

Into Ever Stranger Territories: Kazuo Ishiguro's *The Unconsoled* and 'Minor Literature'

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Summary

While writing The Unconsoled (1995), Kazuo Ishiguro was frustrated by critical approaches to his earlier work that centred on its purported 'realism'. This chapter explores how The Unconsoled fulfils his intention to journey into ever stranger territories by focusing on the novel's engagement with the work of the canonical modernist writer Franz Kafka. The Unconsoled is an exploration, partly allegorical, partly direct, of the crisis facing a major, established artist who wishes to pursue an experimental aesthetic. Gilles Deleuze's and Félix Guattari's concept of 'minor literature' informs the discussion.

The Unconsoled and Kafka

In their discussions of Kazuo Ishiguro's most 'difficult' work, *The Unconsoled* (1995), critics often refer to the work of Franz Kafka. The author himself has acknowledged the influence of this hyper-canonical modernist writer to whom he had turned to due to his frustration with critical approaches to his earlier work that centred on its purported verisimilitude: 'Kafka is an obvious model once you move away from straight social or psychological realism.'¹ Indeed, the novel's allusions to Kafka's corpus are extensive. Ishiguro's setting resembles Kafka's in its lack of spatio-temporal specificity, its mysterious atmosphere, and the sudden contiguity of places that are geographically far apart. *The Unconsoled* shares with Kafka's novels a somnolent protagonist who is unable to comprehend fully what is happening around him, yet is strangely willing to accede to the demands of others. It also has in common with Kafka's corpus a macabre, antic comedy – seen, for example, in Brodsky's accident and the amputation of his leg (*U* 447), which the reader only subsequently learns is a prosthesis (*U* 464). Furthermore, *The Unconsoled's* atmosphere of incompleteness, the sense that its ending is arbitrary and open, and that narrative resolution could be forever deferred, recalls Kafka's three longer works.

There are several areas of direct overlap with Kafka. The Sattler Monument, which Ryder describes as reminiscent of ‘a single turret’ of ‘a medieval castle,’ (*U* 182), and which is situated on the top of a hill, is a direct evocation of the eponymous castle of Kafka’s final novel, *The Castle* (1926). The strange potency which music possesses in *The Unconsoled* resonates with moments in Kafka’s work. There is Grete’s entrancing violin playing in ‘Metamorphosis’ (1915); the eldritch music described in the short story ‘Investigations of a Dog’ (1922); the piping of Josephine the singing mouse; and Karl Rossman’s piano playing in *The Man Who Disappeared* (1927; the novel also known as *Amerika*). Finally, two of the porters mentioned in *The Unconsoled* who attend the gatherings in the Hungarian Café, Josef and Karl, are named after the protagonists of *The Trial* (1925) and *The Man Who Disappeared*, respectively.²

The general critical response to *The Unconsoled* addresses these Kafka-like aspects and concurs that the novel fails because it does not, in Amit Chaudhuri’s words, ‘allow its allegory to be engaged, in any lively way, with the social shape of our age’ in the way Kafka’s fictions do.³ James Wood reminds us that Kafka described his work as producing ‘seasickness on dry land,’ and sardonically likens the effect of *The Unconsoled* to ‘seasickness at sea’.⁴ Barry Lewis notes the legacy, but his discussion of it is in the context of an argument about the ‘fuzzy’ fictional space of *The Unconsoled*.⁵ Gary Adelman discusses Kafka primarily to demonstrate the ways in which *The Unconsoled* departs from a Kafkaian model, mobilizing these differences as evidence for an argument that the artistic aim he ascribes to *The Unconsoled*, namely that of projecting the interior of a character outwards through the device of doubles, is a radically new one.⁶ Richard Robinson confers on the placelessness of the unnamed city of *The Unconsoled* a haunting aesthetic rootedness, that of Kafka’s central Europe. For Robinson, the Kafkaian inheritance is primarily formal and spatial: ‘With its Kafkaian meta-language, *The Unconsoled* borrows its setting from a second-hand literary-cultural map’.⁷

Such readings arise from a particular interpretation of Kafka’s work, one that attempts to circumvent early critical trends which focused solely on the psychoanalytical or metaphysical aspects of Kafka’s novels. Kafka is read with a prominent political-ideological bias, a bias which privileges the symbolic politics of Kafka’s writing and the lively engagement with the social shape of the age Chaudhuri finds wanting in *The Unconsoled*. Whereas Kafka’s writings are read as parables of bureaucracy, capitalism, fascism and communism, Ishiguro’s novel is deemed an ‘empty’ experiment in formalism because the novel does not allow itself to be re-inscribed easily into a particular historical moment, such as the post-Cold War uncertainty of the 1990s.

