream technique is one of the main ways in which Ishiguro stages the narrator's growing panic and helplessness, which stem largely from his lack of an itinerary – both in the literal and the metaphorical sense. Example 5 explores the translation of the main textual markers key to the implementation of this narrative technique in the episode of Ryder's meeting with a journalist and a photographer. Interestingly, the different shifts in linguistic and

narratological explicitness that can be observed in the target texts all take place in the Turkish and Portuguese translations. In the case of the Turkish version, the tendency in example 5 is to highlight the transitions into and out of the “partial invisibility” dream technique, while the Portuguese translation makes Ryder’s incapacity to react adequately to the two men’s insulting behaviour even more prominent. Moreover, both languages use a milder register than the source text for the translation of ‘shit’, although this may result from translational norms independent of narratological concerns.

RECAPITULATION

The other central narrative device and thematic motif in *Unconsole*d is the narrator’s literal and metaphorical lack of itinerary. The link between this central flaw and the narrator’s unhealed wound is illustrated in example 4 by means of the “unwarranted relationship” dream technique, which serves to dramatise, without explicitly mentioning it, Ryder’s sense of panic at the idea that he might have to leave the hotel room that he recognised as his own childhood room from before his parents’ divorce. The link between example 4 and the “unwarranted recognition of place” sequence is left implicit, but is suggested through the narrator’s defensive tone and his laughter. Both the narrator’s defensive stance and the link between the two episodes are made more prominent in the Spanish translation, which gives more emphasis to these textual markers. This in turn involves greater meaning processability, so that explicitation is performed from a linguistic, narratological and cognitive point of view.

Ryder’s mounting sense of panic is also indirectly expressed through the “partial invisibility” dream technique, in which the narrator cannot act on knowledge acquired by means of his invisibility. This narrative technique is illustrated in the scene with the journalists in example 5. Here again, the unnaturalness of the scene becomes more and more prominent, and Ryder’s absence of reaction when the two men abuse him is highlighted by the strong language used by the journalist; however, the register is less marked in the Portuguese and Turkish translations, which results in linguistic and narratological implicitation.

3. WORLD-(RE)CONSTRUCTION AND SELF-DELUSION AS COPING MECHANISMS

AN UNRELIABLE NARRATIVE INTERWEAVING UNRELIABLE AND UNNATURAL NARRATION

In his notes on *Unconsole*d, Ishiguro writes of the “partial invisibility” dream technique that “[it] should be used for deeper things. It should illustrate Ryder’s self-deception – when he blocks things and refuses to see evidence that will disturb his conceits” (HRC 20). This remark in itself shows that, as I have argued in the chapter introduction and the analysis of example 1 in Chapter 1, unreliable and unnatural narration are both present in the novel and feed each other. However, a number of critics have approached the novel exclusively from the perspective of one or the other type of narrative strategy. Flor, for instance, sees *Unconsole*d as a novel taking unreliable narration even further than Ishiguro’s previous novels: “what is unreliable

now is not only the accuracy of memory: it is the whole world that cannot be trusted” (2000:162). As for Fairbanks, he goes as far as claiming that “[c]ritics have universally assumed that Ryder is an ‘unreliable narrator’” (2013:612), but calls for a re-examination of the ‘unreliable’ approach to *Unconsoled* in light of the ontology and narrative method used in the novel, arguing that “[t]he narrative mode of oneiric realism renders the interpretive category of narrative reliability problematic” (2013:612) and that “in his world, Ryder cannot be considered unreliable as to facts” (*ibid.*).

As shown in the introduction to Part III, several critics before and after the publication of Fairbanks’ article have similarly adopted different approaches than unreliable narration; for instance, Adelman (2001) sees Ryder as an unfit narrator, a slightly different category to unreliable narrators, and Fonioková analyses *Unconsoled* as an unnatural narrative. According to her, fictional reality originates in Ryder’s mind and fails to resist his misinterpretations, so that even though some contradictions can be detected even in this dreamlike world, fictional reality is so unstable that mimetic authority is difficult to assess and the reader does not possess superior knowledge.

However, as argued in example 1 and to a point in example 5, although unnatural narration is the dominant narrative mode in the novel, unreliable narration also features, which involves the existence of some kind of underlying fictional reality. In my view, while no consistent, stable version of the diegetic world can be reconstructed from the narrative, an underlying version of fictional reality can be glimpsed at times. Whether this reality is in itself unstable, so that its very existence is fleeting and limited to those passages where it is textually encoded and detectable, or whether it is meant to be there all along and is merely screened by Ryder’s highly subjective perception of it, is not a question that I ambition to give a definite answer to here. I would suggest, however, that the text in itself demands no definite answer: in the same way as Boris and Sophie are the result of Ryder’s projection from his past while having an existence of their own at the same time, it seems to me as though the textual world in *Unconsoled* may have a reality of its own while also reflecting Ryder’s version of it, tailored to his subjective perception and reflecting his present needs.

Regardless of the answer to this question, I see those passages featuring a mixture of the two narrative types as belonging to the more general category of “unreliable narrative”¹⁵³, i.e.

¹⁵³ See Chapter 1 and Glossary.

as featuring a narrative strategy chiefly characterised by indirectness. This indirectness can stem from narrative silences as well as from the implicitness of the fictional world's idiosyncratic rules and logic, but in both cases, the implied reader's access to fictional reality requires interpretive work.

A NEW APPROACH TO WRITING MEMORY: THE DIM TORCH NARRATIVE MODE

So far in this chapter, I have analysed the ways in which the narrator's partial lack of control over fictional reality and helplessness as to his own itinerary are dramatised by means of "unwarranted techniques" and "partial invisibility". These correspond to dream techniques anchored in the here and now of fictional reality and belonging chiefly to unnatural narration. When it comes to the narrator's account of the past, however, unnatural narration is often hard to tell apart from a more conventional narrative strategy based on unreliable narration. Since, in my view, the narrator's abilities to alter fictional reality are restricted to the surface level of the actual textual world, so that his wishes are reflected rather than embedded into fictional reality. In spite of the performative dimension of Ryder's narrative, the implied reader is in a position to perceive the limits of his (re-)construction of the past, contradicted by previous accounts of fictional reality at odds with his discourse, so that unreliable and unnatural narration are often indistinguishable in the novel.

In those sequences involving a retrospective approach on Ryder's part, world-(re)construction and self-deception thus become at times two indistinguishable facets of a same process of self-protection on the narrator's part. In other words, in passages where the narrator reflects on his (mostly recent) past, the narrative strategy makes use of techniques anchored in unnatural narration but serving to show the narrator's self-deception, aimed to protect his self-image: "in a different way to 'traditional' method, [the dim torch narrative mode] will show up a self-deception – about how much one is really in control" (HRC 48).

This change of approach in the writing of memory in Ishiguro's fiction can indeed be accounted for by what Ishiguro calls "the dim torch narrative mode", and by the main dream techniques deriving from it, to wit "backward projection of judgment" and "backward projection of intention". Ishiguro describes the "dim torch narrative mode" as "often the most appropriate (though not necessarily the only) narrative mode for the dream technique" (*ibid.*), and as one that "mirrors the theme of thinking one has a handle on life when one does not". This narrative mode is described in detail in the HRC archive, and summarised as follows:

A simpler way to think of dim torch: A man is watching a dreamy movie of himself on a screen. As he watches, he makes comments on the action, to justify, praise, etc., ‘his’ actions on the screen. He pretends he’s in control of what happens, but he isn’t. He also has little consistency in his comments. He contradicts, or forgets, or abandons, or disowns, statements and positions he took in his comments only a few minutes earlier. The reader is someone sitting in the cinema with him, listening to him and watching this movie of him. (*ibid.*)

Here, the narrator’s distorted account of the past does not stem directly from a conscious or subconscious manipulation of his memories in order to appear in a more flattering light; it results instead from his incapacity to remember the past in the first place, a feature of fictional reality corresponding to the “tunnel memory” technique:

The N’s memory is limited only to the very recent past. [...] In other words, it’s the result of several years being the equivalent for a few hours; one is allowed to forget things that happened years ago (and also people one met years ago): here, this happens with things, appointments, people from a few days or even a few hours back, with no sense of outrage or surprise. (*ibid.*, emphasis in original)

The emphasis on the absence of “outrage or surprise” suggests, here again, the influence of Kafka’s fiction, and brings to mind Camus’ well-known comment on the latter: “[One] will never show sufficient astonishment at this lack of astonishment. (1995:171, trans. by Justin O’Brien)”¹⁵⁴. Moreover, this analysis by the author of the “tunnel memory” dream technique shows that contrary to traditional unreliable narration, in *Unconsoled* the narrator’s deception does not lie in his biased account of the past but rather in his pretence to be able to give a faithful account of it despite the restrictions of his “tunnel memory”. Nevertheless, the underlying cause of the narrator’s questionable report of past events still stems from a defence mechanism aimed at the protection of the narrator’s self-image. Just as, in Ishiguro’s previous books, the narrator’s unreliability largely results from self-deception and not merely from conscious manipulation, so in *Unconsoled* the limit between world-(re)construction and self-deception is blurred. Ishiguro’s notes show that this overlap between unreliable and unnatural narration is deliberate and forms part of the writing strategy:

The other big question is: to what extent are these techniques compatible with some of our favourite techniques used in the last three books. Could we use

¹⁵⁴ “On ne s’étonnera jamais assez de ce manque d’étonnement” (1965:161).

such things as: characterised first-person narrator; multi-scenes; self-deceptive narrator; tone of looking back and memory. (*ibid.*)

It is precisely this combination of unnatural dream techniques and of elements taken from unreliable narration that characterises the two main techniques enabled by the “dim torch narrative mode” to represent the past: “backward projection of intention” and “backward projection of judgment”.

THE BLUFF LANGUAGE OF SELF-DECEPTION: BACKWARD PROJECTION OF INTENTION

As shown in the last section, the motif of the lost itinerary is “the central flaw to [Ryder’s] whole visit” (HRC 20), leaving him for instance unable to react adequately to the journalist and the photographer’s insulting behaviour. However, he gradually begins to protect himself by pretending to others, and after a while to himself, that he knows what he is doing:

Perhaps Ryder should talk more to other characters and to us in a sort of academic-style, smoke-screen language to cover up the fact that he doesn’t know as much as he’s expected to, and as much as he claims. After a while, he deceives himself about how much he knows, and he starts to speak in his ‘bluff’ language to us/himself. (*ibid.*)

This “academic-style, smoke screen [...] ‘bluff’ language” can be seen in use in example 6, in which Ryder finds out on the day following his interview and photoshoot with the photographer and journalist that the photos of him in front of the “Sattler monument”, whose significance is repeatedly hinted at but never explicitated, have caused great anger amongst the city’s inhabitants. In this scene, Ryder finds himself attending the funeral of someone he did not know, and the crowd of mourners express their outrage at what clearly comes across to them as a political choice:

6. A furious exchange involving four or five people started at the back of the crowd. A voice was shouting: “He’ll take us too far. The Sattler monument, that’s going too far.” [...] There was more jostling, and then a fat young man pushed his way out to the front. [...] “It’s all very well your coming here like this. Standing in front of the Sattler monument! Smiling like that! Then you’ll move on. It’s not that simple for those of us who have to live here. The Sattler monument!” [...] I felt a little taken aback and for a moment found myself unable to respond. Then, as the round-faced young man began another volley of accusations, I felt something inside me give way. It occurred to me that I had somehow, unaccountably, made a miscalculation the previous day in choosing to be photographed in front of the Sattler monument. At the time, certainly, it had seemed the most telling way of sending out an appropriate signal to the citizens of this city. I had, of course, been all too aware of the

pros and cons involved – I could recall how at breakfast that morning I had sat carefully weighing these up – but I now saw the possibility that there was even more to the business of the Sattler monument than I had supposed. (TU 370-371)

Narratological analysis

This scene only takes on all its meaning in light of the events of the previous day, in which various scenes make it plain that Ryder had in fact never intended to be photographed in front of the Sattler monument, nor did he even know that he was supposed to meet the journalist and photographer in the first place:

[Stefan] said suddenly, as though he had for some time been working himself up to it: “Look, it’s awfully impertinent of me. But are you sure you don’t want to go back to the hotel? It’s just that, I mean, with those journalists waiting for you there and everything.” “Journalists?” I looked out into the night. “Ah yes. The journalists.” [...] I could not recall with any definiteness such an item having been on my schedule and decided to forget the matter. (55)

This passage illustrates one of the key features of the “dim torch narrative mode”: “[h]e bluffs that he’s in control of his itinerary when in fact he isn’t, so he isn’t able to say: ‘no, I’m not going along with this’” (HRC 20). A similar process takes place during the photoshoot with the journalists, though the lack of control stems there not from the absence of itinerary but from the “partial invisibility” technique itself: the two men start plotting to take Ryder to the Sattler monument without giving him “any hints on the significance of the building” (TU 166), as seen in example 5. Because Ryder witnesses this plotting thanks to his “partial invisibility”, he is then unable to act on the information he has uncovered in this way, and follows them to the monument to let himself be photographed in front of it.

The implied reader thus knows the narrator’s claim that he “[chose] to be photographed in front of the Sattler monument” to be unfounded, just as the implication that he knew all along the importance of the building, as expressed in the sentence “I now saw the possibility that there was even more to the business of the Sattler monument than I had supposed”. Even more striking is the mismatch between the scene describing Ryder’s breakfast in chapter 11, in which no mention is made of the building, and his claim in example 6 that he was then considering the implications of being photographed in front of the Sattler monument: “we found it necessary to describe the breakfast scene, so we know how he spent breakfast. Then later on, he can

backward project, claiming he was making all kinds of plans at breakfast, but we know this was not the case”¹⁵⁵.

Ishiguro’s notes on “backward projection of intention” show that these various contradictions in the narrator’s discourse stem from the unnatural narrative technique itself, more specifically from the “backward projection of intention” dream technique:

Now this does happen in dream, a new event or person in the dream creates a situation in which you believe you always had a different itinerary to the one you in fact did. The previous itinerary can be abandoned for the one you now think you always had. [...] Done carelessly, a narrator’s declaration of his intentions “all along” might easily be read at face value. So it has to be crystal clear that at the time, these intentions did not exist, but that they only exist in backward projection. [...] This is a sort of ultimate expression of being carried along by the sway; of being out of moral control. It also gives expression to the narrator’s sincere, although in the long-term worthless, sincerity. (HRC 48, emphasis in original)

The notion of a “sincere but [...] worthless sincerity” brings to mind Phelan and Martin’s (1999) analysis of Stevens’s unreliability as a narrator in *Remains*: “Stevens’s narration here is an accurate and honest report of his motives *as he understands them*. [...] Recognizing that Stevens here is both reliable and unreliable in this way also means recognizing [...] the complexity of the passage” (91).

Another similarity between Ryder’s narration and Stevens’s lies in the narrator’s use of a formal register resulting in an emotionally detached tone that functions as a signal of (self-)deception on the narrator’s part. This “academic-style” language is especially perceptible in the second half of the passage, in which Ryder describes his reaction to the indignation he is facing: “It occurred to me that I had somehow, unaccountably, made a miscalculation the previous day”; “it had seemed the most telling way of sending out an appropriate signal”; “I had, of course, been all too aware of the pros and cons involved” etc. Here again, the narrator’s almost clinical “bluff language” points by its very detachment to his defensiveness, thereby

¹⁵⁵ Still on this scene, Ishiguro writes that: “Now this is fine as long as in the earlier breakfast scene, he has with equal assurance proclaimed the importance of allowing oneself to time to relax” (HRC 48). It is indeed the case that in the breakfast scene in chapter 11, the narrator decides against trying to anticipate on his appointments of the day and enjoy his breakfast in a relaxed manner: “For the time being, I was entitled to feel pleased with the amount of information I had already absorbed, and could certainly afford a few minutes of indulgent relaxation as I ate my breakfast.” (TU 158-5)

casting doubt on his reliability. As Ishiguro puts it, “[h]is whole perspective, then, takes on a hue of self-justification in the light of what he is retrospectively ‘back-projecting’” (HRC 48).

Translational analysis

The translational shifts carried out in the different target texts are all located in the second part of the passage, and untypically, narratological implicitation occurs in every one of them:

6. It occurred to me that I had somehow, unaccountably, made a miscalculation the previous day in choosing to be photographed in front of the Sattler monument. At the time, certainly, it had seemed the most telling way of sending out an appropriate signal to the citizens of this city [...] but I now saw the possibility that there was even more to the business of the Sattler monument than I had supposed. (371)

FR *Il m'apparut que, la veille, j'avais fait une erreur de calcul incompréhensible en choisissant d'être photographié devant le monument Sattler. À ce moment-là, assurément, il m'avait semblé que c'était la façon la plus parlante d'émettre un message adéquat à l'intention des citoyens de cette ville [...] mais je pressentais maintenant que la question du monument Sattler était peut-être encore plus complexe que je ne l'avais supposé. (636)*

[It appeared to me that on the previous day I had made an incomprehensible mistake in choosing to be photographed in front of the Sattler monument. At the time, assuredly, it had appeared to me as the most telling way of communicating an adequate message to the citizens of this city [...] but I could now sense the possibility that the question of the Sattler monument was perhaps even more complex than I had supposed.]

ES *Me vino a la mente la idea de que de algún modo, inexplicablemente, había cometido un error el día anterior al acceder a que me fotografiaran ante el monumento Sattler. En aquel momento, ciertamente, me había parecido el modo más eficaz de enviar un mensaje apropiado a los vecinos de la ciudad [...] pero ahora reparaba en la posibilidad de que en el asunto del monumento Sattler hubiera más implicaciones de las que suponía. (ch. 25)*

[The idea came to my mind that I had somehow, unaccountably, made a mistake the previous day in agreeing to be photographed in front of the Sattler monument. At that time, certainly, it had appeared to me as the most efficient way of sending an appropriate message to the residents of the city [...] but I could now see the possibility that in the business of the Sattler monument there was more at stake than I had supposed.]

PT *Percebi que de alguma forma havia, inexplicavelmente, no dia anterior, cometido um engano ao escolher ser fotografado em frente ao monumento Sattler. Evidentemente, naquele momento, havia me parecido a maneira mais eficaz de transmitir uma mensagem adequada aos cidadãos dessa cidade [...] mas agora percebia a possibilidade de haver mais coisas relacionadas ao monumento Sattler do que eu tinha suposto.*

[I perceived that I had somehow, inexplicably, made a mistake on the previous day in choosing to be photographed in front of the Sattler monument. Of course, at that time, it had appeared to me as the most efficient way of communicating an adequate message

to the citizens of this city [...] but now I was perceiving the possibility that there were more things linked with the Sattler monument than I had supposed.]

TR Bir önceki gün Sattler anıtının önünde fotoğraf çektiirmekle açıklanması mümkün olmayan bir hata yapmış olduğumu kavradım. Evet, o sırada kent halkına uygun bir işaret vermenin en etkili yolu gibi görünmüştü [...] ama şimdi, Sattler anıtı meselesinin belki de benim zannettiğimden daha karmaşık olduğunu anlıyordum.

[I grasped that I had made an inexplicable mistake in being photographed in front of the Sattler monument on the previous day. Yes, at the time it had seemed like the most efficient way of giving a signal to the people of the city [...] but I now understood that the business of the Sattler monument was perhaps more complex than I had assumed.]

HE Ala beda'ati ki eykhshehu, misibbot she'eynan muvanot li kahalakha, asiti mishge bayom hakodem ka'asher baḥarti lehitstalem al hareka shel andartat Sattler. Vaday, bish'at ma'ase nir'e li she'eyn derekh kola'at mizzo leshagger et hameser hamat'im letoshvey ha'ir hazot [...] aval akhshav ra'iti ki efshar shele'inyan ze shel andartat Sattler yesh mishkal rav yoter mikḳfi sheshi'arti bahathala.

[It came to my mind that somehow, for reasons not really clear to me, I had made a mistake on the previous day when I had chosen to be photographed in front of the Sattler monument. Of course, at the time it had seemed like there was no more appropriate way to send out the right message to the inhabitants of this city [...] but now I saw that it was possible that there was a greater significance than I had first assumed to the business of the Sattler monument.]

The most striking translational shift takes place in the Spanish and Turkish version, which translate “[I had] made a miscalculation the previous day in **choosing** to be photographed in front of the Sattler monument” respectively as [I had made a mistake the previous day in **agreeing** to be photographed in front of the Sattler monument] and [I had made an inexplicable mistake in **being photographed** in front of the Sattler monument on the previous day]. In the Spanish translation, the choice of the verb ‘*acceder*’ [to agree, consent] where the source text uses the verb ‘to choose’ results in a playing down of the gap between the narrator’s account of fictional reality in example 6 and his previous report of the scene with the photographer and the journalist. This gap being a central element of the “backward projection of intention” dream technique, this translational shift represents a naturalising **narratological implicitation**. A similar process takes place in the Turkish translation, although the verb ‘to choose’ is omitted rather than replaced with an alternative verb more compatible with fictional reality as in Spanish¹⁵⁶. Nevertheless, albeit less pronounced than in the Spanish version, the omission of the notion of choice also constitutes in itself an implicitation of the “backward projection of

¹⁵⁶ A more literal gloss of the Turkish translation would be [I had made a mistake that it is not possible to explain with being photographed in front of the Sattler monument on the previous day].

intention” dream technique, so that the Turkish translation also carries out a **narratological implicitation**.

Both in Spanish and in Turkish, this implicitation is further strengthened by the translation, at the end of the passage, of the sentence “I now saw the possibility that there was **even more** to the business of the Sattler monument than I had supposed” as respectively [but I could now see the possibility that in the business of the Sattler monument there were **more** implications than I had supposed] and [I now understood that the business of the Sattler monument was perhaps **more** complex than I had assumed]. At no point in the novel is the significance of the building made clear, which corresponds to a diegetical silence; the implied reader thus knows that Ryder’s suggestion that he had been aware all along of the implications of being photographed in front of the building is at odds with fictional reality. The translation of “even more” as [more] results in decreased emphasis on the discrepancy between the narrator’s report of fictional reality up until this point and his account of it in example 6. This in turn obscures to a point the “backward projection of intention”, and thus corresponds to **narratological implicitation** as well.

A similar shift takes place in the Portuguese and Hebrew translations:

6. I now saw the possibility that there was even more to the business of the Sattler monument than I had supposed. (371)

PT [A]gora percebia a possibilidade de haver mais coisas relacionadas ao monumento Sattler do que eu tinha suposto. (ch. 25)

[Now I perceived the possibility that there were **more** things linked with the Sattler monument than I had supposed.]

HE [A]khshav ra'iti ki efshar shele'inyan ze shel andartat Sattler yesh mishkal rav yoter mikkfi sheshi'arti bahathala. (338)

[Now I saw that it was possible that there was a **greater** significance than I had first assumed to the business of the Sattler monument.]

In both target languages, as with the Spanish and Turkish translations, the narrator’s pretence to have been aware all along of the implications of his photoshoot is less conspicuously at odds with his previous reports, which corresponds to an implicitation of the passage’s unnaturalness and therefore to **narratological implicitation**. This shift is a naturalising one and thus results in **cognitive explication** as well, for the translation is less at odds than the source text with the implied reader’s “preexisting cognitive parameters” (Alber 2013:116). In each of

the four target languages performing this shift, it would have been possible to express the same degree of emphasis as “even more” in the original text, so that I consider these shifts as optional.

As for the register used by the narrator, the emotionally detached vocabulary and roundabout language of the original text are adequately reproduced in the different target languages, which generally reproduce the length of the sentences and the “academic-style” language of the narrator. I argue that this “smoke-screen language” is even more pronounced in the French translation, which corresponds to **narratological explication**. This is particularly perceptible in the second sentence of the passage:

6. At the time, certainly, it had seemed the most telling way of sending out an appropriate signal to the citizens of this city [...] but I now saw the possibility that there was even more to the business of the Sattler monument than I had supposed. (371)

FR A ce moment-là, assurément, il m'avait semblé que c'était la façon la plus parlante d'émettre un message adéquat à l'intention des citoyens de cette ville. (636)

[At the time, assuredly, it had appeared to me as the most telling manner of producing a suitable message directed at the citizens of this city.]

Finally, in the French and Turkish translations, the omission of ‘somehow’ in the first sentence results in a toning down of the narrator’s defensiveness:

6. It occurred to me that I had somehow, unaccountably, made a miscalculation the previous day.

FR Il m'apparut que, la veille, j'avais fait une erreur de calcul incompréhensible. (636)

[It appeared to me that on the previous day I had made an incomprehensible mistake.]

TR Bir önceki gün [...] açıklanması mümkün olmayan bir hata yapmış olduğumu kavradım. (ch. 25)

[I grasped that I had made an inexplicable mistake [...] on the previous day.]

The combination of ‘somehow’ and ‘unaccountably’ in the source text is a key element of the “hue of self-justification” (Ishiguro HRC 48) that signals the narrator’s untrustworthiness, which is itself anchored in the unnatural “backward projection of intention” defamiliarising dream technique. In both languages, the shift performed results in **narratological implicitation**.

Overview

In example 6, the narrator's "bluff language" of self-deception forms part of the unnatural narrative strategy relying on the "backward projection of intention" dream technique. To the exception of the French version's increased prominence of the narrator's 'academic-style' language, all the shifts performed in the target languages amount to narratological implicitation. Most striking is the shift performed in the Spanish and Turkish translations, resulting in a partial bridging of the gap between the narrator's previous account of fictional reality and his claim, in example 6, to have chosen to be photographed in front of the Sattler monument.

THE BLUFF LANGUAGE OF SELF-DECEPTION: BACKWARD PROJECTION OF JUDGMENT

The "dim torch narrative mode" is also implemented by means of another form of back-projection, the "backward projection of judgment" dream technique that Ishiguro describes as the "sister technique" of "backward projection of intention": "Here, the narrator claims to have passed an opinion or judgement on something at an earlier point, when in fact we know he did not. Again, like its sister technique, it will work best if some small visual detail or other allows a rich playback of the original scene" (HRC 48).

In his notes on back-projecting, Ishiguro also writes that "to avoid a complete reliability breakdown – with reader thinking, 'oh, it's an unreliable narrator' – it may be better if the backward projections conflict only in emphases, but not about fact" (*ibid.*, emphasis in original). The expression "complete unreliability breakdown" bears witness, here again, to the way unreliable and unnatural narration are interwoven in back-projecting dream techniques. As with the other dream techniques dealing with retro-projection ("tunnel memory", "backward projection of intention"), in "backward projection of judgment" the line between unreliable and unnatural narration is somewhat blurred, which is consistent with the fact that in both narrative modes, the underlying concern is the treatment of memory. This thematic continuity manifests itself in *Unconsoled* through what Ishiguro calls "blending with memory": "This isn't a dream technique as such. It's a potential overall observation about how the whole range of dream techniques can be blended with the blurred nature and texture of memory (something we did pretty well in the novels)" (*ibid.*).

Example 7, which is located in chapter 37 at the very end of the novel, is a good illustration of the way this "blending with memory" underpins the implementation of the "backward projection of intention" dream technique. The scene takes place after the concert that was to be the pinnacle of Ryder's trip has unfolded in disastrous circumstances for all the parties involved,

and particularly for Ryder. After Stefan's and Brodsky's catastrophic performances in front of a first indifferent, then hostile audience, he finds out that his parents never intended to attend his recital, and is so distressed by this news that when he finally goes on stage, the audience has clearly "given up hope of [his] ever appearing" (TU 519). He then decides to follow Stefan's advice to "just relax now and enjoy [his] breakfast" (523), and starts musing over his experience of the past few days:

7. I surveyed the scene around me and saw how needless had been my worries concerning my ability to cope with the various demands presented to me in this city. As ever, my experience and my instincts had proved more than sufficient to see me through. Of course I felt a certain disappointment about the evening, but then, as I thought about it further, I could see the inappropriateness of such feelings. After all, if a community could reach some sort of an equilibrium without having to be guided by an outsider, then so much the better. (524)

Narratological analysis

Here, the tone is even more clearly reminiscent of Ishiguro's earlier unreliable narrators than in previous examples. The "hue of self-justification" is more pronounced still than in example 6, and the process of self-deception can be observed at work in the second part of the quotation: "Of course I felt a certain disappointment about the evening, but [...] [a]fter all, if a community could reach some sort of an equilibrium without having to be guided by an outsider, then so much the better". The unreliability component of the narrative strategy also lies in the fact that the narrator's "worries concerning [his] ability to cope with the various demands presented to [him]" have in fact not been explicitly expressed prior to this passage, which sheds light on the narratological blank left by Ryder on his mounting sense of panic throughout the novel.

Moreover, the implied reader's knowledge of the events that Ryder reflects on here allows them to take the measure of the gap between this optimistic account and fictional reality, as a result of "backward projection of judgment". For instance, the mildness of the phrase "I felt a certain disappointment about the evening", further reinforced by the subsequent claim that such feelings are inappropriate, stands in sharp contrast with Ryder's conversation with Hoffman two chapters earlier, after Brodsky's failed performance: "'Mr Hoffman,' I said as I came towards him. 'It's most unfortunate what has happened.' / 'A disaster. An unmitigated disaster.' / 'It's really most unfortunate'" (503). Shortly after this conversation, he states even more clearly to Miss Stratmann that he considers his whole trip to have been very disappointing:

“I am unhappy with everything, Miss Stratmann. I have not had important information when I’ve needed it. I have not been told of last-minute changes to my schedule. I haven’t been supported or assisted at crucial points. As a result, I have not been able to prepare myself for my tasks in the way I would have liked. Nevertheless, for all that, I intend shortly to go on stage where I’ll endeavour to salvage something from what is turning out to be a disastrous evening for you all.” (511)

Ryder’s claim in example 7 that disappointment over the evening is an inappropriate feeling thus stands clearly at odds with fictional reality. The fact that Ryder ended up not performing at all, as a result of having had a melt-down about his parents in Miss Stratmann’s office at the time of his performance, also endues his claim that his experience and instincts have proved “more than sufficient to see [him] through” with an ironic hue that plainly undermines the narrator’s credibility.

Translational analysis

Here, all the translations but the Turkish one present shifts in explicitness, but this time the translational shifts are dominated by narratological explicitation.

In the French version of the passage’s first sentence, the unreliability component of the narrative strategy is made somewhat more prominent by the translator’s lexical choices:

7. I surveyed the scene around me and saw how needless had been my worries concerning my ability to cope with the various demands presented to me in this city. (524)

FR Je profitai de cette attente pour inspecter les alentours et vis combien mes angoisses sur mon incapacité à satisfaire les diverses exigences de la ville à mon égard avaient été superflues.

[I took the opportunity to inspect my surroundings, and saw how superfluous had been my fears on my incapacity to satisfy the various demands to me in this city.

The translation of ‘worries’ with [fears] and of ‘ability’ with [inability] puts greater emphasis on the narrator’s concerns, thereby highlighting the narrative silence on these concerns up to that point. Greater prominence is thus given both to the narrator’s previous unreliability and to the underlying version of fictional reality, in which the narrator has experienced a rising sense of panic; the French translation thus performs a **narratological explicitation**.

Similarly, the Spanish and Portuguese translations of the following sentence highlight the narrator's untrustworthiness, which stems, as shown above, from a combination of self-deception and of the unnatural narrative technique of "backward projection of judgment":

7. As ever, my experience and my instincts had proved more than sufficient to see me through. (524)

ES Como de costumbre, mi experiencia y mi olfato habían sido más que suficientes para permitirme salir airoso. (ch. 37)

[As usual, my experience and instinct had been more than sufficient to allow me to come out triumphant.]

PT Mais do que nunca, minha experiência e instinto haviam se revelado mais que suficientes.

[More than ever, my experience and instinct had turned out to be more than sufficient.]

In the Spanish version, the translation of "to see me through" as [to come out triumphant] considerably increases Ryder's embellishment of his immediate past, which results in a greater prominence of the gap between fictional reality and the narrator's assessment of it – i.e. of his unreliability. As shown in the narratological analysis, earlier in the novel the narrator gives a more pessimistic account of his stay, more in tune with the textual world; the greater contrast between this previous judgment and the narrator's attitude in example 7 thus results in a highlighting of the back-projecting technique as well. The Spanish translation therefore carries out a **narratological explication**.

A comparable process takes place in the Portuguese translation, but in a different part of the sentence. The translation of "as ever" as [more than ever] also increases the gap between fictional reality and the narrator's account of it on the one hand, and between previous statements made by the narrator and his optimistic attitude in example 7 on the other. This translational shift thus results in **narratological explication** as well.

Conversely, the Hebrew translation of the same sentence presents compensatory shifts:

7. As ever, my experience and my instincts had proved more than sufficient to see me through. (524)

HE Kmo tamid, gam hapa'am nokhaḥti shenissyoni harav veva'instinktim sheli day bahem lehavi oti el hof mivtahim. (ch. 37)

[As always, I realised this time again that my great experience and my instincts had been sufficient to see me to safety.]

The translation of ‘experience’ as [great experience] constitutes in itself a narratological explicitation, in that the narrator’s display of confidence is further exaggerated in the Hebrew version. However, this shift is followed by the translation of “more than sufficient” as “sufficient”, which plays down the lack of credibility of the narrator’s claim and thus amounts to narratological implicitation. I consider that these two shifts balance each other out, so that the degree of narrative explicitness of the passage is comparable to that of the source text.

Overview

In example 7, located at the close of the novel, I explored the translation of the textual markers of the narrator’s untrustworthiness resulting from the “backward projection of judgment” dream technique, which combines elements from unreliable and unnatural narration. The preeminence, in this defamiliarising technique, of “emphases [over] facts” (Ishiguro HRC 48) is reflected in the nature of the translational shifts observed in the target languages, which mostly stem from an increased emphasis on the gap between fictional and the narrator’s discourse.

RECAPITULATION

I argue that although unnatural narration is the main narrative strategy used in *Unconsolled*, unreliable narration also has its relevance in the novel, and that the two narrative types are often interwoven in passages that belong more generally to the category of what I call “unreliable narratives”. This interwovenness of unnatural and unreliable narration stems from what Ishiguro calls the “dim torch technique narrative mode” in which the narrator can only remember the very recent past, something which he tries to hide even from himself, so that here again a process of self-deception can be seen at work in the narrator’s attempt to protect his self-image.

In example 6, where the narrator claims to have chosen to be photographed in front of the Sattler monument when the reader knows that it is not the case, the mismatch between Ryder’s account and the underlying version of fictional reality stems from a combination of “backward projection of intention” and more traditional self-deception. In this scene, Ryder’s “academic-style, smoke-screen language” and emotionally detached tone point to his attempt to cover up his ignorance of even the recent past. Four of the five translations make the narrative strategy less prominent by partially bridging the gap between the narrator’s discourse in example 6 with his previous reports of fictional reality.

In example 7, the narrator’s limited grasp of his own past and his subsequent self-deception are implemented by means of the “backward projection of judgment” dream technique, as Ryder gives a strikingly optimistic review of his trip at odds with his previous reports. The narrator’s tone of self-justification is more pronounced still in the Spanish and Portuguese translations

than in the source text, while the French translation further emphasises the narrator's unreliability in previous passages and gives more prominence to the implied version of fictional reality.

CONCLUSION

In spite of important and undeniable dissimilarities with Ishiguro's previous novels, *The Unconsoled* deals with themes that are not far removed from those of the novels explored in Part II, in particular the difficulty of leaving the past behind and moving on with one's life, as attested by Ishiguro's preparatory notes for the novel: "He realises it's all to do with his parents... that it's too late... they won't come... they're dead... it's too late to repair things like that... the sense that it's too late... [...] whatever he does, he won't change fundamentally now... it's too late... the wound is forever..." (HRC 20, emphasis in original).

The unhealed wound from the narrator's childhood, presumably dating from the separation of his parents, largely motivates his approach to and perception of fictional reality. This wound is at the origin of the narrative itself, for the reason why Ryder finds himself in the unnamed city where he is to give a recital is that, just as Stefan – a younger version of himself – he nurtures the delusional belief that he will reconcile his parents thanks to his music. However, it turns out that art can be but a consolation, and the narrator's great hopes for his trip come to nothing. Like the narrators of *Pale* and *Remains*, he nevertheless finds ways of coming to terms with his failures by twisting his account of the past; but while Etsuko's and Stevens's biased accounts were the result of unreliable narration, in *Unconsoled* the dominant narrative mode is unnatural narration.

The lack of credibility of the narrator's account of the textual world thus stems largely from the "dream techniques" elaborated by Ishiguro as an underlying framework for the novel's narrative strategy. Although unreliable and unnatural narration sometimes merge – in particular towards the end of the novel, when the narrator starts reflecting on events he has previously recounted – the main gap lies in the discrepancy between the textual world, partly reflecting Ryder's own past experiences and wish-worlds, and the implied reader's actual world.

This different narrative mode results in different challenges for the translators. Fonioková speaks of the temptation for the readers to adopt a reading strategy consisting in providing a "natural explanation" for the unnaturalness of the narrative, which would mean in turn "falling victim to what could be called the *minimal departure fallacy* – that is, overusing real-world frames in reconstructing the fictional world" (2015:125-26). This type of reading strategy

corresponds to what McHale, speaking about *Gravity Rainbow*, calls “imposing a high degree of order on a violently disorderly section of the text”; he then adds that “[this] may be a satisfying outcome, but our satisfaction will have been purchased at the price of too much of the text’s interest” (1992:73). The translator being initially a reader, this analysis has all its relevance for the study of unnaturalness in translation – although the descriptive approach adopted in this work means that the focus here is more on showing tendencies and strategies in the translation of this demanding narrative strategy than on assessing their merits.

A study of Figure 5 and Figure 6 shows in terms of linguistic and cognitive explicitness, explicitation is, as with *Remains*, the dominant type of shift. As with the previous two novels studied here, the languages with respectively the lowest and highest number of shifts are French (5 shifts) and Spanish (24 shifts).

