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THE ISHIGURIAN SANCTUARY IN THE THREE-DIMENSIONAL NARRATIVE, ARTISTIC AND SENSORY UNIVERSE

SUMMARY

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The examination of narrative fiction has been a significant field of inquiry into the realm of postmodern literary criticism for decades. Most individuals, whether we are talking about readers, professors, or exegetes, are incessantly confronted with the dichotomy that governs their contemporary lives, namely the interplay between reality and fiction. This doctoral thesis aims at demonstrating the interdisciplinary character of Kazuo Ishiguro's most salient literary works. It proposes a comprehensive analysis of Ishiguro's novels through the lenses of geocriticism, narratology, psychology, philosophy, anthroposophy, theology, and neuroscience. It seeks to identify reliable and relevant bibliographic resources to support the argument that Ishiguro's works create a three-dimensional narrative, artistic, and sensory universe. To demonstrate the entanglement of art, inspiration, and intuitive environments, this thesis has correlated two main theoretical frameworks: Bertrand Westphal's *Geocriticism: Real and Fictional Spaces* and Monica Bottez's *Analysing Narrative Fiction: Reading Strategies*, together with *The Collected Works* of Carl Jung, *Problematica Timpului în Metafizica Aristoteliană* written by Professor Caius Cuțaru, Rudolph Steiner's essay *Man's Twelve Senses in Their Relation to Imagination, Inspiration and Intuition*, Liviu Rusu's respected work *Estetica Poeziei Lirice*, and, last but not least, *The Componential Theory of Creativity*

by Teresa Amabile. The objective of this paper is to provide insight into the three distinct levels of fictional representation, namely the possible (reality), the impossible (fiction), and the necessary (the characters' evolution), via innovative spatial perspectives and visionary interpretations.

The first chapter, *The Multiple Facets of Postmodernist Twofoldness,* encompasses conceptual research on narrative theories. Since it represents a wide area of study, I have tackled the structural aspects and perceptions exploited by two prominent names in the postmodern literary bibliography, namely the geocritic Bertrand Westphal and the narratologist Monica Bottez. They share a common grid regarding the spatial and temporal coordinates as well as the variety of viewpoints that belong to characters, readers, authors, and critics.

Postmodern duality is the comparison between reality and fiction, which generates personal and literary development as well as distinct ambiguities. Monica Bottez enriches the methodological outline of narrative fiction via stylistic values, semiotic overtones, textual comprehension, and the rebirth of both man and character. Postmodern twofoldness has been tackled via geocriticism, experiential diversity, personal development of man and character, spatial and temporal symbolism, and textual mediators, levels, and implications.

Narrational fiction signifies structural aspects of life via novels that illustrate sensorial perceptions and emotional challenges.

The fictional world focuses on the awareness of spatial coordinates and temporal dimensions to direct attention to the most important moment: now. Duality can be seen everywhere, symbolised by day and night, sun and moon, and black and white. Narrative fiction exploits thought and visual memory, while details support life and humanity, emphasising the uniqueness of everything. The details have an overflowing significance because they can be associated with the irreversible passage of time, with spatial diversity, with every obstacle that we overcome, and with each favourable outcome or achievement behind which there are often hard or necessary life lessons.

Intensive and exhaustive reiteration of the four expressions of thought (art, literature, philosophy, and politics), with special emphasis on the first three, enhances the universal horizon of creativity and generates interdisciplinary inquiries. In postmodernism, literature embraces and enhances semiotic and structural ideologies, guidelines, and narrative preoccupations of the School of New Criticism in terms of words, meaning, textual components, and overtones. Language and action shape the evolution of humans and narrative fiction, taking into account the spatial-temporal context. Stories and narratives

share common grids of interpretation due to complex descriptions of events, actors, characters, and spatial and temporal coordinates. The fictional world reinterprets reality through a storyline that uses the emotional and linguistic involvement of the reader.

In postmodern texts, fantasy blurs the "logic of reality," and events carry semiotic connotations due to binary oppositions. Characters are invested with the tasks of mediators, coordinating appearance, substance, emotion, intuition, and physical representations. Space is responsible for establishing meaningful connections between events, actors, and locations. New critical guidelines and interpretive perspectives emerge from the comparison of spatio-temporal contexts, linguistic theories, and the symbolical and emotional charge of the postmodern human being.

The postmodern period is an era that rejuvenates the literary empire via endless viewpoints and angles of interpretation. The Bottezian methodological core studies both the theoretical concepts of the texts and various human entities, whose involvement favours and develops the creativity of the literary genius. The implied author establishes a powerful connection with the implied reader, which outlines and enforces a symbolic channel of communication. Characters share and materialise their aspirations and lifetime goals via literary texts,

particularly via words that represent messengers of body and mind, heart, and soul. The postmodern ramification of literary consciousness delivers the synergy between universality and individuality, between the cosmogonic genius (wisdom) and the intricacy of each human being.

The narrator is a perceiving agent who mediates the co-dependency between reality and fiction by creating and sharing emotions, depicting meaningful connections between language and meaning, time and space, character and action, and contrasting experienced and desirable realities. Narrators use characters to create models, share moods, feelings, and life experiences, and promote specific moral values. Postmodern narrators convey information, emotion, and language in an era where dualities and binary oppositions govern everyday reality and narrative fiction. The geocritical symbolism of spatial-temporal synergy is improved by causality and incursions into time. The material and linguistic representations of time emphasise a linear or multilinear temporal reproduction.

Chronology emphasises the importance of events and time; mental projection helps visualise goals; and life involves embracing the social context, knowing oneself, and exploring three-dimensional space for personal growth. Order symbolises the binder between real and fictional backgrounds, between mental design and reality, and between customs and

behaviours. Life and people represent entities that carry additional meanings, universal wisdom, and an emotional legacy. The postmodern perception of characters aims at a binary analysis of the human body, with direct and indirect characterization. Characters' speech and means of characterization can be intertwined with two prevailing antagonistic categories of storytellers and their subjective or objective narrative approaches.

The postmodern ramifications of narrative texts have been exposed via multifocalization and polysensoriality. The environment is a spatial ensemble that allows the human psyche to evolve following the circumstances of outer space. The scenery (landscape) and the name encourage a different kind of knowledge of the character traits.

In narrative fiction, all criteria regarding the characters have been revised and upgraded via novel interpretative grids, resulting in a deconstructed selfdom plunged into a disordered climate that will eventually engender controversial behavioural patterns. Life and fiction unfold differently under the guise of characters, who usually share the most valid life experiences related to the spatial outline they are plunged into. Reality and man, fiction and character, share the same grid, simultaneously experiencing outer and inner space.

Duality reaches its peak during postmodern times, whether we are talking about spatial, temporal, or human landmarks. The dual contour can be retrieved in any subdivision of knowledge, in any stage, or in any aspect of life.

Consequently, stories, texts, and narratives portray life under the character's guise. Characters are designed to portray the lack of stability and certainty of change in appropriate spatial and temporal contexts. In conclusion, fiction means not only reproduction but also the gradual stimulation of the senses, of the energetic body, and of the emotional dimension.

The second chapter, *The Renewal of Individual and Universal Legacy*, highlights a portrayal of the human senses via narrative methodological lenses. As such, I have explored the concept of polysensoriality promoted by Bertrand Westphal, which depicts a spatial perspective that emerges from analysing the five senses with which all human beings are invested.

The postmodern epoch can be identified as an outstanding stage in the evolution of interpretative horizons, regardless of the field of knowledge in which they are applied. In other words, the postmodern man analyses, interprets, and capitalises on everything that surrounds him. Self-knowledge and self-overcoming become the goals of the human being, who is transposed and connected to postmodern reality through

narrative fiction but also through spatial-temporal and polysensorial interpretations.

The liberating aim of postmodern literature emerges from the prominent aspiration to promote openness and facilitate the externalisation of the internalisation, or the internalisation of the externalisation, as the case may be, of the most significant experiences endured by each individual.