In terms of narratological explicitness, although implicitation still prevails, the ratio between narratological explicitation and implicitation is more balanced still than in *Remains*. This is somewhat surprising, given that although indirectness and incompleteness are still key elements of the narrative strategy, they take a wholly different form here, as the narrative mode departs from that of Ishiguro’s previous novels in many ways. A possible explanation would be the fact that the textual elements corresponding more clearly to unnatural narration, i.e. those incompatible with the implied reader’s actual world, are those that most tend to be implicitated, so that the unnaturalness of the narrative is often toned down in translation; this corresponds to Alber’s (2013) description of naturalising reading strategies, rather than an invitation to frame enrichment. Where unnatural and unreliable narration combine, however, with textual markers more clearly identifiable as characteristic of Ishiguro’s writing, the narrative strategy is often explicitated. This is in turn consistent with the predominance of cognitive explicitation in the translational shifts performed throughout the novel.

Nevertheless, given the scale of the departure from more conventional forms of unreliable narratives, it seems unlikely that the translators’ increased familiarity with Ishiguro’s unreliable narration might wholly account for the observed decrease in narratological implicitation. I would argue that another possible factor of explanation lies in Ishiguro’s growing prominence as an authoritative figure on the literary scene in the wake of *Remains*’ receiving the Man Booker Prize in 1989.

Figure 5: Shifts in linguistic and narratological explicitness in *The Unconsoled*

<i>The Unconsoled</i>				
Ex. n°	Linguistic Shifts		Narratological Shifts	
	Explicitation (9)	Implication (5)	Explicitation (14)	Implication (17)
1	PT HE wiped		PT HE wiped	ES TR wiped
2	PT TR HE my boy	ES HE my boy	ES HE my boy	PT TR HE my boy
3				PT to picture ES had turned
4		TR curiously TR PT shit	TR here you are PT laughed pleasantly	TR curiously TR PT shit
5	ES no! ES laughed ES loud ES room		ES no! ES laughed ES loud ES room	
6			FR appropriate signal	ES TR choosing ES PT TR HE even more FR TR somehow
7			FR worries ES see me through PT as ever	

Figure 6: Overview of all the shifts in explicitness in *The Unconsoled*

<i>The Unconsoled</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation		3	2	2	2	9
Linguistic implicitation		1	1	1	1	4
Cognitive explicitation	1	7	5	5	3	21
Cognitive implicitation	1	3	1	1	1	7
Narratological explicitation	2	6	3	1	2	14
Narratological implicitation	1	4	4	7	2	18
Total	5	24	16	17	11	73

Part IV

Translating in the Dark: Poetics of Obscurity in *The Buried Giant*

“Translating means first and foremost reading, it is a text-reading process in a language. It is immensely difficult, for palimpsests are at the heart of writing, and projecting at the heart of reading. One has to know everything that lies under a text, and everything that one is adding to it. One has to hear everything. And one cannot, of course.”

(Cassin 2004, my trans.)¹⁵⁷

¹⁵⁷ Interview with Barbara Cassin by Colette Briffard.
[http://www.revue-texto.net/Dialogues/Cassin_interview.html#\(1\)](http://www.revue-texto.net/Dialogues/Cassin_interview.html#(1)).

“Traduire, ça veut d’abord dire lire, c’est une opération de lecture des textes en langue. C’est immensément difficile puisque l’écriture est un palimpseste et la lecture une projection. Il faut savoir tout ce qu’il y a sous un texte, et savoir tout ce que nous ajoutons par-dessus. Il faut tout entendre. Ce que l’on ne fera pas évidemment.”

PART OVERVIEW

Even more than in previous novels by Ishiguro, in *The Buried Giant* fictional reality is characterised by ontological instability. From the opening words, it is clear that uncertainty prevails at every level. Intertextual references and patterns typical of Ishiguro's writing can create a sense of recognition in the reader, but any feeling of familiarity is quickly undermined by the defamiliarising elements they are interwoven with. The classic features of an incipit – time, place, characters and action – are touched upon, but leave more questions than they answer. The novel feeds on several genres, without ever fully adopting the formal patterns of any of them. The reader is thus placed in a state of *hesitation* such as that described by Todorov for the fantastic genre.

However, this hesitation is not limited to a rational versus supernatural explanation, but extended to every dimension of the novel: where does the implied narratee stand in relation to the implied reader? Should the novel be read literally, or as an allegory? Are the novel's apparent inconsistencies due to unreliable or unnatural narration? The discordant narrative voices complexify each other to the point that the reader is led to doubt even the characters' physical perceptions. Uncertainty also pervades *The Buried Giant* at sentence- and even word-level, taking the notion of shifting signifiers to a whole new level and making it impossible for the reader to reconstruct a stable fictional reality, thereby challenging the very notion of monological truth.

This represents a considerable challenge for translation, which is in itself an unstable space of in-betweenness bound to amplify any ontological uncertainty. The translators appear to pick up on ambiguity as a literary device, and strive to recreate it wherever they see it, more so than translators of Ishiguro's previous novels. This is particularly perceptible in linguistic ambiguity and suggests that Kazuo Ishiguro's poetics of understatement and concealment was better perceived by the translators, possibly due to his ever-larger critical reception since the publication of *Remains* (1989). However, there does not appear to be any overarching strategy parallel to the writer's for the translation of ambiguity and the implicit. Each translator has their own perception of cues and deciphering of clues: the fundamental unfamiliarity of the text is not understood by all in the same way, or picked up on in the same places. Ambiguity seems to be associated with Ishiguro's style, but his constant reinvention of its expression means that it remains a challenge for translators, whose difficult task involves seeing through the deliberate obscurity of Ishiguro's writing without showing the readers the way through the fog.

Introduction to Part IV

Kazuo Ishiguro's latest novel to date, *The Buried Giant* (2015), came out over five years after the publication of his previous book – a collection of short stories entitled *Nocturnes: Five Stories of Music and Nightfall* (2010) – and exactly ten years after his previous novel *Never Let Me Go* (2005). It was largely perceived as a departure from his usual style, especially in terms of genre, and received very mixed reactions from both the general public and literary critics. Just two years after the publication of *Buried* – only his seventh novel – Ishiguro received the Nobel Prize for Literature, which confirmed his substantial contribution to the literary world. The setting of *Buried* relies on a surprising combination of genres, as Ishiguro reinvests (among other things) epic fantasy in the way he reinvested the genre of the detective novel in *When We Were Orphans* (2000) or science-fiction in *Never Let Me Go* (2005). The themes, however, are familiar to Ishiguro's readers: the burden of memory, insidious guilt, complex and ambiguous relationships with loved ones and the bias inherent to the act of remembering.

It must be noted that the novel was not translated into Hebrew – even after Ishiguro obtained the Nobel Prize in 2017 – so that the corpus of translated texts only comprises of four novels: the French, Spanish, Portuguese and Turkish translations. This absence of a Hebrew translation stands at first sight in sharp contrast with Ishiguro's growing authority in the literary world, but a translation is currently under way¹⁵⁸.

PLOT AND CONTEXT

The Buried Giant takes place in England around the 5th or 6th century AD. The novel is full of creatures belonging to the genre of fantasy, such as knights and warriors, pixies and ogres, and a supernatural mist covering the whole country. In the version of England presented in the fictional world, two main peoples cohabit in peace: the native Britons, and the Saxons, who were the invading people before peace was established.

From its opening gambit, a pervading sense of uncertainty prevails in the novel. It manifests itself, among other things, through spatiotemporal indeterminacy. Just as, in *Unconsoled*, all

¹⁵⁸ As briefly stated in Chapter 2, I contacted the publishing house that published most of the translations of Ishiguro's novels into Hebrew, Sifria Hadasha, to ask whether there would be a translation of *Buried* or if an editorial decision had been made not to translate it. They answered promptly, saying that a translation of *The Buried Giant* into Hebrew would be published next year (2020).

that the reader can infer of the localisation is that the novel takes place somewhere in Eastern Europe, no specific place name is ever given in *Buried* other than 'England'. The implied reader also has to draw conclusions on the novel's temporal frame solely on the basis of the narrator's vague indications: "I have no wish to give the impression that this was all there was to the Britain of those days; that at a time when magnificent civilisations flourished elsewhere in the world, we were here not much beyond the Iron Age" (BG 4). Linguistically, words such as 'those' and 'we' are normally markers of topical discourse, i.e. referring to known elements. However, pragmatically, they only serve here to confound the implied reader by highlighting the fact that s/he does not in fact know whom or what period of time is being referred to.

This uncertainty as to the time of narration is reminiscent of the dystopian novel *Never Let Me Go*, which takes place at an indefinite time presumably in the future. It is also unclear what the quest of *Buried*'s protagonists consists of, and they seem rather unsure themselves – they want to go to their son's village but are not sure they remember why they have not gone yet, or even who their son is: "Our son, Axl. Do you remember our son? [...] Why must we stay in this place? [...] I can't remember [him], neither his face nor his voice" (BG 32). While the traditional elements of an incipit – space, time, characters and quest – are present in the opening chapter of *Buried*, they provide the reader with no conclusive information regarding the narrative's initial situation. In spite of a mock-traditional writing style that is likely to be familiar to many a reader, the novel proves unconventional from the start by failing to fully deliver the expected elements of a typical incipit.

The plot follows a couple of elderly Britons, Axl and Beatrice, who have been married for several decades but cannot recall much of their time together; the whole country is indeed affected by a curious disease that makes everyone forget their past. The novel follows the couple in their journey to their son's village, which they never reach in the end: there is no such village, for their son is long dead – another crucial element from their past that had escaped their memory.

Axl and Beatrice live in fear of the questions of a 'boatman', a cunning man in charge of ferrying people to a faraway island, which progressively appears to stand at least partially for a metaphor of death. In order not to roam the island separately, couples need to prove their love by giving satisfactory answers to the boatman's questions on their life spent together. The pair then start hoping to get their past back when they discover the cause of this collective forgetfulness: the mist of amnesia is in fact a she-dragon's breath on which a spell has been cast. Just as the devastating plague in the myth of Oedipus stems from an unspeakable

unpunished crime, so in *Buried* it eventually turns out that the mist of forgetfulness is another manifestation of the literary trope of a kingdom's rottenness, originating in an unexpiated collective crime – here the attempted genocide of the Saxons by the Britons, and the violation of the Law of the Innocents meant to protect women and children. As the story unfolds, this metaphorical dimension to the mist becomes ever more present, as argued by the critic Lorek-Jezińska: “Although the collective amnesia is attributed in the novel to the magic influence of the dragon Querig (the spell cast by Merlin at King Arthur's request), as a literary device it primarily represents the mechanisms of the trauma narrative” (2016:44).

In the course of their journey to their son's village, which becomes intertwined with their quest to recover their lost memories, Axl and Beatrice keep crossing paths with three other characters, whose goals and motives become progressively clearer. Sir Gawain, a knight of the late King Arthur, claims at first that he is on an errand to slay the dragon Querig and give its history back to the country, but it turns out that he is on the contrary the she-dragon's protector. Wistan the Saxon warrior, however, is truly on a mission to kill her. His goal in doing so is to stir the anger that memories of the past wars between Saxons and Britons are bound to awaken in the Saxon people. He has taken under his protection the young Edwin, a young Saxon boy who was raised among Britons.

At the end of the novel, Wistan succeeds in slaying Querig, and it is suggested that there will indeed be war again now that the mist is lifting and the country can recover both its history and the bloodsheds it contains. As for Axl and Beatrice, although they had felt confident that the lifting of the mist would only strengthen their love, the story it reveals is a different one altogether from what they had imagined: “[These] are remembrances to make me shrink from you [...] I'll not welcome your step beside me now” (BG 272). And when it is time for them to face the boatman's questions, it is strongly suggested that the betrayals they have discovered in their past cause them to fail the test, for Beatrice is ferried the island without Axl.

AN ORIGINAL APPROACH TO FORGETTING...

The Buried Giant stands out with an approach to memory at odds with the generally accepted notion of remembering as a healthy or even therapeutic act. Ishiguro suggests in *Buried* that remembering can be a bane and forgetting a boon, thus taking an original stance, at least in the literary world. Through the relationship between the two protagonists, the novel asks whether remembering cannot breed regret and resentment and drive people away from one another rather than work as a bond between them. This question also stands at the societal level:

one of the central issues raised by *Buried* is the fact that, to quote Ishiguro, “sometimes, the best thing to do is just bury certain memories for the sake of social cohesion, for the sake of stopping a cycle of violence [...] during a vulnerable time”¹⁵⁹. The novel implicitly approaches the notion of forgetting as a post-traumatic reaction and can be described as a “trauma novel” such as defined by Balaev: “a work of fiction that conveys profound loss [...] on individual or collective levels” (2008:151). The redemptive or therapeutic perspective on forgetting adopted in *Buried* – forgetting as a self-protective endeavour to maintain cohesion and enable a healing process to take place – far exceeds the tentatively positive reading of forgetting as a mere consolatory gesture in *The Unconsoled*, for example. As in Chapter 4 on *Pale*, in the present chapter my analysis thus draws from literary trauma theory as well as narrative poetics and translation theory.

Here, I focus on the innovative ways in which *Buried* explores the recurring tension between hiding and revealing, expressed among other things by the contradictory impulses to remember and to forget both at the personal and collective level. While narrative gaps still abound and the evasion of memory remains a central theme, Ishiguro approaches these gaps from a different angle. After exploring in his first novels – *Artist* and *Remains* in particular – the benefits that can lie in a release from a cumbersome self-delusion (Fonioková 2015, see Chapter 5), in *Buried* he primarily explores and makes explicit the dangers that can lie in such a release from the protective shell of amnesia. Forgetting – whether triggered by a self-defence mechanism or imposed, as it were, from the outside – is implicitly, and even sometimes explicitly, praised through the characters’ voices. The plot itself also suggests the benefit to be drawn from forgetting both at the individual and community level. Unlike previous novels by Ishiguro, the gaps here are not built into the fabric of the narrative but in that of the characters’ fraying memories, so that the narrative tension is to a point displaced away from the narrative voice(s).

... REFLECTED IN A DIFFERENT NARRATIVE STRATEGY...

While *The Buried Giant* is, as previous novels by Ishiguro, replete with never fully resolved ambiguities and barely hinted-at narrative threads, the narrative strategy is markedly different from his earlier works. Firstly, *Buried* is characterised by a multifocal narration, while all of Ishiguro’s previous novels are first-person narrations. For the better part of *Buried*, there is no

¹⁵⁹ Interview on 7th Avenue Project–12/04/2015

<https://7thavenueproject.com/post/116315772335/kazuo-ishiguro-interview-buried-giant>

such first-person narrator, but instead what seems to be a limited third-person narration¹⁶⁰ adopting the point of view of different characters from chapter to chapter. This multi-perspective gives the implied reader the sense that the prevailing instability is not the product of one particular narrator's unreliable perspective, but rather a characteristic of the diegetic universe itself. Moreover, by preventing the reader from reconstructing a stable underlying fictional reality, the narration pulls them right into the fictional universe: the uncertainty spread by the mist of forgetfulness, which confuses and clouds the minds of all the characters, is perceptible for the readers themselves, who find themselves in a similar state of perpetual uncertainty as to the ontological status of the events depicted.

An example that will be developed later on but may give a clearer sense of what is referred to here, is that of the description of a pond in the forest: "At the centre of the clearing was a pond. It was frozen over, so a man – were he brave or foolish enough – might cross it in twenty or so strides" (BG 259). While one character sees in it drowned ogres, another only describes broken, strangely human-like trees, yet another sees drowned babies, while others still notice nothing out of the ordinary. The sheer number of different versions, as well as the fact that no voice appears markedly more reliable than the others, means that there is no way for the reader to reach a conclusion as to what the pond does or does not hold. S/he is maintained in a similar position to that of the characters, with no access to any stable fictional reality, and is limited to that perceived by the character whose perspective is adopted in any given passage.

Secondly, and partly due to this narrative choice, in lieu or on top of unreliable or unnatural narration, the novel is permeated with an insidious ontological instability. Interestingly, those chapters narrated in the first person present a more conventional form of unreliable narration, though even in these chapters it is generally not possible to access a stable, underlying fictional reality. However, in those chapters narrated in the third person, the impossibility to access the novel's fictional reality takes on a new dimension, and turns out to form part of the textual world itself. It takes the form of a combination of unnatural and unreliable narration, two narrative strategies between which it is not always possible to draw a line in the novel. I argue that more than anywhere else in Ishiguro's fiction, in-betweenness and ambiguity are precisely at the heart of the narrative novel's narrative strategy. In his notes on *Artist* at the HRC, Ishiguro writes: "The 3rd/1st person / Also, at times, we could use the 3rd/1st person style as in Conrad's

¹⁶⁰ This corresponds to Genette's category of "internal focalization", in which the narrator says only as much as one character knows and/or feels (1980:188-89).

“Victory”, so that we have a lot of ambiguity with various references to what “might have happened” [...] Sometimes, several explanations can be offered” (HRC 1, emphasis in original).

As aptly expressed by Rimmon-Kennan, ambiguity used as a literary device can have both mimetic and anti-mimetic functions:

The mimetic functions are those which turn the ambiguity of the narrative into a vehicle for the reflection, expression, representation of a parallel phenomenon out there, in the world of ‘reality’. The nonmimetic functions, on the other hand, emphasize the materiality of the chain of signifiers and the ways in which the text draws the reader’s attention to itself, becoming a self-reflexive mediation on the medium of art, rather than a mirroring of a reality outside art. (1982:30)

As I will show throughout Part IV, mimetic and nonmimetic functions are both represented in *Buried*. In particular, the novel indirectly invites the reader to reflect on the ambivalent nature of remembering and on the instability of the post-traumatic self, while staging an in-betweenness comparable to that characteristic of the translational activity.

... AND CAREFULLY RENDERED IN TRANSLATION

From a translational point of view, this novel also stands apart from the others in a number of ways from a translational point of view. This manifests itself firstly through the implicit presence of translational activity within fictional reality itself. Indeed, the novel as a whole can be read as an allegory of the act of translation, with the figure of the boatman reminiscent of a slightly subverted version of Meschonnic’s metaphor of the (bad) translator as a ferryman¹⁶¹ that I will explore in the course of the chapter.

Moreover, given the approximative timeframe of the story, around the 5th or 6th century AD, the protagonists presumably speak in a language that is very different to modern day English and is presumably meant to be a translation of one of the many Old English dialects of the time. Several references are also made to “the Saxon language”, in particular in relation to Wistan the Saxon warrior: ““I was brought up in a country not far from here and was often among Britons. So I learnt to speak your tongue alongside my own. [...] [Y]ou must excuse my errors’. ‘Far from it, sir,’ Axl said. ‘One can hardly tell you aren’t a native speaker’” (BG 78). At many points in the novel, the question of translation comes up in the plot, so that for instance it is said

¹⁶¹ “[T]ranslating shows the difference between Saint Jerome, patron saint of translators, and Charon, who carried souls across the Styx. The difference resides in what happens on the other side of the river” ([1999] 2011:49).

that Beatrice can speak the Saxon language, which helps the couple several times in the course of their journey. It is also possible that the formal – or even stilted, according to some critics – tone of the dialogues can be partly attributed to the fact that the reader is reading what is presumably already a translation. This poses a challenge of its own to the translator, comparable to that posed in *Artist* and described by Ishiguro in his interview to Mason:

KI: The thing about Ono in *An Artist of the Floating World* is that he's supposed to be narrating in Japanese; it's just that the reader is getting it in English. In a way the language has to be almost like a pseudotranslation, which means that I can't be too fluent and I can't use too many Western colloquialisms. It has to be almost like subtitles, to suggest that behind the English language there's a foreign language going on. (Mason 1989:345)

Ishiguro himself refers to this sort of writing as “a certain kind of translationese” (*ibid.*), a quality that translators generally aim to avoid but are often reproached with. This means that the communicative risk described by Becher¹⁶² is particularly high for those translators who would choose to reproduce this deliberately limited fluency, and the tension between equivalence and acceptability is particularly polarised when it comes to translating *Buried*.

Thirdly, the constant shifts from one plane of the story to the other and the perpetual instability of the referents mean that the translator is not only faced with the network of inferences, allusions, hints etc. present in any source text, but also with the fact that these signs are even more unreliably referential than classic floating signifiers. As in *Unconsoled*, recurring elements of the story are not referred to in the same way from one passage to the next, so that the novel seems to create a semiotic system of its own – familiar enough to make sense but not enough to stop meaning from slipping away from the reader, and of course from the translator.

Finally, in spite of this demanding translating pact, the translated texts of the corpus present – in proportion¹⁶³ – a significantly decrease in the number of translational shifts in explicitness in comparison with the other novels under study. As I will show in the chapter, the translations tend to stay rather close to the form of the original, and in a several instances the translators appear to make conscious efforts to preserve the ambiguity, rather than attempt to resolve it as is sometimes the case in other novels studied. This results in highlighting the ambiguity, and

¹⁶² See p.29.

¹⁶³ Unlike the other three novels, the analysis of *The Buried Giant* from the perspective of interlingual translation covers two chapters and not just one. Consequently, the number of examples analysed is significantly greater than in the other novels, so that even though in absolute terms more shifts are observed in *Buried*, this does not reflect the overall diachronic tendency, which goes towards greater adequacy to the source text.

testifies to a heightened sensitivity to implicitness and ambiguity as literary devices on the part of the translator – here again, understood in the sense of the translating entity comprising all the actors involved in the translating act. The fact that this comes later in Ishiguro’s career, when he is already a widely established author, brings to mind Chesterman’s retranslation hypothesis: “later translations of a given (literary) work into a given target language tend to get closer to the source text” (2004:41). It could be argued that this phenomenon might also apply to first translations that come later in the course of an author’s literary career.

These different practices call for a similarly different approach. In this chapter, while still examining shifts in explicitness where they exist, I also account for the *absence* of such shifts from a semantic point of view, and the linguistic changes that allow for the level of explicitness to remain the same. Moreover, due to the idiosyncrasy of *Buried* in terms of writing and narrative strategy, my analysis relies more heavily on a literary analysis, in which the analysis of translational shifts is itself embedded.

Chapter 8

Defamiliarising the Familiar

1. *THE BURIED GIANT* IN RELATION TO ISHIGURO'S PREVIOUS NOVELS

TRANSLATION AS A FORM OF INTERTEXTUALITY

The discrepancy between readers' expectations of Ishiguro's writing and the setting and style of *The Buried Giant* is at the root of a great deal of the mixed reception of this seventh novel among the general public. On the website *Goodreads*, for instance, one of the most active users rated it two out of five stars:

It's one of those novels where I can't help wondering if there's some underlying symbolism or metaphorical brilliance that totally went over my head. It's a simplistic, emotionally-detached and – at times – boring story, so I'm inclined to assume Ishiguro was aiming at smarter people than me who would take something deeper from it¹⁶⁴.

She then explicitly speaks up against the restrained style typical of Ishiguro's writing: "Screw subtlety and interpretation! I want answers, dammit" (*ibid.*). Another cybernaut explains that "[i]nitially [she] wanted to read this book, but all the talk about whether it's fantasy or not, kind of put [her] off"¹⁶⁵. Ishiguro's perceived foray into fantasy is a recurrent criticism amongst readers, as is the difficulty of assigning the novel a clear-cut genre, whether fantasy or otherwise.

The book also received an ambivalent reception in the literary world. The metaphorical dimension was largely acclaimed and aptly analysed in most literary reviews, as in *The Atlantic* which described the 'buried giant' as "a monstrous secret that is gradually exhumed, with unsettling consequences"¹⁶⁶, or in *Guernica*:

The Buried Giant's Gawain [...] is not simply a reincarnation of the character from the fourteenth-century poem "Sir Gawain and the Green Knight", and

¹⁶⁴ <https://www.goodreads.com/book/show/22522805-the-buried-giant>.

¹⁶⁵ <https://www.goodreads.com/questions/374979>.

¹⁶⁶ Rich, Nathaniel. *The Atlantic*, March 2015.

<https://www.theatlantic.com/magazine/archive/2015/03/the-book-of-sorrow-and-forgetting/384968/>.

defeating the dragon doesn't only indicate chivalric victory. Indeed, the whole of *The Buried Giant* contains much beyond its post-Arthurian landscape. As Ishiguro explains in the interview that follows, he's 'retreated into weirder and weirder places' in his work to avoid literal or reductive readings¹⁶⁷.

However, just as among the general public, the unconventional blend of genres and the general style of the novel were the butt of much criticism. Most notably, James Wood claimed in *The New Yorker* that "Ishiguro [was] always breaking his own rules, and fudging limited but conveniently lucid recollections"¹⁶⁸. As for the literary critic of *The Telegraph*'s, he wondered about Ishiguro's "bizarre choice to stage his habitual drama of indirection within the tropes of fantasy literature"¹⁶⁹ – an opinion shared by *The Guardian*, whose review is entitled "*The Buried Giant* by Kazuo Ishiguro – brave and bizarre":

More intriguing even than the choice of story is the way it's told: what is Ishiguro up to? The bulk of the text consists of formal dialogue, stiff almost to the point of comedy¹⁷⁰.

The New York Times similarly complains that

[c]onversations among people who can't remember the most essential details of their lives quickly grow tiresome, and *The Buried Giant*, alas, is awash in them. The result is a fuzzy, dreamlike narrative not unlike the one in Mr. Ishiguro's circuitous and opaque 1995 novel, *The Unconsoled*¹⁷¹.

Among Ishiguro's previous novels, it is without question *The Unconsoled* that has most in common with *The Buried Giant*, due in particular to the lack of historical and geographical anchorage and to the oneiric echoes in both novels. The deeply unsettling dimension of *Buried* can thus create a paradoxical sense of familiarity in readers of *Unconsoled*. A similar sense of recognition can also arise in readers acquainted with Ishiguro's other novels, for echoes from his previous books abound in *Buried*, creating a network of intertextual¹⁷² references. This is only one of the many forms of intertextuality at work in *Buried*, for the novel is also laced with

¹⁶⁷ <https://www.guernicamag.com/mythic-retreat/>.

¹⁶⁸ Wood, James. *The New Yorker*. <https://www.newyorker.com/magazine/2015/03/23/the-uses-of-oblivion>.

¹⁶⁹ <https://www.telegraph.co.uk/books/what-to-read/the-buried-giant-by-kazuo-ishiguro-review/>.

¹⁷⁰ <https://www.theguardian.com/books/2016/jan/24/the-buried-giant-review-kazuo-ishiguro>.

¹⁷¹ https://www.nytimes.com/2015/02/24/books/review-in-the-buried-giant-ishiguro-revisits-memory-and-denial.html?_r=0.

¹⁷² See Glossary in Appendix 5.1 p.433.

echoes of canonical English works and features many genre-specific elements, as will be shown later in this chapter.

These intertwined networks of references greatly contribute to the peculiar resonance that the act of translation finds in the novel. With its rich intertextuality, its imagery strongly evocative of Charon's crossing of the Styx with the dead – and by extension of Meschonnic's description of the translator as a ferryman – and the questions it raises on the English language itself, *Buried* can be understood as an allegory of transfer – from one world, language, culture etc. into another. Critics such as Genette (1982) or Berman (1985) have fittingly described translation as a form of intertextuality, and the interdependence of two or more texts, one or some of which precedes the other(s) chronologically, is indeed characteristic of both translation and intertextuality. In *Buried*, the mission of the translators is thus complexified by the fact that a number of hypotexts lie under the source text itself, creating a textual web that represents an additional challenge for translation.

ECHOES FROM PREVIOUS NOVELS

The opening sentence of *The Buried Giant* is a striking example of the intertextuality at work within Ishiguro's own oeuvre, echoing as it does the first sentence of *Artist of a Floating World* (1986):

If on a sunny day you climb the steep path leading up from the little wooden bridge still referred to around here as “the Bridge of Hesitation”, you will not have to walk far before the roof of my house becomes visible between the tops of two gingko trees. (AFW 3)

1. You would have searched a long time for the sort of winding lane or tranquil meadow for which England later became celebrated. There were instead miles of desolate, uncultivated land. (BG 3)

Narratological analysis

In both incipits, the reader is placed in an ambivalent situation: while s/he has no means of textually inferring where and when the novel is set, s/he is put in the position of a narratee¹⁷³ so intimately familiar with the place and time of the narration that no such contextualising information is required.

¹⁷³ See Chapter 1 and Glossary in Appendix 1.

In *Artist*, the narrator clearly appeals to a shared knowledge with the narratee¹⁷⁴, as shown by the multiplicity of deictic references to the situation of utterance: ‘you’, ‘still’, “around here”, “my house”. In his notes on *Remains*, Ishiguro indirectly mentions this passage and its implications on the implied reader: “The reader is another servant; that, at least, is what he assumes (just as Masuji assumed reader lived in a city)” (HRC 17, emphasis in original). The name “Bridge of Hesitation” can in turn be understood as a meta-reference to the implied reader’s puzzlement in the face of this supposedly shared world that does not in fact refer to any known element for him/her. Similarly, in *Buried*, the mention of ‘England’ anchors the narrative geographically and the temporal references are also relative to the situation of utterance – ‘you’, ‘later’. The underlying assumption of a common ground creates here again a sense of inadequacy, for the reader is led to understand that s/he does not correspond to the narratee. *The New York Times*’ review of *Buried* irritably points out this discrepancy between empirical reader and narratee, mentioning “a narcotised narrator with one foot in the past he’s describing and the other in a hard-to-locate present we’re meant to share”¹⁷⁵.

Both incipits thus establish a mock intimacy between narrator and reader while raising more questions than they actually answer. The geographical uncertainty of *Artist*’s incipit is mirrored by the temporal vagueness of *Buried*’s, and both novels open on what can be characterised as a counterpoint description with the mention of something that is actually absent: the long walk that need not be taken in *Artist*, the familiar landscape nowhere to be found in *Buried*.

However, the very mention of those familiar elements of the English countryside prevents the implied reader from feeling completely estranged in the opening lines of *Buried*: the reference to an imaginary “winding lane or tranquil meadow” evokes a shared stock of British images presumably familiar to the English reader. The reference to the Romans – “most of the roads left by the Romans” – appeals to a shared historical knowledge, and the mention of the British measurement unit ‘miles’ – “there were instead miles of desolate, uncultivated land” – to a shared cultural knowledge. For the English reader, the process of estrangement of the implied reader described above is somewhat tempered by those known elements, creating a paradoxical sense of familiar strangeness. For non-British readers who read the text in English, however, and possibly even more for readers who read the text in translation, such cultural

¹⁷⁴ In my view, the relationship between narrator and implied narratee is a mirror image of that between implied author and implied reader: the narratee is constructed by the narrator’s discourse and does not necessarily correspond to a real-life person, just like the implied reader does not correspond to a real-life reader.

¹⁷⁵ <https://www.theguardian.com/books/2016/jan/24/the-buried-giant-review-kazuo-ishiguro>.

references can on the contrary have an alienating effect, while also feeding into a host of English clichés.

Translational analysis

The presence in the original text of a paradox similar to the familiar strangeness described above represents an additional challenge for those translators who aim to recreate a comparable effect in the target text. The unfamiliar elements of the source text's incipit are bound to retain their strangeness in translation, but those elements appealing to a shared cultural and historical knowledge are unlikely to conjure up a similar sense of familiarity in the target readership. Moreover, the very paradox of familiar strangeness can be understood as mirroring the mediating position of the translator, whose role it is to act as an intermediary between the foreign text and the readers, taking the latter into unknown territory while also making this territory (more) familiar. Just as the ferryman of *Buried* brings the protagonists to a mysterious island that stands for the next world, the translator takes the readers to another world, disguised by the very act of translating into a different yet familiar version of the actual readers' world.

This brings to mind the age-old opposition in translation studies between a translation bringing the text to the reader and a translation bringing the reader to the text, which Venuti describes in terms of a domestication/foreignisation dichotomy (1995). What is at stake here is not only the opposition between fluency in the target text – championed by theorists such as Nida (1969) and supporters of the functionalist approach such as Vermeer (1978, 1996) – and the ethical value of reproducing the text's otherness, advocated by scholars such as Berman (1991) and Venuti (1995). Here, the re-creation of the author's writing strategy is also at stake, for the delicate balance between sameness and otherness is already at the heart of source text's poetics. Eco's reflection on the difference between *Fremdheit* ('strangeness', my trans.) and *Das Fremde* ("the foreign", my trans.) is particularly enlightening as to the effect on the reader of a blend of the familiar and the unfamiliar in translation:

The reader can feel strangeness when the translator's choice seems unaccountable, as if it were a mistake; however, he can feel the foreign when faced with an unfamiliar way of presenting something he thinks he might know but feels that he is seeing for the first time. I think that this notion of the foreign is not that different to the "defamiliarising effect" of Russian formalists – a trick by which the artist makes the reader see what is being

described from a new angle and in a new light, so that he understands it better than ever. (2003:220, my trans.)¹⁷⁶

This consideration is doubly relevant to the translation of *Buried*, since the strangeness evoked by Eco is already present in the original text. The translators' positioning on this domesticating/foreignising spectrum is thus a particularly crucial element in the elaboration of a translation strategy for *Buried*, and the culturally-anchored references described above mean that the translators are already led to make decisions positioning them towards one end or the other of the spectrum in the novel's incipit.

While the reference to Romans raises no particular issue, in all four target languages 'miles' is translated with a domesticating substitution that replaces the imperial system with the metric one: cognates¹⁷⁷ of the word 'kilometer' are used in each of the target texts, with for instance 'kilomètre' in French. This corresponds to what Klaudy (2008) describes as pragmatic explicitation, and in my framework to **linguistic and cognitive explicitation**. While this does not alter the surface meaning of the text, the choice of translating with a unit of measurement used in the target rather than source culture is a typical example of 'naturalisation', Berman's word for domestication:

Berman observed that the general tendency in translating foreign literature was to negate their foreignness by a process of what he calls 'naturalisation' (Berman 1985, 277). This meant adapting and assimilating the foreign lexical, stylistic and cultural forms to ones more familiar to the target text reader. [A simple example] would be transposing kilometers to miles. (Anderson 2004:114)

A foreignising strategy would also have been possible, for in all of the languages either the word 'mile' itself is frequently borrowed, as in French, or a cognate of it can be used, as in the Spanish '*milla*'. Admittedly, the word 'mile' works in the English text as a sort of landmark for the implied reader, who is in many other respects in foreign territory. It can therefore be argued that from a functionalist perspective, referring to a unit of measurement known to the target audience can help achieve a similar sense of familiarity – or at least avoid tipping the balance

¹⁷⁶ "Le lecteur sent l'étrangeté quand le choix du traducteur semble incompréhensible, comme s'il s'agissait d'une erreur, il sent en revanche l'étranger quand il se trouve face à une façon peu familière de lui présenter quelque chose qu'il pourrait reconnaître, mais qu'il a l'impression de voir pour la première fois. Je crois que cette idée de l'étranger n'est pas si éloignée que cela de "l'effet de défamiliarisation" des formalistes russes, un artifice grâce auquel l'artiste conduit le lecteur à percevoir la chose décrite sous un angle et une lumière différente, si bien qu'il la comprend mieux que jamais." (trans. Myriam Bouzaher)

¹⁷⁷ Words sharing the same etymology.

more decidedly towards unfamiliarity than in the original text. For this reason, I do not consider there to be a shift in narratological explicitness. At the same time, an equally plausible strategy could have been to assume that the target audience of the translations would be able to identify the stereotypical elements associated to England in the description, and that they would therefore have created a somewhat comparable sense of recognition. The very first sentence thus refers explicitly to pastoral images associated with the English landscape:

1. “You would have searched a long time for the sort of winding lane or tranquil meadow for which England later became celebrated.” (BG 3)

While the French translation stays very close to the original text, slight variations in the other languages result in either an increased (in the case of Spanish and Portuguese) or decreased (in the case of Turkish) emphasis on the stock-image dimension of the description:

FR *Vous auriez cherché longtemps le chemin sinueux ou la prairie paisible qui, depuis, ont fait la gloire de l'Angleterre. (11)*

[You would have searched a long time for the winding path or peaceful meadow which, since then, have made the glory of England.]

ES *Podría haber pasado un buen rato tratando de localizar esos serpenteantes caminos o tranquilos prados por los que posteriormente Inglaterra sería célebre. (ch. 1)*

[You could have spent quite some time trying to locate those winding paths or tranquil meadows for which England would later be famous.]

PT *Você teria que procurar muito tempo para encontrar algo parecido com as veredas sinuosas ou os prados tranquilos pelos quais a Inglaterra mais tarde se tornaria célebre.*

[You would have to search for a long time to find something similar to the winding paths or tranquil meadows for which England would later become famous.]

TR *Sonraki dönemlerde İngiltere deyince akla gelen kıvrımlı toprak yollara, sakin çayırlara o zamanlar rastlamanız zordu.*

[It was difficult then for you to come across the winding dirt paths and tranquil meadows that would in later periods come to mind when speaking of England.]

The choice to translate “winding lane” and “tranquil meadow” with plural nouns in Spanish and Portuguese somewhat undermines the abstract, typifying character of the two images. Rather than an abstract category appealing to collective imagination, the plural evokes actual lanes and meadows with an altogether more concrete existence, so that we have an **implicitating narratological shift**. The Turkish translation, on the contrary, makes the

recourse to stereotypically English images even more prominent than the original text, by explicitly mentioning the mental association between England and these landscape elements: [...that would in later periods come to mind when speaking of England]: this amounts in turn to **linguistic, narratological and cognitive explicitation**.

Moreover, the fact that the novel opens in English on a conditional perfect establishes from the beginning a complex relationship to the past typical of Ishiguro's writing, and particularly crucial in *Buried*. The conditional perfect refers to something that might have happened in the past: the perfect tense anchors the narrative in the past, while the conditional mood gives it an uncertain dimension. The combination of the two is linguistically possible in all four target languages, although in Turkish "*zor olurdu*" [it would have been difficult] would perhaps have been less firmly anchored in the past, since this construction is sometimes used in reference to the present. The wording that was effectively chosen in the Turkish translation – '*zordu*' [it was difficult] – does not convey the hypothetical dimension of the conditional form in the English sentence, but only the perfect tense. Conversely, the Portuguese translation uses the simple conditional rather than the conditional perfect, which would have been "*você teria tido que procurar*" [you would have had to search], so that the uncertainty that is indeed conveyed by the conditional mood is not specifically anchored in the past. The Turkish and Portuguese translations thus perform **narratological implicitations**.