The interpretative diversity is generated primarily by the spatial context, which favours the emergence of both multiple points of view and genuine reinterpretations of reality. The physical space is divided into several branches. Spatial sovereignty favours a thorough examination of the mental space and empowers the human being with thrilling cognitive, emotional, and sensory abilities. Individuals become spatial interpreters of both real and fictional worlds, experiencing the spaces via their sensorial skills.

Human space is also defined by the diversity of all the aspects contained therein, but especially by its experiential heterogeneity. All the situations endured by individuals are timely backgrounds for physical, intellectual, mental, social, and even literary growth. The representation of space acquires additional postmodern facets via the Lefebvrian visionary triad of perceived, conceived, and lived space. Similar to Soja's third space of experience, the lived space connects the other two

spatial dimensions, allowing the postmodern man to immerse himself in a thorough growth process and contribute to the birth of literature through the conveying of experience and emotion.

The individuals (characters) evolve into an actualized and contemporary self, eager to surpass any obstacles, prior ideologies, mindsets, boundaries, and accustomed convictions and beliefs. Man honours the entire creation and expands his creativity by capitalising on the boundless potential he holds, particularly his dual knowledge. The evolutionary context emphasises spatial sovereignty, temporal diversion, aesthetic sensibility, and, last but not least, sensorial stimuli and responses.

Literary space focuses on the mental projection that precedes and completes any other type of spatial representation. Language and meaning are used to depict the most appealing postmodern ambition, namely to deconstruct prior boundaries regardless of their nature. Words are a means of connecting not only people but also worlds.

The actualization of reality is grounded in literary fantasy, which has surpassed all prior linguistic, theoretical, and critical boundaries. The Westphalian methodological grid embodies a parallel and interdisciplinary approach to the material world, which is remodelled, reinterpreted, and transposed within the literary macrocosm. Westphal tackles the

dichotomy of every aspect of our lives, which can be regarded as individual or mutual, and, last but not least, is embraced by cosmogonic universality. The postmodern individual is distinguished by the presence or absence of credibility, the intensity of emotions, or the degree of empathy. These peculiarities determine the production of the fictional protagonists (characters), who are depicted by Westphal as postmodern referents who possess the ability to connect both reality and fiction.

The novel concept of referentiality intermingles fantastic and real spatial landmarks, which are further tackled via the concept of spatial duplicity. The postmodernist and geocritical methodological outlines depict referentiality and representation as vital indicators of diversity and promoters of the timely contemporary need to update the source simultaneously with the narrative background. Representations outsource the reality of the postmodern man and draw the reader's attention via their heterogeneity and their sensorial and philosophical connotations. The renewal of both universal and individual legacies is achieved. A literary reality is born by colluding referential and sensory approaches.

Real spaces improve their referentiality via fantasy, mental projection, emotion, and fiction. Discovering the real and imagined implies a complex theory of objects, a single

nodal point for both reality and fiction, and the simultaneous evolution of both humanity and literature. The hierarchical structurality of narrative fiction can be grasped by expanding upon the spatial inventory and narrative fictionality.

The spatial inventory encompasses three subcategories: proper, improper, and common places. Spatial fictionality is the interdisciplinary and simultaneous approach to work titles and place names (homotopic consensus) and an unusual but engaging segregation between the referent and its representation, which highlights the contrast between expectation and reality (heterotopic interference).

Reality and fiction represent mutually inspiring backgrounds that refine each other permanently. The most important binary opposition emerges from connecting real and fictional places. The benchmarks that define the human quintessence also confirm the existence of binary oppositions and synergies between physical evidence and emotional involvement. Referentiality links the world of objects (referents) and the world of images (representation) via narrative fiction.

Literary space is humanised and enhanced via the geocritical approach, with special emphasis on the sensory quintet. All existential levels, including those of knowledge and experience, are reunited by the interconnection of multiple

points of view and sensorial skills. The virtuality of the text mirrors the impetuous sensorial reality that lies within every human body.