Overview

The analysis of the novel's opening sentences shows that the English text contains both familiarising and defamiliarising elements, and already expresses a complex relationship to the past typical of Ishiguro's writing. All the translations under study carry out cognitive explicitation by means of a domesticating strategy for the translation of 'miles', and in the translation of the first sentence the Spanish and Portuguese translation go further in toning down the stock dimension of the pastoral picture made of English. The Turkish translation, on the contrary, makes it more prominent, but in this and the Portuguese translation the ambivalent relationship to the past is less perceptible than in the source text.

THE RECURRENT METAPHOR OF MEMORY AS COLOURED BY THE PASSING OF TIME

This expression of a complex relationship to the past is another element liable to give those readers familiar with Ishiguro's writing the sense that they are entering a somewhat familiar universe. As shown in previous chapters, Ishiguro's narrators have in common a troublesome

relationship to their own past, whether because they are trying to find ways to reconcile themselves with it – e.g. *Pale* or *Remains* – and/or because they can feel it escaping them – e.g. *Unconsoled* or *Buried*. The inherent subjectivity and unreliability of memory is indeed one of the recurring aspects in the expression of an ambivalent relationship to the past, creating echoes between several of Ishiguro's novels:

Memory, I realize, can be an unreliable thing: often it is heavily coloured by the circumstances in which one remembers, and no doubt this applies to certain of the recollections I have gathered here. (PV 156)

It is possible this is a case of hindsight colouring my memory, but I have a distinct feeling that it was at that moment I first sensed something odd, something duplicitous perhaps, about this apparently charming American gentleman. (RD 90)

2. The birds had been there when they had first entered the chamber earlier in the day. And had he not felt, even then, something malevolent in the way these crows, blackbirds, woodpigeons looked down on them from the rafters? Or was it just that his memory had become coloured by subsequent events? (BG 139)

As argued in the Chapter 1, such comments on the limitations of the narrator's own memory are textual signals of unreliability that function as metanarrative alerts (Nünning 1998:28). While such comments can paradoxically strengthen the reader's trust at first, in combination with other signals they function as indicators of the narrator's unreliability for the ideal reader¹⁷⁸ – in practice, presumably the more experienced actual readers used to such narrative strategies. These alerts encourage them to keep an eye out for other cues signalling the narrator's biased or even dishonest account of the story (Fonioková 2015:53-57). The recurrence of relatively similar passages such as those listed above means that for readers familiar with Ishiguro's writing, the textual cue resonates louder by referring them back to unreliable narrators from earlier novels. The significance of this intertextual network of references in Ishiguro's work thus takes on its full meaning in light of its metanarrative role. For instance, by impacting the translation's degree of intertextuality, the choice to preserve or not the recurrent metaphor of the colouration of memory can subtly alter the implied readers' position both in relation to the narrative pact and to their sense of familiarity with the fictional universe.

¹⁷⁸ As explained in Chapter 1, "[a]ctual" refers to a real-life person, "implied" to a persona as presented in the text; and "ideal" to a super-intelligent, all-knowing presence" (Fonioková 2015:85).

This specific metaphor also has the peculiarity of describing a phenomenon not unlike that of translation: the remembered/translated object is at once similar and alien to the original one, and the remembering/translating activity is both reproductive and creative. This is the view defended by Vivier, who compares the translator's work to the painter's:

Translation is not a reproductive technique but an art, that is to say an activity that creates one thing from another. [...] Was the poet himself not the painter of his own mental activity? [...] The translator attempts, in turn, to make a painting of this painting by transposing it with a new colour, endeavouring to preserve the relations and general effect of the initial work. (1960:5, my trans.)¹⁷⁹

Just as the alleged identity between the original event and the memory of it is but a fallacy, so the illusion of the translated text as a mirror equivalent of the original does not stand in the face of the infinite variety of shades and tones that the text's possible translations can assume, so that even within the same language no two translations are ever identical.

One specificity of the translation of such intertextual references is that the translator would ideally have to know how these references were translated in the work that is being referred back to. In the present case, this means that the translators of *Buried* would have not only to identify the use of a recurrent metaphor in Ishiguro's writing, but also to find where exactly this metaphor has been used, and to look up how it has been previously translated while bearing in mind that the translations in *Pale* and *Remains* may differ from each other. At the scale of the whole novel, the extra workload that this would represent makes it a rather unrealistic expectation, especially given the financial and time-related constraints that literary translators are generally under. From a research point of view, it is nonetheless enlightening to see what happens in practice to these intertextual echoes. The metaphor of the colouration of memory in *Buried* was translated as follows in the different target languages:

2. Or was it just that his memory had become coloured by subsequent events? (139)

FR *Ou bien sa mémoire s'était-elle imprégnée des événements qui avaient suivi ? (167)*

[Or had his memory become permeated with subsequent events?]

¹⁷⁹ “La traduction n’est pas une technique de reproduction mais un art, c’est-à-dire une activité qui crée une chose à partir d’une autre. [...] Le poète lui-même n’avait-il pas déjà été de la même manière le peintre de sa propre aventure mentale ? [...] Le traducteur tentera à son tour une peinture de cette peinture en la transposant dans un coloris nouveau où il s’efforcera de conserver les relations et l’effet général de l’œuvre primitive.”

ES ¿O simplemente había adornado sus recuerdos debido a los acontecimientos posteriores? (ch. 6)

[Or had he simply adorned his memories due to subsequent events?]

PT Ou será que os acontecimentos subsequentes simplesmente haviam distorcido a lembrança que ele guardava daquele momento?

[Or was it simply that subsequent events had distorted the memory he had kept of that moment?]

TR Yoksa sonraki olaylar hafızasını mı çarpıtmıştı?

[Or had subsequent events distorted his memory?]

None of the five translations keeps the metaphor of the colouring of memory, and in some cases an explicating shift took place, indicative of the translator's personal understanding of the image. The French translation is arguably the one closest to the original text, with the reflexive verb 's'imprégner' [to become permeated with] evocative of a progressive alteration through contact with a liquid, or in the figurative sense with any modifying agent, whether tangible or not – in the present case, the passage of time. In itself, the verb does not bear any positive or negative connotation, so that there is no indication as to the narrator's view on the alteration process. In the Portuguese and Turkish translations, however, the negative association associated with the notion of distortion suggests a pejorative outlook on the effect of time on memory. Conversely, the choice of 'adornado' [adorned] in Spanish entails an embellishment of memory, casting on the process a positive light absent from the source text.

In *Pale* and *Remains*, however, the metaphor is translated more literally in several of the languages. In the case of *Pale*, only in Hebrew is there no reference to colour¹⁸⁰: the metaphor is preserved in all the other languages¹⁸¹. In *Remains*, on the contrary, only Portuguese and

¹⁸⁰ **HB** Hazikkaron, nokhahti, asuy lihyot bilti meheyman le'itim; pe'amim rabbot hu mushpa ad me'od min hanesibbot shemitokhan tsamah, ulelo safek ze hal al heleq min hazikhronot she'ani mekhanneset kan. (151)
[Memory, I am aware, is likely to be unreliable sometimes; many times, it is very much influenced by the circumstances it was born in, and no doubt this happened with part of the memories that I am gathering here.]

¹⁸¹ **FR** Je m'en aperçois, la mémoire n'est pas toujours digne de confiance ; les souvenirs revêtent souvent une teinte qui leur est donnée par les circonstances dans lesquelles on se souvient, et ceci s'applique certainement à certaines des réminiscences que j'ai rassemblées ici. (252)
[Memory, I realise, is not always trustworthy; memories take on a tinge given to them by the circumstances in which one remembers, and this certainly applies to some of the remembrances I have gathered here.]

ES Ya sé que no se puede confiar del todo en los recuerdos. A menudo las circunstancias en que los recordamos los tiñen de matices diferentes, y no hay duda de que eso afecta también a algunos de los hechos evocados aquí. (ch. 6)

[I am aware that one cannot trust memories entirely. Often the circumstances in which we recall them dye them with different hues, and there is no doubting that this affects also some of the facts mentioned here.]

Hebrew retain the metaphor¹⁸². There is thus no apparent overall or even language-specific trend. Moreover, it is worth pointing out that each of the three novels were translated by different translators, with the exception of the French translator of *Pale* and *Remains*, Sophie Mayoux, and the Spanish translator of the same novels, Ángel Luis Hernández Francés. The fact that the metaphor is preserved in the French and Spanish translation of *Pale* but not in that of *Remains* shows that even at the scale of the individual translator, there is no fixed pattern in the translation of this recurrent metaphor.

In Berman's typology of "deforming tendencies", this corresponds to what he calls the destruction of underlying networks of signification:

The literary work contains a hidden dimension, an 'underlying' text, where certain signifiers correspond and link up, forming all sorts of networks beneath the 'surface' of the text [...]. After long intervals certain words may recur, certain kinds of substantives that constitute a particular network, whether through their resemblance or their aim, their 'aspect'. [...] If such networks are not transmitted, a signifying process in the text is destroyed." (2000:292-93, trans. Venuti)¹⁸³

Berman's prescriptive approach is not that adopted in the present work, but a more descriptive approach does not amount to questioning the meaningfulness of such underlying networks, only to separating it from the translator's individual responsibility. Rather than what translators *should* do, this work endeavours to determine what the translations *actually* do in the translated corpus. In the case of the example at hand, what does indeed happen is, in the majority of cases, the disappearance or at least weakening of these networks. In the same way

PT *Sei que a memoria às vezes é traiçoeira: com frequência as recordações são coloridas pelas circunstâncias em que são memoradas e sem dúvida isto se aplica algumas das lembranças que narro aqui. (141)*

[I know that memory is sometimes treacherous: frequently memories are coloured by the circumstances in which they are remembered and without a doubt this applies to some of the remembrances I narrate here.]

TR *Belleğin güvenilmez bir şey olabileceğini anlıyorum; çoğunlukla insan hangi koşullarda anımsıyorsa bellek onların rengini büyük oranda taşıyor, burada bir araya getirdiğim anılarım için de geçerli bu kuşkusuz.*

[I understand that memory is a thing that can be unreliable; generally, memory carries to a great extent the colour of the conditions in which one remembers; this flaw also applies to the memories I have gathered here.]

¹⁸² **PT** *Pode ser que essa remomeração esteja colorindo minhas lembranças. (101)*
[It is possible that this recalling might be coloured by my memories.]

HB *Yitakhen shemabat le'ahor hu shetsove'a kan et zikhroni. (78)*
[It is possible that it is hindsight that is colouring here my memory.]

¹⁸³ "Toute œuvre comporte un texte 'sous-jacent', où certains signifiants clefs se répondent et s'enchaînent, forment des réseaux sous la 'surface' du texte [...]. Ainsi reviennent de loin en loin certains mots qui forment, ne fût-ce que par leur ressemblance ou leur mode de visée, un réseau spécifique. [...] La traduction qui ne transmet pas de tels réseaux détruit l'un des tissus signifiants de l'œuvre" (1985:61-62).

as hindsight colours the memory, the prism of translation sheds a different light on the text and alters its intertextual undercurrents, thereby performing a *mise en abyme* of the metaphor that can only be perceived from an interlingual perspective such as that adopted here.

RECAPITULATION

As I have shown above, the novel received mixed reviews that testify in particular to its readers' difficulties of interpretation and to critics' frustration with its style. However, even though *Buried* differs greatly from Ishiguro's writing style in previous novels, the existence of a network of recurrent images and expressions from some of these novels gives the text an extra layer of intertextuality, of which translation is yet another form according to critics such as Berman.

The example of the first sentence of the novel shows that beyond the similarity with that of *Artist*, it is the very uncertainty hanging over the fictional world that can create a sense of familiarity in implied readers. Conversely, the mock-intimacy established in the opening sentence contributes to alienating the readers by giving them a sense of inadequacy. As for the cultural references in the incipit, they contribute to the anchoring of the novel into a well-known universe for the British reader. For non-British readers reading either the original text or a translation, they can become either a domesticating or a foreignising element. In the case of 'miles', for instance, all the translators make the choice of domestication by referring to kilometers instead, although the effect on the reader is not necessarily a familiarising one.

The expression of a complex relationship to the past appears in the very first sentence, and permeates the whole novel. The example of the recurrent metaphor of the colouration of memory in Ishiguro's work shows that, understandably, the underlying networks of signification in the original text is likely to be only partially retained in translation, if at all. While this does not necessarily make it impossible for the implied reader to identify such intertextual echoes, it is bound to give them less prominence.

This metaphor of the colouration of memory is particularly relevant to the translating activity, which corresponds to a similar process of subtle alteration that can be viewed, depending on the translation and on the point of view, either as a distortion or an embellishment of the original text, just like memory can either distort or adorn remembrances. Both the memory and the translated text are, in relation to the event / source text, a complex combination of the same and the other, partly familiar and partly alien.

2. *THE BURIED GIANT* IN RELATION TO THE LITERARY CANON

INTERTEXTUAL UNDERCURRENTS

The question of the extent to which *Buried* is anchored specifically in the British culture is further complicated by the intertextual undercurrents that run throughout the novel. This

interweaving of elements from founding texts from British culture is fairly overt in the case of the chivalric romance *Sir Gawain and the Green Knight*¹⁸⁴:

[T]he text that *The Buried Giant* ‘remembers’ particularly well is the late fourteenth-century chivalric romance *Sir Gawain and the Green Knight* – a source of inspiration to which Ishiguro openly admits in an interview with Lorien Kite. (Borowska-Szerszun 2016:34)

Even though not all British readers would be familiar with the text of the poem, the names of Gawain and Arthur are bound to evoke the Arthurian legends, deeply anchored in the country’s culture and history and famous even beyond its borders. For other literary works, however, the intertextual undertones rely more heavily on the shared cultural knowledge of a smaller number of well-read readers – either because the references are more subtle as in the case of *Beowulf*, or because the hypotext (Genette 1997) is less widely known as in the case of Browning’s (1855) “Childe Roland to the Dark Tower Came”, even though this is an anthology favourite in the UK. In this poem, the protagonist is on a quest whose nature is similarly unclear, as is what the mysterious Dark Tower holds. Just as, in *Buried*, the apparently successful ending of the dragon’s slaying only results in further division and loneliness for the characters, Childe Roland’s success at reaching the Tower can be seen as being vain in the absence of anyone to share it with.

Intertextuality between *Buried* and “Childe Roland to the Dark Tower Came” runs even deeper than first meets the eye: the title of Browning’s poem (1855) is taken from Shakespeare’s *King Lear* (1606), while the poem itself prefigures Eliot’s modernist poem “The Waste Land” (1922) and is most likely a source of inspiration for *Buried* as well. In particular, the motif of the barren, deserted land runs through both poems and the novel, as can be seen in the following excerpts:

For mark! no sooner was I fairly found
Pledged to the plain, after a pace or two,
O’er the safe road, ’t was gone; gray plain all round:
Then, pausing to throw backward a last view
Nothing but plain to the horizon’s bound.
I might go on; nought else remain’d to do.

¹⁸⁴ *Sir Gawain and the Green Knight* is a late 14th-century Middle English poem of chivalric romance, and of one of the best-known Arthurian legends. It was written by a poet nicknamed “The Gawain Poet” but whose real name and identity are unknown.

(Browning 1855 ll.49-54)

Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
Ringed by the flat horizon only
(Eliot 1922 ll.22-24)

A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water.
(*ibid.* ll. 369-71)

We did not yet have the hedgerows that so pleasantly divide the countryside today into field, lane and meadow. A traveller of that time would, often as not, find himself in featureless landscape, the view almost identical whichever way he turned. A row of standing stones on the far horizon, a turn of a stream, the particular rise and fall of a valley: such clues were the only means of charting a course. (BG 30)

The reference to a dead tree in Eliot's poem also feeds into the intertextuality between the three texts, for the image of the dead tree is also present in Browning's poem and a recurrent motif in Ishiguro's novel:

A sudden little river cross'd my path [...]
Low scrubby alders kneel'd down over it;
Drench'd willows flung them headlong in a fit
Of mute despair, a suicidal throng
(Browning 1855 ll.110-118)

Then came some palsied oak, a cleft in him
Like a distorted mouth that splits its rim
Gaping at death, and dies while it recoils.
(*ibid.* ll.154-156)

Around its rim, three great trees, yet each one cracked at the waist and fallen forward into the water. Surely they stood proudly when we were last here. Did lightning strike them? Or did they in weary old age long for the pond's succour, always so near where they grew, yet beyond reach? They drink all they wish now, and mountain birds nest in their broken spines.
(BG 283)

All these similarities, and many others represent at first sight a mighty challenge for the ideal translator. While their mission includes recreating an echo of the texts that the narrative resonance is toying with, these hypotexts, being foreign to the target culture, are bound to have a much fainter resonance, so that the sense of familiarity is likely to be lost on the target readership. However, this is perhaps less crucial than it would have been in other texts relying

on intertextual devices: in *Buried*, the intertextual undercurrents are akin to red herrings leading the better-read readers into dead ends. As can be perceived in the comments of many actual readers, the implicit presence of highbrow references did not escape even those who could not identify them specifically, giving them the frustrating feeling that a whole dimension of the novel was passing them by. But this feeling is perhaps a misleading one, for in *Buried*, the seduction of intertextuality amounts to an enigma whose solving does not actually help the readers on their quest to decipher the implicit message that the novel holds. Ishiguro himself explains that he intended for his work to be understood as having a universal value:

While *The Buried Giant* traverses mythic and often fantastical territory, Ishiguro says that he wants his readers to think of this novel – and of all his novels – as “a human story from which we can take various and more universal messages”¹⁸⁵.

By giving the illusion that the novel is anchored in a specifically British locale, the interplay between *Buried* and other texts from the British literary canon has the potential of leading some readers astray while giving others the misleading impression that they do not have the keys to access the novel’s significance. It follows that the near-impossibility for the translator to recreate a similar intertextual network, far from jeopardising the target readership’s ability to apprehend the novel’s implicit meaning(s), might actually pave the way for it by undermining the red herring of an alleged anchoring in the British culture

ARCHITEXTUAL UNDERCURRENTS

The question of the extent to which *Buried* is rooted specifically in British culture is further complicated by the ‘architextual’ (Genette 1982) undercurrents that run throughout the novel. While most definitions of intertextuality consider genre to be a constitutive element of this literary device, Gerard Genette “makes a point of differentiating generic affiliations or conventions from the interrelations between individual texts [by] reserving the term ‘intertextuality’ for the latter, as distinct from what he terms the ‘architextuality’ of genre” (Duff 2002:54). The form of intertextuality relying on a specific hypotext described above is indeed complemented in *Buried* by references to codes and motifs borrowed not from individual texts but from a variety of literary genres.

¹⁸⁵ <https://www.guernicamag.com/mythic-retreat/>.

One of the main factors that contributed to making *Buried* a controversial novel, perceived as unsettling or even unnerving by many readers, is precisely the difficulty to label as belonging to one specific genre. As argued by Borowska-Szerszun in her article on cultural memory and literature in *Buried*, “[it] incorporates a number of well-recognised cultural motifs within its structure, as well as evokes associations with medieval literary tradition and resonates with contemporary fantasy literature” (2016:31).

It certainly contains defining features from a number of different genres, which makes it hard to categorise: is it a post-Arthurian legend, as suggested by the unveiled allusion to *Sir Gawain and the Green Knight*? a historical novel focusing on the history of the Saxon and Briton peoples in England? a fantasy novel in the line of Tolkien’s trilogy, with the presence of mythical and magical creatures such as elves, ogres and dragons? does it belong to the epic genre in the line of *Beowulf*, recounting at length the protagonists’ quest to slay a monster? or is it a fantastic novel, with its characteristic ontological hesitation as to the status of the supernatural elements in the story?

READER HESITATION

This last element brings to mind Todorov’s notion of reader hesitation, which he describes as a central element in his definition of the fantastic genre (see Chapter 7). The notion of reader hesitation is most relevant to Ishiguro’s work in general and more particularly to *Unconsoled*¹⁸⁶ but also to *Buried*: with its combination of familiar and unsettling elements, it plunges the implied reader into a state of uncertainty that seems to stem from the novel itself.

It is true that the abundance of supernatural elements in *Buried* suggests at first glance that just as in *Unconsoled*, there can be no reader hesitation, in the sense that the novel seems firmly anchored in what Todorov calls the “pure marvelous”, which in his framework does not give rise any such vacillation. However, as I will show later in this chapter, the conflict between the different characters’ accounts of *Buried*’s fictional reality can give rise to reader hesitation. The implied reader cannot not know exactly how or how much fictional reality differs from their actual world, for it is impossible to determine to what extent the characters’ account of it can be trusted. From this perspective, the transitional state described by Todorov between a rational and irrational system does apply to *Buried*.

¹⁸⁶ See Chapter 6.

Moreover, the notion of reader hesitation can be expanded to a number of other elements in *Buried*, one of which is precisely a combination of different genres that runs contrary to a natural inclination on the part of readers and literary critics to classify the novel as belonging to one specific category. Due to the recourse to elements characteristic of a particular genre, the implied reader feels at first in the familiar territory of another literary world, only to find the novel then refusing to conform with the constraints and rules of the genre it is supposedly engaging with, as I show below.

REINVESTING EUROPEAN FOLKLORE

The numerous links that have been made between this novel and the fantasy genre, in particular, has fueled much of the negative critique against *Buried*, both from detractors of the genre and from enthusiasts who did not subscribe to this classification. In an interview to *The New York Times*, Ishiguro seemingly distanced himself from the notion that *Buried* might belong to fantasy literature: “I don’t know what’s going to happen. Will readers follow me into this? Will they understand what I’m trying to do, or will they be prejudiced against the surface elements? Are they going to say this is fantasy?” This last question was taken by many as an expression of scorn for the genre and as a manifestation of a questionable elitism, breeding resentment among fantasy fans¹⁸⁷. In particular, fantasy author Ursula K. Le Quin replied to Ishiguro’s comment in a piece for the Book View Café: “Well, yes, they probably will. Why not? It appears that the author takes the word for an insult. To me that is so insulting, it reflects such thoughtless prejudice, that I had to write this piece in response”¹⁸⁸.

The many mythological creatures present in *Buried* and typical of fantasy are at the heart of this controversy on the nature of the ties between the novel and the genre:

Another day, another argument about whether a book about dragons is fantasy or not. The latest volume under dispute is Kazuo Ishiguro’s *The Buried Giant*, his first novel for 10 years, which boasts a fantastical Arthurian setting, a dragon, mention of ogres and a quest. Well, if it walks like an orc, quacks like an orc, and generally behaves like an orc, it’s fantasy, right?¹⁸⁹

¹⁸⁷ <https://www.theguardian.com/books/booksblog/2015/mar/05/kazuo-ishiguro-the-buried-giant-fantasy-novel>.

¹⁸⁸ <http://bookviewcafe.com/blog/2015/03/02/are-they-going-to-say-this-is-fantasy/>.

¹⁸⁹ <https://www.theguardian.com/books/booksblog/2015/mar/05/kazuo-ishiguro-the-buried-giant-fantasy-novel>.

However, while it is undeniable that these surface elements conjure up imagery from the fantasy genre, some of them are reinvested in such a way as to cast doubt upon the extent of this connection. For instance, Ishiguro appears to be subverting the figure of the traditional fire-breathing dragon with a she-dragon that turns out to be a queer mutation of the mythical creature, with a breath made of mist rather than fire. Although this mist of forgetfulness is potentially as destructive as fire, it remains unclear whether or not she truly is an enemy creature that must be slain, for the line between right and wrong and between protagonists and antagonists is a shifting one in the novel. Moreover, as pointed out by Borowska-Szerszun, “[t]here is nothing heroic in his clash with Querig, which is sketched as a creature on the verge of death rather than a terrifying monster” (2016:33). The description of the dragon, when they finally come upon it, is indeed a pitiful one:

Her posture – prone head twisted to one side, limbs outspread – might easily have resulted from her corpse being hurled into the pit from a height. In fact it took a moment to ascertain this was a dragon at all: she was so emaciated she looked more some worm-like reptile accustomed to water that had mistakenly come aground and was in the process of dehydrating. (BG 325)

This anticlimactic encounter with the much-feared dragon serves for Ishiguro to further subvert the epic narratives that he draws inspiration from:

Ishiguro consciously diverts from a dragon-slayer narrative, which is typically based on a combination of the following elements: a fight to free a woman (e.g. the legend of Saint George), a struggle for treasure (e.g. Fafnir in Norse mythology), and a battle to save the slayer’s people (e.g. *Beowulf*). This departure serves to highlight the inherent ambiguity of the construction of Querig – a dragon that paradoxically embodies the power and perils of forgetting simultaneously. (Borowska-Szerszun 2016:34)

In order for this “inherent ambiguity” of the mythological creatures reinvested by Ishiguro to be conveyed in translation, the implied reader must first be able to identify them as recognisable figures stemming from a collective imagination, which can be difficult if the same creatures or a straightforward equivalent does not exist in the target culture. While the dragon is indeed a universal mythological figure (Aslan 2014:34), it is not the case for other

supernatural creatures featuring in *Buried*, such as the figure of the child-abducting ogre¹⁹⁰. Unlike Querig, the ogres in the novel largely conform to the familiar figure from folk tales in European oral traditions throughout the centuries (Brunel 2015:912):

3. Icy fogs hung over rivers and marshes, serving all too well the ogres that were then still native to this land. (3)

The recourse to figures from European folktale gives rise to a translational problem for cultures from outside this tradition, which is the case here for Turkish. Even in cultures where the mythological creature of the ogre features, it is bound to evoke slightly different images, but a cognate translation of the word is possible in French ('ogre'), Spanish ('ogro') and Portuguese ('ogro'). In Turkish, on the other hand, there is no direct equivalent for it. The translator chose to coin a paraphrastic translation: "*yamyam dev*", meaning human-eating giant. This solution is neither domesticating nor foreignising *per se*: it fails to evoke a specific mythological creature as in the original, but has the advantage of not introducing a figure native to the Turkish culture, which could have been confusing for the readers next to references to English landscapes and history. Being a paraphrastic formulation, it can however be considered as a **linguistic explicitation**.

As for the pixies that Axl and Beatrice encounter in the course of their journey, they are taken directly from British folklore, more specifically from Cornwall and Devon. The exact etymology of the word is unknown, but it is most likely not of Latin origin, and there is no cognate in the Romance languages of the corpus. Comparable folkloric figures nonetheless exist in these Romance target languages, such as '*lutins*' or '*elfes*' in French, or '*duendes*' in Spanish and Portuguese. In Turkish, on the other hand, no straightforward equivalent exists for the word, which is translated here as *peri* – a borrowing from Farsi belonging to Islamic folklore. Contrary to the Turkish translation of 'ogres', that of 'pixies' is thus on the side of domestication, or in

¹⁹⁰ Arguably, the international success of fantasy films and series such as *The Lord of the Rings* or *Harry Potter* have contributed to a more widespread knowledge of such mythological figures as ogres. However, there still appears to be no fixed way of rendering the word 'ogre' in Turkish. On the English Wikipedia page for Shrek, for instance, Shrek is described as a "green ogre", while on the Turkish page (which is based on the English one), he is characterised as "*yeşil bir devdir*" [a green giant]. A hyperlink on the word for 'giant' links to the Turkish page for 'Ogre', which reads as follows: "Ogre (Orcneas) is a figure from European folktales. Generally, the word giant is used as a synonym. Etymologically, it comes from the same root as the word Ork. Ogres are generally described as creatures separate from giants, taller than humans but shorter than giants" (my trans.).

Original text: "*Ogre (Orcneas) Avrupa folklorundaki bir dev çeşidi. Çoğunlukla dev kelimesiyle eş anlamlı olarak kullanılır. Etimolojik olarak Ork kelimesiyle aynı köktendir. Genellikle Ogreler devlerden ayrı tutulup Devlerden kısa, insanlardan uzun yaratıklar olarak betimlenirler*".

Davies's words, of 'localisation', a technique that seeks to "anchor a reference firmly in the culture of the target audience" (2003:84).

The case of the boatman is a slightly different one, for the identity of the specific mythological figure being alluded to remains implicit:

[T]he novel closes with the image of a ferryman, whose name is never uttered but could be Charon (Greek mythology), Manannán (Irish mythology) or Urshanabi (Mesopotamian mythology), ferrying Beatrice to the island while Axl remains on the shore alone. (Borowska-Szerszun 2016:33)

The allusion is reinforced by the imagery of the crossing of a river towards the dwelling place of the dead, with coins to pay for the journey. For readers from Indo-European cultures, this is most likely to conjure up Greek mythology, with the ferryman Charon and the river Styx, but the fact that no specific name is given leaves the implied reader free to build up associations derived from their own culture. Here, translators need not make a choice between foreignising and domesticating strategies.

RECAPITULATION

Many architextual (related to genre) and intertextual (related to specific hypotexts) references run throughout the novel, and partly explain its mixed reception: it alludes to many different genres but fails to fall in with any specific one, even the fantastic genre from which it borrows – and subverts – many characteristic elements. This impossibility for critics to categorise the novel once and for all is mirrored by the impossibility for the implied reader to judge of the extent to which the novel's supernatural elements are to be taken at face value, and this transitional state between a rational and irrational system described by Todorov as "reader hesitation".

As for the intertextual allusions, they do not provide those readers who decode them did with any significant help on their quest to decipher the novel's deeper meaning, while frustrating for the those who felt these allusions were passing them by.

The novel's architextual and intertextual references also raise the question of the its inscription in a specifically British literary tradition: many of them refer back to a specifically British, or at least European, folklore. This in turn raises again the question of where the translators choose to position themselves on the domesticating/foreignising dichotomy.

3. HESITATION BETWEEN THE FACTUAL AND THE SYMBOLIC

THE FIGURE OF THE FERRYMAN

The figure of the ferryman and the associations it brings up are also representative of another dimension of the ontological instability characteristic of *Buried*: the perpetual hesitation

between the factual and the symbolic¹⁹¹. At once a character and one of the narrators, the boatman also stands for the mythological figure of the ferryman carrying dead souls across to the afterworld. Yet another dimension can even be ascribed to him, for the figure of the boatman can be read as an allegorisation of the translating figure. The metaphor of the translator as a ferryman is recurrent in the works of Meschonnic, who describes Saint Jérôme and Charon as two opposite figures of this ferryman, the first carrying words across and the second souls:

This is where translating enters into its own and plays an emblematic role. Because, depending on what we will be translating, which means *how*, depending on what we do with *parole* or with *langue*, translating shows the difference between Saint Jerome, patron saint of translators, and Charon, who carried souls across the Styx. The difference resides in what happens on the other side of the river. Where it appears that it is not enough to see translators as negotiators (one of the favourite metaphors of translators), as Charon too negotiates. Yet one must be watchful of the state of what made it to the other side after the negotiations, and compare it to what was supposed to make it. ([1999] 2011:49, trans. Pier-Pascale Boulanger)

The boatman in *Buried* stands somewhere between the two, a harsh and treacherous negotiator but with his lot of qualms and scruples, unlike the unshakeable mythological figure that Meschonnic warns translators against. He deals with souls, but by means of words: the transaction takes place first and foremost through language, and only thanks to his deceiving words does he persuade Axl and Beatrice to be taken separately to the island after hearing their confidences. Similarly, it is through the language of self-deception that he attempts to persuade both himself and the implied reader that he is not to blame for their separation.

As for the actual translators of *Buried*, they find themselves faced with the arduous task of conveying all these levels at once, which requires among other things an adequate¹⁹² translation of the unreliability pervasive in the ferryman's narrative voice. In order to adequately render the text, they need to render both the surface level of his discourse and the underlying guilt it contains, all the while preserving the implicit mythological allusions. As the editor of Meschonnic's *Poétique du traduire* (1999) writes in the book's preface, "if the translator is a ferryman, he must be wary of not being a Charon carrying dead ones who have lost their

¹⁹¹ In this chapter, I use indifferently the words 'symbolic', 'metaphorical' and 'allegorical', in the sense of something that should not be taken as face value but stands for something else.

¹⁹² As explained in Chapter 1, the terms 'adequate' and 'adequacy' should not be understood as value judgments: they are used here in the sense established by Toury, i.e. as one pole of the dichotomy between the adequacy principle and the acceptability principle ([1978] 1995:56).

memories” (my trans)¹⁹³. This mention of amnesiac passengers being transported in Charon’s boat resonates in a striking manner with the final scene of the novel.

THE METAPHORICAL DIMENSION OF THE MIST

Memory loss is a central component of both the novel’s surface plot and its implicit, symbolic meaning. This multi-layered quality is best illustrated through the mist, which is all at once a concrete phenomenon, the spellbound breath of the she-dragon and a metaphor for a specific way of dealing with a traumatic past: “Although the collective amnesia is attributed in the novel to the magic influence of the dragon Querig (the spell cast by Merlin at King Arthur’s request), as a literary device it primarily represents the mechanisms of the trauma narrative” (Lorek-Jezińska 2016:44).

At first, we only know the mist as a physical phenomenon in the novel. It is mentioned in one of the few notes written by Ishiguro on *Buried* and held at the HRC archive: “So it’s a mist; not a fog as in Dickens, but a [?] mist circling all the bits of London... around the canals, the rivers...” (HRC 80). Here again, the notion that the story was originally set in London in an environment very different to that in *Buried* shows that the ontological instability at work in the novel goes back to its very genesis. This is yet another manifestation of the secondary importance of diegetical particular, here place and time, and gives prominence to the mist’s metaphorical dimension encouraging the implied reader to transpose the surface story into the allegory that stands beneath it, completing rather than superseding it.

In the course of chapter 6, the reader learns at the same time as Axl and Beatrice that the mist is really the breath of a dragon on which a spell has been cast, and that it is responsible for the amnesia that has been spreading in the land for many years: “It’s the dragon Querig, Mistress Beatrice, that roams these peaks. She’s the cause of the mist you speak of” (BG 168). While this information comes fairly late into the novel, it is already hinted at several times in the first chapters through metaphors implicitly comparing memory to the mist. One such metaphor can be found at the end of chapter 1:

4. But then this morning, in the cold hour before dawn, his memory seemed partially at least to clear, and many things had come back to him. (20)

¹⁹³ “Si le traducteur est un passeur, il lui faut prendre bien garde de ne pas être un Charon passeur de morts qui ont perdu la mémoire.”

The use of the verb ‘to clear’ to describe the process of recovering one’s memory is a metaphorical one: this verb, in its intransitive form and in the present context, evokes the disappearance of a weather-related element such as fog or clouds. The *Oxford Learners’ Dictionary* gives the following definition for ‘to clear’:

5. *of smoke, etc.*

[intransitive] **clear (away)** when smoke, fog, etc. clears, it disappears so that it is easier to see things.

→ *The mist will clear by mid-morning.*

→ *As the dust cleared, we saw that the whole ceiling had come down.*

See related entries: sky.¹⁹⁴

The weather metaphor is significant in the novel in that it implicitly suggests the link between the mist and amnesia, and conversely between the clearing of the mist and the return of memories. The possibility of carrying over the association into the target language exists in all four target languages, but only the Turkish translation, and to a point the Portuguese one, do so:

4. But then this morning, in the cold hour before dawn, his memory seemed partially at least to clear, and many things had come back to him.

FR *Mais ce matin, alors qu’il était assis dehors à l’heure froide qui précède l’aube, sa mémoire sembla se clarifier en partie, et beaucoup de choses lui revinrent. (30)*

[But on that morning, while he was sitting outside in the cold hour before dawn, his memory seemed to clarify partly, and many things came back to him.]

SP *Pero entonces, esa mañana, sentado en el exterior en la fría hora que precede al alba, pareció recuperar al menos parcialmente la memoria y recordó muchas cosas. (ch. 1)*

[But then, on that morning, sitting outside in the cold hour before dawn, he seemed to get his memory back at least partially and remembered many things.]

PT *No entanto, naquela manhã, sentado lá fora na hora fria antes do amanhecer, sua memória parecia ter se aclarado ao menos parcialmente e muitas coisas haviam lhe voltado à cabeça. (ch. 1)*

[Nevertheless, that morning, seated there outside in the cold hour before dawn, his memory seemed to have cleared at least partially and many things had come back to his head.]

¹⁹⁴ https://www.oxfordlearnersdictionaries.com/definition/english/clear_2.

TR Ama o sabah, şafaktan önceki serinlikte dışarıda otururken zihni bir parça olsun açılınca, birçok şeyi hatırladı. (ch. 1)

[But that morning, sitting outside in the coolness before dawn, when a part of his mind was opened, be it partly, he remembered many things.]

The textual clue contained in the potential double meaning of ‘to clear’ is absent from the French and Spanish translations, which use verbs appropriate to express the recovering of one’s memory, but could not be used in the context of the clearing of a mist.

The Spanish translation is arguably furthest from the original text and could be described both as an explication and an implicitation. When it comes to memory recovery, it plainly describes literally the process expressed through a metaphor in the original text, so that the implied reader has a more direct access to the meaning of the sentence: this is a **linguistic explication**. But when it comes to the polysemy of the verb ‘to clear’ and the suggested existence of a link between clearing of the mist and memory recovery, this suggestion is not verbalised in the Spanish translation, which corresponds both **linguistically and narratologically** to an **implicating shift**. This paradox illustrates, once again, the complexity of the phenomenon of explication.

In French, on the other hand, the translator did use a metaphor to translate “his memory seemed partially at least to clear”, so that there is no linguistic explication. However, the pronominal verb ‘*se clarifier*’ [to become clearer] does not conjure any weather association and could not refer to a mist, in spite of its great proximity with the English verb: this, as in Spanish, is both a **linguistic and narratological implicitation**. In order to render the polysemy of the English verb, the translator could have opted for ‘*se dégager*’ [to clear], which is commonly used to describe the clearing of weather as well as the removal or clearing of anything unpleasant.

In Portuguese, however, the verb ‘*aclarar(-se)*’ can be used in reference to both the mind and the sky, as testified by the definition in the dictionary *Aulete*:

1. *Com a luz, tornar ou ficar claro, ou mais claro, visível, ou mais visível; [...]*
2. *P.ext. Despontar (o dia); AMANHECER int.: Cantam os galos quando o dia aclara. Antôn.: escurecer, anoitecer*

[1. With light, to become or turn clear or clearer, visible or more visible; [...]]

2. By extension: to rise (of the day); to grow light [intransitive: roosters crow when the day becomes clear. Antonyms: to grow dark, nightfall]¹⁹⁵

Nevertheless, the use of this verb in Portuguese to refer to the clearing of clouds or a mist remains fairly marginal: the association is preserved but slightly less perceptible, which also corresponds to a **narratological** and **cognitive implicitation**. It is not certain, however, that a more adequate translation could have been found. The choice of the verb ‘*desanuviar-se*’ [to clear] would have given more prominence to the weather association¹⁹⁶, but with the drawback of evoking specifically clouds, on account of the word’s etymology which comprises the same root as that of ‘*nuvem*’ [cloud].

Only in Turkish, then, is the double meaning of the verb fully preserved: the first meaning of ‘*açılmak*’ is “to open / be opened”, but it can refer to the weather as well as to memory, as evidenced by the definition of the *Türk Dil Kurumu* dictionary:

9. Sis, karanlık, duman vb. dağılmak, yoğunluğunu yitirmek. “*Belki hava açılıyor.*”
[Of mist, obscurity, smoke etc.: to scatter or diminish the intensity. *Perhaps the weather is clearing.*]¹⁹⁷

The expression “*zihni açıldı*” [his mind opened] is also a common one in Turkish, in particular in the context of waking up or coming to one’s senses¹⁹⁸. Here again, it is the Turkish translation that stays closest to the source text, which goes towards undermining the commonly-held belief that genetic proximity between languages generally entails a greater adequacy between source and target texts, and vice-versa.

Earlier still in the novel, mist and memory are likened to each other even more explicitly through the recourse, this time, to comparison:

5. In this community the past was rarely discussed. I do not mean that it was taboo. I mean that it had somehow faded into a mist as dense as that which hung over the marshes. (7)

All three dimensions of the mist are relevant to this example: by pointing out the similarity between memory and the mist hanging over the land, the narrator gives a textual clue as to the

¹⁹⁵ <http://www.aulete.com.br/aclarar>.

¹⁹⁶ My thanks to Mirella Botaro for her insight on the use of this verb.

¹⁹⁷ <http://sozluk.gov.tr>.

¹⁹⁸ I am grateful to Betül Açıkgöz for her help on this point.

supernatural nature of the latter, while Todorov's notion of reader hesitation in the face of the supernatural merges with the question of whether to take this comparison at face value (a simple likening of memory recovery with the physical phenomenon of the clearing of mist) or to see it as indicative of a deeper meaning, as suggested by the word 'taboo'. Forgetting as a way of silencing and repressing traumatic memories is precisely what is at stake in the amnesia experienced by the protagonists, so that the mention of a 'taboo' is in and of itself a clue to the text's global meaning.

In Portuguese, Turkish and French, the translation of the metaphor raises no particular issue. Thus, while French has two possible translations for 'mist', namely '*brume*' and '*brouillard*', the choice of '*brume*' for both the mist covering England and the mist in the comparison in example 5 is consistent with the textual clue contained in the comparison¹⁹⁹:

5. In this community the past was rarely discussed. I do not mean that it was taboo. I mean that it had somehow faded into a mist as dense as that which hung over the marshes.

FR *Dans cette communauté, ce sujet était peu évoqué. Non qu'il fût tabou. Il s'était fondu dans une brume épaisse, semblable à celle qui planait sur les marais. (16)*

[In this community, this subject was seldom mentioned. Not that it was taboo. It had faded into a thick mist, similar to that hanging over the marshes.]

The Spanish translation, on the other hand, presents an interesting implicating shift of this textual clue:

ES *En esta comunidad raramente se hablaba del pasado. No pretendo decir que fuese tabú. Quiero decir que en cierto modo se había diluido en una niebla tan densa como la que queda estancada sobre los pantanos. (ch. 1)*

[In this community people rarely spoke of the past. I do not mean to say that it was taboo. I mean that somehow it had dissolved into a mist as thick as that which stays unmoving above the marshes.]

Here, the choice of the present tense in "*queda estancada*" [stays unmoving] has the effect of generalising the comparison, in the sense that it is no longer the specific mist described in

¹⁹⁹ As explained in Chapter 2, whenever the different translations present no significative difference, the French translation is generally given as an example, to account for the French academic context to which the present work belongs.

the novel that the process of memory recovery is compared to, but a general natural phenomenon of the mist – more specifically the kind of mist that hangs over marshes²⁰⁰. The link between the characters' amnesia and the mist hanging over the country is thus made more tenuous, which corresponds to a **narratological implicitation**.

Overview

Several stylistic devices link mist and amnesia and function as textual clues hinting at the fact that the two are one and the same thing, something that is made explicit much later in the novel. Only in the Turkish translation is the implied connection between the two maintained in both example 4 and 5, while in the Spanish version the link is implicated in both the metaphor and the comparison.

SURFACE STORY VERSUS DEEPER MEANING

As suggested above, beyond the literal identity of the mist and forgetfulness in *Buried*, what is at stake in these associations is also the figurative plane of the novel and the deeper meaning it holds.

The paradox of representing the absence of memory by means of the overwhelming presence of the mist implicitly suggests the existence of a profound trauma. This phenomenon is described by Caruth in her monograph *Unclaimed Experience*: “[t]he historical power of the trauma is not just that the experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all” (1996:8). Ganteau, another literary trauma theorist, further describes this paradox: “the unassimilated memory is only orbited around and negatively apprehended through its contours and effects, according to the logic of metalepsis” (2017:§16). This is indeed what is going on in the novel, in which the implied reader progressively finds out about deep traumas from the past that underpin both the individual and collective planes of the plot – unfaithfulness and betrayals in one case, attempted genocide in the other²⁰¹. The impossibility of representation characteristic of a post-traumatic

²⁰⁰ My thanks to Michelangelo Spina for confirming the relevance of this analysis.

²⁰¹ We can even speak of “intergenerational trauma”, as evinced by Wistan’s transmission to Edwin of “a duty to hate all Britons” (BG 328). According to Balaev, an intergenerational trauma “conflates the distinctions between personal loss actually experienced by an individual and a historical absence found in one’s ancestral lineage” (2008:152).

experience, evoked by the indirect association between the past and a ‘taboo’ in example 5, takes in the novel the form of the mist of amnesia in its allegorical dimension.

Only in light of this post-traumatic dimension can we fully apprehend the signification of the ontological uncertainty permeating the novel, such as its vagueness as to places and time or even such basic elements as the characters’ names:

6. Perhaps these were not their exact full names, but for ease, this is how I will refer to them. (BG 4)

This sentence constitutes a signal of narrative unreliability of the type that Phelan (2005) calls misreporting and/or underreporting. Here, however, the poetics of concealment is plainly displayed and no mystery is made of the manipulation of the narrative. In terms of cues and clues, this creates a different sort of translational challenge than in previous examples of unreliable narration: what is at stake for the translator is chiefly the rendering of a cue to the narrator’s unreliability with the same degree of explicitness, since there is no clue allowing the implied reader to fill in the gap – we never learn the characters’ exact full names.

In the first part of the sentence, in which the narrator confesses to the limits of the narrative, a certain reluctance is still perceptible in the qualifying adverb ‘perhaps’ and the vagueness of the phrase “exact full names”. In the second part, however, the manipulation of the narrative for the narrator’s purposes is made explicit through a variation on a technique typical of Ishiguro’s writing: the narrator confesses the limit of the narrative in order to gain the reader’s trust, but this can also have the paradoxical effect of drawing attention to the subjectivity and unreliability of this narrator. Here, the outward character of narrative manipulation stands in contrast with the narrator’s failure to explicitate the reasons why s/he has no access to the exact names or chooses not to share them, thereby suggesting a certain reluctance to elaborate on the subject. It is precisely this delicate balance between undisguised unreliability and reluctance to disclose too much information that is at stake in translation.

Interestingly, the second part of the sentence – the outward confession to manipulation – raises no particular issue in the translations, with for instance in French: “*mais par commodité, nous les désignerons ainsi*” [but for convenience we will designate them like this]. However, in the first part of the sentence – the more understated confession to unreliability –, most of the translations tend to bring emphasis to this confession, possibly because the compactness of “exact full names” cannot easily be reproduced in the different target languages.

Both in Spanish and in French, the meaning of the phrase is spelt out by means of the apposition of the adjectives, which draws more attention to them: “*des noms peut-être inexactos ou incomplets*” ([names perhaps inaccurate or incomplete], “*tal vez ésos no fuesen sus nombres exactos o completos*” [maybe these were not their exact or complete names]. The Turkish translator chooses a similarly explicating strategy, but due to structural difference between the English and Turkish syntaxes, the translation brings even more attention to the phrase: “*belki isimleri biraz farklıydı veya başka isimleri de vardı*” [maybe their names were a little different or they also had other names]. These **linguistic explicitations** also correspond to **narratological implicitations**, for the manipulation of the narrative is made more prominent. The Portuguese translation, on the other hand, focuses more on the effect than the literal wording of the original sentence, leaving out the word ‘full’: “*talvez não fossem exatamente esses os nomes*” [maybe these were not exactly the names]. This approach allows the translator to render more adequately the tension between showing and concealing at work in the original text. While the omission of ‘full’ can be considered as a **linguistic implicitation** since the target text is less specific than the source text as to the missing information, this implicitation in turn enables the textual signal to remain on a similar level of explicitness as the original text, so that there are no narratological shifts.

THE INDIVIDUAL AND THE COLLECTIVE

Beyond the wealth of elements creating a poetics of uncertainty in the novel, its plot and structure invite the implied reader to consider it as telling more than just an individual story: Axl and Beatrice’s quest turns out to be both representative and intrinsically connected to that of the country, although it remains unclear whether the consequences of the mist’s lifting will be similar for the couple and for society as a whole. Sensing the potential danger of their memories’ return as they approach the dragon’s lair, the two characters grapple with an inner conflict between the desire to remember and the fear of the consequences of doing so: “‘Axl, do you ever fear what will then be revealed to us? [...] [N]ow it may even be we’ll slay Querig with our own hands, there’s a part of me fears the mist’s fading’” (270).

The mystery of the wounds that the couple’s history contains is suddenly and unexpectedly lifted at the end of the novel, as Axl and the boatman speak in plain terms of the couple’s son having died of the plague long ago and of the dark deeds Axl and Beatrice once did to each other: “‘I forbade her to go to his grave, boatman. [...] A cruel thing I did, sir. And a darker betrayal than the infidelity cuckolded me a month or two’” (340). This technique of providing

the reader with crucial information by means of a dialogue with another character is typical of Ishiguro's unreliable narration, and given that Axl is the focal point of most of the narrative, his silence on the return of his memories can feel like a betrayal of the reader's trust. What is at stake in the translation of this passage is, untypically, the importance of keeping a similarly high degree of explicitness in order for the contrast with the uncertainty prevailing until then to be apparent. This is successfully achieved in all four translations, which all stay close to the original text; for instance, the French translation reads as follows:

FR *“Je lui ai interdit d’aller sur sa tombe, batelier²⁰². [...] C’était cruel de ma part. Et une trahison plus noire que la petite infidélité qui m’a fait cocu un mois ou deux.”*
(404)

[“I forbade her to go to his grave, boatman. [...] It was cruel on my part. And a darker betrayal than the small infidelity that made me a cuckold a month or two.”]

However, in spite of this unexpected confession, part of the mystery remains: Axl and the boatman fail to elaborate on this original trauma and its far-reaching consequences, so that the reader can only infer them indirectly from the couple's separation at the time of the crossing.

As for the country's dark history, it is revealed more progressively to the readers, at the same time as it comes back to the characters: “Ishiguro's novel begins with silence, which is gradually discovered to veil the buried past, whose traces disturb the peacefulness of amnesia. When aided by memory, the silent ground reverberates with the unbearable noise of battlegrounds, slaughter and suffering” (Lorek-Jezińska 2016:43). It turns out that the peace brought about by King Arthur rests solely on a spell he had cast on the she-dragon's breath, and on the resulting collective amnesia. This measure had appeared as necessary to him after Briton warriors broke the so-called Law of the Innocents: “[T]heir women, children and elderly, left unprotected after our solemn agreement not to harm them, now all slaughtered by our hands, even the smallest babes” (BG 231).

Through this betrayal at the origin of the country's traumatic wound, Ishiguro raises a difficult question of whether it is better to deal with crimes committed in the past so that justice can be done, as argued by Wistan, or whether the only way forward is to leave past traumas

²⁰² The word ‘boatman’ is translated into French 75 times as ‘*batelier*’ [boatman] and once as ‘*passeur*’ [ferryman]. While the word ‘boatman’ is admittedly not quite the same as ‘ferryman’, the association between the two is closer than that between ‘*batelier*’ and ‘*passeur*’: the French translator, forced to either implicate or explicitate the cultural reference, made a choice leading to implicitation.

behind and to try and move on, which is what Gawain wants for the country: “I beg you leave this place, and let Querig do her work a while longer. [...] [T]hat may be enough for old wounds to heal, and an eternal peace to hold among us. [...] Leave this country to rest in forgetfulness” (*ibid.*). The reference to a wound creates an intertextual echo with *The Unconsoled*, thereby summoning here again other fictional universes that may or may not be known to the actual reader. Moreover, this anthropomorphic description of the traumatised country contributes to blur individual and societal levels, and is adequately rendered in translation in all four languages, here again through a more literal translation that similarly resorts to a lexicon associated to an animated being (in French, ‘*blessures*’ [wounds] and ‘*reposer*’ [to rest]):

FR “*Mais cela peut suffire à refermer de vieilles blessures pour toujours, et à établir une paix éternelle entre nous. [...] Laissez ce pays reposer dans l’oubli du passé.*” (370)

[“But it can be enough to close old wounds forever, and to establish an everlasting peace between us. Let this country rest in the oblivion of the past.”]

The story’s two levels actually come together in the plot itself when Axl and Beatrice begin to realise, at the same time as the reader does, that it was in fact Axl who was at the origin of the Law of the Innocents, and that he fought both against its breaking and against the decision to cast a spell on the dragon’s breath. Yet, as his memories return, Axl begins in turn to shy away from the idea of the mist’s clearing: “You and I longed for Querig’s end, thinking only of our own dear memories. Yet who knows what old hatreds will loosen across the land now?” (323). Valančiūnas describes Axl’s conflict between personal and national interests as the manifestation of “the problematic relation between the individual and the nation state” (2018:223), which she likens to Yugin Teo’s analysis of *Never Let Me Go*: “there are two opposing forces at work in the novel: one is the desire of the nation to deny the existence of the clones, and the other is the clones’ desire to cling to their memories; one is a desire to forget, the other a desire to remember” (2014:128). Here, the couple’s understandable wish to regain their personal memories clashes with the greater good as defined by the country’s authorities.

This interweaving of the individual and societal levels of the plot, which gives the protagonists’ individual experience a peculiar resonance at the collective level, is thus at the root of the constant oscillation between the personal and the collective and between a literal reading and an allegorical one. As Borowska-Szerszun points out in her article, “Ishiguro’s tale refrains from pointing to any historical genocide and trauma, but simultaneously encompasses

all of them within its scope” (2016:34). This universal dimension, which Ishiguro himself stated that he intended for the novel to have, is also perceptible in the few notes on *Buried* held at HRC archive: “Up to here, it is okay... Now we want to figure out... what is the past that is being protected?” (HRC 80). He then lists a series of ideas linked to the London setting: “racial tension, terrorist group 24 years ago, corruption, or something bigger: occupation, war”, before adding: “Since this is London, we should probably look at something real? Or do we make something up...” (*ibid.*).

The connection made by Ishiguro between a specific place – London, presumably familiar to the reader – and a mimetic fictional reality (“we should probably look at something real”) confirms that *Buried*’s allegorical value largely derives from its disconnection from the real world. The mere fact that the author, after choosing a general structure for his novel, should wonder what the characters’ specific quest will be, and what the past at its heart should hold, bears witness to the centrality of ontological instability in the text’s global meaning. The elucidation of cultural and intertextual references in *Buried* is thus of secondary importance in comparison with what the plot and the characters stand for: here again, the overall function prevails over diegetical particulars. The historical and literary references in the text belong to the surface level of the novel, and the fact that readers, translators and author alike are led to ask themselves what they stand for – a question that is never fully answered – constitutes a radically complicating factor, taking the reader further still into unfamiliar or defamiliarised territory.

RECAPITULATION

The ontological instability at work in the novel further manifests itself through the fact that readers and translators alike are led to ask themselves whether the novel should be taken at face value, i.e. read literally – including all the supernatural phenomena described in it – or whether it should be read as an allegory of forgetting as a way of dealing with a traumatic experience.

The ambivalent figure of the boatman and the multi-dimensional mist of amnesia show that these two levels of reading coexist in the novel, just as the parallel between the individual fate of the country and of the protagonists does not necessarily mean that one trumps the other in terms of significance. This coexistence of several levels of reading is expressed in the case of the mist through suggestive metaphors and comparisons, which is absent from several of the translations, perhaps due to the great subtlety of these textual signals.

When the text’s level of explicitness is higher, however, as is the case in the narrator’s confession to using inaccurate names for the characters, or in Axl’s long-delayed confession to the boatman at the end of the novel – two episodes that highlight the novel’s poetics of concealment and undermine the implied reader’s trust – the translations adequately reproduce the textual signals of unreliability, sometimes even bringing more emphasis to it than the original text.

Chapter 9

An Elusive Narrative Voice

“A given *skopos* may of course rule out certain interpretations because they are not part of the translation goal; but one possible goal (*skopos*) would certainly be precisely to preserve the breadth of interpretation of the source text.”

(Vermeer 1989:232)

1. NON-CONFORMITY OF THE NARRATIVE PACT

MOCK-INTIMACY WITH THE READER

As mentioned in the previous chapter, the question of the reader's trust in the narrator and of his²⁰³ reliability appears in the novel's very first lines. He addresses a narratee whose identity is unknown but who clearly does not match the implied reader, if only because the latter cannot have access to the information needed to actualise (i.e. to recover the information left implicit in) sentences such as:

7.²⁰⁴ I am sorry to paint such a picture of our country at that time, but there you are.

In this sentence, located at the beginning of chapter 1, only the country being referred to – England – is mentioned in this co-text. The ‘time’ that is alluded to and the identity of the ‘you’ and of the ‘I’ implied by the determiner ‘our’, however, cannot be reconstructed by co-textual means. The narrative pact thus functions from the start as a defamiliarising and destabilising element, as though the metaphorical mist extends even to the metareferential dimension of the text.

The implied reader's sense of inadequacy, created by the gap between them and the narratee that can be construed in the text, is all the stronger for the reader in translation. Still in

²⁰³ Despite the absence of any clear indications one way or another, it is assumed throughout the chapter that the narrator is male due to the fact that Ishiguro himself, in his interview to 7th Avenue Project Radio (which I quote in the next subsection), refers to this narrator as a ‘he’.

²⁰⁴ Due to the close connection between Chapter 8 and Chapter 9, in this chapter the numbering of the examples is made in continuation of Chapter 8. The overview table of the different shifts carried out in the translations of *The Buried Giant* is given at the end of the present chapter.

example 7, the narrator appeals to a so-called shared memory and cultural/historical identity between narrator and narratee through the mention of “our country” to refer to England, thereby suggesting that both he and the narratee are English. For the implied reader in translation – who is not English and aware of reading a translation – the reference actually deepens the gap by drawing attention to the fact that narratee and implied reader have different nationalities and do not share English as a common language. In her article on the voice of the translator in children’s literature, O’Sullivan sums up the situation in a few words: “The *narrator*, *narratee* and *implied reader* of the target text, all generated by the implied translator, can be roughly equivalent to their counterparts in the source text; however they can also differ greatly” (2003:202).

In the translations of example 7 into the target languages of the corpus, there are no narratological shifts. The sentence thus serves as an estranging device at least as much for the implied readers of the translations as for that of the original text, and arguably even more due to the additional gap that described above. The French translation, for instance, reads as follows:

7. I am sorry to paint such a picture of our country at that time, but there you are.

FR *Je regrette de dépeindre un tel tableau de notre pays à cette période, mais c’est la vérité. (13)*

[I am sorry to paint such a painting of our country at that time, but it is the truth.]

It goes without saying that Ishiguro himself was aware that his novel would be translated into other languages. He even described the importance of bearing future translations in mind as forming part of his work ethics: “In my opinion, any writer who assumes his or her language to be the only one in the world fully deserves a limited readership!” (Brandmark as cited in Wai-Chew 2010:20). One can therefore assume that the actual author, unlike the narrator, would have been aware that the poetics of defamiliarisation at work in the novel would be made even more prominent by the filter of translation.

Still in the first chapter, the narrator goes even further in his appeal to the narratee by attributing them a putative doubt:

8. You may wonder why Axl did not turn to his fellow villagers for assistance in recalling the past, but this was not as easy as you might suppose. (7)

This mock-interactive way of writing, in which the narrator is engaging with the narratee while expressing the expectation of a challenging attitude on their part, can be understood as a metanarrative ploy through which the implied author brings attention to the active role expected of the implied reader in any text built on a poetics of silence such as Ishiguro's. Interestingly, while there are no significant shifts in the other translations, the French version takes the illusion of interaction even further:

8. You may wonder why Axl did not turn to his fellow villagers for assistance in recalling the past, but this was not as easy as you might suppose.

FR Vous vous demandez pourquoi Axl ne sollicitait pas l'aide des autres villageois pour raviver le passé, mais ce n'était pas si facile. (16)

[You wonder why Axl did not ask for the help of the other villagers to revive the past, but it was not that easy.]

The absence in the French translation of the epistemic modal 'may', which indicates a moderate degree of probability, highlights the narrative technique at work by taking it a step further. As Becher points out (2010a:14), in the event of a change in meaning – as is the case here – the question of explicitation is not relevant, at least in the case of the traditional linguistic approach. There is thus no linguistic shift of explicitness; however, I argue that by highlighting the speaker's stance described above, the translator performs a **narratological explicitation**.

THE TRANSLATION OF 'YOU'

As I have endeavoured to show, by means of a technique that is typically used to draw the reader in – direct address to the narratee –, Ishiguro actually creates a distance by shedding light on the illusory dimension of the so-called proximity of the implied reader to fictional reality. In translation, this raises all sorts of questions, among which the translation of the pronoun 'you' that comes up in the very first sentence, which I would like to revisit here:

9. You would have searched a long time for the sort of winding lane or tranquil meadow for which England later became celebrated. (BG 3)

Paradoxically, in this opening line, it is the very specificity of the references that makes them obscure to the implied reader: the recourse to deixis²⁰⁵ from the very beginning of the

²⁰⁵ The use of nouns and expressions whose meaning cannot be fully understood without additional contextual information.

novel has a defamiliarising effect, for “deictic references [are] references to be used in specific communicative contexts. [...] Deictic elements only attain meaning by being located in a certain context” (Jeppesen-Kragh and Lindschouw 2013:1). In the absence of additional contextual elements, the origo-deictic²⁰⁶ ‘you’ and the temporal deictic²⁰⁷ ‘later’ thus draw attention to the lack of information regarding the time of the narration and on the identity of both narrator and narratee. This lack of information points in turn to the implicit gap not only between narratee and implied reader, but also between narrator and implied author: this first sentence contravenes narrative conventions in such a blatant way as to suggest intentional infringement. The uncertainty hanging over the respective positions of narrator and narratee in this sentence gives rise, in turn, to a translation challenge staple: the translation of the personal pronoun ‘you’, for which each of the four target languages, unlike English, have at least two different possibilities (see Figure 7 below).

In this regard, the French and Turkish languages work in a similar way, using respectively ‘*tu*’ and ‘*sen*’ as an informal form of address to one person alone, and ‘*vous*’ and ‘*siz*’ to address several people – whether formally or informally – or to address one person alone in a formal manner. Spanish and Brazilian Portuguese make an additional difference between plural informal and plural formal ‘you’, using respectively ‘*vosotros*’ / ‘*vosotras*’ and ‘*vocês*’ in the first case, and ‘*ustedes*’ and “*os senhores/as senhoras*” in the second. As can be seen in the split forms just mentioned, formal singular and plural ‘you’ in Brazilian Portuguese (“*o senhor*” / “*a senhora*” - “*os senhores*” / “*as senhoras*”) and informal plural ‘you’ in Spanish (‘*vosotros*’ / ‘*vosotras*’) also differentiate between male and female addressee(s), the rule being that a mixed group will be addressed in the masculine form. It must be noted, however, that the pronoun is often not expressed in Spanish, and that the verb ending does not encode the gender of the addressee. It must also be noted that in Spanish, Portuguese and French, even when the pronoun itself does not differentiate between male and female addressees, the underlying gender of the addressee can often be deduced from other grammatical elements, such as adjective or past participle agreement. The same can be said of the difference between singular and plural: while the pronoun ‘*vous*’ in French could be singular or plural, this information can be recouped through other elements in the sentence. Finally, from a pragmatic point of view, the frequency and contexts in which formal and informal ‘you’ are used vary greatly from one language to

²⁰⁶ First and second person pronouns, related to the *ego-hic-nunc* (me, here, now) of the speaker.

²⁰⁷ Time markers relating to a specific and known date.

the other, so that for instance the use of formal ‘*usted*’ is much less widely used in Spanish than ‘*vous*’ in French, and is mostly restricted to the expression of respect towards one’s elders and to a few particularly formal situations²⁰⁸.

The following table sums up the information encoded in the different possible translations of ‘you’ in the four target languages. A check symbol (✓) means that the distinction is encoded in the pronoun; a hyphen (–) means that the distinction is not encoded in the pronoun but can be inferred by other means (e.g. past participle agreement); a null symbol (Ø) means that the distinction is not relevant in the language:

Figure 7: Second-person pronouns in the target languages of the corpus

	Singular	Plural
English	<i>informal / formal</i> Ø	<i>informal / formal</i> Ø
	<i>masculine / feminine</i> Ø	<i>masculine / feminine</i> Ø
French	<i>informal / formal</i> ✓	<i>informal / formal</i> Ø
	<i>masculine / feminine</i> –	<i>masculine / feminine</i> –
Spanish	<i>informal / formal</i> ✓	<i>informal / formal</i> ✓
	<i>masculine / feminine</i> –	<i>masculine / feminine</i> ✓ (informal) – (formal)
Brazilian Portuguese	<i>informal / formal</i> ✓	<i>informal / formal</i> ✓
	<i>masculine / feminine</i> – (informal) ✓ (formal)	<i>masculine / feminine</i> – (informal) ✓ (formal)
Turkish	<i>informal / formal</i> ✓	<i>informal / formal</i> –
	<i>masculine / feminine</i> Ø	<i>masculine / feminine</i> Ø

²⁰⁸ Although there is no translation of *Buried* into Hebrew, and therefore no Hebrew target text, it is worth noting that unlike the other four languages, Hebrew does not contrast between formal and informal ‘you’ but does differentiate both between singular and plural and between masculine and feminine addressees: ‘*at*’ [sg fem], ‘*ata*’ [sg masc] – ‘*aten*’ [fem. pl.], ‘*atem*’ [masc. pl.].

In short, in the various target languages of the corpus the pronoun ‘you’ encodes a number of distinctions absent from the source language, distinguishing between one or several addressees, female or (at least one) male addressee(s), and formal or informal forms of address. In practice, this means that when translating this pronoun, the translators of *Buried* have to make choices involving one or several of the above factors, thereby introducing additional information regarding the narratee’s identity and relationship to the narrator.

In the context of example 9, which is the novel’s opening sentence, the choices made by the translators for the translation of ‘you’ are the following:

- French: ‘vous’ = formal singular OR formal plural OR informal plural (male or female)
- Spanish: [vosotros/vosotras]²⁰⁹ = informal plural (male or female)
- Portuguese: ‘você’ = informal singular (male or female)
- Turkish: [sizin] = formal singular OR formal plural OR informal plural (male or female)

The Spanish and Portuguese translations are more specific than the other two, which is consistent with the fact that more distinctions are grammatically encoded in the pronoun ‘you’ for these languages: the only remaining ambiguity concerns the gender of the addressee. In French and Turkish, the translations are comparatively more ambiguous – and therefore closer to the source text – and the chosen pronouns leave several possibilities open. Nevertheless, even these two translations are more specific than the source text; in particular, the possibility of a single addressee close to the narrator (informal singular) is excluded. For each of the four languages, there is therefore a **linguistic explication** paralleled by a **narratological explication**, since additional information is given on the relationship between narrator and narratee.

Moreover, in the cases of French, Spanish and Turkish, the possibilities are further narrowed down later on in the novel thanks to grammatical elements through which more information can be inferred:

10. Even on a strong horse, in good weather, you could have ridden for days without spotting any castle or monastery looming out of the greenery. (BG 4)

FR Montés sur un cheval puissant, par temps clair, vous auriez pu voyager des jours sans voir poindre un seul château, un seul monastère au-dessus de la végétation. (13)

²⁰⁹ For Spanish and Turkish, the brackets indicate that the pronoun is not explicitly expressed in the sentence but can be reconstructed by means of other linguistic elements in the sentence.

[Mounted [masc. pl.] on a strong horse, in clear weather, you could have traveled for days without glimpsing a single castle, a single monastery above the vegetation.]

The possibility of a singular addressee and of an all-female audience are excluded by the masculine plural ending of the past participle in ‘*montés*’, so that the characteristics of the narratee are restricted to formal or informal plural (male or mixed). This feeds into the linguistic and narratological explicitation described in example 9.

In Turkish and Spanish, a similar narrowing down of options takes place later in the novel, in the course of chapter four:

11. Once inside it, you would not have thought this longhouse so different from the sort of rustic canteen many of you will have experienced in one institution or another. (80)

TR *Uzunevin içine girdiğinizde, birçoğunuzun şu veya bu kurumda rastlamış olacağı basit kafeteryalardan pek farklı sayılmayacağını düşünebilirdiniz. (ch. 3)*

[Entering the longhouse, you could have thought it was not very different from basic cafeterias that many of you [pl.] have probably come across in one institution or another.]

ES *Una vez dentro, ninguno de vosotros habría pensado que esta casa comunal fuese tan diferente de las rústicas cantinas que muchos habréis visitado en una institución u otra.*

[Once inside, none of you [masc. pl.] would have thought that this communal house was so different to the rustic canteens that many of you must have visited in one institution or another.]

Here, the characteristics of the narratee are further restricted in Spanish to plural informal (male or mixed), and in Turkish to informal plural or formal plural (male or female). All of the shifts described up to here in the translation of the second-person pronoun are obligatory shifts, or in Reiss’s words “unintentional changes” (1981:121) arising from different language structures. These structural differences compel the translator to explicitate something that was left ambiguous in the original text, so that this example is an apt illustration of Jakobson’s claim that “[l]anguages differ essentially in what they *must* convey and not in what they *may* convey” (1959:236; italics in the original), which he illustrates with the example of the English and Russian languages:

In order to translate accurately the English sentence “I hired a worker,” a Russian needs supplementary information, whether this action was

completed or not and whether the worker was a man or a woman [...]. Because the information required by the English and Russian grammatical pattern is unlike, we face quite different sets of two-choice situations; therefore a chain of translations of one and the same isolated sentence from English into Russian and vice versa could entirely deprive such a message of its initial content. The Geneva linguist S. Karcevski used to compare such a gradual loss with a circular series of unfavorable currency transactions. But evidently the richer the context of a message, the smaller the loss of information. (*ibid.*)

In *Buried*, it is indeed the case that the lack of context characterising the first use of the pronoun ‘you’ is later compensated with the indirect provision of additional information. The translators thus have the possibility of using the guidance of the co-text in their translational choices for the first sentences and for the various addresses to the narratee that follow. It is indeed essential for the translation of the pronoun ‘you’ to be consistent throughout the text for the narrative pact to be adequately reproduced, which would imply in theory either reading the novel in full before translating it, or altering previous translation choices wherever necessary in light of new information.

In the Spanish and Turkish versions, the translation of the second-person address to the narratee is indeed consistent throughout the novel. However, it is not the case for the French and Portuguese translations. In Portuguese, there is a shift in the form of address in example 0 that suggests a switch to a new narratee. The Portuguese translator thus alternates between the informal singular pronoun ‘*você*’ and the informal plural pronoun ‘*vocês*’. This corresponds to an obscuring of the speaker’s stance, and therefore to another **narratological implicitation**. In example 11, even though the English text clearly presupposes a plural addressee, the translator omits the expression “some of you” and keeps translating with ‘*você*’ [you sg.]:

11. Once inside it, you would not have thought this longhouse so different from the sort of rustic canteen many of you will have experienced in one institution or another.

PT No interior dela, você não teria achado aquela casa comunitária muito diferente do tipo de refeitório rústico que você já pode ter frequentado em uma ou outra instituição. (154)

[Inside it, you [sg.] would not have thought that community house very different from the type of rustic canteen that you [sg.] may have frequented in one institution or another.]

However, in the other two instances where the narration unambiguously addresses a plural narratee, the translator switches to ‘*vocês*’ [you pl.]:

12. [M]any were ‘roundhouses’ not so far removed from the kind in which some of you, or perhaps your parents, were brought up. (BG 51)

PT [M]uitas delas eram casas redondas não muito diferentes do tipo de casa em que alguns de vocês, ou talvez seus pais, cresceram. (ch. 3)

[Many of them were round houses not very different from the type of house in which some of you [pl.], or maybe your parents, grew up.]

13. Some of you will have fine monuments by which the living may remember the evil done to you. (291)

PT Alguns de vocês têm belos monumentos por meio dos quais os vivos podem se lembrar do mal que lhes foi feito. (ch. 15)

[Some of you [pl.] have beautiful monuments by means of which the living can remember the evil that was done to you.]

The French version of this last example, on the other hand, presents a surprising shift in the translation of the pronoun ‘you’, which is altogether absent from the translation:

FR Certains auront de beaux monuments grâce auxquels les vivants pourront se souvenir du mal qui leur a été fait. (345)

[Some will have beautiful monuments thanks to which the living will be able to remember the harm that has been done to them.]

The passage from the second person in the original text to the third person in translation does not amount to a shift in linguistic explicitness, but it does correspond to a **narratological implicitation**. It is of course impossible to say with certainty whether this unexpected shift to the third person results from the translator overlooking the form of address used in the source text or of their perplexity in the face of this admittedly unsettling address to the narratee.

THE IDENTITY OF THE NARRATEE

Example 13 is particularly illuminating as to the identity of the narratee constructed by the narrator’s discourse, which stands in contrast with the implied reader constructed by the text. The full passage reads as follows:

Some of you will have fine monuments by which the living may remember the evil done to you. Some of you will have only crude wooden crosses or

painted rocks, while yet others of you must remain hidden in the shadows of history. You are in any case part of an ancient procession, and so it is always possible the giant's cairn was erected to mark the site of some such tragedy long ago when young innocents were slaughtered in war. (291)

Beyond the information that the implied narratee is composed of more than one person ("some of you"), this passage also suggests that the audience is composed of "young innocents" with a tragic fate, as implied by the word 'slaughtered' and the mention of "fine monuments" and of "wooden crosses or painted rocks", which are generally tributes to the dead rather than to the living. However, an ambiguity remains as to whether or not they are already dead. This ambiguity comes from the two main functions of the modal 'will' in English, described as follows in the *Longman English Grammar*:

11.2 Primary function of modal verbs

In their primary function, modal verbs closely reflect the meanings often given first in most dictionaries, so that: [...]

→ *will/would* relate mainly to **prediction** [> 9.35]: *it will rain soon* [...]

11.3 Secondary function of modal verbs

In their secondary function, nine of the modal auxiliaries (not *shall*) can be used to express the degree of certainty/uncertainty a speaker feels about a possibility. They can be arranged on a scale from the greatest uncertainty (*might*) to the greatest certainty (*must*) [...]:

might very uncertain

may

could

can

should

ought to

would

will

must almost certain

(Alexander [1998] 2003 11.2-3)

Understanding the modal 'will' in this passage as the expression of a high probability rather than of a prediction²¹⁰ (the equivalent of "many of you probably have fine monuments" etc.)

²¹⁰ It had not occurred to me before reading the translations that the value of 'will' here could be to express a prediction for the future. I am also indebted to my informants and their strikingly mixed reactions: Glenn Hadley, Jennifer Hooper and David Price.

entails a dead audience, giving the passage a supernatural dimension that does not necessarily clash with the tone of a novel that abounds in similarly antimimetic elements. Admittedly, this passage is the only place in the novel that clearly suggests a supernatural component when it comes to the audience itself. The combination of the ambiguity of the passage, its isolation and its location at the end of the novel (at the beginning of chapter 15 out of 17) means that this single passage makes a frail basis for a convincing narrative pact. This can lead the implied reader to perceive it instead as the introduction of a new narrative pact and engage with it on new terms or, on the contrary, to disengage from it, dismissing it as too incongruous. Moreover, for the implied reader in translation, this shift in the narrative pact is filtered by the translator's stance as an actual reader, and the translation choices that derive from it:

The translator acts in the first instance as the real reader of the source text. As someone familiar with the source language as well as the conventions and norms of that culture, s/he is in a position to slip into the role of the implied reader of the source text. (O'Sullivan 2003:201)

The translation of this passage and its consequences on the narrative pact thus depend on a number of parameters:

- ➔ whether or not the translator perceives the potential ambiguity of function of the modal 'will';
 - ➔ if not, which of the two possible interpretations the translator picks up on;
 - ➔ if yes, whether the translator views the first option ('will' as a prediction for the future) or the second ('will' as indicating a high probability) as being more credible;
 - ⇒ if so, whether or not there is a possibility in the target language to reproduce a similar ambiguity;
 - ⇒ if so, whether the translator is willing to choose ambiguity over clarity, thereby running the risk of being blamed for the resulting obscurity.

This complexity is reflected in the variety of effects resulting from the different translation choices for the modal 'will' in this example. Three out of the four translators use the future tense, which can also have a modal value in Spanish and Turkish but not in French, while the Portuguese translation uses a simple present:

13. Some of you will have fine monuments by which the living may remember the evil done to you. (BG 291)

FR Certains auront de beaux monuments grâce auxquels les vivants pourront se souvenir du mal qui leur a été fait. (345)

[Some will have beautiful monuments thanks to which the living will be able to remember the harm that has been done to them.]

ES Algunos de vosotros tendréis hermosos monumentos por los que los vivos podrán recordar la maldad que padecisteis. (ch. 15)

[Some of you will have beautiful monuments by which the living will be able to remember the evil you suffered.]