During postmodern times, multifocalization and polysensoriality collide to construct narrative fiction and its spatial overtones. The senses can also be regarded as a symbol of creation, a collection of divine gifts meant to enhance and perpetuate our existential paths. Sensorial syncretism can be grasped within the auditory language, which arises in the minds of readers, writers, and critics who create, project, or reverberate narrative outlines. The audio-visual synergism implies colliding the visual sovereignty and acoustic interchange, the language of the material world with that of the human psyche. A sound can be identified as the energetic vibration of the soul, which nurtures both the human mind and the physical body.

The postmodern man is perceived as a living dichotomy whose main assignment is to acknowledge the facets and traits of both material and immaterial environments. The plurality of the world encompasses the accelerated unfolding of life and the intense engagement of the human senses. The contrasting ideologies of the postmodern era are mirrored via sensorial interferences. The empire of senses reveals its gist and

reunites man and literature via the methodological framework of polysensoriality.

Chapter III augments my capacity for imaginative ideation and bolsters the novelty of my doctoral dissertation. My focus has been on the literary work titled *The Remains of the Day*, authored by the esteemed and tenured writer Kazuo Ishiguro. The chapter is entitled *Darlington Hall: The Cornerstone of the Butlerian Consciousness* and tackles the remarkable persona of Butler Stevens. This study examines the evolution of the protagonist's efforts for cultural preservation and the evolution of his consciousness through the application of Jung's dynamic and revolutionary psychological models, as well as the temporal aspects associated with memory and melancholy as espoused by St. Augustine in his *Confessions*, as well as the cinematic adaptation of the novel.

Our focus has been on *The Remains of the Day* as the living expression of the English cultural identity and legacy. Mention has been made of the fact that *Prologue*, the introductory part, presents the realm of traditions and the characters' ambitions and transitions. Since the beginning of the novel, the spatial and temporal landmarks have been tackled as the binder between the narrative textual components. Special attention has been paid to the main protagonist, Stevens, who avails himself of the main moments of the day, namely

morning, afternoon, and evening, which are strongly related to actions, memories, root causes or lifetime goals, and to the fact that Darlington Hall represents the most influential spatial context as it shapes Stevens' destiny.

Relevant items of information have emerged from Stevens, the awe-inspiring English butler, who has been caught between stability and change. Consequently, as he leaves his comfort zone, Darlington Hall, he can explore the depths of his consciousness, refine his professional skills, and clarify his personal life within a novel experiential space: "the finest countryside of England to the West Country" (Ishiguro, 2015: 3). His journey has been considered a motivational one since he endeavours to balance the realm of wishes (his denial of emotional engagement) and the realm of duties (his preoccupation with professional experience). His foremost life principles, personality traits, and behavioural patterns are highlighted via the character's interior monologue, his confessions, conversations, and relationships.

Equally significant for our approach has been the fact that, within each stage of Stevens' journey, his professional and personal selves are improved and updated. As an audio-visual observer, he senses and explores the greatness of the English countryside and experiences the climax of personal growth. The six locations of the journey, which correspond to meaningful

cognitive and emotional stimuli, lead to Stevens' high level of awareness, which stems from his new daily routines and sensory experiences. Both the character's flow of energy and thoughts undergo rewarding changes.

Genuine conclusions emerged from tackling Stevens' mental journeys as being triggered by the physical ones. He experiences the climax of memories by using an all-encompassing form of confession that allows him to contemplate the most important events of his life: the arrival of his father at Darlington Hall, Stevens' tense relationship with his father and Miss Kenton, the conference from March 1923, Stevens' senior deterioration, and his death. His portfolio of memories is reawakened and closely analysed as he turns moments into memories and memories into moments.

Significantly, due to the renewal of his perceptions regarding his past and present life, Stevens' emotional restraint comes to an end. After so many years of servitude, he experiences personal freedom and retrieves the individuality of his senses. Inspired by the sensory, cognitive, and emotional abundance that he meets up with, the main character focuses on the states of being, feeling, and believing.