PT Alguns de vocês têm belos monumentos por meio dos quais os vivos podem se lembrar do mal que lhes foi feito.

[Some of you [pl.] have beautiful monuments by means of which the living can remember the evil that was done to you.]

TR Bazılarınızın, size yapılan kötülüğü yaşayanlar hatırlasın diye dikilmiş güzel anıtlarınız olacak.

[Some of you will have beautiful monuments erected so that the evil that was done to you may be remembered.]

In the French translation, the choice of the future tense restricts the meaning of the modal ‘will’ in the original text to its predictive value: in French, the future tense is not typically used to express probability. I agree with Papái’s claim that explicitation is, among other things, a “technique of resolving ambiguity” (2004:145), so that I consider this shift as a **linguistic explicitation**. In Berman’s terminology, the erasure of ambiguity corresponds to ‘clarification’, one of his twelve so-called deforming tendencies. According to Berman, clarification “makes ‘clear’ what was not and did not want to be clear in the original. The shift from polysemy to monosemy is a mode of clarification” (my trans.)²¹¹. However, it is impossible to determine whether or not the ambiguity of the English text was perceived by the translator, and more crucially, it is not at all obvious that a different translation could have allowed for the ambiguity to remain in French. I therefore consider this explicitation to be obligatory. Nevertheless, the resort to the future tense in this passage results in obscuring one of the possible identities of the narratee: rather than people who are already dead, the narrator seems to be addressing future victims of violent conflicts. The supernatural dimension of the narrative pact is thus somewhat

²¹¹ “[R]endre clair ce qui ne l’est pas et ne veut pas l’être dans l’original. Le passage de la polysémie à la monosémie est un mode de clarification” ([1985] 1999:55).

toned down by the choice of the future tense, which represents in turn a **narratological implicitation**.

In Spanish²¹² and in Turkish²¹³, the ambiguity remains thanks to the fact that in these languages, the future tense can also have a modal value expressing high probability. There are therefore no shifts in explicitness, either linguistic or narratological.

In Portuguese, however, the choice of the present tense suggests that the translator may have understood the modal ‘will’ in its epistemic value, i.e. as expressing a high probability. However, this modal value is not rendered in the translation, which takes the form of an assertion. Since neither of the two potential meanings of the original text is retained, there are no shifts in linguistic explicitness. There is, however, a **narratological implicitation**.

By indirectly providing additional information about the person the narrator is addressing, the original text of this passage contains a clue to the speaker’s stance. Paradoxically, however, the odd and unexpected character of this address to an audience of presumably dead people means that the flattening out of this clue in translation can lead to a greater meaning processability, by reducing the gap between implied reader and narratee. The fact that narratological implicitation can result in increased meaning processability goes towards confirming that explicitation and greater meaning processability do not necessarily go hand in hand when it comes to narrative poetics.

In an enlightening interview to 7th Avenue Project Radio, Ishiguro elaborates on what he originally intended for the narrative voice and its implied narratee to be like:

Interviewer: Tell me about the voice in the narration of *The Buried Giant*. It begins with a narrator who is humanised. He – I’m going to say it’s he, maybe he’s a she – is a classic voice of the storyteller, and says ‘I’ at one of two points, and says ‘perhaps this happened’, that ‘we can’t be sure of the names of our protagonists, we’ll call them Axl and Beatrice’... He disappears for a long time, he doesn’t come back but once or twice, at least conspicuously, and by the time we’re at the end, it’s someone else telling the story.

KI: I have to kind of confess that I had a bigger scheme for the ‘I’ narrator, and in the very final draft, I guess that after discussion with some people I drained back this scheme, but it’s still there, if someone cares to try and tease it out. My original idea was that this was the original kind of storyteller. [...] But who is the you? This was the question I wanted to pose. He’s telling somebody, he keeps telling you ‘you, you, you’. My answer to that question

²¹² RAE, *Nueva gramática de la lengua española*, 2010, p.449.

²¹³ Lewis, Geoffrey, *Turkish grammar*, 1970, p.112.

– and it’s not your fault or anyone’s fault if they don’t realise this because the final book doesn’t make it that clear... My idea was that he was addressing an audience of dead children, of slaughtered innocent children throughout history, who had been murdered in atrocities. And if you look for it, it’s kind of there, there’s still a little thing that that narrator says, the very last time he comes back that suggests that. [...] I always had this idea that the ‘you’ is not the reader, the audience is a room of ghosts, of slaughtered children.²¹⁴

In this interview, Ishiguro gives a striking and pragmatic account of the poetics of silence developed in *Buried*. Confirming in his own words that there are narrative threads that the novel merely hints at, he also expresses his awareness of the probable gap between an ideal reader capable of picking up on every textual signal and actual readers who might not: “it’s not your fault or anyone’s fault if they don’t realise this because the final book doesn’t make it that clear”. This raises the question of whether the actual author’s voice can and should be regarded as having precedence over the text’s global meaning, i.e. novel’s sum of voices. For the sake of consistency with the text-based perspective adopted here, I assume so in my translational analysis, but the question of whether a published text’s interpretation belongs to its author, and to what extent, would ideally need to be explored in more depth.

It is also interesting to note that the interviewer picks up on the same example of the protagonists’ names as I did in the previous subpart²¹⁵, and it can be safely assumed that Ishiguro is referring to the passage quoted in example 13 when he mentions “a little thing that that narrator says, the very last time he comes back”. These overlaps can be perceived as encouraging, since the aim of the present work is precisely to “try and [tease out]” the textual and narrative undercurrents of the novel. As for Ishiguro’s admission to a last-minute, half-hearted change of mind on the narrative voice, it shows that the uncertainty prevailing throughout the novel stems from its very source, so that we could even speak here of “writer hesitation”.

RECAPITULATION

The intimate knowledge of fictional reality expected of the narratee, and the shared cultural identity between the narrator and this narratee that can be construed in the narrative, both contribute to widening the gap between narratee and implied reader, making the latter feel that s/he is not the addressee of the narrator’s discourse. This is adequately reproduced in the target

²¹⁴ Interview on 7th Avenue Project – 12/04/2015.

<https://7thavenueproject.com/post/116315772335/kazuo-ishiguro-interview-buried-giant>.

²¹⁵ I selected the examples for this chapter prior to listening to this interview.

texts, and the French version even takes the mock-interactive dimension of the narrator's voice one step further.

The translation of the pronoun 'you' in the narrator's address to the narratee is a particularly enlightening example, in particular due to linguistic differences between the target languages entailing that different distinctions are unavoidably encoded in the pronoun. In the translation of the first sentence, this gives rise to obligatory linguistic explicitation in all of the languages of the corpus. At the start of chapter 15, we learn more about the identity of the narratee but only thanks to an isolated passage that deepens the mystery rather than resolve it. In Spanish and Turkish, the translation of the second-person pronoun is consistent with the additional information about the narratee that is provided in this passage. This is not the case in Portuguese, which alternates between a singular and plural addressee, or in French, which occults the address to the narratee at the start of chapter 15.

Thanks to an enlightening interview given by Ishiguro, we know that the audience that the actual author had in mind was a group of slaughtered children. Chapter 15 hints at this in a subtle, ambiguous way that plays on the two main functions of the modal 'will'. This gives rise to an obligatory linguistic explicitation in French, and to a narratological implicitation in French and Portuguese.

2. A SHIFTING NARRATIVE STRATEGY

The narrative pact described above is further complexified by the shifting quality of the narrative's focaliser²¹⁶ and by the elusiveness of the narrative strategy, which seems to oscillate between unreliable and unnatural narration.

FLOATING FOCALISATION

The term 'focalization' was first introduced by Genette in *Figures III* (1972) to elaborate on the notion of viewpoint or perspective. Genette distinguishes between three types of focalisation – zero, internal and external:

The first term [zero focalization] corresponds to what English-language criticism calls narrative with omniscient narrator [...], and which Todorov symbolizes by the formula *Narrator > Character* (where the narrator knows more than the character, or more exactly, says more than any of the characters knows). In the second term [internal focalization], *Narrator = Character* (the narrator says only what a given character knows); [...] In the third term [external focalization], *Narrator < Character* (the narrator says less than the character knows. ([1972] 1980:188–89)

²¹⁶ In Rimmon-Kennan's words, "all the items of the narrative content are filtered through some prism or perspective ('focalizer')" ([1983] 2002:3).

In *Buried* all three types of focalisation are present, which contributes to destabilising the narrative voice. At the very beginning of chapter 1 and in a few subsequent passages – such as the beginning of chapter 15, mentioned in example 13 – the voice of a third-person narrator reminiscent of that of a storyteller can be heard as a sort of voice-over. This extra-diegetic narrator knows more than any of the characters, if only because he seems to be located at a later time than that of the story. In his interview for 7th Avenue Project, Ishiguro compares this voice to that of a “tour guide”, an image that highlights the superior knowledge of the narrator over both characters and readers. This corresponds to what Genette calls “zero focalization” and has been explored at length in the first sections of this chapter.

For the most part of the novel, however, the narration is characterised by internal focalisation: the narrative is still in the third person, but one of the characters clearly appears as the focaliser. Besides alternating between different types of focalisation, *Buried* also alternates between different focalisers within internal focalisation itself, so that the hesitation inherent to the novel is continued through this permanent switch in viewpoints; chapter 4, for instance, is seen through Edwin’s eyes. Nevertheless, Axl is undoubtedly the most recurrent focaliser in the narration, and the information that the reader has access to is often limited by Axl’s knowledge – all the more so as, being in the grip of the mist of amnesia, this point of view is itself limited to what Axl can remember, which varies in the course of the novel.

A passage later in the first chapter fittingly illustrates the limitation of the narration to the point of view of one character. In this passage, a little girl goes missing and all of the villagers start looking for her until they get distracted by the arrival of a couple of shepherds and start arguing about them. Right after the description of the ins and outs of this argument from Axl’s perspective, the little girl comes back and Axl is the first to see her:

“I hope my parents haven’t been asking for me. I got such a hiding last week.”
/ “Asking for you? Of course they’ve been asking for you. Isn’t the whole village searching for you? Listen to that uproar inside. That’s all for you, child.” / Marta laughed and said: “Oh stop it, sir! I know they’ve not missed me. And I can hear, that’s not me they’re shouting about.” / When she said this, it occurred to Axl that sure enough the girl was right: the voices inside were not arguing about her at all, but about some other matter altogether. (BG 12)

The expression “some other matter altogether” strongly suggests that Axl does not know what matter is at hand: when not used as a quantifier, ‘some’ generally refers to an unspecified object (Alexander [1998] 2003 5.12.1). This deliberate reduction of the narration to Axl’s

consciousness is reminiscent of the “dim lamp torch narrative mode” used in *Unconsoled*²¹⁷. The implied reader obviously knows what the villagers are arguing about, having just read about it, but the information is still presented as unknown because Axl cannot remember it. All four target texts reproduce the dramatic irony created in the last sentence of the example by the choice of an amnesiac Axl as a focaliser, as can be seen in the French translation:

14. When she said this, it occurred to Axl that sure enough the girl was right: the voices inside were not arguing about her at all, but about some other matter altogether. (12)

FR Lorsqu'elle prononça ces mots, Axl se rendit compte que la fillette avait tout à fait raison : les voix ne se querellaient pas à son sujet, mais pour autre chose. (21)

[When she uttered those words, Axl realised that the little girl was quite right: the voices were not arguing about her, but about something else.]

In *Buried*, the recourse to internal focalisation is thus tweaked by the flawed perspective of the characters, whose own point of view is made less than reliable by their wavering memory. Contrary to typical Ishigurean narrators, for whom unreliability tends to be a flaw of character, the faulty perspective of internal focalisers in *Buried* comes from a different sort of flaw. Rather than distort or deliberately retain information, the narrator and/or focaliser at a given point fails to share it because their own access to it is barred. We discover later in the novel that this flaw actually comes from the outside – from the spellbound mist – although here again the line between the literal and the metaphorical is a blurry one.

Still in the first chapter, Axl himself seems willing to admit to the flaws in his own perspective in a passage where he reminisces about his son, before starting to doubt his very existence:

15. But now, as earlier outside, nothing would quite settle in his mind, and the more he concentrated, the fainter the fragments seemed to grow. Perhaps these were just an elderly fool's imaginings. Perhaps it was that God had never given them children. (7)

The disparaging phrase “an elderly fool” and the two uses of ‘perhaps’ pointing to Axl’s uncertainty can be attributed to Axl himself: the passage is narrated in free indirect speech, as also suggested by the absence of a reporting clause and the expression of a subjective perspective (“elderly fool”). The uncertainty as to something as fundamental as whether or not

²¹⁷ See Chapter 7.

one has children thus stems from Axl's flawed viewpoint, casting doubt on his reliability as a focaliser. The Spanish, Portuguese and Turkish translations raise no particular issue in their rendering of this flawed perspective, but the French one takes it a step further:

FR Sans doute n'étaient-ce que les divagations d'un vieux fou. Dieu ne leur avait probablement jamais donné d'enfant. (16)

[No doubt these were the divagations of an old madman. God had probably never given them children.]

By replacing both occurrences of the word “perhaps” with respectively “*sans doute*” [without doubt] and ‘*probablement*’ [probably], which both amount to a degree of certainty closer to ‘probably’ than to ‘perhaps’ in English, the translator casts even more doubt on the reliability of Axl's memory. This highlighting of the narrative strategy, which consists in limiting the narration to the flawed viewpoint of a character, thus corresponds to a **narratological explicitation**.

The third type of focalisation described by Genette, external focalisation, can be found both in passages narrated in the third-person with one character as a focaliser, and in the three chapters narrated in the first person – Gawain's two ‘Reveries’ and the last chapter narrated by the boatman. It is impossible to draw a definite line between internal (the narrator says as much as one character knows) and external focalisation (the narrator says less than the character knows in the second), and instances of external focalisation in *Buried* can only be reconstructed indirectly and often in retrospect. For instance, Axl's unexpected confession to the boatman (see p.353) bears testimony to the fact that Axl has recovered his memories of the traumas from his past. However, this information is shared with the reader up to that point. The implied reader thus realises that the impression of an internal focalisation (narrator = character) was erroneous: since the narrator turns out to reveal less than the character knows, this is indeed a case of external focalisation.

In chapters characterised by first-person narration, however, the reader is faced with the narrative technique of unreliable narration, which is undeniably characterised by external focalisation: “*Narrator < Character* (the narrator says less than the character knows)” (Genette [1972] 1980:189). In *Buried*, as argued in the next section, unreliable narration and unnatural narration are often hard to tell apart. However, in those chapters told by an intradiegetic first-person narrator, it appears in a more typical form. In particular, it manifests itself through a defensive reaction on the part of the narrators, presumably caused in the case of Gawain by the

return of his memories as the slaying of the dragon approaches, and in the case of the boatman by his guilty awareness of setting a trap for Axl and Beatrice and of what awaits them on the island he is encouraging them to cross to separately.

These two first-person narrators' repeated claims of innocence function as what Wall calls "defensive flags" (1994:24) attracting the reader's attention to the inherent subjectivity of the narrator's discourse (see p.172). Wall's analysis of Steven's speech mannerisms in *Remains* is also relevant to the boatman's and Gawain's discourse: "The implied author also uses discourse to indicate the defensive tone of [the] narrative" (*ibid.*). As pointed out by Fonioková, "situations such as this produce the effect of dramatic irony as the narrator is not aware of the impression he makes on the reader, the impression being actually the opposite of the one he intends to create" (2015:50). Thus, the boatman's repeated claims of honesty are, paradoxically, a marker of unreliable narration: "I cannot lie and I have my duty" (BG 331); "I'll speak to you frankly" (335). These markers of unreliability and the dramatic irony they produce are adequately reproduced in translation, so that in French we have respectively:

FR *Je ne peux pas mentir et j'ai un devoir à remplir. (394)*

[I cannot lie and I have a duty to fulfill.]

FR *Je vais vous parler franchement. (398)*

[I will speak to you frankly.]

The rhetorical questions and self-justifications that abound in this discourse similarly point to the feeling of unease stemming from his conscious manipulation of Axl and Beatrice: "Some may call this cunning, but I spoke from simple charity" (333). This blatant cue is also rendered with an equivalent degree of explicitness in the target languages:

FR *Certains diraient que c'est une ruse, mais j'ai parlé par simple charité. (396)*

[Some would say it is a trick, but I spoke out of mere charity.]

This kind of unprompted defensive reaction is also characteristic of Gawain's somewhat incoherent speech in response to Axl's innocuous request to borrow his horse: "'Who calls me a coward, sir? Or a slaughterer of babes? Where were you that day? Were you with us?'" (299). This sort of tirade, recurrent in Gawain's speech, is here again strongly reminiscent of

Browning's "Childe Roland to the Dark Tower Came", in which the narrator is haunted by the memory of dead comrades:

[G]ood saints, how I fear'd
To set my foot upon a dead man's cheek,
Each step, or feel the spear I thrust to seek
For hollows, tangled in his hair or beard!
— It may have been a water-rat I spear'd
But, ugh! it sounded like a baby's shriek.
(1855 ll.121-126)

Gawain's disproportionate reaction is also caused by his own ghosts from the past, in particular by his feeling of guilt for the role he played in the killing of Saxon children during the breaking of the Law of the Innocents. Once again, the translations present no shifts in explicitness, which is consistent with the notion of as an increased adequacy in the translation of Ishiguro's use of unreliable narration as he becomes more established as a writer associated to this narrative strategy. The French translation reads as follows:

FR "*Qui me traite de lâche, monsieur ? Ou de massacreur d'enfants ? Vous étiez là ce jour-là ? Vous étiez avec nous ?*" (355)
["Who calls me a coward, sir? Or a slaughterer of children? Were you there on that day? Were you with us?"]

The Buried Giant thus combines all three types of focalisation described by Genette, which makes for an intricate combination of narrative voices. The narration is further complexified by the fact that there are several focalisers for both internal and external focalisation, while the zero focalisation (the voice of the storyteller) is a slippery one, difficult to place even according to Ishiguro himself.

In the interview in which he describes what he intended for the narrator(s) and narratee(s) to be like, he aptly sums up the novel's setup of narrative communication in a few words: "It's a little bit confused, the role of the different narrators. [...] There seem to be three actual narrators, [...] and also when it's third-person, the viewpoint switches quite a lot as well"²¹⁸.

²¹⁸ Interview on 7th Avenue Project – 12/04/2015.
<https://7thavenueproject.com/post/116315772335/kazuo-ishiguro-interview-buried-giant>.

Still in this interview, Ishiguro justifies his choice of a multifocal perspective with switching viewpoints by evoking the fact that there was more at stake than just one character's memories, so that the narration had to reflect the collective and societal dimension of the novel as well²¹⁹. Beyond this admittedly central consideration, multifocal narration also serves to make the reader perceive the contradictions in the characters' accounts of fictional reality. In her typology of textual signals of unreliability, Allrath describes multifocal narration as a typical "structural clue" (1998:75), arguing that unreliability in fiction can be expressed through a "contrast of perspectives that cannot be synthesised" (1998:73). It is indeed the case in *Buried* that the switching focalisation highlights the incompatibility – and thereby, at least for some of them, the unreliability – of the characters' different perspectives.

UNRELIABLE NARRATORS OR UNNATURAL NARRATION?

In her 2003 article on "The Impact of Multiple Voice on Reader Hesitation", Whitehead describes the shift from a mimetic to an antimimetic (Richardson 2012a) fictional world²²⁰ in Odoevskii's "The Sylph" as follows:

The laws of the rational world are challenged when the signet ring he has placed in a vase is apparently transformed into a rose, which in turn reveals a water sylph. This water sylph subsequently initiates the narrator into a higher, more poetic realm. Despite the fact that the narrator provides a description of this 'other world, doubts persist regarding the reliability of the claim as to this realm's existence. Hesitation, the element considered by Tzvetan Todorov to be the defining feature of the genre of the fantastic, persists at the close of the narrative concerning the status of the supernatural presented in "The Sylph". (2003:398)

Even though *Buried* does not for the most part comply with the rules of the fantastic genre, the process described by Whitehead is still relevant to the novel and, more generally, to the unnatural narrative mode described in Chapters 6 and 7. Like *Unconsoled*, *Buried* presents a mixture of unreliable narration (as shown above) and unnatural narration, as I will show presently. But whereas the antimimetic elements in *Unconsoled* could be explained away as the result of a dream-state, of dementia or even alcohol (Adelman 2001, Fairbanks 2013), in *Buried* ontological uncertainty takes place on a different plane. Firstly, as shown earlier in the chapter,

²¹⁹ *Ibid.*

²²⁰ "Mimetic narratives typically try to conceal their constructedness and appear to resemble nonfictional narratives, while antimimetic narratives flaunt their artificiality and break the ontological boundaries that mimetic works so carefully preserve" (Richardson 2012:31).

the possibility of reading the novel in a figurative way can lead the reader to dismiss the supernatural elements of *Buried* as purely metaphorical or allegorical. Secondly, it is also possible to analyse some of the apparently supernatural elements in the novel as actually stemming from unreliable narration; this is the possibility I want to engage with here.

The unnatural dimension of the narrative is present from the very first page of the novel with the mention of ogres. For the characters of the novel, such supernatural creatures form part of the fictional world and need no accounting for – just as, Borowska-Szerszun points out, they form part of the ‘natural’ setting in *Sir Gawain and the Green Knight*:

In *Sir Gawain* the marvels and wonders are taken for granted as a natural setting of Arthurian Britain (ll. 24-25), becoming a part of its founding myth [...], a source of inspiration to which Ishiguro openly admits in an interview with Lorien Kite, referring in particular to the passages that describe the wanderings of Sir Gawain: “I particularly liked the fact that ogres were mentioned just in passing, as though they were like untamed bulls, an everyday hazard that Gawain had to contend with.” (2016:34)

Beyond the presence of mythological creatures such as ogres, the first chapter of *Buried* introduces a number of other characteristics specific to fictional reality, such as the anchoring of the novel in a distant past and the generalised amnesia of the country’s inhabitants. However, the narrative is not wholly unnatural, for it contains numerous mimetic elements in compliance with the actual world²²¹, and as I will show, the line between unreliable and unnatural narration is often blurred. Moreover, the narrator indirectly expresses his awareness of the gap between fictional reality and actual world:

Icy fogs hung over rivers and marshes, serving all too well the ogres that were then still native to this land. The people who lived nearby — one wonders what desperation led them to settle in such gloomy spots — might well have feared these creatures, whose panting breaths could be heard long before their deformed figures emerged from the mist. But such monsters were not cause for astonishment. (3)

Untypically in *Buried*, narratee and implied reader merge into one and the same entity in this last sentence, for the implied reader is indeed bound to consider ogres as antimimetic and as a source of wonder. By suggesting that astonishment would be the expected reaction to

²²¹ As Alber points out, “narratives are never wholly unnatural; they typically contain ‘natural’ elements (based on real-world parameters) and unnatural components at the same time”. In Hühn, Peter *et al.*, editors. *The Living Handbook of Narratology*. Hamburg University, 2013, Hamburg.

<http://www.lhn.uni-hamburg.de/article/unnatural-narrative>.

monsters, the text mirrors the implied reader's assumed reaction, which largely carries over into the translations:

16. But such monsters were not cause for astonishment. (3)

FR *Mais ces monstres n'étaient pas une source d'étonnement.* (13)

[But these monsters were not a source of surprise.]

ES *Pero esos monstruos no provocaban asombro.* (ch. 1)

[But these monsters did not provoke amazement.]

PT *Mas esses monstros não causavam espanto.*

[But these monsters did not cause astonishment.]

TR *Ama bu tür canavarlar şaşkınlığa yol açmazdı.*

[But this kind of monster did not give way to shock.]

Only the French translation stands out, with the choice of the noun 'étonnement' [surprise] suggesting a milder form of shock than 'astonishment', in spite of a common etymology between the two words. However, this does not prevent the sentence from fulfilling its main function in terms of narratology, i.e. implicitly acknowledging the implied reader's reaction in the face of the antimimetic dimension of the figure of the ogre. I thus consider that there are no shifts in narratological explicitness. Moreover, there is an intertextual dimension to the word that fits particularly well with *Buried*'s fictional reality and narrative pact, as it can be read here again as an echo of Camus' famous comment on Kafka's fiction: "*On ne s'étonnera jamais assez de ce manque d'étonnement*"²²² (1995:171).

Yes, in spite of the undeniable presence of supernatural elements in *Buried*, for many of these elements a doubt prevails as to whether they stem from unnatural narration or from the unreliability of the narrator, whether the latter corresponds to an internal or external focaliser²²³. This is the case, in particular, of the various points in the novel at which inconsistencies appear between the different characters' reports, emanating among other things from multifocal narration. In chapter 7, for instance, while the protagonists are fleeing from malevolent monks

²²² "[One] will never show sufficient astonishment at this lack of astonishment." (trans. Justin O'Brien)

²²³ As explained in the previous subpart, internal focalisation corresponds in *Buried* to third-person narration that appears to fully reflect one character's perspective, while external focalisation corresponds to a perceptibly incomplete perspective, either in first- or third-person narration.

through a dark tunnel with Gawain, they come across a creature that is a dead bat according to Axl and Gawain, but a dead baby according to Beatrice:

17. “Oh, Axl, stop! My foot touched something then, but your candle moved too quickly.”

“What of it, princess? We have to move on.”

“Axl, I thought it a child! My foot touched it and I saw it before your light passed. Oh, I believe it’s a small child long dead!” [...]

Axl crouched forward and moved the candle here and there, revealing damp earth, tree roots and stones. Then the flame illuminated a large bat lying on its back as though peacefully asleep, wings stretched right out. Its fur looked wet and sticky. The pig-like face was hairless, and little puddles had formed in the cavities of the outspread wings. The creature might indeed have been sleeping but for what was on the front of its torso. As Axl brought the flame even closer, they all stared at the circular hole extending from just below the bat’s breast down to its belly, taking in parts of the ribcage to either side. The wound was peculiarly clean, as though someone had taken a bite from a crisp apple.

“What could have done work like this?” Axl asked.

He must have moved the candle too swiftly, for at that moment the flame guttered and went out.

“Don’t worry, friends,” Sir Gawain said. “I’ll find my tinder again.”

“Didn’t I tell you, Axl?” Beatrice sounded close to tears. “I knew it was a baby the moment my foot touched it.”

“What are you saying, princess? It’s not a baby. What are you saying?”

“What could have happened to the poor child? And what of its parents?”

“Princess, it’s simply a bat, the like of which often haunts dark places.”

“Oh Axl, it was a baby, I’m sure of it!”

“I’m sorry this flame’s out, princess, or I’d show you again. A bat it is, nothing more, yet myself I’d look again at what it lies on. Sir Gawain, did you notice the creature’s bed?”

“I don’t know what you mean, sir.”

“It seemed to me the creature lay on a bed of bones, for I thought I saw a skull or two that could only have belonged to men.”

“What do you suggest, sir?” Sir Gawain’s voice became carelessly loud.

“What skulls? I saw no skulls, sir! Only a bat fallen on misfortune!” (182-83)

Narratological analysis

I argue that this excerpt is the first of several passages in which even the physical elements of the diegetic world bear the mark of the ontological instability characteristic of the novel. The obvious incompatibility, in a rational world, for one and the same object to be at once a dead bat and a dead baby is unlikely to give rise to significant changes in translation – and indeed it does not in the corpus – when it comes to the overt designation of the creature as a child or a

bat. However, a number of textual cues foster a certain ambiguity both on the ontological status of the creature and on the cause of Beatrice's distress – or of her vision, if one sees the child as the product of a hallucination. This corresponds to the “mimetic functions” of ambiguity as a literary device described by Rimmon-Kenan as “those which turn the ambiguity of the narrative into a vehicle for the reflection, expression, representation of a parallel phenomenon out there, in the world of ‘reality’ (1982:30)”. Here, the phenomenon in question is the destabilisation of the post-traumatic self, which can give rise to altered perceptions of reality and repeated re-enactments of the traumatic event.

Thus, the reference to the child as an ‘it’ – “what of its parents” – plays on the ambiguity between the human and the animal. The neuter pronoun is sometimes used in English for babies or when the child's gender is unclear, but it is not the more obvious choice, including for a dead child – ‘it’ refers more typically to objects, animals and abstract concepts. Therefore, while it is not impossible that Beatrice is truly referring to a child, it is equally possible to argue that the choice of pronoun might reveal her awareness, on some level, of the fact that the creature is not really – or not only – a dead child.

Regardless of whether the novel is to be read as an allegory and/or at a literal level, Beatrice's reaction presumably reflects the trauma left by the death of her son and her subsequent inability to go to his grave. This claim is informed not only by what we learn at the end of the novel, but also by the specific mention of a small child “long dead”, similarly to their son, and by the wording of her question concerning the child and its parents in example 17: “What could have happened to the poor child? And what of its parents?”. Firstly, the choice of the definite article ‘the’ rather than the demonstrative ‘this’ could suggest a certain detachment from the situation of utterance. Secondly, the vagueness of the question “what of its parents?” leaves open the possibility that, far from expressing solicitude for the parents, Beatrice is implicitly blaming them for not preventing the child's death or attending to it after it died, thus reflecting a deep-seated feeling of guilt. The temporal indeterminacy caused by the absence of a verb in the question feeds into this alternative reading.

Admittedly, this claim of the existence of a second, deeper level of meaning does not answer the question of whether the creature is a bat or a child in fictional reality, or even both at once. Whether the ambiguity stems from the antimimetic nature of *Buried*'s fictional reality or from the unreliability of Beatrice's perspective is a question that remains unanswered even at the end of the novel. The fact that both Axl and Gawain mention a bat casts doubt on Beatrice's report and on the reliability of her perceptions, but in view of the unnatural dimension of the narration,

we cannot exclude the possibility that different realities might cohabit in the textual world, and that the nature of the creature itself might be a shifting one – another manifestation of ontological instability and of its questioning of the notion of monological truth.

Translational analysis

17. What could have happened to the poor child? And what of its parents? (182)

FR – “*Qu’a-t-il pu arriver à ce pauvre enfant ? Et à ses parents ?*” (218)

[“What can have happened to this poor child? And to its parents?”]

ES “*¿Qué le ha podido pasar a ese pobre niño? ¿Y qué ha sido de sus padres?*” (ch.7)

[“What can have happened to this poor child? And what has been of its parents?”]

PT “*O que será que aconteceu com a pobre criança? E com os pais dela?*”

[“What will have happened to the poor child? And to its parents?”]

TR “*Zavallı çocuğun başına ne geldi acaba? Anası babası nerede kim bilir?*”

[“What befell the poor child? Its mother and father, who knows where they are?”]

The use of the neuter pronoun ‘its’ in reference to the child’s parents represents an interesting translation challenge, as none of the languages of the corpus distinguish between neuter and gendered possessive pronouns. Consequently, the notion that the referent of Beatrice’s question might be an animal rather a baby is absent from each of the translations, with for instance in French: “*Et à ses parents?*” [And to his/her/its parents?] (218). As in the other languages of the corpus, the possessive determiner in French does not encode the gender of the possessor, so that in all four translations we have an obligatory **linguistic implicitation** that gives rise in turn to a **narratological implicitation**.

Moreover, even assuming that the translators all identified a second level of reading – which cannot be taken for granted, given its inconspicuousness – the central translation challenge in the translation of the narrative strategy of this passage consists in finding a wording compatible with the questions’ two possible meanings: either the expression of concern for the dead child and its parents in the present situation, or the echo of a trauma from the distant past and of the guilt and pain it triggers in Beatrice.

In French and Spanish, the child is designated by a demonstrative determiner equivalent to ‘this’: ‘*ce*’, ‘*ese*’. This entails a **linguistic explication**: by pointing to the situation of enunciation – in which there is only one potential referent for ‘child’ – rather than simply to a

known element, as with ‘the’, ‘this’ introduces a greater specificity, and therefore a greater linguistic explicitness, than in the source text. This linguistic explicitation leads in turn to a **narratological implicitation**, since the possibility that Beatrice might be speaking of a child that is not present is undermined by this shift.

As for the second clue, the vagueness of the question “what of its parents?”, most translations explicitate the meaning that corresponds to the first level of reading – solicitude for the parents of the dead child (/bat) in the tunnel. In the French and Portuguese versions, [and to its parents], while the temporal indeterminacy is preserved by the absence of a verb, the translation explicitate the notion that Beatrice wonders what happened to the child’s parents. They are indirectly placed in the position of victims, which erases the second level of reading in which Beatrice implicitly blames the parents for what happened to their child, and for leaving it alone even in death. This is a **linguistic explicitation** paralleled by a **narratological implicitation**.

In Turkish, the parents are not placed in the position of victims, but there is no suggestion of their guilt either: the question [who knows where its mother and father are?] expresses a mere interrogation as to their location, devoid of the ambiguity present in the source text. Because of a slight but significant change in meaning – the addition of the notion of physical location – this does not constitute a shift in linguistic explicitness, but an occurrence of what Murtisari calls “meaning modification”: “translation shifts in which the particular meaning of the TT is not immediately based on an obvious interpretation of the ST” (2013:331). However, the loss of the clue to the underlying cause of Beatrice’s distress does correspond to a **narratological implicitation**.

Still in this second part of the sentence, it is in the Spanish version that the referential instability of the original text is most adequately reproduced: due to the fact that the translation introduces a different verb when referring to the parents and to the child, the parents are not implicitly put in a victim’s position: [What can have happened to this poor child? And what has been of its parents?]. As for the wording “*qué ha sido de*” [what has been of], it is vague enough to allow for different interpretations of the nature of Beatrice’s concern. There are therefore no shifts in explicitness.

Overview

The existence of two possible levels of reading in example 17 is overall less perceptible in translation. Firstly, an obligatory implicitating shift in all the target texts results in the

disappearance of the clue that lies in Beatrice's choice of the pronoun 'its'. Secondly, only the Portuguese and Turkish translations retain a potential double level of reading where the first part of the sentence is concerned, and the Spanish translation in the second part. These shifts make the second level of reading, in which Beatrice's vision of a dead child stems from her own personal traumas, even less prominent in the target texts than in the source text.

THE POND, CRYSTALLISER OF THE CHARACTERS' CLASHING PERSPECTIVES

In example 17, Sir Gawain's disproportionate reaction in the face of Axl's apparently genuine interrogation also evokes the effect of past traumas beginning to resurface, and is strongly reminiscent of another passage from "Childe Roland to the Dark Tower Came", which also happens to mention a bat and in which the narrator, after reminiscing about past treasons, speaks of his desire to leave the past behind:

Better this present than a past like that
Back therefore to my darkening path again!
No sound, no sight as far as eye could strain.
Will the night send a howlet of a bat?
(Browning 1885 ll.103-106)

Many of the characters of *Buried* are similarly haunted by the return of dark memories: as they get closer to the lair of the she-dragon, and therefore closer to slaying her, some of these memories begin to recur, or rather, at first, to manifest themselves through the resurgence of buried emotions and episodes such as Beatrice's vision of a dead child. Whether a figment of her imagination, a hallucination or a product of the novel's antimimetic fictional reality, this encounter can also be read as a symptom of the progressive return of the characters' memories. As argued by Lorek-Jezińska,

The narrative of *The Buried Giant* leads both the characters and the reader through the process of recovering memory that follows a circuitous path. The path is first delineated by sudden glimpses of remembered scenes and utterances that cannot be verified. It is only on the second or third occasion that memory of the event appears. (2016:45)

This process is aptly illustrated in the example of the pond briefly mentioned in the introduction to this chapter, and in which the characters' conflictual reports further blur the line between unreliable and unnatural narration. In the novel, all the main characters come at one point or another across a pond located near the dragon's lair. While memory loss plays at first the role of a shield against the characters' painful memories – in particular against those linked

to a feeling of guilt –, as they approach this lair and the mist threatens to lift, more and more chinks appear in the characters' metaphorical armour. In the example of the pond, as in the episode of the bat, there is no indication that the characters' report is deliberately or even consciously biased.

The different characters' clashing perspectives on the pond stems, in my view, from the filter of their respective traumas. As Balaev argues, “[t]he complex view of memory as an active and revisionary process expressed in the trauma novel challenges the predominant model that suggests traumatic experience remains frozen and separated from ‘normal’ memories” (2008:164). Unlike the frozen-over pond, the characters' memory of the traumatic event is a shifting one, whose fluctuations are expressed in the discrepancy between conflicting accounts of fictional reality:

Traumatic memory is rarely represented as an exact recalling of events. Rather, the construction of the past includes new details with each telling, or it is constructed from different perspectives, which demonstrates that memories of the traumatic experience are revised and actively rearranged according to the needs of the individual at a particular moment. (*ibid.*)

The multifocal narration in *Buried* corresponds to this construction of different perspectives: the transvocalisation at play, i.e. the way different voices offer different versions of the same event, illustrates the way plurivocality in itself – a notion at the heart of Bakhtin's notion of dialogism²²⁴ – is intrinsically linked with the lack of narrative stability.

The frozen pond seems to play the role of a trigger, skewing the characters' perception of it and possibly even mutating under their gaze. As I have shown, it is indeed impossible to determine with certitude whether narration in *Buried* is world-reflecting or world-constructing, and whether subjective and objective perceptions of fictional reality merge with each other or if they exist in separate planes, the first corresponding to the characters' respective inner worlds and the second to fictional reality.

The first description of the pond is located in a passage in chapter 12 and is narrated in the third person, with Edwin as the focaliser. At the beginning of the novel, the boy is kidnapped

²²⁴ Dialogism corresponds to the co-presence of several voices or perspectives whose interactions or contradictions are essential to interpretation: “[t]he novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of [...] the differing individual voices” (Bakhtin 1975:263).

by ogres and then rescued from them by Wistan, and it is precisely ogres that he sees around the pond in example 18:

18. Along the bank, not far from the ruined tree, a large ogre was crouching down on its knees and elbows at the water's very edge, its head completely submerged. Perhaps the creature had been drinking – or searching for something beneath the surface—and had been overtaken by the sudden freeze. To a careless observer, the ogre might have been a headless corpse, decapitated as it crawled to quench its thirst. [...] Then, with a start, he realised there was a second creature in an identical posture on the far right-hand edge of the pond. And there! – yet a third, not far before him, on the near bank, half-concealed by the ferns. (BG 259-60)

The first clue that this description might not correspond to the novel's fictional reality is Wistan's puzzlement when Edwin mentions the ogres:

18. "Look at those poor ogres. And they almost as large as the fiends you killed the other night."