To reach culmination, we have approached all the landscapes as being fully aligned with the character's twofold personality, which embodies his professional pursuits and the

revival of his personal self. His stay in Salisbury has meaningful outcomes. Stevens enriches his geographical and cultural knowledge as he becomes familiar with different spaces, people, perceptions, and events. He commits himself to an extensive introspection of his consciousness by expanding upon memories related to his experience at Darlington Hall and by emphasising his fondness for his father's professional evolution. The distinctiveness of the Dorsetian countryside is strongly linked to the greatness and legacy of former and actual butlers. Stevens' next level of awareness is acquired by focusing on the great goals and timeless achievements of his generation of butlers and exploring their cultural heritage. The "remains of the day" at Dorset correspond to listing the highest requirements that have shaped Stevens' professional evolution and expressing gratitude for having had this job.

Most astonishing for our approach has been Somerset which has proved to be the proper spatial background for practising bantering. The conversations with the local people offer Stevens the proper context to cultivate his experiential learning by formulating witty replies. He foresees the stage of self-division as he prepares to meet Miss Kenton. In Moscombe, Stevens' horizontal consciousness (of his profession) is unified with his vertical one (of his emotions). Stevens acknowledges and integrates the affective contents of

the past and analyses the causes that led to the decay of his relationship with Miss Kenton. The penultimate location of his journey, Cornwall, is where Stevens paves the way for meeting Miss Kenton again.

Special attention has been paid to their monumental meeting, that provides the protagonists with all the answers they seek. Their past and future are clarified by uttering their former feelings as well as their present wishes and preoccupations. Duty prevails over the lives of the two protagonists, as it always has. The symmetry between the beginning and the end of the novel has been depicted by bringing into focus the protagonists' new goals and aspirations that need further practice and experience.

Genuine conclusions emerged from focusing on Stevens' evaluation system centred on defining and exemplifying the concept of greatness as regards appreciating human relationships or contemplating the natural landscape. The character is always shown during the climbs of the hills, a fact that emphasises the need to protect his intrinsic values, beliefs, and sensory experiences, as well as the need for constant evolution.

Surrounded by ancient coasts, castles, areas of outstanding natural beauty, and UNESCO heritage sites, the renewal of Stevens' intellectual and emotional self emerges

from the entanglement of familiarity and novelty. The forays into the consciousness of time record the evolution of cultural and personal identity. The symbolism of sunsets, evenings, and mornings helps Stevens to rediscover himself and confirms Oprah Winfrey's claim: "As you become more clear about who you really are, you'll be better able to decide what is best for you the first time around" (https://www.brainyquote.com/quotes/oprah_winfrey_389399)

Several differences appear between the book and the film adaptation, especially when it comes to the meeting of the two protagonists and the end of the story. In the novel, Miss Kenton is waiting for him in the tea lounge, and the two enjoy full privacy. In the movie, the characters are portrayed while they enjoy the national drink and fresh cake while they list their fondest memories on a musical background that reminds them about the uniqueness of true love, namely Frank Sinatra's song, Blue Moon. The director of the movie handled the musical background as a binder between society, intimacy, and spiritual connotations. In what concerns switching on the pier lights, the narrative adaptation depicts Stevens accompanied by a former ex-butler, who emphasises the greatness of evening, while in the movie Stevens shares this moment with Miss Kenton. These discrepancies are closely related to Stevens' need for social

validation, which is intensely contrasted by the consent of his consciousness, which craves intimacy and true love.

Stevens experiences the climax of awareness: "I should adopt a more positive outlook and try to make the best of what remains of my day" (Ishiguro, 2015: 256). Convinced and motivated by his new goal (to improve his bantering skills and surprise his new owner), he acknowledges that "Nature gives to every time and season some beauties of its own" (https://www.brainyquote.com/quotes/charles_dickens_154061). To conclude, Stevens has the privilege "to speak of the morning and spring, of the evening and autumn of life" (Jung, 1975: 367), similarly to the people of all generations from the pier.

Chapter IV, *Outsourcing the Sensorial Assets in Ishiguro's Nocturnes: Five Stories of Music and Nightfall*, depicts the reawakening of the human sensory experience within the human body. The present study aims at conducting a thorough analysis of the collection of short stories titled *Nocturnes: Five Stories of Music and Nightfall*. Specifically, the study seeks to examine the role of music in fostering unity among individuals and their moral principles, as well as the outsourcing of sensorial assets via emotional, intellectual, cultural, and professional exchange. The concept of polysensoriality, Rudolf Steiner's theory on the seven novel

sensory directions outlined in his essay *Man's Twelve Senses in Their Relation to Imagination, Inspiration, and Intuition*, and Liviu Rusu's book, *Estetica Poeziei Lirice*, provides comprehensive and interdisciplinary perspectives on interpretation, addressing the apex of the sensorial and musical selves.

The collection of short stories *Nocturnes: Five Stories of Music and Nightfall* delineates the sensory environment reawakened within the human being as well as the rejuvenation of body and soul. The majority of the characters are musicians that help each other: guitarists, vocalists, saxophone, or cello players. For them, music becomes a *modus operandi* because a profound atmosphere and a sui generis emotional environment emerge from it.

The characters' experiences are meant to strengthen their self-knowledge, ensure their full development, improve the quality of their relationships, and maximise their sensorial potential. Also, they withstand significant turning points in their lives and experience an assiduous search and retrieval of their authentic selves. In other words, the characters are plunged into multicultural backgrounds, where they are allowed to reinvent themselves. Consequently, all the protagonists are enticed to leave their comfort zones to experience a personalised and all-encompassing evolution.

Most of the characters share the determination to become successful musicians. To achieve their lifetime goals, they are constantly engaged in emotional, intellectual, cultural, and professional exchange. Their twofoldness emerges from contradictory emotions and their heterogeneous inspirational muses. Moreover, the reader is invited to undertake an inquiry and become part of the history of music, to know or recognize the names of the greatest artists whose songs are not influenced by the mists of time and whose melodic lines, lyrics, and interpretations represented the sensory kingdom or sway of inspiration for the multicultural Ishigurian personality.

While listening to the legendary artists Nina Simone, Bruce Springsteen, Bob Dylan, Ray Charles, Gillian Welch, and last but not least, Stacey Kent, every human being should discover "the unfathomably complex blend of feelings" that "a human voice in song is capable of" (Ishiguro, 2017: 21), conveyed by the protagonists' musical fondness.

After a thorough analysis of the songs, the interpretation, and the themes found in the lyrics, various similarities are worthy of mentioning: binary oppositions (day-night, happiness-sadness, feminine-masculine energy, contentment-disappointment, summer-autumn), the spatial and temporal influence, fever associated with spark, flame of love, and ambition. Also, the importance of the proper atmosphere,

environment, and music, as well as a harmonious love life, are stressed as vital topics when it comes to the protagonists' maturation.

The interplay between the senses, the outside world, and the soul is rendered by the characters' journeys, which familiarize the reader with the feeling of adventure, independence, and the redemption of their personal space. Kazuo Ishiguro is an artisan of the story who offers the reader the accuracy of details, with particular emphasis on spatial and temporal coordinates, and the sensorial experiences of the characters, whether we are talking about their physical appearance, relationships, or the inner turmoil they are subjected to. Thus, when the reader explores the *Nocturnes*, his knowledge is enriched by narrative, geographical, musical, or emotional content.

The narrator reveals the limitless sensory potential that these spatial backgrounds encompass, whether we are talking about the imposing piazzas of Italy, the British city environment, the Malvern Hills, the Area of Natural Outstanding Beauty, or the enigmatic Hollywood. In terms of temporal guidelines, the transition between seasons and the contemplation of nature are synchronised with the sensorial perceptions of the characters.

The narrator delineates a hierarchical classification of memories and, of course, the sensory experience related to them. The majority of the audio-visual images related to specific key points are what fill the characters' memory banks. The sensory origin of the memories is emphasised via objects, songs, physical portraits, or actions undertaken by the protagonists.