"What do you speak of, boy?"

"Don't you see them? Look, there! And there!"

"Master Edwin, you've become exhausted, as I feared." (260)

This reaction points to the possibility that the ogres are but a projection of Edwin's mind, resulting from the trauma of having been kidnapped by ogres. As Balaev explains, "[t]he traumatized protagonist may experience a doubling or self-estrangement [...]. [T]raumatic experience disrupts the previous framework of reality" (2008:163). Just like Beatrice in example 17, Edwin does not seem to register Wistan's perplexity, and merely wonders why he pays no attention to the ogres:

18. For Edwin, the warrior was now a near-silhouette against the frozen water. Why did he not even glance towards the ogres? [...]

"I fear it's this cursed pool bewitches me, warrior, and maybe bewitches you too, making you content to dally this way and hardly glancing at those drowned ogres". (261)

Narratological analysis

Edwin's use of the word 'bewitched' to describe his and the warrior's state illustrates the way in which the text plays on the ambiguity between unreliable and unnatural narration: is Edwin deluded by his own traumatic history in the belief that there are ogres around the pond, which would entail a more metaphorical meaning for 'bewitched'? Or might two apparently incompatible realities coexist in the world of the novel, which would suggest a more literal

understanding of the word? The implied reader has no means of answering this question with any degree of certainty.

Furthermore, Edwin's use of the restrictive adverb 'hardly' in "hardly glancing at [the ogres]" in his portrayal of Wistan's attitude casts doubt on the reliability of Edwin's perspective for the implied reader. Indeed, the use of this adverb stands at odds with the earlier description, seen through Edwin's eyes, in which the warrior does "not even glance towards the ogres". According to the *Merriam-Webster Dictionary*, 'hardly' is "used to emphasise a minimal amount"²²⁵, while the *Longman English Grammar* describes it as a "semi-negative" (Alexander [1998] 2003 11.29). This semi-negation demonstrates Ishiguro's masterful command of a writing strategy that consists in suggesting several versions of the textual world without firmly committing to one or another.

Translational analysis

I argue that the non-committal dimension of the sentence at hand stems largely from the in-betweenness at the core of the adverb's semantics, so that what is at stake in the translation of the novel's poetics of silence is precisely the inherent ambivalence of the sentence.

18. Why did he not even glance towards the ogres? [...] "I fear it's this cursed pool bewitches me, warrior, and maybe bewitches you too, making you content to dally this way and hardly glancing at those drowned ogres". (261)

FR *Pourquoi ne regardait-il même pas en direction des ogres ? [...] "Je crains que ce maudit étang m'ait ensorcelé, guerrier, et vous ait ensorcelé vous aussi, car vous vous contentez de vous attarder ici et là sans même regarder ces ogres noyés."* (309)

[Why did he not even look in the direction of the ogres? [...] "I fear this cursed pond may have bewitched me, warrior, and bewitched you too, for you content yourself with lingering here and there without even looking at those drowned ogres."]

ES *¿Por qué ni siquiera echaba un vistazo a los ogros? [...] "Me temo que esta charca maldita me ha hechizado, guerrero, y tal vez también te ha hechizado a ti, haciendo que estés dispuesto a perder el tiempo de este modo y apenas mires a esos ogros ahogados."* (ch. 12)

[Why did he not even cast a glance at the ogres? [...] "I fear this cursed pond has bewitched me, warrior, and maybe it has bewitched you too, making you willing to waste time like this and barely look at those drowned ogres."]

²²⁵ <https://www.merriam-webster.com/dictionary/hardly>.

PT *Por que será que ele nem sequer dirigia os olhos para os ogros? [...] “Eu acho que é esse lago amaldiçoado que está me enfeitiçando, guerreiro, e talvez esteja enfeitiçando o senhor também, fazendo com que se contente em ficar aqui perdendo tempo e nem olhe para aqueles ogros afogados.”*

[Why might it be that he was not even turning his eyes to the ogres? [...] “I think that it is this cursed lake that is bewitching me, warrior, and maybe it is bewitching you too, making you content with staying here wasting your time and not even look at those drowned ogres.”]

TR *Yamyam devlere niçin bir kez olsun bakmıyordu? [...] “Bu lanetli havuzun beni büyülediğinden şüpheleniyorum savaştı, belki seni de büyülüyor, şu boğulmuş yamyam devlere bir göz bile atmadan böyle fütursuzca oyalanmana sebep oluyor.”*

[Why did he not look at the ogres even once? [...] “I suspect this cursed pool has bewitched me warrior, maybe it is bewitching you too, and is the reason why you linger carelessly like this without even throwing a glance at those drowned ogres.”]

The consistency of the different translators’ strategies is striking in this example: all of the languages have a translation of ‘bewitched’ that can be used either literally or metaphorically depending on context, and all of them apart from Spanish translate the ‘semi-negative’ adverb ‘hardly’ with a plain negation. Since the difference between a semi-negative and a negative belongs to semantics rather than explicitness, I consider this to be an instance of “meaning modification” (Murtisari 2013:331) rather than a linguistic shift in explicitness. However, the French, Portuguese and Turkish translations all carry out an **implicitating narratological shift** due to the disappearance of the suggested contradiction in Edwin’s discourse.

The pond appears again later in the novel, in a chapter narrated by Gawain who comes to it accompanied by Axl and Beatrice, and describes trees rather than ogres:

I pushed through the giant nettles — is it for this I have worn this creaking metal? To defend my shins from these feathery stings? — until I reached the clearing and the pond, the grey sky above it peeping through. Around its rim, three great trees, yet each one cracked at the waist and fallen forward into the water. Surely they stood proudly when we were last here. Did lightning strike them? Or did they in weary old age long for the pond’s succour, always so near where they grew, yet beyond reach? They drink all they wish now, and mountain birds nest in their broken spines. (283)

Narratological analysis

This description brings to the forefront of the narration the possibility that Edwin might have seen trees rather than ogres. However, these trees ontological ambiguity is fostered by the

anthropomorphic²²⁶ description that the narrator gives of them – “at the waist”, “they stood proudly”, “weary old age”, “they drink all they wish”, “their broken spines” – so that they sound like animated and conscious creatures, such as ogres, rather than mere trees. Anthropomorphism is a more conventional, and therefore recognisable, literary device than is typical of Ishiguro’s writing, but is absent from several of the translations. It is possible that the narratological function of this anthropomorphism – further blurring the line between unreliable and unnatural narration – was not perceived and/or that a similarly anthropomorphic description was deemed to be at odds with the norms of the target literary system, in Even-Zohar’s (1990) nomenclature.

Translational analysis

19. Around [the pond]’s rim, three great trees, yet each one cracked at the waist and fallen forward into the water. Surely they stood proudly when we were last here. Did lightning strike them? Or did they in weary old age long for the pond’s succour, always so near where they grew, yet beyond reach? They drink all they wish now, and mountain birds nest in their broken spines. (283)

FR Tout autour, trois grands arbres, chacun fendu au milieu et effondré dans l’eau. Ils se dressaient fièrement lors de notre dernier passage, c’est sûr. La foudre les a-t-elle frappés ? Ou bien, dans la lassitude de l’âge, aspiraient-ils au réconfort de l’étang, toujours si proche de l’endroit où ils avaient grandi, et pourtant hors de portée ? Ils boivent à satiété maintenant, les oiseaux des montagnes nichent dans leurs troncs brisés. (337)

[All around, three great trees, each one split in the middle and fallen down into the water. They were standing proudly when we were last here, this is certain. Has lightning struck them? Or else, in the weariness of age, did they aspire to the comfort of the pond, always so close to the place they had grown, and yet out of reach? They drink all they wish now, the birds of the mountains nest in their broken trunks.]

ES Alrededor de la orilla, tres grandes árboles, todos partidos por la mitad y con la parte superior caída sobre el agua. Sin duda estaban orgullosamente erguidos la última vez que estuvimos aquí. ¿Los derribó un rayo? ¿O ansiaban en su fatigada vejez el auxilio de la charca, siempre tan cerca de donde crecían, pero fuera de su alcance? Ahora pueden beber cuanto quieran, y los pájaros de las montañas construyen nidos en sus troncos quebrados. (ch. 8)

²²⁶ Grellet defines anthropomorphism as “the description of animals or objects as if they were human beings, with emotions and human forms” (1996:180). I use the term here in a somewhat approximate way, in that the anthropomorphic description is, in my analysis, designed to feed into an ambiguity between trees and ogres, not trees and human beings. It is the human-like aspect of ogres that makes the anthropomorphism of the description relevant to this analysis.

[Around the pond, three great trees, all broken in the middle with the top half fallen onto the water. No doubt they were standing proudly the last time we were here. Did lightning strike them? Or did they long in their weary old age for the assistance of the pond, always so close to where they were growing, but out of their reach? Now they can drink as much as they like, and the birds of the mountains build nests in their broken trunks.]

PT *Na borda do lago, três árvores enormes, mas todas elas rachadas ao meio e caídas para a frente, para dentro da água. Elas com certeza se erguiam bem alto na última vez em que nós estivemos ali. Teriam sido atingidas por um raio? Ou será que agora, velhas e cansadas, ansiavam pelo alívio do lago, sempre tão próximo do lugar onde elas cresceram e, no entanto, sempre fora do alcance? Elas podem beber o quanto quiserem agora, e os pássaros da montanha fazem ninhos em seus troncos quebrados.*

[On the edge of the lake, three huge trees, but all of them cracked in the middle and fallen forwards, into the water. They were certainly standing nice and tall the last time we were here. Could they have been struck by lightning? Or is it possible that now, old and tired, they were longing for the relief of the lake, always so close to where they were growing and, nevertheless, out of reach? They can drink as much as they like now, and the birds of the mountain make nests in their broke trunks.]

TR *Göletin kenarında üç ulu ağaç, ama her birinin beli kırılmış, ileriye, suya devrilmişler. Bunlar son geldiğimizde gururla ayakta duruyorlardı şüphesiz. Yıldırım mı çarptı acaba? Yoksa yaşlanıp bitkin düştüklerinde yetiştikleri yerin bunca yakınında, buna rağmen ulaşılma- z olan göletten mi medet umdular? Yoksa yaşlanıp bitkin düştüklerinde yetiştikleri yerin bunca yakınında, buna rağmen ulaşılma- z olan göletten mi medet umdular? Şimdi gönüllerince içiyorlar suyunu, dağ kuşları kırılmış omurgalarına yuva yapıyor.*

[On the edge of the pond three mighty trees, but each of them broken at the waist, fallen over forward to the water. It makes no doubt that these were standing up proudly the last time we came. Could it be that lightning struck them? Or else did they hope in their old age and exhaustion for the assistance of the pond, which was very close to the place they had grown and yet unattainable? Now they drink their heart's content of the water, and mountain birds make nests in their broken spines.]

Of the five translations, it the Turkish one that most adequately reproduces the anthropomorphic elements of the description. More specifically, it is the only translation that renders the use of vocabulary normally reserved for human body parts (or the body parts of human-like beings, such as ogres): “at the waist”, “their broken spines”, translated into Turkish as ‘*beli*’ [their waist], “*kırılmış omurgalarına*” [their broken spines]. In the other three translations, the words used in the description are words more appropriate for natural elements than in the source text, and that do not conjure up any particular association with animated beings. “[A]t the waist” is thus translated respectively as “*au milieu*”, “*por la mitad*”, “*ao meio*” [in the middle], and “their broken spines” as “*troncs brisés*”, “*troncos quebrados*” [broken trunks]. These shifts in the French, Spanish and Portuguese translations correspond to

narratological implicitations. It must be noted, however, that the anthropomorphism is preserved when it comes to the trees' emotional rather than physical attributes, with the exception of the translation of 'proudly' into Portuguese: "*bem alto*", literally [well tall]. For instance, the phrase "all they wish", which ascribes a will to the trees, is adequately translated in each language: "*à satiété*" in French, literally [to satiety], which is the translation that least emphasises the anthropomorphism; "*cuanto quieran*" in Spanish and "*o quanto quiserem*" in Portuguese, [as much as they want]; and '*gönüllerince*' [according to their heart/soul] in Turkish. The choice of the word '*gönül*' can even be argued to take the anthropomorphism of the description one step further; the dictionary *Türk Dil Kurumu* defines this noun as follows:

1. *isim* Sevgi, istek, düşünüş, anma, hatır vb. kalpte oluşan duyguların kaynağı.
2. İstek, arzu.
- [1. *noun* The source of love, wish, thought, remembrance, memory and similar feelings that are formed in the heart.
2. Wish, desire.]²²⁷

The second definition of '*gönül*' corresponds fairly accurately to the core meaning of the English "all they wish". However, for the implied reader of the Turkish translation, the use of the word '*gönül*' in the translation is bound to also evoke the primary definition, closer to 'heart' or 'soul', especially in the context of other anthropomorphic elements. By using '*gönüllerince*' [according to their hearts/souls/wishes] rather than, for instance, "*istedikleri kadar içiyorlar suyunu*" [they drink the water as much as they want], the translation thus highlights the anthropomorphism of the trees present in the original text. Similarly, the construction '*ayakta durmak*' [to stand on foot] used in the translation ("*gururla ayakta duruyorlardı*", literally "they were standing on foot with pride") beefs up the anthropomorphic literary device at work in the source text. While it is not uncommon for this construction to be used metaphorically for objects, the reference to a human body part – '*ayak*' [foot] – contributes to the general ambiguity as to the ontological status of the trees/ogres. I therefore consider that, contrary to the other translations, the Turkish translation carries out a **narratological explicitation** that also amounts to a **cognitive explicitation**.

²²⁷ http://tdk.gov.tr/index.php?option=com_gts&arama=gts&guid=TDK.GTS.5cc58d6b2e1840.10316722

Further on in the same passage, Gawain describes Beatrice's behaviour at the time when the three characters were by the pond: "The branches rustled above, and [she] seated on the roots of an oak, gazing to the pond and the cracked trees stooping to water" (286). While Axl does not seem to have noticed anything out of the ordinary, we learn later in chapter 15 that Beatrice saw dead babies in the waters of the pond, a vision that reflects here again the nature of her own trauma – the death of her child:

20. "Axl, you never went to the pond's edge, you were so busy talking to this knight. You never looked into that chilly water."

"These winds have tired you, princess." "I saw their faces staring up as if resting in their beds."

"Who, princess?"

"The babes, and only a short way beneath the water's surface. I thought first they were smiling, and some waving, but when I went nearer I saw how they lay unmoving."

"Just another dream came to you while you rested against that tree. I remember seeing you asleep there and took comfort from it at the time, even as I talked with the old knight."

"I truly saw them, Axl." (296)

Narratological analysis

Although the notion of truth implied in the word 'truly' is not stable in the novel, Gawain's mention of "[Axl's] wife seated on the roots of an oak, gazing to the pond" tends to support Beatrice's version, according to which she was awake and did look into the pond's water. However, Axl being the main focaliser of the novel – and having, up to this point in the novel, displayed no sign of deliberate unreliability – his being adamant that she was asleep casts doubt on her version of events. Moreover, the recurrence of Beatrice's vision of dead children points to the trauma caused by the loss of her son, which we only learn about at the end of the novel but is indirectly suggested earlier by the recurrent, obsessional image of dead babies – just like Etsuko is haunted by the vision of hanged children in *Pale*. As Balaev explains, "trauma is only known through repetitive flashbacks that literally re-enact the event because the mind cannot represent it otherwise" (2008:151). Once more, though, it is impossible to know to what point the traumatic event is literally re-enacted, i.e. whether the vision is confined to Beatrice's mind or seeps into fictional reality. Here again, the implied reader is thus confronted with conflicting accounts of fictional reality and has no means of determining whether the narrative's inconsistencies can be explained by unreliable or unnatural narration, if at all.

Translational analysis

When it comes to the translations, only in the last sentence of the excerpt do some of the them display significant shifts in explicitness: “I truly saw them, Axl”. In this sentence, Beatrice’s claim of being truthful shows that while she acknowledges Axl’s suggestion that what she saw might not really have seen dead babies, she firmly denies it, so that two characters’ discordant versions of fictional reality are explicitly pitched one against the other, which is untypical in *Buried*. This opposition is heightened in the Spanish, Turkish and Portuguese translations:

20. “I truly saw them, Axl.” (296)

FR – “*Je les ai vraiment vus, Ax.*” (351)

[“I really saw them, Axl.”]

ES “*De verdad que los he visto, Axl.*” (ch. 15)

[“It is the truth that I saw them, Axl.”]

PT “*Não foi sonho, Axl, eu vi de verdade.*”

[“It wasn’t a dream, Axl, I saw them for real.”]

TR “*Gerçekten gördüm onları Axl.*”

[“Really, I saw them, Axl.”]

The French version is the only one devoid of any explicating shifts. In the Spanish and Turkish translations, the preposing²²⁸ of ‘truly’ leads to a change in focus²²⁹, drawing attention to it, and thereby to the fact that Beatrice’s and Axl’s versions are conflicting. The collocation “*de verdad*” [in earnest] is very common in Spanish, but it could have been used in the same place as ‘truly’ in the English sentence (“*Los he visto de verdad, Axl*”)²³⁰. Of course, the word order in the Spanish translation could simply be the result of the linguistic principle of “end weight”, according to which speakers tend to place the heavier component of the sentence at the end to favour an easier processing. It is therefore impossible to draw conclusions as to the translator’s intention when making this choice, but regardless of this, emphasis is indeed drawn

²²⁸ In linguistics, to prepose means to place an element in front of another; here, the preposed element (the translation of ‘truly’) is placed at the beginning of the sentence.

²²⁹ The notion of focus refers to the part of the sentence that contains new or salient information. Preposing is a common way of syntactically marking focus.

²³⁰ My thanks to Michelangelo Spina for confirming this linguistic point.

to the collocation “*de verdad*” [in earnest]. When it comes to Turkish, the unmarked word order would have been “*Onları gerçekten gördüm, Axl*”, literally [them truly I saw, Axl]. In speaking, however, this word order is often altered, as is the case here. Regardless of the cause, though, the location of ‘*gerçekten*’ [truly] at the beginning of the sentence makes it the focal point, just as in Spanish. Once more, I base my definition of linguistic explicitness on Murtisari’s (2016): “The degrees of explicitness [...] [depends] on factors such as encodedness, informativity, specificity, emphasis/focus and topicality in the information packaging.” Making the equivalent of ‘truly’ the focus of the sentence therefore amounts to **linguistic explicitation** both in Spanish and in Turkish. It also highlights the clash between the two characters’ accounts of fictional reality, suggesting either unreliable or unnatural narration – i.e., either that one of them is not reliable or that several versions of fictional reality can coexist in the novel. There is thus a **narratological explicitation** in both Spanish and Turkish.

As for the Portuguese translation, it presents a clear shift in explicitness by going as far as spelling out the claim that Beatrice is denying what is only implicit in the original text – Axl’s suggestion that she only saw the dead babies in a dream: [It wasn’t a dream, Axl]. This addition amounts to a meaning modification, and therefore does not affect linguistic explicitness, but even more than in the Spanish and Turkish versions, it highlights Axl and Beatrice’s conflictual reports, which corresponds here again to a **narratological explicitation**.

As this last example illustrates, the novel’s core poetics of uncertainty extends to the narration in a way that prevents the implied reader from reconstructing a stable underlying version of fictional reality, although it is equally impossible to determine whether this impossibility stems from unreliable or unnatural narration. The multiple and conflicting viewpoints resulting from multifocal narration gives rise to the manifestation not only of different subjectivities, but also of different sensory perceptions, further destabilising the novel’s diegetic world. This unconventional narrative strategy underpins Whitehead’s claim that experimentalism in trauma literature, including dispersal and fragmentation, “offers a powerful vehicle to communicate the unreality of trauma” (2004:87). Through the recurrent element of the pond, which seems to act as a trigger bringing characters back to their respective traumas – the death of a son, guilt in the slaughtering of innocent children, abduction by ogres – the novel sheds light on the way those traumas have become so deeply ingrained in the characters’ perspectives that they alter their very perception of fictional reality, and perhaps even fictional reality itself – whether literally or figuratively.

RECAPITULATION

I have shown that the narrative strategy resorts to all three types of focalisation described by Genette, giving rise throughout the novel to destabilising switches between viewpoints. The narrative strategy is made particularly intricate by this multi-focalisation, which differentiates *Buried* from Ishiguro's earlier novels. However, this gives rise to no significant shift in the translations of the passages that I selected as key passages for this phenomenon²³¹, so that the target texts all tend towards an equivalent narrative pact in terms of focalisation.

The choice of multifocal narration also results in yet another manifestation of the hesitation at the heart of the novel's poetic pact: the blurry line between unreliable and unnatural narration, patent in the difficulty for the implied reader to assess the source of the characters' conflicting reports even when it comes to descriptions of the material world. Are some of the characters deceptive or delusional, which would correspond to unreliable narration? Or do different versions of fictional reality coexist in the novel, which would be characteristic of unnatural narration?

This ontological instability of fictional reality is best illustrated in the example of the pond, which crystallises the characters' discordant perspectives. I argue that these characters' unreliable or unnatural perceptions are triggered by the resurgence of past traumas as the lifting of the mist approaches. In translation, the dominant trend seems to be one of narratological implicitation, both of the way the narrative plays on the ambiguity between different versions of fictional reality and of the subtle evocation of the traumas they stem from.

²³¹ As explained in the Chapter 2, those examples were chosen prior to the study of the translation, and for logistical reasons not all of them are analysed here.

CONCLUSION: THE TRANSLATOR'S IMPOSSIBLE QUEST

Due to the unconventional writing and narrative strategy explored in Part IV, the translators of *Buried* are faced with the double challenge of decoding the text, with all its semantic ambivalence and narrative pitfalls, and – if the reproduction of a similar narrative pact is central to their *skopos* – of re-encoding it in the target language without betraying the novel's core poetic pact and its prevailing semantic and ontological ambiguity.

THE TRANSLATOR'S DETECTIVE WORK

The ideal translator²³² first needs to make sense of the text and find their own way through the metaphorical mist that pervades it. The elusive dimension of the novel represents a significant obstacle to this initial decoding stage; the text seems almost reluctant to be interpreted, teeming as it does with ambiguities and constantly oscillating between a realistic and a supernatural setting, between one focaliser and another, and between unreliable and unnatural narration. The translator is therefore faced with the delicate task of translating a novel that stubbornly resists any attempt to rationalise it.

In order to do justice to the text's complexity in the target language, the ideal translator would need to first carry out substantial detective work in order to “tease out”, in Ishiguro's words, its full semantic and poetic potential. It goes without saying that when it comes to actual translators, the reality of the working conditions for most of them entails that it would be wholly unrealistic to assume that this extensive hermeneutic work systematically takes place prior to translation. Such an endeavour is more likely to take place within the scope of academic research, as is the case of the present work, than in the professional field.

Unsurprisingly, then, as the examples analysed throughout this chapter should make clear, part of the novel's subtext and underlying narrative currents tends to be obscured in the translations of *Buried* – a process that I describe as narratological implicitation. Beyond the admittedly key factor of the translator's work conditions, I believe that these implicitations are also likely to stem, here again, from the great subtlety of the textual signals crucial to the decoding stage. Indeed, in the case of narrative unreliability, it is often the case that these textual signals only take on their full meaning when put into perspective with the whole text and in

²³² See Glossary in Appendix 5.1 p.433.

combination with other textual markers pointing to an alternative reading. Therefore, in order to take in the full extent of the significance of the text, the reader would need to carry out a demanding hermeneutic work such as that described above. This is all the more true of the translator: in order for the novel's complex narrative pact to carry over into the translation, s/he first needs to identify and accept it before deciding whether or not the *skopos* of their translation entails an adequate reproduction of this pact.

Nevertheless, there are in proportion fewer shifts in explicitness, either explicating or implicitating, in *The Buried Giant* than in the novels previously analysed. This development in the translation of Ishiguro's work goes towards confirming the existence of a diachronic evolution in the translation of the implicit in Ishiguro's novels, probably linked with an increased familiarity with his writing style in the literary world. Indeed, after *The Remains of the Day* won the Booker Prize (1989), Ishiguro gained great prominence for his unreliable narrators and their characteristic retention of information. With *The Unconsoled* (in which he felt freer to experiment) and to a point with *Never Let Me Go*, he also became associated with non-realistic fictional worlds. As argued in Chapter 6, the unnatural narration used in these non-realistic fictional worlds also implies a gap in the text that the implied reader is expected to bridge, albeit a different one than in unreliable narration. In order to access the underlying fictional reality, readers of an unreliable narrative need to fill the gaps created by the narrator's under/mis-reporting, while in unnatural narration they need to figure out the rules governing fictional reality, which are different from the rules in the actual world of the readers. Therefore, it seems reasonable to assume that such increased attention to the gaps in the text of *The Buried Giant* – which combines unreliable and unnatural narration – can be at least partly attributed to its author's greater visibility on the international book market.

A DEMANDING TRANSLATING PACT

The inherent uncertainty that permeates *The Buried Giant* makes for a particularly demanding translating pact: rendering the way the mist seems to spread to the text itself in *Buried* is essential to achieve an adequate translation of the source text's narrative pact. However, this often means leaving the reader in the dark, which runs contrary to the essence of the translator's task – lifting the metaphorical mist of a foreign language for the target readership. The choice to position oneself at odds with this task is likely to result in further increasing what Pym (2005) and Becher (2010a) describe as the additional communicative risk

inherent to the status of the translator²³³.

The translator thus needs to take a stance not only in relation to the novel, but also to the target readership. The Bible translator Rosenzweig aptly sums up this timeless dilemma between fidelity to the source text or to the target audience, observing that “to translate means to serve two masters – something nobody can do” (1977:110). The comparatively greater pressure for clarity weighing on translators means that in the case of a novel such as *Buried*, the target readership’s disapproval can be the price to pay for an adequate rendering of the narrative pact, both a metaphorical price similar to that paid to the mythical ferryman for the crossing of the river – here, to the metaphorical bank of the other language – and the very literal price paid to the translator, which can vary according to the commercial success of the translation.

Overall, as I have shown, *The Buried Giant* was widely criticised precisely for its lack of clarity, in particular on those elements that stem from the unnatural dimension of the fictional universe, such as the mist of amnesia and the supernatural creatures that populate the novel. Conversely, in the examples analysed in this chapter, when semantic and ontological indeterminacy stem from textual elements akin to a more traditional narrative mode of unreliability, fewer narratological shifts of implicitation take place overall. This pattern is comparable to that observed in *The Unconsoled*, and here again, it may be linked to the fact that Ishiguro was by then a well-established figure in terms of unreliable narration. It is thus possible that, as Ishiguro’s authority as a literary figure kept growing, the overall decrease of narratological implicitation points to a reduction of the gap between the two poles of adequacy to source text and acceptability for target readership (Toury [1978] 1995) – at least for the kind of narrative strategy already associated with Ishiguro’s fiction. An interesting line of research for future investigation could thus be to explore the question of whether future (re)translations of Ishiguro’s novels will adhere more closely to the narrative pact of the source text now that their author is a recipient of the Nobel Prize, the prestige of which could potentially lead to more source-oriented approaches.

²³³ “The communicative situation underlying translation is typically characterized by a great deal of communicative risk [...] The main task of the author is to make her thoughts available to the reader by putting them on paper. The main task of the translator, in contrast, is to ensure understanding between SL author and TL reader, avoiding misunderstanding at all costs. If the reader – for whatever reason – has difficulties in understanding the translated text, she will be quick to blame the translator” (Becher 2010a:20).

Interestingly, among the target texts, the translation of *Buried* presenting the least number of shifts in explicitness is this time the Spanish one, with a total of 24 shifts in the examples analysed, with French near the other end of the spectrum with 28 shifts; the pattern observed in the other three novels of the corpus is almost exactly reversed here. The fact that the other three novels were all translated by the same person, Sophie Mayoux, while *Buried* alone was translated by Anne Rabinovitch, suggests that the pattern observed thus far may be translator-dependent rather than language-dependent. Moreover, it must be noted that there is a much less marked contrast in numbers of shifts between the languages at the two ends of the spectrum (24 and 30) than in the earlier novels examined.

When it comes to narratological explicitness, however, implicitation is here again the dominant type of shift. This preeminence of narratological implicitation in *Buried* might be linked to a third kind of obstacle in the translator's difficult quest, beyond the difficulty of decoding the narrative pact and the communicative risks incurred by those translators whose *skopos* leads them to try and reproduce the source text in all its complexity and foreignness. This third kind of obstacle lies in the very difficulty of maintaining a similar level of ambiguity and polysemy in the re-encoding stage of the translating work.

TRANSLATING OBSCURITY

Even with a source-oriented *skopos*, beyond the challenging decoding stage described above, the translator is left with the delicate task of re-creating the various layers and possible interpretive lines of the narrative without giving undue precedence to one over the other(s). In order to recreate the ontological instability that permeates both the language and the novel's fictional reality, the ideal translator must actively seek to reproduce the hazy quality of the narrative.

As shown in the first part of this chapter, the mist is a multi-faceted entity, at once a natural element omnipresent in the country, the dragon's spell-bound breath spreading amnesia among its inhabitants, and a metaphor for individual and societal responses to traumatic events. I argue that on top of all these dimensions, the mist also fulfills an artistic function, providing a vivid illustration of what is at the core of the narrative and poetic pact – blurring limits, fostering hesitation and inducing darkness, both at the literal and metaphorical level. This brings to mind Wismann's description of a drama group calling itself *Sfumato*, after a drawing technique from the Renaissance, which he describes as based on blurred contours:

[A drawing technique] that consists in blurring contours: the faint smoke, the sort of halo framing the lines of the drawing, points to an aesthetic endeavour to avoid reducing artistic creation to its end result. [...] This non-academic gesture gives precedence to a dynamic approach, stretching limits and spreading progressively; it is reluctant to stop unequivocally, to say, “that’s it, and nothing else”. (2012:201-2)²³⁴

It is precisely the artistic significance of the text’s blurry quality, its reluctance to fit into a single, unequivocal meaning, that ideally needs to be rendered in order to achieve adequacy in the translation of to the novel’s writing and narrative strategy. However, as described above, this can come at the price of a lesser degree of acceptability for the target culture, and with a number of linguistic challenges. As many of the examples analysed show, preserving a similar level of ambiguity is a trying and sometimes even impossible task for actual translators, including in languages from the same language family as the source language. In poetic terms, the novel’s permanent oscillations mirror the translator’s difficult position between the constraints of two different languages and the pursuit of two irreconcilable goals – serving the interests of the source text and conforming to the expectations of the target readership.

As suggested by the word’s etymology, the translator is the one who carries over, just like – as pointed out by Meschonnic – the ferryman carries the souls of the dead to the other side. Like the boatman in the novel, the ideal translator of *Buried* is bound to remain, perhaps even more so than in Ishiguro’s previous novels, a two-faced figure that keeps crossing between two languages and two cultures, at once a reader and a translator, compelled to say less than s/he knows and to let the implied reader roam alone on the metaphorical island of the novel’s fictional reality, where obscurity must prevail.

²³⁴ “[Une technique de dessin] consistant à brouiller les contours : la petite fumée, l’espèce de halo qui entoure les limites du dessin indique la volonté esthétique de ne pas réduire la création artistique à son résultat déterminé. [...] Ce geste anti-académique, qui donne la priorité à la démarche dynamique et repousse les limites, qui occupe l’espace progressivement, peut ne jamais s’autoriser d’un arrêt définitif qui dirait : c’est ça et pas autre chose.” (my trans.)

Figure 8: Shifts in explicitness in The Buried Giant

<i>The Buried Giant</i>				
Ex. n°	Linguistic Shifts		Narratological Shifts	
	Explication (20)	Implication (12)	Explication (9)	Implication (42)
1	FR ES PT TR miles TR meadow		TR meadow	SP PT meadow TR PT would have
2		FR ES PT TR colouring		FR ES PT TR colouring
3	TR ogre			
4	ES clear	FR ES PT clear		FR ES PT clear
5				ES marshes
6	FR ES TR names	PT names	FR ES TR names	
8				FR you may wonder
9	FR ES PT TK you			FR ES PT TK you
11				PT you
13				FR you FR ES PT TR will
13				FR ES PT TR will
15			FR perhaps	
17	FR ES the poor child FR PT what of	FR ES PT TR its		FR ES PT TR its FR ES the poor child FR PT TR what of FR PT TR hardly
19			TR at the waist	FR ES PT at the waist
20	ES TR truly		ES PT TR truly	

Figure 9: Overview of all the shifts in The Buried Giant

<i>The Buried Giant</i>					
	French	Spanish	Portuguese	Turkish	Total
Linguistic explicitation	5	6	3	6	20
Linguistic implicitation	3	3	5	2	13
Cognitive explicitation	8	4	8	6	26
Cognitive implicitation	0	0	2	1	3
Narratological explicitation	2	2	1	4	9
Narratological implicitation	10	9	11	6	36
Total	28	24	30	25	107

Conclusion

“Perhaps we’re being too subtle here. Perhaps.”
(Ishiguro HRC 20)

BACK TO THE BEGINNING

In Chapter 1, I stated that the goal of this thesis was twofold. Firstly, I sought to strengthen the the understanding of the narrative strategies implemented in the four novels of the corpus, and in particular of Ishiguro’s poetics of silence and its genesis. Secondly, I aimed to help clarify the contours of the phenomenon of explicitation in translation, testing the explicitation hypothesis on the translation of the narrative voice in unreliable narratives. These two questions are intrinsically linked, as it is the very presence of silence at the heart of the text’s intent that motivated my choice to consider whether or not there is a tendency to fill in the text’s blanks and explicitate the implicit in Ishiguro’s idiosyncratic narrative poetics. Nevertheless, I will open this concluding section of the thesis by examining the results obtained for these two goals separately. This approach will enable a more comprehensive consideration of what has been achieved through the investigation presented in the preceding pages and subsequently allow me to draw a number of general conclusions on the issues at stake here.

ISHIGURO’S POETICS OF SILENCE: OVERVIEW

Throughout this thesis, I have endeavoured to demonstrate the centrality of Ishiguro’s poetics of silence in the various narrative strategies displayed in the four novels of the corpus, and the questions this raises from a translational perspective. The proposed contribution of the present work to the field of narrative poetics lies in an increased understanding of the type of narrative strategies used in the corpus and of the genesis and development of this poetics of silence.

In *A Pale View of Hills* (1982) and *The Remains of the Day* (1989), both characterised by unreliable narration, narrative silence(s) predominate, often taking the form of the narrators’

retention of crucial information and of perceptible gaps between their discourse and the textual world. By giving a distorted and/or incomplete account of the textual world, the narrator creates a distance between the reader and the underlying fictional reality, which can only be overcome to a point by the reader's hermeneutic work on the text on the basis of the cues and clues scattered in it. In *Pale*, a number of textual elements thus point to a discrepancy between the surface narrative and the underlying version of fictional reality, and in particular to the possible overlap between several of the characters. However, no stable version of fictional reality can be fully reconstructed by the readers, for no single reading truly answers every question or fills every gap in the narration. A study of the archival material on *Pale* held at the HRC revealed that the under-determinacy of fictional reality in the novel forms part of its design, and that the lingering silence that pervades both the narration and the diegesis is the result of a deliberate process of erasure on the author's part. In *Remains*, by contrast, it is possible for the readers to access a somewhat stable implicit version of fictional reality by processing the different cues and clues scattered in the text. Here, it is the narrative voice itself that is shifting: the type of narrative strategy used in this novel has been described as bonding unreliability, and is characterised by a gradual decrease in the gap between narrator and implied reader as the narrator himself evolves towards a greater reliability. This results in a multiplication of the number of textual signals and in a greater prominence of the narrative strategy, and is apt to trigger a stronger process of identification in the reader.

In *Pale* and *Remains*, the implied reader is therefore expected to perform detective-like work on the text in order to decipher the undercurrent narrative threads barely hinted at in the surface narrative. In both novels, the reader's access to a form of collective historical awareness – such as familiarity with the World War Two context and the bombing of Nagasaki – can lead to a greater propensity to probe for clues – but also, paradoxically, to adopt a historical reading where the text's intended focus is on the human psyche and belongs to the realm of the intimate and the emotional.

In the case of *The Unconsoled*, however, the unnatural aspect of the narration creates a distance of another kind, this time between the implied reader's world and fictional reality. The reader is led to appreciate that the diegetic world is different to the actual world and is not regulated by the same rational laws. Adherence to the narrative pact therefore entails a different sort of hermeneutic work to that which is performed in unreliable narration: here, it involves piecing back together the rules governing this alien world and teasing out its underlying logic. The study carried out on the archive of *Unconsoled* shows that these rules, labelled “dream

techniques” by the author²³⁵, aim to reproduce dream logic in the textual world, thereby appealing to a shared experience with the reader. Nevertheless, these techniques are not spelt out in the novel, and for the narrative pact to be fulfilled they must be reconstructed by the reader on the sole basis of narrative and diegetic patterns found in the text. In this way, the poetics of silence can be said to take a different form here: although unreliable narration features in the novel, the narrative gaps lie chiefly in this implicitness of the textual world’s underlying logic, without which the readers cannot bridge the gap between their own world and that of the diegesis. The complexity of the set of rules underpinning the textual world results, here again, in a particularly demanding narrative pact.