Both masculine and feminine energies enhance the pantheon of the senses. Characters are deeply influenced by the sense of ego, the sense of speech, the sense of hearing, the sense of warmth, and the sense of taste (Steiner, 1981: 12).

Ishiguro approaches all spatial boundaries as appropriate for the peaceful closure of significant stages in their lives. He also balances the characters' freedom while preserving their peculiarities (innate or acquired talents and skills). The Ishigurian genius capitalizes on expressiveness and versatility through a particular narrative lens that captures and monitors the interdisciplinary evolution of the characters. Hence, he explores the reconciling power of music by taking into account the spatial and temporal coordinates, the protagonists, and their emotions.

In conclusion, *Nocturnes: Five Stories of Music and Nightfall* can be regarded as a postmodern narrative masterpiece that targets the most significant periods

(childhood, student years, maturity) and most prominent aspects in the life of every human being, namely interpersonal relationships, personal, sensorial, professional, and social ascent. The love of sound and emotion, as well as the unparalleled splendour of nature, prevail over the five short stories.

The final chapter of this research, **Chapter V**, represents a significant shift in the content of the research as it delves into the Japanese cultural background of the author. The focus of our analysis centres on Masuji Ono, the main protagonist and narrator, who embodies the archetype of an individual who nurtures his artistic identity and endeavours to restore his familial position as a father. The research methodology is enhanced by the incorporation of the *Componential Theory of Creativity* and a thorough examination of the film adaptation of the literary work. This chapter is entitled *The Art of Letting Go* and provides a comprehensive examination of Ono's significant withdrawal from the artistic sphere as well as his aspiration to attain a different form of gratification through familial pursuits.

The literary work under consideration, *An Artist of the Floating World,* serves as a valuable cultural artefact and a fundamental component of the Ishigurian identity. The novel's narrative content is a precise representation of the author's

Japanese heritage. The Ishigurian talent, true to form, uses temporal and spatial cues to great effect in the novel's structure.

Special attention has been paid to the main protagonist and narrator, Masuji Ono, an archetypal character who forges his creative persona, expands the horizons of his consciousness, and masters *the art of letting go*. Ono emerges as an unforeseen personality who ventures into the realm of artistry, takes risks, and expends significant effort in the pursuit of surpassing mediocrity. The Japanese artist engages in social and cultural exchanges with individuals from a variety of backgrounds.

Relevant items of information have emerged from analysing Ono's two distinct conditions: the status of an artist who is in the process of ongoing development and that of a paternal figure who is striving to secure a prosperous future for his beloved ones. The first part of the literary work delves into Ono's cultural heritage, with a particular focus on his dwelling and familial connections. Masuji Ono's artistic persona is formulated and cultivated through his cognitive mechanisms, which are interrelated with his corporeal form.

The acquisition of Akira Sugimura's house embodies cultural, social, and moral connotations related to Ono's family life. The residence of Masuji Ono serves as a haven for erudition and self-control, safeguarded by a pair of ginkgo biloba trees that symbolise his longevity and adaptability in the

aftermath of World War II. Prompted by a myriad of different stimuli, Ono moves towards a higher state of awareness. His first notable achievements are grounded in restoring the house, recreating the tranquil ambience of the past, and reuniting the family. Guided by creative resourcefulness, Ono consolidates his personal and professional lives and exhibits a transformation wherein he embodies traits of sensitivity and intuition.

Equally significant for our approach has been the fact that during the process of overseeing Noriko's marriage arrangements, Ono peruses his artistic development and becomes aware of his unwavering and enduring influence. The novel prominently features spatial landmarks, including the Bridge of Hesitation and Mrs Kawamaki's bar. In addition to serving as a means of juxtaposing the visual aesthetics of Ono's dwelling with the emotional condition of his psyche, these locations are also considered to be the junctures where Ono's historical and contemporary experiences, as well as his vocational and intimate spheres, converge.

Genuine conclusions emerged from Ono's exploration of his consciousness. Three primary avenues have been tackled: the training periods under Master Takeda and Mori-san; the period of reflection on the past portrayal of the district he lives in and the relationships with his pupils; and Ono's

contemporary pursuits for the well-being of his family and the forthcoming generations, particularly his grandchildren. Ono's three stages of transition are marked by his presence in several significant locations, including his parents' home (specifically, the reception room), Master Takeda's studio, Mori-san's villa, the Migi-Hidari establishment, the Bridge of Hesitation, the Arakawa district, and his own villa (which features sacred spaces such as the garden, the reception room, and the creative wellspring of inspiration for him and Ichiro: the piano room).

The dichotomous oppositions with which the reader becomes acquainted have been expanded upon via Ono's assessment of the pre-war and post-war contexts. His physical and emotional journeys facilitate the assimilation of the following significant environmental, professional, and familial changes, whether they are experienced on an individual or collective level: the altered image of the district and his villa; the feeling of bitterness the young generation shows towards the elders; the loss of his wife and son; his retirement; and his relationship with his daughters.

To reach culmination, we have approached Ono's entire life mission, which consists in keeping the essence of Japanese culture alive through his ideas, words, and deeds. Helped by his sensorial assets, he promotes the most prominent Japanese values: the fondness for gardening and landscaping, the

peculiar behavioural patterns, the value of togetherness, and the preservation of the environment. Ono's numerous accomplishments, including the renovation of his home, bring together his professional and personal goals. Ono makes the most of his creative potential under the guidance of Mori-san, reconciles with her past, and redeems his freedom via his confession at Noriko's miai. He exhibits maturity by embracing both the present and the future and their accompanying transformations.

The impressive conclusion of the literary work is intricately linked to the magnificent development of the character Masuji Ono, a committed artist who, after experiencing nightlife as a form of the individual and collective subconscious, finds fulfilment in family life. It is only upon his return to Mori-san's villa that he is able to accurately assess his entire being and artistic evolution, via the straightforward sensory experience and the invigorating flavour of oranges. Consequently, Ono transcends from an artist of the floating world into an artist of collective abiding consciousness, who is convinced that his hard work and the challenges he surpassed helped him to create works of genuine value.

Most astonishing for our approach has been the movie adaptation of the book, which complements the monumental ending of the novel. At the Bridge of Hesitation, Ono uses his

internal monologue for the last time to formulate a sincere omen, intending to wish the young a blessed future. This scene has been tackled as the climax of his sensory encounters. The depth of emotional expression through gestures, tears, and the act of closing the eyelids shows that the deepest states of being are often experienced with closed eyes. He regains his inner strength when Ichiro calls his name, wipes his tears, and welcomes him with open arms. Upon the arrival of the second grandchild, Ono lets out an energetic laughter and tips his hat in reverence for the newborn's existence.

One limitation of my interdisciplinary approach stems from the fact that only three of Ishiguro's novels have been analysed via the theoretical lenses of Westphal and Bottez, Jung, Cuțaru, Steiner, and Amabile. However, the potential for further development of this intricate and interdisciplinary methodological grid can be identified and expanded upon not only in other works by Kazuo Ishiguro but also in many other literary works that explore the interplay between narrative and artistic realms.

Tracy Chevalier's *Girl with a Pearl Earring,* Ross King's *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, and *Michelangelo's work on the Pope's Ceiling* are potential subjects for in-depth analysis of the interpretive perspectives provided by the four prominent authors who have

left a lasting impression: Jung, Cuțaru, Steiner, and Amabile, and whose theories offer a broad and spellbinding interpretative spectrum.

Our approach to the heterogeneous degrees of awareness can be enriched by expanding upon Jung's stages of active imagination, a theory that highlights the importance of a balanced consciousness. For achieving the desired outcome, one must employ the literary work titled *Jung on Active Imagination*, authored by Carl Gustav Jung. The author's endeavour to achieve self-healing involves a bold approach wherein he permits his unconscious to manifest itself, thereby facilitating the process of reconciliation with it.