Finally, *The Buried Giant* takes the process of initial distancing of the reader one step further: the all-pervasive ontological instability that reigns in the diegesis, whether it results from or is simply mirrored in the characters’ amnesia and lack of grasp on fictional reality, plunges the reader into a comparable state of confusion. The novel’s unstable narration gives rise to often incompatible reports of fictional reality on the part of the different narrators, even when it comes to physical perceptions, thereby undermining the very notion of referentiality. Here, the text’s silence paradoxically stems from the narration’s multifocal perspective, and lies in the absence of resolution of the different conflicts arising from these multiple narrative voices. One possible reading strategy to make sense of the novel consists in approaching it as a metaphor – for instance, a metaphor of the therapeutic role of forgetting in individual and collective resilience traumas. However, while the metaphorical dimension of the text is incontrovertible in the novel, this approach amounts to a normalising reading strategy that does not do justice to the text’s complexity. The narrative strategy of *Buried* lies precisely in the pre-eminence of ambivalence and ontological instability, expressed through a combination of unreliable and unnatural narration. In *Unconsoled*, the two narrative modes merge with each other, with ontological instability as a side-product of this blurred line, but in *Buried* the two narrative strategies create competing versions of fictional reality, and the absence of resolution of this conflict lies at the heart of the text’s intent. As is often the case in Ishiguro’s fiction, and perhaps most strikingly, as in *Pale*, the text ultimately offers no definitive answer to the questions it raises. The narrative pact itself entails the implied reader’s identification of ambiguity as part of the text’s global meaning, which questions the very possibility of a unique, stable and univocal reality. While in *Remains* and in *Pale*, the key to the mystery lies in the

²³⁵ See Appendix 5.3 p.455.

narrators' discourse, and in *Unconsoled* in the diegetic world itself, in *Buried* both contribute to the complexity of the narrative pact and the mystery is in itself the key.

TRANSLATING UNRELIABLE NARRATIVES: OVERVIEW

Such complex and subtle narrative pacts naturally make for a demanding translating pact, where the translators themselves are ideally expected to perform the same hermeneutic work as the implied reader, and are faced with the additional difficulty of transferring the various nuances of all the interwoven narrative levels, including blanks and silences, into a target language.

The analysis in this thesis, as I have pointed out on a number of occasions, focuses primarily on micro-shifts. The reason for this is two-fold: firstly, it is due to the organisation of this investigation, which centres on passages that are key to the narrative strategy rather than on larger-scale phenomena; secondly, it arises from the distinctive subtlety of the textual elements underpinning the narrative strategy in the novels' key passages. Though such an approach may seem at odds with the objective of drawing general conclusions related to the translational strategies used in the corpus, this combination of micro-shifts actually has a significant impact on the narrative strategy at the macro-level. This claim is in line with the results of Leuven-Zwarts's (1990) work on micro-structural shifts in narrative texts and their effects at the macro-structural levels. Moreover, Schiavi underlines that this interplay is particularly relevant to the "communication between speaker and hearer", which correspond in the present context to narrator and implied reader:

[In] van Leuven-Zwart's map of microstructural shifts affecting macrostructural ones (1990: 87) [...] all types of microshifts analyzed result in macroshifts in the interpersonal function operating on both discourse and story level. The interpersonal function is here defined as "the way in which the communication between speaker and hearer is established" (1989: 172) [...] Here this function is established by the narrator. (1996:6)

As I have demonstrated, in the corpus under study, micro- and macro-textual shifts are intricately interwoven due to the fact that the macro-textual narrative strategy itself is expressed chiefly through micro-textual elements. Figure 10 below gives an overview of all the micro-linguistic shifts investigated, and I will presently analyse their implications on a larger scale. For the sake of readability, this table is also reproduced in Appendix 3, along with the other tables providing overviews of the translational shifts taking place in a given novel.

Figure 10: Overview of all shifts across the four novels of the corpus

	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation	7	19	8	15	5	54
Linguistic implicitation	3	8	9	4	4	28
Cognitive explicitation	12	23	17	20	9	81
Cognitive implicitation	2	10	7	6	4	29
Narratological explicitation	7	17	7	11	6	48
Narratological implicitation	15	32	23	23	10	103
Total	46	109	71	79	38	343

ANALYSIS OF THE RESULTS PER LANGUAGE

As can be observed in Figure 10, it is the French language that presents the smallest number of translational shifts in explicitness overall (46 out of 343), and Spanish the greatest (109, close to a third of the total number of shifts)²³⁶. This distribution does not seem to suggest that linguistic proximity, such as a shared language family, has any determining impact on the overall adequacy of the translations. The languages standing at the two extremes in terms of number of shifts, French and Spanish, belong not only to the same language family (Indo-European) but also to the same subgroup of the Italic branch of this family, Romance languages.

There is indeed a striking consistency in the distribution of shifts per language in the first three novels of the corpus – *Pale*, *Remains* and *Unconsoled*. In these novels, the French translation systematically presents the fewest shifts (5, 7 and 5 respectively) and the Spanish the greatest (32, 30 and 24), with the distribution among the other three target languages varying from novel to novel. Equally striking is the fact that in *Buried*, this trend is reversed, with French

²³⁶ At first glance, it seems as though Hebrew is the language featuring the least shifts, but this is biased by the fact that there is no Hebrew translation of *Buried*. Taking this into account, the Hebrew translation presents the second smallest of shifts proportionally, closely behind French.

presenting the second greatest number of shifts (28) and Spanish the least by a small margin (24). It is safe to assume that this pattern is the result of a number of different factors, but it also points undoubtedly to the importance of the individual translator's idiosyncratic approach to the source text in particular and, more generally, of their adoption of a set of norms. In the case of the first three novels, the French translator is the same person: Sophie Mayoux, while the fourth one is translated by Anne Rabinovitch. In Spanish, both *Pale* and *Remains* – which present the greatest number of shifts across the whole corpus – are translated by Ángel Luis Hernández Francés, and the following two by different translators – Jesús Zulaika and Mauricio Bach respectively.

As explained in Chapter 1, one of the key questions that this work aims to answer is the importance attributed to the narrative strategy and narrative pact in the *skopos* of the translations in the corpus, which in itself depends largely on the positioning of the translator in terms of norms, on the acceptability/adequacy continuum (Toury [1978] 1995). While it is often difficult to answer this sort of question with any certainty without performing a genetic study of the translation, I would venture that here the difference in *skopos* is likely to have instigated the pronounced gap between French and Spanish. As seen in the chapter on *Pale*, the shifts performed in the Spanish translation of this novel clearly suggests that in terms of norms, acceptability prevails over adequacy in the translator's *skopos*, as indicated for instance by the normalisation of the use of pronouns in the second key scene between Etsuko and Mariko (see p.162). The low overall number of shifts of the French translation, even in comparison with other languages, suggests on the contrary a *skopos* closer to the adequacy end of the continuum described by Toury.

ANALYSIS OF THE RESULTS ACCORDING TO THE TYPE OF SHIFT

Before carrying out an overview of the results obtained throughout this work according to the type of shift, it should be pointed out again that the approach adopted here is neither linguistic nor cognitive²³⁷ *per se*: the references to linguistic and cognitive approaches are there chiefly to situate narratological explicitation within the study of explicitation, but neither increased linguistic explicitness nor increased meaning processability (cognitive explicitness) are conditions for narratological explicitation as defined in Chapter 1. However, a consequence

²³⁷ As stated in Chapter 1, the term 'cognitive' has been favoured over 'pragmatic' when describing shifts related to meaning processability in order to avoid confusion with Klaudy's (2008) category of "pragmatic explicitation".

of this comparative approach is that it also gives indicative results on these two approaches. These results are tentative in both cases but worth mentioning none the less, both for their own sake and for comparison purposes from the perspective of narratological explicitness.

Shifts in linguistic explicitness

With 54 explicitations and 28 implicitations, from a linguistic perspective, explicitation dominates by a ratio of two thirds to one third. A closer examination of the recapitulative tables provided in Appendix 3 (and at the end of individual chapters) shows that linguistically speaking, explicitation is the dominant type of shift in all the novels – and most remarkably in *Remains* – except for *Pale*, which has 11 implicating shifts and 3 explicating ones only. The more detailed tables provided at the end of individual chapters also reveal that linguistic explicitation can go hand in hand with narratological implication, and vice-versa (see for instance example 2 in Figure 5 p.312, and example 17 in Figure 8 p.401).

Shifts in cognitive explicitness

Here, the ratio between explicitation and implication is almost three quarters to one, with 81 cognitive explicitations and 29 cognitive implicitations. Only *Pale* stands out, here again, being the only novel where explicitation does not prevail: overall, 15 implicating shifts and 15 explicating ones were observed in this novel.

The recapitulative tables provided in Appendix 3 also show that cognitive explicitness is not systematically correlated to linguistic explicitness. This is most perceptible in *Pale*, where linguistic implication clearly dominates but not cognitive implication. However, there appears at first glance to be a reverse correlation between narratological and cognitive explicitness: narratological explicitation seems to go hand in hand with cognitive implication and vice-versa. Still, this is more of a trend than a rule, as can be seen for instance in *Unconsoled* where the preeminence of narratological implication is much less pronounced than that of cognitive explicitation.

Shifts in narratological explicitness

Contrary to the other two kinds of explicitness considered so far, from a narratological perspective implication is plainly the dominant type of shift: the ratio is almost two thirds to one, with 103 implicating shifts and 48 explicating ones. Unlike linguistic and cognitive explicitness, there are no exceptions to this dominant trend: in all four novels of the corpus, there are more narratological implicitations than explicitations. It is also the case that within

each of the individual target languages, implicitation prevails. Moreover, narratological shifts are the most represented type of shifts in the corpus, with 151 shifts overall against 82 in linguistic explicitness and 110 in cognitive explicitness.

Within narratological analysis, it can be observed that the novels presenting the most shifts are chronologically the first and the last, *A Pale View of Hills* (1982) and *The Buried Giant* (2015). However, it must be borne in mind that a considerably greater number of examples have been analysed in *Buried*, which was explored over two chapters rather than one. In view of the ratio of examples to shifts, it is apparent that *The Buried Giant* is in fact the novel which presents the fewest translational shifts in proportion. It thus seems likely that this distribution can be attributed to diachronic factors.

DIACHRONIC ANALYSIS OF THE RESULTS

As observed above, *Pale* stands out from the other novels both from a linguistic and cognitive perspective, with a tendency towards linguistic implicitation and no marked tendency from the point of view of meaning processability. Narratological implicitation prevails in this first novel as in the following ones, but it is the only novel in which narratological implicitation is not mirrored by cognitive explicitation. A possible explanation could lie in the fact that, as attested in Figure 1, narratological implicitations occur predominantly for cues, and explicitations almost exclusively for clues. As noted in Chapter 4, it seems logical that implicitation of a complex narrative strategy should not result in cognitive explicitation if only part of the complexity is removed, and the remaining part is that bringing attention to discrepancies in the narrative discourse rather than to the way to solve the interpretive problems they raise. This asymmetry in the translation of cues and clues could, in turn, suggest that they were not analysed as such by the translating entity, or that the singularity of the narrative pact was deemed at odds with the norms in force in the target language.

Interestingly, a reverse tendency can be observed in *Remains*, where explicitations of clues and implicitations of cues prevail. This is consistent with the fact that overall, in this novel, cognitive explicitation largely predominates over implicitation. Moreover, in terms of narratological explicitness, the prevalence of implicitation is much less pronounced than in *Pale*. I would suggest that at least two factors come into play here. Firstly, as suggested in Chapter 5, the type of unreliability displayed in the novel is different to that of *Pale* and is in many ways easier to identify. This is particularly true of the second part of the novel, where Stevens gradually evolves towards more reliability. This paradoxically results in a greater

prominence of textual cues such as self-justification or extreme emotional detachment, as the narrator's defensiveness rises proportionally to the threat to his self-deception. At the same time, the underlying version of fictional reality also becomes easier to reconstruct as the clues themselves become more prominent – in the translations even more so than in the source text, as can be observed in Figure 3. Secondly, the author's increased fame and the greater familiarity of the literary world and the general public with Ishiguro's narrative poetics, at the time of the translations, is likely to have played a role in the observed greater adequacy of the various target texts from a narratological perspective. It is worth mentioning that a number of researchers (e.g. Koskinen and Paloposki 2010) argue that retranslations and later translations tend to follow norms of adequacy more than first translations. As mentioned in the introduction to Part IV, Chesterman describes this as the "retranslation hypothesis": "[t]his claims that later translations of a given (literary) work into a given target language tend to get closer to the source text". Although the translators of *Unconsoled* were not actually performing a retranslation but translating Ishiguro's work later than the translators of earlier novels, there is a parallel in that it is argued that the greater adequacy of retranslations stems from the translator's awareness of the target audience's familiarity with the source.

In *Unconsoled*, the predominance of linguistic and cognitive explicitation is less pronounced than in *Remains*, and the ratio between narratological implicitation and explicitation is more balanced still. This can seem surprising given that the dominant narrative mode of unnatural narration represents a stark departure from the narrative strategy of unreliability that had by then become associated with Ishiguro's fiction. A possible explanation could be that Ishiguro's status as an authoritative figure in the British and international literary scene had become more solidly anchored still than immediately after he received the Man Booker Prize for *Remains*. It is possible the greater adequacy of the translations of *Unconsoled* is a reflection of the increase in fame and authority that generally follows this kind of prestigious prize. Moreover, as noted in Chapter 7, within the narratological shifts observed, the tendency to implicate is more pronounced with elements of unnatural narration than with textual signals pointing to unreliable narration. This is consistent with Alber's observation that when faced with unnatural narratives, readers tend to use normalising reading strategies, returning to known frames rather than proceeding to frame enrichment. I argue that in the context of the translation of *Unconsoled*, a reading – and therefore a translation – giving greater prominence to unreliable narration and playing down the unnaturalness of the narrative could be a reflection of this understandable tendency to favour already familiar frames rather than to integrate new ones.

A similar pattern can be observed in *Buried*, which also features elements from both unreliable and unnatural narration and where the latter tends to be implicated more than the former; this is consistent with the explanation proposed above. Overall, the prevalence of narratological implication is more pronounced still in *Buried* than in the other three novels, with a ratio of exactly three quarters to one. Due to various elements such as the mix of genres or the shifting focalisation described in Chapters 8 and 9, the narrative mode used in this novel – which I describe as unstable narration – departs even more drastically than *Unconsoled* from identifiable narrative categories. It does not quite correspond to the unreliable narrative mode used in Ishiguro's initial trilogy, and which had then become strongly associated with his writing, or to the type of science-fictional dystopia associated with *Never Let Me Go*. However, I would like to suggest that this is not the only explanation for the greater prominence of narratological implication that the results show. In my view, the pervasive ontological ambiguity central to the narrative strategy poses the translators with a different sort of challenge, taking place chiefly at the linguistic level: the explicating shifts observed, regardless of their type, were more often of an obligatory nature than in the other novels of the corpus. Finally, the prevalence of cognitive explicitation is as pronounced as in *Remains* and *Unconsoled*, which shows here again that throughout the corpus, increased meaning processability and decreased narratological explicitness often go together and are the dominant trend. Nevertheless, from the point of view of the number of shifts observed (keeping in mind, once again, the fact that there were significantly more examples analysed in this novel), *Buried* is the novel that presents the greatest overall adequacy to the source text.

As a conclusion of this diachronic overview, I would like to suggest that, in spite of the undeniable importance of the translators' norms and of linguistic factors that vary from target language to target language and from novel to novel – as seen in the case of *Buried* in particular – there appears to be a certain evolution towards greater adequacy in the translation of Ishiguro's narrative poetics of silence across the corpus. Unreliable narration, in particular, seems to have become widely identified as forming part of the text's intent, and its reproduction appears to have been integrated into the various translations' respective *skopoi*. This in turn suggests an evolution in what Nida calls the “decoding ability” of the audience (1964:58), more specifically here of the translators, which brings to mind again the retranslation hypothesis. In Eco's words,

The author assumes the competence of his Model Reader at the same time as he *creates* them. [...]. Anticipating the Model Reader does not only amount

to ‘hoping’ that he exists, it also means acting on the text so as to construct him. Therefore, a text relies on a competence but it also contributes to creating it. (1979:72-73, my trans., emphasis in original)²³⁸

In the same way, the results of this investigation suggest that the translators’ competence as implied readers, and in turn as translators, evolves as the author himself hones his narrative technique and as this technique becomes more clearly identified with his writing.

TAKING STOCK

ON INTRALINGUAL TRANSLATION AND THE ELABORATION OF THE NARRATIVE VOICE

Although the selection and initial analysis of key passages pre-dates my archival work, the material held at the HRC deeply informed my approach to the text throughout this work, and in particular in the two chapters studying the elaboration of the narrative voice from the perspective of intralingual genetic translation studies – Chapters 3 and 6 on *A Pale View of Hills* and *The Unconsoled* respectively. These two chapters rely on Jakobson’s definition of translation as inclusive of intralingual translation.

In Chapter 3, I showed that the *skopos* behind the rewriting of *Pale*’s drafts into the published version lies precisely in the honing of a narrative voice that divulges only a fraction of what it gives to see in palimpsest, beneath the surface of a deceptively spare surface narrative. The back-and-forth movement between several levels of explicitness performed in the various stages of self-translation ultimately result in a thinning out of this surface text. The gradual deepening of the gap between the narrator’s account of the textual world and the underlying version of fictional reality results, in turn, in a process of complexification of the narrative pact, which undermines Zethsen’s (2009) claim that intralingual translations generally result in simplification. I suggested that this discrepancy between her observation and my results may stem both from the specificity of self-translation in general and from the complexity of the text’s particular *skopos*.

A similar tendency to erase and complexify, rather than to add and simplify, was noted in Chapter 6 in relation to the elaboration of the narrative strategy of *Unconsoled*. I highlighted,

²³⁸ “L’auteur présuppose la compétence de son Lecteur Modèle et en même temps il l’institue. [...] Donc, prévoir son Lecteur Modèle ne signifie pas uniquement ‘espérer’ qu’il existe, cela signifie aussi agir sur le texte de façon à le construire. Un texte repose donc sur une compétence mais, de plus, il contribue à la produire.”

in particular, the prevalence of narrative function over diegetic particulars in the different phases of intralingual self-translation that turn Experiment 2 into various key scenes of the drafts to and ultimately of the published version of *Unconsoled*. This observation, in line with the functionalist approach that states the primacy of a translation's goal as determined by the translating entity, shows the extent of the overlap between rewriting and translating. This in turn tends to confirm the relevance of a broader definition of translation including intralingual translation.

The genetic investigation carried out in this thesis thus builds on studies by Zethsen's (2009), Karas' (2016) and Whyatt's (2017), among others, in that it seeks to see translation in a broader light while simultaneously striving to shed new light on its intralingual branch. The generalised adoption of a broader definition of translation, and of their endeavour to bring new insight on the intralingual branch of it. My results show that the relevance of the notion of *skopos* extends to this kind of translation as well, and that in intralingual self-translation, *skopos* and narrative strategy can overlap. They also reveal that in the case of complex narrative pacts such as those studied here, the *skopos* of an intralingual translation can place implicitness at the heart of the text's intent. In such cases, at least in self-translation – where fewer constraints weigh on the translator – the tendency is towards complexification rather than simplification.

ON THE EXPLICITATION HYPOTHESIS AND NARRATIVE POETICS

The results outlined above tend to corroborate the explicitation hypothesis from the perspective of both of the main approaches to explicitation outlined in Chapter 1: linguistic and cognitive. As mentioned above, from a linguistic point of view, on the basis of Murtisari's 2016 definition, the ratio of explicitation to implicitation is about two thirds to one. From a cognitive perspective, on the basis of Heltai's 2005 definition, the explicitation hypothesis also seems confirmed by the results obtained: the ratio between explicitation and implicitation is close to three quarters to one.

However, the focus of this work has been on narratological explicitness, a term I have coined to describe the approach to explicitation adopted in this thesis, and which had not been considered so far in studies on explicitation in translation. The rationale behind the inclusion of linguistic and cognitive explicitness is not so much to confirm or infirm their validity but rather to situate narratological explicitness in relation to them, and see whether it is congruent with linguistic and/or cognitive explicitness, i.e. whether or not the different approaches are separable. On the basis of my results, it appears that these different types of explicitness are in

fact not congruent. Linguistic explicitness, in particular, appears to function largely independently of the other two types. As outlined in the previous subsection, linguistic and cognitive explicitation do not systematically go hand in hand, far from it. For instance, in a significant proportion of examples, linguistic explicitation cohabits with narratological implicitation, and vice-versa, but not in a systematic way. This confirms the findings of several other researchers, such as Heltai (2005) and Saldanha (2008), and the pertinence of distinguishing between the two. Moreover, as shown throughout this work and as visible in the tables of Appendix 3, linguistic explicitness is not directly linked with narratological explicitness either. The presence of a linguistic shift in explicitness does not entail a parallel (or opposite) narratological shift, and vice-versa.

Cognitive and narratological explicitness, however, appear to be somewhat more closely correlated: reverse tendencies can be observed in Figure 10 in cognitive and narratological explicitness, both overall and within individual target languages. However, a closer look of the other tables in Appendix 3 shows that this reverse correlation is not systematic. It would thus appear that in the corpus, cognitive and narratological explicitness are often, but not always, inversely proportional. More extensive work on this correlation would be needed to draw any definitive conclusion on the relationship between the two types of explicitness, and to determine whether in a more conventional narrative pact the correlation would be similar or, as I suspect, directly proportional.

Whether or not the link between cognitive and narratological is systematic, the fact that implicitation dominates within the narratological perspective seems to undermine the explicitation hypothesis, or at least to call for a definition of it excluding this narratological perspective. In other words, if we consider for instance Séguinot's (1998) all-encompassing approach, which suggests that "explicitation may not only include shifts from implied meanings, but all kinds of additions in general and any other change that makes the text clearer in the target language" (Murtisari 2016:73), then the notion of making the text clearer must be understood as making it easier to process for the reader, as opposed to making the text's intent clearer. The results of the present work show indeed that when implicitness, indirectness and ambiguity form part of the text's intent, then the latter tends to become implicitated in translation rather than explicitated.

LOOKING AHEAD

I have shown that the explicitation hypothesis did not apply to a narratological perspective. The question thus arises of what a better angle of study could be for the results of this study.

Firstly, while these results disprove the validity of the explicitation hypothesis from the point of view of narrative poetics, they do not prove that translation does not affect the explicitness of the narrative strategy; the systematicity of implicitation as the dominant type of narratological shift and the tendency to a reverse correlation with cognitive explicitness suggest the opposite. A thoroughly cognitive and target-based approach to the same data may very well show that my results underpin the explicitation hypothesis from the point of view of meaning processability.

It is my intuition that the equivocal dimension of these results stems at least in part from the complexity of the narrative pacts at work in the four novels, and of the way Ishiguro's poetics of silence inscribes ambivalence at the heart of the text's intent. They may also stem from the fact that, as pointed out by Becher, what is described as the phenomenon of explicitation can often be explained by other universals of translation: "[a]n example of an alternative cause would be a (hypothesized) universal tendency of translators to simplify [...] which potentially 'raises the level of explicitness by resolving ambiguity' ([Baker] 1996:182)" (2010a:7). The translation universal of simplification can indeed seem a plausible explanation of the results outlined here; however, as argued at several points in this thesis, simplification at the scale of a passage can amount to complexification at the scale of the novel²³⁹. Similarly, I stated in Chapter 7 that normalisation could explain many of the narratological shifts observed in *Unconsoled*, but it cannot account, for instance, for any of the narratological shifts observed in *Remains*.

²³⁹ For instance, in example 11 of Chapter 4 on *Pale*, the narrator Etsuko consistently uses non-committal terms such as 'she', "the child" or "the little girl" to refer to the person who corresponds to Mariko in the surface narrative. At several points, the Spanish translation uses the proper name 'Mariko' instead of these less specific terms. This corresponds, in appearance, to both linguistic and cognitive explicitation, and obscures the more complex reading in which the characters' identity is not as stable as would normally be expected in mimetic narratives. The same phenomenon takes place in the Spanish translation of the pronouns in the same example, where the narrator's unexpected use of 'we' is replaced in Spanish with the more expected 'you'. This apparent simplification, which reduces a multi-layered narrative to a single-layered one, paradoxically results in decreased meaning processability later on in the text, when Etsuko evokes a day out with Mariko but mentions Keiko instead. This is adequately rendered in the Spanish translation and is thus apt to come as a complete surprise to the implied reader of the Spanish version. This illustrates the fact that where complexity and ambiguity are central to the narrative strategy, simplification at the micro-textual level can result in complexification at the macro-textual level.

In my view, the answer does not lie in positing one single universal of translation – or probabilistic law, in Toury’s words (1995)²⁴⁰ – as apt to account for the variety of shifts observed in this thesis. A more promising approach would be to study the translation of the narrative voice separately from the other approaches outlined here, and from the prism of the as yet under-studied potential universal of translation suggested by Chesterman (2010) on the basis of Taivalkoski-Shilov’s (2006) investigation on free indirect speech in English-to-French translations: reduction of narrative voices. The results obtained here show that beyond reported discourse, the tendency to reduce complex narrative voices also applies to the three narrative modes represented in the unreliable narratives studied in this thesis. It is my hope that I will have the opportunity to further explore this line of research in the future, and that the results of the present work bring substantial new insight into the phenomenon of explicitation in general and more specifically into the interplay between narrative poetics and translation studies.

²⁴⁰ As stated in Chapter 1, I use the phrase “universal of translation” out of convenience, because it is the most widely used, but I agree with Toury (1995) and Laviosa (2002), among others, that the term is problematic: the phenomenon described is not systematic and is more akin to a generalised tendency.

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Appendices

Appendix 1 **Glossary**

Actual author / reader / translator

The actual author, reader or translator corresponds to an extra-diegetic, flesh-and-blood person.

Clues

In Weizman and Dascal's (1991) model, a 'clue' allows the reader to "[hypothesize] an alternative speaker's meaning, by confronting the computed utterance meaning with the relevant contextual information" (21). In the present work, however, clues are more specifically textual signals helping the implied reader fill in narrative gaps and solve narratorial indirectness by pointing to the underlying version of fictional reality.

Cues

In Weizman and Dascal's (1991) model, the term 'cue' refers to "a mismatch [detected] between the utterance meaning and the available contextual information" (20). In the present work, however, cues are more specifically textual signals pointing the implied reader to indirectness and unreliability in the narrator's discourse.

Explicitation Hypothesis

This hypothesis was formulated by Blum-Kulka in 1986. According to her,

The process of translation, particularly if successful, necessitates a complex text and discourse processing. The process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL text. This redundancy can be expressed by a rise in the level of cohesive explicitness in the TL text. This argument may be stated as "the explicitation hypothesis", which postulates an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved. It follows that explicitation is viewed here as inherent in the process of translation. (19)

Explicitness

Explicitness is the verbalisation, clarification or emphasising of information that the addressee might be able to infer if it were not verbalised, clarified or emphasised (see Becher 2010a:2).

Explicitation

“Explicitation is observed where a given target text is more explicit than the corresponding source text” (Becher 2010a:3).

Focalisation

In *Figures III* (1972), Genette distinguishes between three types of focalisation – zero, internal and external:

The first term [zero focalization] corresponds to what English-language criticism calls narrative with omniscient narrator [...], and which Todorov symbolizes by the formula Narrator > Character (where the narrator knows more than the character, or more exactly, says more than any of the characters knows). In the second term [internal focalization], Narrator = Character (the narrator says only what a given character knows); [...] In the third term [external focalization], Narrator < Character (the narrator says less than the character knows. ([1972] 1980:188–89)

Ideal author / reader / translator

The ‘ideal’ author, reader or translator corresponds to a “super-intelligent, all-knowing presence” (Fonioková 2015:85). S/he does not necessarily overlap with the implied reader constructed by the text.

Implication

Implication is observed where a given target text is more implicit than the corresponding source text.

Implicitness

Implicitness is the non-verbalisation, clarification or emphasising of information that the addressee might be able to infer (see Becher 2010a:3).

Implied author

According to Chatman,

[The implied author] is ‘implied’, that is, reconstructed by the reader from the narrative. He is not the narrator, but rather the principle that invented the narrator, along with everything else in the narrative, that stacked the cards in this particular way, had these things happen to these characters, in these words or images. Unlike the narrator, the implied author can *tell* us nothing. He, or better, *it* has no voice, no direct means of communicating. It instructs us silently, through the design of the whole, with all the voices, by all the means it has chosen to let us learn. (1978:148, emphasis in original)

Implied reader

In *The Living Handbook of Narratology* (2013), Schmid describes the implied reader as follows:

First, the implied reader can function as a *presumed addressee* to whom the work is directed and whose linguistic codes, ideological norms, and aesthetic

ideas must be taken into account if the work is to be understood. In this function, the implied reader is the bearer of the codes and norms presumed in the readership. [...] Second, the abstract reader functions as an image of the *ideal recipient* who understands the work in a way that optimally matches its structure and adopts the interpretive position and aesthetic standpoint put forward by the work. [...] In extreme cases, the ideal reading can exist precisely as a contradiction to any predetermined attitude or seemingly overt meaning if an author demands of his or her reader the rebuttal of evaluative positions suggested by the narrator.²⁴¹

Intertextuality

Genette defines intertextuality as follows:

[U]ne relation de coprésence entre deux ou plusieurs textes, c'est-à-dire, [...] par la présence effective d'un texte dans un autre. Sous sa forme la plus explicite et la plus littérale, c'est la pratique traditionnelle de la citation (avec guillemets, avec ou sans référence précise) ; sous une forme moins explicite et moins canonique, celle du plagiat [...], qui est un emprunt non déclaré, mais encore littéral ; sous forme encore moins explicite et moins littérale, celle de l'allusion, c'est-à-dire d'un énoncé dont la pleine intelligence suppose la perception d'un rapport entre lui et un autre auquel renvoie nécessairement telle ou telle de ses inflexions, autrement non recevable. (1982:8)

Mimetic and antimimetic narratives

"Mimetic narratives typically try to conceal their constructedness and appear to resemble nonfictional narratives, while antimimetic narratives flaunt their artificiality and break the ontological boundaries that mimetic works so carefully preserve" (Richardson 2012:31).

Model Reader

This concept was coined by Eco (1979):

To organize a text, its author has to rely upon a series of codes that assign given contents to the expressions he uses. To make his text communicative, the author has to assume that the ensemble of codes he relies upon is the same as that shared by the possible reader. The author has thus to foresee a model of the possible reader (hereafter Model Reader) supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them (7).

Narratee

"The more or less shadowy being within the story whom [...] the narrator addresses" (Wall 1991:4).

²⁴¹ Schmid, Wolf. 'Implied Reader'. In Hühn, Peter *et al.*, editors. *The Living Handbook of Narratology*. Hamburg University, 2013, Hamburg.

<http://www.lhn.uni-hamburg.de/article/implied-reader>.

Textual signals

Elements in the text through which unreliability manifests itself (cues and clues).

Skopos

The term was coined by Vermeer in his skopos theory (1987): “[t]he word *skopos* [is] a technical term for the aim or purpose of a translation” (1989:173). According to him, [t]o translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances” (1987: 29). In this functionalist perspective, the focus is on the purpose of a translation, its function in the target communicative situation. Particularly relevant to my line of research is Vermeer’s claim that “[a] given skopos may of course rule out certain interpretations because they are not part of the translation goal; but one possible goal (skopos) would certainly be precisely to preserve the breadth of interpretation of the source text” (1989:232).

Unreliable narrator

“[The unreliable narrator’s] account differs from an implicit version of the story that the reader identifies as fictional reality on the basis of information contained in the text” (Fonioková 2015:22).

Unreliable narration

I base my definition of unreliable narration on Fonioková’s: “Narratological unreliability stems from the difference between the reader’s reconstruction of the fictional world (the events, the characters and the narrator) and the narrator’s rendering of it. This difference arises from various discrepancies in the narrator’s discourse: the text as a whole does not yield one consistent version of the story” (2015:46).

Unnatural narration

According to Alber, “[a]n unnatural narrative violates physical laws, logical principles, or standard anthropomorphic limitations of knowledge by representing storytelling scenarios, narrators, characters, temporalities, or spaces that could not exist in the actual world”²⁴².

World models

According to Amorós (1991), there are three types of world models, i.e. of textual representations of the world. Type 1 is the model of “what actually happens in our real world, and, in accordance with its rules, the referential set structure of a text such as the minutes of the meeting of a faculty board can be constituted” (44). Type 2, conversely, is the model of what happens “within the model of verisimilar fictional domain. Its rules are not the same as those that hold in our real world, but they are congruent with them, so that this world model is responsible for the constitution of the referential set structure of realistic novels.” Finally, type 3 “is the model of those events that are fictional but not verisimilar; the rules of this model are not only different from those that apply in our real world but also violate them, as is the case in *Sir Gawain and the Green Knight* or in *Gulliver’s Travels*. (*ibid.*).

²⁴² Alber, Jan. ‘Unnatural Narrative’. In Hühn, Peter *et al.*, editors. *The Living Handbook of Narratology*. Hamburg University, 2013, Hamburg.

<http://www.lhn.uni-hamburg.de/article/unnatural-narrative>.

Appendix 2

List of Abbreviations

AFW / Artist

An Artist of the Floating World.

BG / Buried

The Buried Giant.

KI

Kazuo Ishiguro.

NLMG / Never

Never Let Me Go.

PV / Pale

A Pale View of Hills.

RD / Remains

The Remains of the Day.

SL

Source language.

ST

Source text.

Strange

“A Strange and Sometimes Sadness”.

TL

Target language.

TT

Target text.

TU / Unconsoled

The Unconsoled.

WWO / Orphans

When We Were Orphans.

Appendix 3

Overview of translational shifts across the corpus

<i>A Pale View of Hills</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation		2		2		4
Linguistic implicitation		4	3	1	3	11
Cognitive explicitation	1	6	2	5	1	15
Cognitive implicitation	1	6	4	2	2	15
Narratological explicitation	1	4	1	3		9
Narratological implicitation	2	10	6	5	3	26
Total	5	32	16	18	9	80

<i>The Remains of the Day</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation	2	8	3	5	3	21
Linguistic implicitation						0
Cognitive explicitation	2	6	2	4	5	19
Cognitive implicitation		1		2	1	4
Narratological explicitation	2	5	2	3	4	16
Narratological implicitation	1	10	3	3	5	22
Total	7	30	10	17	18	83

<i>The Unconsoled</i>						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation		3	2	2	2	9
Linguistic implicitation		1	1	1	1	4
Cognitive explicitation	1	7	5	5	3	21
Cognitive implicitation	1	3	1	1	1	7
Narratological explicitation	2	6	3	1	2	14
Narratological implicitation	1	4	4	7	2	18
Total	5	24	16	17	11	73

<i>The Buried Giant</i>					
	French	Spanish	Portuguese	Turkish	Total
Linguistic explicitation	5	6	3	6	20
Linguistic implicitation	3	3	5	2	13
Cognitive explicitation	8	4	8	6	26
Cognitive implicitation	0	0	2	1	3
Narratological explicitation	2	2	1	4	9
Narratological implicitation	10	9	11	6	36
Total	28	24	30	25	107

Across the whole corpus						
	French	Spanish	Portuguese	Turkish	Hebrew	Total
Linguistic explicitation	7	19	8	15	5	54
Linguistic implicitation	3	8	9	4	4	28
Cognitive explicitation	12	23	17	20	9	81
Cognitive implicitation	2	10	7	6	4	29
Narratological explicitation	7	17	7	11	6	48
Narratological implicitation	15	32	23	23	10	103
Total	46	109	71	79	38	343

Appendix 4

Examples of informal exchanges with linguistic informants

1. Conversation with Michelangelo Spina, an Italo-Argentinian friend, on the translation of “it’s not a swing she’s on” into Spanish in example 8 of Chapter 4 on Pale (see p.148).

The screenshot shows a WhatsApp chat interface. At the top, a green bubble from the user (@MiChaEL_MikEs) asks: "comment on dit être suspendu à une corde en espagnol?" (11:29 ✓✓). Below it, a white bubble from Michelangelo (admin) responds: "colgarse de una cuerda, estar colgado" (12:09). Another white bubble from Michelangelo (admin) says: "estar suspendido de una cuerda" (12:10). The user then asks: "c'est pas possible avec 'a'?" (12:17 ✓✓). Michelangelo (admin) replies: "j'étais en train de me poser la question" (12:20). Next, Michelangelo (admin) says: "je pense que non" (12:21). The user then says: "dans tous les cas, j'imagine qu'on peut pas dire 'estar subido a una cuerda'" (12:22 ✓✓). Michelangelo (admin) responds: "c'est de una cuerda o por una cuerda" (12:22). Then, Michelangelo (admin) says: "Nur dans tous les cas, j'imagine qu'on peut pas dire 'estar subido a una cuerd... non" (12:22). The user asks: "et est-ce qu'on peut utiliser la préposition 'de' pour parler d'une balançoire?" (12:23 ✓✓). The user then says: "par exemple, estar encima de un columpio" (12:23 ✓✓). Finally, Michelangelo (admin) responds: "si claro" (12:24). A circular arrow icon is visible at the bottom right of the chat area.

(@MiChaEL_MikEs) comment on dit être suspendu à une corde en espagnol? 11:29 ✓✓

Michelangelo admin
colgarse de una cuerda, estar colgado 12:09

Michelangelo admin
estar suspendido de una cuerda 12:10

c'est pas possible avec "a"? 12:17 ✓✓

Michelangelo admin
j'étais en train de me poser la question 12:20

Michelangelo admin
je pense que non 12:21

dans tous les cas, j'imagine qu'on peut pas dire "estar subido a una cuerda" 12:22 ✓✓

Michelangelo admin
c'est de una cuerda o por una cuerda 12:22

Michelangelo admin
Nur
dans tous les cas, j'imagine qu'on peut pas dire "estar subido a una cuerd... non 12:22

et est-ce qu'on peut utiliser la préposition "de" pour parler d'une balançoire? 12:23 ✓✓

par exemple, estar encima de un columpio 12:23 ✓✓

Michelangelo admin
si claro 12:24

2. *Conversation with Aaron Hornkohl, an American friend and my former Hebrew teacher, on the translation of “in my mind” into Hebrew as [in my heart] in example 4 of Chapter 5 on Remains (see p.189).*

01/08/2019

Hi Aaron. I hope you are well. I wanted to ask for your help on a particular point of the Hebrew language. How would you say, in Modern Hebrew, "in my mind" in the sentence "This is how I have continued to call her in my mind all these years"? Are there several options, or does one stand out as the obvious choice?

09:10 ✓

colloquial: בראש 13:59

literary: בראשי 13:59

But when I showed the whole sentence to a mother-tongue speaker of Hebrew (Esther Shorr), she said that she'd render the whole sentence differently, something along the lines of: ככה שמה תמיד היה/המשיך להיות בראשי.

14:01

my question was, basically, whether there was another idiomatic way of putting it (בראש or בראשי apparently), and if yes, whether the choice בלבי can induce the reader to think of a romantic attachment, or whether it's so idiomatic that the connection is lost

14:29 ✓

Yes, "say in one's heart (= think)" goes back to the Bible. I think you can definitely make that argument (romantic), because the idiom is אמר בלב, not לכנות בלב. In other words, I don't think it's necessarily linguistically motivated, though לב ראש is a functional literary equivalent in Bible-influenced modern Hebrew (in the Bible, however, the idiom doesn't have a romantic connotation), though its use in your specific context may well convey romance to the reader of the Hebrew translation

3. *Conversation with Jenn Hooper, an English friend, on the meaning of 'should' in example 8 of Chapter 5 on Remains (see p.212).*

I have yet another English question for you if/when you have a minute... 09:55 ✓✓

This is the sentence in English:
It is hardly my fault if his lordship's life and work have turned out today to look, at best, a sad waste – and it is quite illogical that I should feel any regret or shame on my own account. 09:56 ✓✓

My question is: does the narrator say he does feel shame and regret? Or does this mean, basically, it WOULD be illogical if I felt this? 09:57 ✓✓

Ok so I'm definitely leaning towards the first interpretation (he does feel shame and regret) 13:11

But I'm also not sure of myself... as always your questions are not straightforward! 13:12

So please ask Glenn as well 13:12

If you want, I can ask a second opinion from another English person in my office? 13:13

thanks a lot! 15:21 ✓✓

a second opinion would be great if it's not too late 15:21 ✓✓

Here is my colleague's reply 15:59

My instinct is to say that the narrator does not feel regret/shame because it sounds like a defence....as if they have been questioned or accused of being responsible, and they have to justify their position.

"It is hardly my fault.... And...." sounds like a prepared argument (before a jury) in the event that the narrator's actions ever come into question.

It could entirely depend on the context of the sentence, if eg. during soliloquy, followed by a contradicting sentence etc. of course!

Not sure if that is any help... 15:59

It's very helpful! 15:59 ✓✓

So sorry to confuse you but we had contradicting interpretations haha 15:59

that's interesting too 16:00 ✓✓

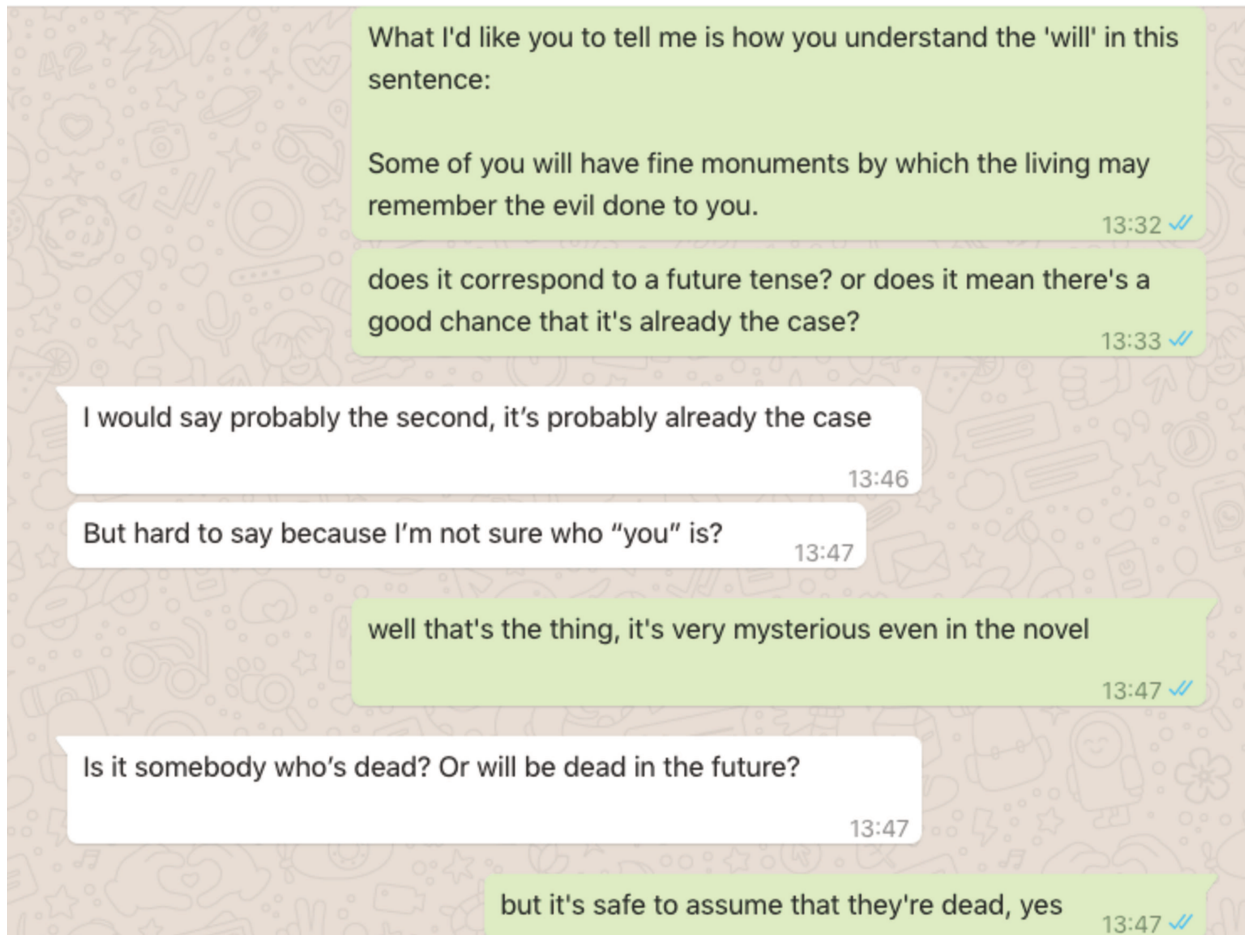
do you think it's fair to say that it's ambiguous? 16:00 ✓✓

I think so yes! 16:01

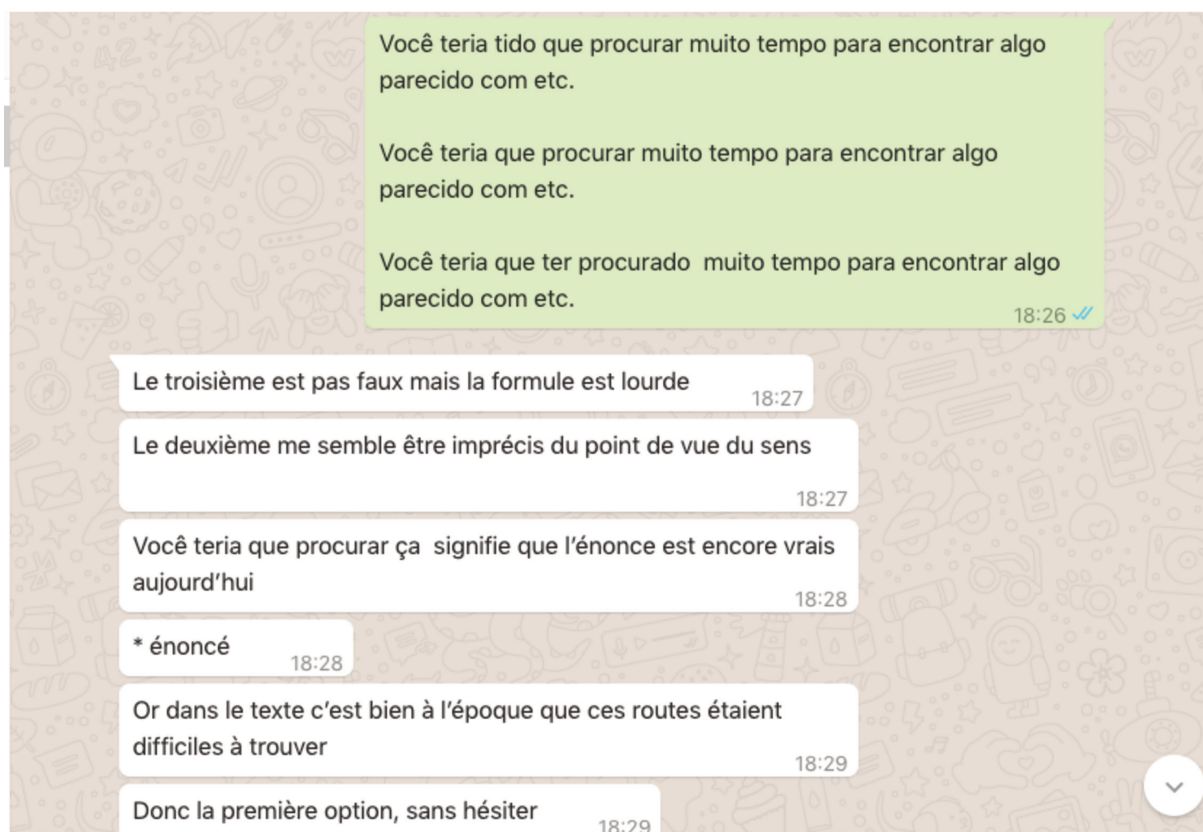
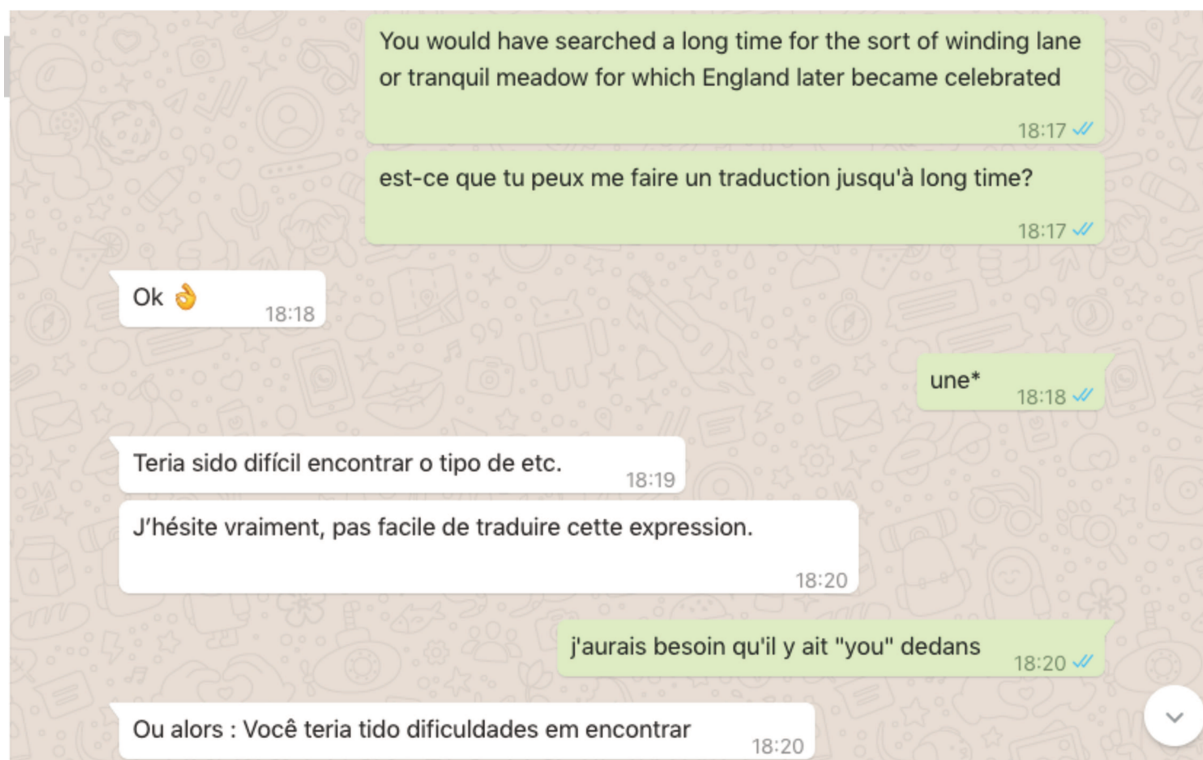
4. Conversation with Erman Aydın, a Turkish friend, on the translation of “a difficult shit” into Turkish in example 5 of chapter 7 on Unconsoled (see p.284).



5. Another conversation with Jenn Hooper, on the meaning of 'you' in example 9 of Chapter 9 on Buried (see p.359).



6. Conversation with Nicolai Pinheiro, a Franco-Brazilian friend, on the translation of 'you' in Portuguese in the same example (see p.361).



Appendix 5

Scans from the Harry Ransom Center archive²⁴³

1. Original ending of *A Pale View of Hills* (HRC 14)

'I'll go and fetch her if you wish,' I said.
'Don't concern yourself, Etsuko. She'll be back soon enough.'
I remained standing at the edge of the bank. 'It's all right,' I said.
'I'll go and fetch her. It's getting rather late.'

I remember the sky had become a soft reddish colour by then. I walked some way down the river, but could not see Mariko anywhere. Eventually, the little wooden bridge appeared on the bank ahead of me. I believe I was considering the possibility of her having crossed to the other side, when I saw the child crouched at the foot of the bridge. I had not seen her earlier, one supposes, due to her being hidden by the thick wooden post of the bridge.

'Why are you sitting here?' I asked.
The little girl was looking down at her palms and said nothing.
'What's the matter with you?' I said. 'Why are you sitting here like this?'

After a long silence, she said: 'I don't want to go away. I don't want to go away tomorrow.'

I gave a sigh. 'But you'll like it. Everyone's a little frightened of new things. You'll like it over there.'

'I don't want to go away. And I don't like him. He's like a pig.'
'You're not to speak like that,' I said, angrily. We stared at each other for a moment, then she looked back down at her hands.
'You mustn't speak like that,' I said, more calmly. 'He's very fond of you, and he'll be just like a new father. Everything will turn out well, I promise.'

The child said nothing. I sighed again.
'In any case,' I said, 'if you don't like it over there, we can always come back.'
This time she looked up at me questioningly.
'Yes, I promise,' I said. 'If you don't like it over there, we'll come straight back. But we have to try it and see if we like it there. I'm sure we will.'

For some time, the child said nothing. She continued to look at her hands with empty eyes. Then, once, she glanced quickly over her shoulder. I followed her gaze across the bridge, then looked down again at the little girl.

'Were you thinking of going over there?' I said. 'Over to the woods?'

²⁴³ All the scans in Appendix 5 were provided by the Harry Ransom Center itself.

The child was now watching me carefully, but still said nothing.

'Why don't we go there now,' I said to her. 'Before it gets completely dark. You could show me where you play.'

For a moment, the child continued to look at me. Then slowly she got to her feet, taking a step backwards as she did so. I could see fear coming into her eyes.

'Shall we do that?' I said. 'Shall we go to the woods now?'

She turned and ran from me, her footsteps drumming along the bridge. Then realising I was not chasing her, she stopped halfway across and looked back at me. I smiled reassuringly, then stepped up onto the bridge. The child began to run again, and the boards shook beneath my feet. I continued to follow her at an easy pace.

'I don't know where she could have gone,' I said, as I sat down. 'I walked all down the river but I couldn't see her.'

'Don't worry, Etsuko. She'll come back.'

'I'll go and look again in a little while.'

'I shouldn't worry.'

Sako had lit a lantern inside the cottage, and at the centre of the room, a fire was smouldering to ward off the mosquitoes. As before, Sako was seated in front of the open partitions, packing her luggage. Behind her, the sky outside had become pale and faded.

'What are your plans now?' I asked. 'What will you do once you arrive in Kobe?'

'Everything's been arranged, Etsuko,' she said, without looking up.

'There's no need to worry. Frank has seen to everything.'

'But why Kobe?'

'He has friends there. At the American base. He's been entrusted with a job on a cargo ship, and he'll be in America in a very short time. Then he'll send us the necessary amount of money, and we'll go and join him. He's seen to all the arrangements.'

'You mean, he's leaving Japan without you?'

Sako laughed. 'One needs to be patient, Etsuko. Once he arrives in America, he'll be able to work and send the money. It's by far the most sensible solution. After all, it would be so much easier for him to find work once he's back in America. I don't mind waiting a little.'

'I see.'

'He's seen to everything, Etsuko. He's found a place for us to stay in Kobe, and he's seen to it that we'll get on a ship at almost half

the usual cost.' She gave a sigh. 'You have no idea how pleased I am to be leaving this place.'

Sako continued to pack. The pale light from outside fell on one side of her face, but her hands and sleeves were caught in the glow from the lantern. It was a strange effect.

'Do you expect to wait long in Kobe?' I asked.

She shrugged. 'I'm prepared to be patient, Etsuko,' she said. 'One needs to be patient.'

I could not see in the dimness what it was she was folding; it seemed to be giving her some difficulty, for she opened and refolded it several times.

'In any case, Etsuko,' she went on, 'why would he have gone to all this trouble if he wasn't absolutely sincere? Why would he have gone to all this trouble on my behalf? Sometimes, Etsuko, you seem so doubting. You should be happy for me. Things are working out at last.'

'Yes, of course. I'm very happy for you.'

'But really, Etsuko, it would be unfair to start doubting him after he's gone to all this trouble. It would be quite unfair.'

'Yes.'

'And Mariko would be happier there. America is a far better place for a young girl to grow up. Out there, she could do all kinds of things with her life. She could become a business girl. Or she could study painting at college and become an artist. All these things are much easier in America, Etsuko. Japan is no place for a girl. What can she look forward to here?'

I made no reply. Sako glanced up at me and gave a small laugh.

'Try and smile, Etsuko,' she said. 'Things will turn out well in the end.'

'Yes, I'm sure they will.'

'Of course they will.'

'Yes.'

For another minute or so, Sako continued with her packing. Then her hands became still, and she gazed across the room towards me, her face caught in that strange mixture of light.

'I suppose you think I'm a fool,' she said, quietly. 'Don't you, Etsuko?'

I looked back at her, a little surprised.

'I realise we may never see America,' she said. 'And even if we did, I know how difficult things will be. Did you think I never knew that? Did you really think, Etsuko, I believe even a fraction of the things I say?'

I gave no reply, and we went on staring at each other.

'But what of it?' said Sako. 'What difference does it make? Why shouldn't I go to Kobe? After all, Etsuko, what do I have to lose? There's nothing for me at my uncle's house. Just a few empty rooms, that's all. I could sit there in a room and grow old. Other than that there'll be nothing. You know that yourself, Etsuko.'

'But Mariko,' I said. 'What about Mariko?'

'Mariko? She'll manage well enough. She'll just have to.' Sako continued to gaze at me through the dimness, one side of her face in shadow. Then she said: 'Do you think I imagine for one moment that I'm a good mother to her?'

I remained silent. Then suddenly, Sako laughed.

'Why are we talking like this?' she said, and her hands began to move busily once more. 'Everything will turn out well, I assure you. I'll write to you when I reach America. Perhaps, Etsuko, you'll even come and visit us one day. You could bring your child with you.'

'Yes, indeed.'

'Perhaps you'll have several children by then.'

'Yes,' I said, laughing awkwardly. 'You never know.'

Sako gave a sigh and lifted both hands into the air. 'There's so much to pack,' she murmured. 'I'll just have to leave some of it behind.'

I sat there for some moments, watching her.

'If you wish,' I said, eventually, 'I could go and look for Mariko again. It's getting rather late.'

'You'll only tire yourself, Etsuko. I'll finish packing and if she still hasn't come back we could go and look for her together.'

'It's all right. I'll see if I can find her. It's nearly dark now.'

'She'll be back soon enough.'

'It's all right. I'll go and see.'

Sako glanced up, then shrugged. 'Perhaps you'd best take the lantern with you,' she said. 'It's quite slippery along the bank.'

I rose to my feet and took the lantern down from the wall. The shadows moved across the cottage as I walked with it towards the doorway. As I was leaving, I glanced back towards Sako. I could see only her silhouette, seated before the open partitions, the sky behind her turned almost to night.

Insects followed my lantern as I made my way along the river. Occasionally, some creature would become trapped inside, and I would then have to

stop and hold the lantern still until it had found its way out.

In time, I came to the small wooden bridge. While crossing it, I stopped for a moment to gaze at the evening sky. As I recall, a strange sense of tranquility came over me there on that bridge. I remember I stood there for some minutes, leaning over the rail, listening to the sounds of the river below me. When finally I turned, I saw my own shadow, cast by the lantern, thrown across the wooden slats of the bridge.

On the other bank, the ground felt marshy beneath my feet, and I remember vividly the feel of the wet grass on my ankles as I made my way towards the trees. Here too the insects followed after my lantern. I found a narrow mud path which led into the woods, and soon there were trees all around me. At times, the path turned into ditches, and I recall having to walk with the lantern held as low as possible to light up the ground before me. After I had been walking for what seemed some time, I stopped and held the lantern higher. Then I swung it around me, slowly, in a half-circle; momentarily, the surrounding trees and thickets came into view under the yellowish light. The little girl, however, was not to be seen.

The path grew increasingly muddy, and several times, despite my caution, my feet splashed into water. Then after a while I became conscious of something caught around my foot. Imagining it to be some piece of grass or thicket, I ignored it assuming it would come loose of its own accord. It remained caught, and finally I stopped and held the lantern close to my ankle. A piece of old rope had tangled in the straps of my sandal. I examined it briefly; it was about the length of my arm and appeared soaked through; the end which had caught in my sandal had separated into frayed strands. I threw it aside, then remained standing there wondering how much further I should go into the woods. It was then that I realised I was standing in a kind of clearing. I held the lantern up high, then once more swung it around me in a slow arc. Indeed, I was in a clearing. But this time, as the shadows had moved with the lantern, I had seen something amongst the trees. I remained still for a moment, then held the lantern up as high as I could. A little way away, just beyond the pool of light, there was some object suspended from a branch. I could not see clearly the object itself, for it was obscured by the dark background of the neighbouring trees. My arm grew tired and I lowered the lantern.

I considered for a moment what I had seen. Objects suspended from trees were not an uncommon sight during the war, and the clearing in

which I stood was a likely enough spot for rifle practice. Quite probably, then, what had caught my eye was a remnant from those days. Or otherwise, it could have been something put up by children. A swing, perhaps.

I decided it would be unwise to continue any further into the woods and began to retrace my steps back along the mud path. I was surprised at how quickly I found myself back before the wooden bridge; I could not then have gone as far into the woods as I had thought. When I stepped up onto the bridge, a half-moon had appeared above the water. I leaned the lantern on the banister rail, and watched the moon for several quiet moments.

When I reached Sako's cottage again, I remained standing outside in the darkness. I could hear voices from within, those undoubtedly of Sako and her daughter. They appeared to be arguing; once or twice, I heard Sako's voice rise in irritation. I put out the lantern, then walked closer to the doorway. Inside, the voices continued to argue. I carefully placed the lantern down on the ground, then started back towards the apartment block.

I never saw the car come and go the next morning, but I do not doubt that it did. I went over to the cottage soon after my husband had left for the office, but Sako and her daughter had already gone. The items of bedding and clothing they had left behind were piled neatly at the back of the room. The cottage had a dusty, empty feel to it and I did not stay to inspect the articles.

③

Language

The language must be one which "hides more than it reveals"; the language refers to both the 1st person narration & some lines of dialogue. But the language has to reflect:

- * this: the need to self-deceive in order to preserve dignity. It is the way of building a fictional sense of achievement, & fictional exemptions from mistakes & misdeeds, a way of creating a fictional meaning to one's life.

Thus, the "Japanese" ~~the~~ language should be exploited for its qualities of concealment, its little strategies of avoiding nasty issues; it's the way of preserving the fiction.

But also, the flashbacks must be oddly "fictional"; accounts which he tries to make add up, & needs to conspicuously change & manipulate; so the flashbacks have to be "incredible" at pts, precisely because they fit together too well ... because it's a non-realist sense ... it has its own stitching.

- But the paradox is that he wants it to tell one story, & it tells another story ... some aspects of the story don't work ... some aspects should be blatantly unconvincing & sound like bragging ...

(3) Continued) Language.

The "you" he addresses should be focussed more ... it is another artist he assumes, who the "you" is; he will make assumptions accordingly. This will, quite neatly, create the sense of the world of artists being the whole world for him - & will thus increase its metaphorical power.

the 3rd/1st person

Also, at times, we could use the 3rd/1st person style as in Conrad's "Victory", so that we have a lot of ambiguity with various references to what "might have happened" & what was heard as rumour. (This might be more effective than have his roommate directly responsible for the Tortoise, for instance ... & other "anecdotes" could be told in this manner ... & so we become more mysterious, more speculative ... sometimes several explanations can be offered)

"

see Parochialism (13)

3. "Dream techniques" poster used for the writing of *The Unconsolled* (HRC 25)

DREAM TECHNIQUES

1. Unwarranted Emotion
2. Unwarranted Relationship
3. Delayed realisation (ENTER/EXIT)
4. Odd postures - figurative postures & escaped metaphors.
- see notes for list of examples.
5. Placing.
6. Weird Verbs
7. Extended, tangential monologues. - see notes.
8. Distorted time frame - see notes.
9. Unwarranted recognition of place - see notes
10. Private enclaves - see notes.
11. Unwarranted familiarity with situation - see notes.
(or person or place)
12. Characters from foreign contexts. - see notes.
13. Characters continuing under different surfaces. - see notes
14. Distorted Logistics.
15. Transmuting Narrator.
16. Partial invisibility. (not odd witnessing) see notes
17. Backward projection of intentions - see notes.
18. Blending with Memory.
19. BACKWARD projection of Judgment.
20. Restricted Witnessing
21. Tunnel Memory.
22. The Dim Torch Narrative Mode.
23. Crowds - Unwarranted Uniformity.

4. Honing of the "unwarranted familiarity with situation" dream technique in the first draft of Experiment 2 in preparation for Unconsoled (HRC 21)

system. We are gathered to celebrate this important mechanism which has touched each of our lives and the lives of all our parents and grandparents, and without which we would never ~~the~~ be the close-knit, warm, family like community we have been for generations. Few people born in our town ever leave it, and that is in itself a testimony to the efficacy ~~and~~ of the civic consultation system. Many of us have come to take it for granted, and this has been something that has brought some distress to those older members of our community who can recall times when we had to fight for it. The fact that you have all forgotten what we are celebrating, and are now even considering abandoning the proceedings due to the absence of our guest of honour, is another sad reflection of how little you realise the value of what you have here in our community.'

didn't seem to finish
The room had sobered at this speech, which would no doubt have gone on at much greater length and with many more admonishments and embellishments. Indeed, the speech would ~~in all likelihood~~ have gone on for so long, no-one daring to interrupt the old man, he being someone of great esteem, that the speech would have only finished minutes before my arrival. ~~But~~ by the end, everyone in the room had become convinced of the correctness of the old man's attitude; not only that, but had come to see they really did have something to celebrate in the anniversary of the town's consultation system. Thus it was that by the time I had arrived, there was a genuinely celebratory mood in the place. ~~I could see~~ It was clear this was what had taken place.

with kind gesture
I was then disturbed to hear my large hostess say: 'Well, we'll wait another few minutes, then you can give your speech.' I wished to reply that perhaps since ~~they had~~ those gathered had been waiting for someone else, and that the senior citizen had only with some skill and effort slaved the mood of the evening, that it was perhaps better I did not go on the platform. But as I was about to put this point to her, I caught sight of Miss Stella Stratmann not far from me, talking to an elderly gentleman. I excused myself, freeing my arm with some effort, and moved towards Miss Stratmann. She saw me coming, and turned to me.

'Mr Rider,' she said, 'how pleasant to see you again. I trust your room is comfortable.'

'You've been most kind,' I said to her with some awkwardness. 'In fact, since we last spoke, I have been thinking a lot about things. I don't wish to start any more misunderstandings again. But if we could at least, as you said, see out these next few days in a civil and professional manner. Then after that, well, I suppose I have no right to expect this given the way I now see I have treated you, But when our professional relationship is

over

5. Comments on the "warped time frame" dream technique in *Unconsoled* (HRC 48)

Warped time frame: I suppose we use warped time a lot. Certainly being free of having to observe time is rather useful and we don't seem to lose that much in conventional effectiveness. You just twist time round to the way it suits you. There are a few different kinds of warped time used here. Some are less subtle than others. The first time we use it is in the lift. Okay, so this is a bit crude. Gustav says we're only going up two floors and they stay there for ages. But because it's not stressed too much, it's not bad. It might have been better without the direct reference to only being in the lift for two floors. Only trouble is, someone might conceivably think it's a very long way up, but surely not. Whenever possible, it's more subtle not to refer to the time warps directly. Certainly in dream, people don't refer to it, because there's no surprise. Now this may go against what we used to think about 'placing'. In Kafka, K often is surprised or puzzled at how quickly the day has gone, etc. But in the lift scene, I do tend to think it would be better without the direct reference. In any case, this is convenient enough if one wants a long monologue, but I'm not sure it's worth it for its own sake. But rather than contrive scenes when people have a long time to talk, it's always possible just to distort the passage of time, so that the long monologues can be placed practically anywhere.

The more subtle warped time frames are the ones that spread over the narrative to some extent. The main one is the distortion about how long he has been at the hotel by the time the hotel manager berates him for not having asked for the albums. Of course, he's only been there a few hours but they both talk in the car on the assumption that he's been there for days; that a long time has passed since the first conversation on arrival with the manager. The other time warp, and it's not as noticeable, is when it becomes clear he was asked as a last minute replacement for Hearn. But actually, that's perfectly possible in the normal scheme of things. So I think those two things may be the main time warps. There is another more brief one, in his relationship with Miss S. He says at one point in the second conversation with her that he's spent ages thinking about their last encounter, when only a few hours has passed. Again, this isn't strictly impossible, but again implies a different passage of time.

6. *Comments on part 2 of The Unconsoled in Kazuo Ishiguro's revision notes towards Draft 3 of Unconsoled (HRC 25)*

Well, what do we make of it at this stage? At the end of Part II, I get the feeling it's got a much stronger sense of drive and direction. And a

better unity of tone. The comic touch and the unreality thing is certainly there now. But i still can't help feeling there's something shallow and slightly mannered about it. That it lacks depth of emotion somehow. The scene when Ryder makes the declaration to Boris about the very, very important trip, that's certainly rather good. But perhaps this is the trouble. it's Ryder who remains too shadowy and we can't really relate to

his strange experiences. It's therefore rather difficult to relate to how he's supposed to feel towards any of the other things ahppening. I wonder if there isn't some way of making clearer what his position is. Some way of making the reader get to know Ryder more, and his sense of bewilderment and his sense of bluffing and fear of discovery. I think that's what we definitely lack in Part I. I think if we had a stronger sense of that, his panic that he's been placed in this position, then part I would work much better, and then thereafter, his subsequent self-deception would be all the more effective.

I wonder if there's some way we can make Ryder more understandable. I think what we lack in Part I is certainly this sense of identifying with him. We might sympathise with his sense of being burdened down by requests, but not really his sense of panic that he's got this huge responsibility on his shoulders and he doesn't know what to do with it. I think this is what we have to try and dramatise in some way at the start of the book.

7. Description of the "back story" of Unconsoled and of its impact on the novel's surface narrative (HRC 25)

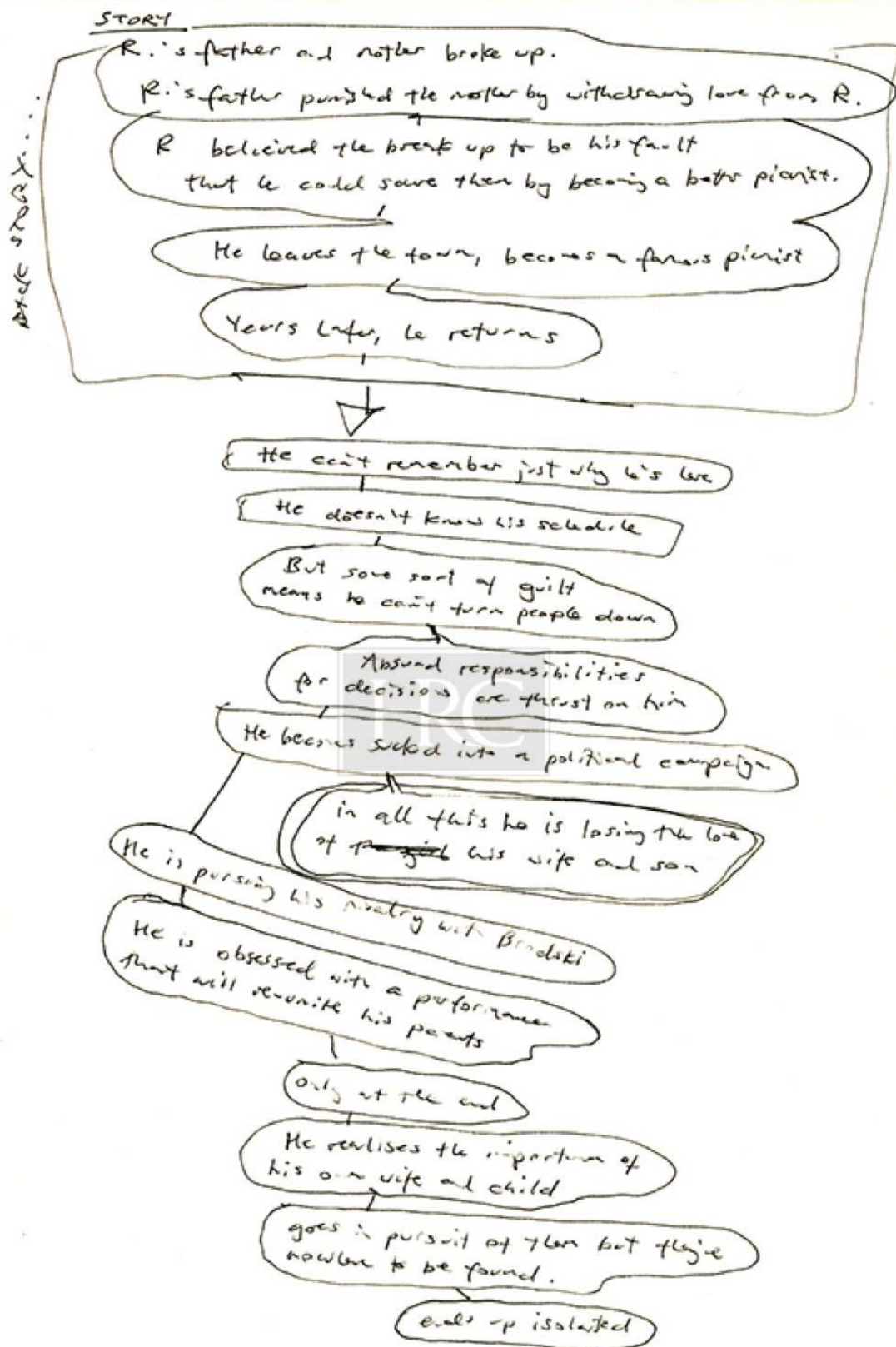


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La traduction du silence dans les romans de K. Ishiguro : une approche narratologique de l'hypothèse de l'explicitation

Cette thèse explore la traduction de quatre romans de Kazuo Ishiguro en cinq langues : le français, l'espagnol, l'hébreu, le portugais et le turc. La centralité de l'implicite et du non-dit dans le pacte narratif appelle à une participation active du lecteur implicite, ce qui a naturellement des conséquences sur le procédé de traduction. En effet, le traducteur est en premier lieu un lecteur, et la traduction comporte par ailleurs un risque communicationnel accru (Becher 2010a). Afin d'explorer le défi lié à la recreation de la poétique du silence à l'œuvre dans la stratégie narrative de ces romans, le présent travail croise l'étude des universaux de traduction à celle de la poétique narrative, testant au niveau narratif l'hypothèse de l'explicitation proposée par Blum-Kulka en 1986. Cet universel de traduction potentiel postule l'existence d'une tendance à l'explicitation dans le passage du texte source au texte cible. L'approche narratologique adoptée ici constitue un nouvel angle d'approche de l'explicitation en traduction. Les approches linguistique et cognitive sont également prises en compte pour permettre de situer l'approche narratologique dans le champ de l'étude de l'explicitation. Les résultats obtenus montrent une tendance globale à l'implication de la stratégie narrative dans les récits caractérisés par un pacte narratif collaboratif. Cette implication peut passer par un remplissage des blancs narratifs et une résolution de l'ambiguïté du texte, ou par la disparition d'indices textuels permettant au lecteur implicite d'accéder au sous-texte. Ces résultats suggèrent que l'universel de traduction en jeu n'est pas l'explicitation, mais la réduction de voix narratives complexes (Chesterman 2010).

Mots-clé : traduction, silence, poétique narrative, Kazuo Ishiguro, universel de traduction, hypothèse de l'explicitation, narration non fiable, génétique de la traduction.

The Translation of Silence in K. Ishiguro's Novels: Testing the Explicitation Hypothesis on Unreliable Narratives

This thesis explores the translation of four of Kazuo Ishiguro's novels into five target languages – French, Hebrew, Portuguese, Spanish and Turkish. The centrality of the implicit and the unsaid in the narrative pact entails the implied reader's active participation and naturally has consequences on the translation process, both because the translator is initially a reader and due to the increased communicative risk involved in translation (Becher 2010a). In order to explore the challenge of recreating the verbal restraint and poetics of silence at work in these novels' respective narrative strategies, this investigation crosses the study of translation universals with that of narrative poetics, testing at the narratological level the explicitation hypothesis put forward by Blum-Kulka in 1986. This potential universal of translation posits the existence of a tendency towards greater explicitness in target texts than in corresponding source texts. The focus on narrative poetics adopted here constitutes a new approach to the study of explicitation in translation; linguistic and cognitive explicitness are considered chiefly in order to situate narratological explicitness in relation to them. The results obtained show a generalised tendency towards implication of the narrative strategy in unreliable narratives, i.e. in narratives where indirectness is a central narrative device. This implication can correspond to blank-filling and resolution of ambiguity, or to the disappearance of textual clues pointing the implied reader to a subtext below the surface narrative. This in turn suggests that the translation universal at play here is not explicitation but reduction of complex narrative voices (Chesterman 2010).

Keywords: translation, silence, narrative poetics, Kazuo Ishiguro, translation universal, explicitation hypothesis, unreliable narration, genetic studies.

UNIVERSITÉ SORBONNE NOUVELLE – PARIS III

5, rue de l'École de Médecine 75005 Paris

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