But those readings which decry the lack of political engagement in *The Unconsoled* could be said to miss the point of Ishiguro's novel as surely as those critics who focussed solely on the psychoanalytic and metaphysical missed the point of Kafka's corpus. This chapter would like to propose that it is possible to recuperate the novel, indeed more than recuperate, demonstrate it is a text that articulates something very powerful about the nature of culture, by means of a different approach. In our assessment of *The Unconsoled* it is important to understand the intricate relationship between content and form. In order to assess Ishiguro's evocation of Kafka's profoundly political aesthetic, which explored contemporary political and social issues at the level of form, it is necessary to read the novel in differently. In order for Ishiguro to produce the qualities associated with Kafka's work – its disorientating effect and its auguring of coming evils – it is necessary for the novel to deploy Kafka-like tropes in new, amplified ways. The horrors Kafka's modernist fictions portended had come to pass and there were a new set of concerns to grapple with. For instance, where Kafka's work expresses an alienation arising from the disenfranchisement and isolation of the individual under oppressive regimes, Ishiguro's novel is grappling with an estrangement caused by the postnational and transcultural consciousness of the age of globalisation. This leads to comic misunderstanding, at the very least, and at worst leads to a wholesale failure of communication. Ishiguro is writing against a state in which the aesthetic object has, to a degree, been stripped of its intensity (this is the cultural situation depicted in the novel).. *The Unconsoled's* engagement with Kafka's writings is therefore not tangential, but lies at the heart of our journey 'into ever stranger territories' (U 492).

Minor Literature and *The Unconsoled*

The provocative work of Gilles Deleuze's and Félix Guattari's has recently proven a rich source for re-directing classic literary analyses and conventional perceptions of man and the world. Their subversive project aims to destroy traditional ways of understanding society reliant on using reason and rational arguments. *Anti-Oedipus* (1972; 1977) and *A Thousand Plateaus* (1980; 1987) are key works in their canon; they attack conventional, Freudian psychoanalysis and the culture of therapy which supports a capitalist system that produces a schizophrenic subject. Their *Kafka: Towards a Minor Literature* (1975; 1986) is particularly useful in providing a critical framework which enables a reading of *The Unconsoled* as a novel producing radical aesthetic effects that have a political significance: Claire Colebrook calls this 'the

politics of style'⁸. The idea of 'minor literature' which Deleuze and Guattari formulate in their book offers a way of engaging with Ishiguro's text as an experimental work by a writer attempting to free himself from a restrictive popular conception of his writing.

Minor literature has a number of specific characteristics. First, a 'minor literature doesn't come from a minor language; it is rather that which a minority constructs within a major language.'⁹ Deleuze and Guattari note that Kafka's work is interesting because it exemplifies a linguistic deterritorialization which is related to geographic displacement. Kafka is a Czech Jew writing in a major language, German, and Ishiguro, Japanese by birth, writes in a lingua franca, English. There is no reason to suppose that Ishiguro felt oppressed by a major culture, but his frustration with the critical reception of his earlier books indicates that *The Unconsoled* is an attempt to minoritize himself.

One of the most striking features of *The Unconsoled's* experimental style is the distortion of the conventions of first-person narration. The protagonist, Ryder, is granted sporadic periods of limited omniscience, or clairvoyance, when he has access to the thoughts of other characters, and is able to describe in minute detail events at which he is not, or has not been, present. For example, Ryder narrates an encounter and conversation between Stephan and Miss Collins (*U* 56-63), which takes place in 'a large white apartment building [several] stories high' (*U* 55), while Ryder himself waits outside in a car.

This deliberate narratological impossibility, this flouting of traditional realist rules of representation, foregrounds the idea minor literature is a syncretic, inclusive category which opens up language as a space where the oppressed may inscribe themselves. It is this feature which makes this form of literature 'great' for Deleuze and Guattari. Claire Colebrook notes: 'All great literature, for Deleuze and Guattari, is minor in this sense: language seems foreign, open to mutation, and the vehicle or the *creation* of identity rather than the *expression* of identity.'¹⁰

A 'second characteristic of minor literatures is that everything in them is political. [...] its cramped space forces each individual intrigue to connect immediately to politics. The individual concern thus becomes all the more necessary, indispensable, magnified, because a whole other story is vibrating within it.'¹¹ For minoritarian groups in particular, the private world is never disconnected from the public world; the two are always connected. Therefore the personal is always profoundly political. This is something Ryder learns in *The Unconsoled*: though he attempts constantly to separate himself from the city's intrusive, demanding populace, the novel's trajectory leads to his becoming at one with the traumatised body politic.

This political dimension is related to another feature of minor literature, which is that ‘everything takes on a collective value’ because ‘[t]here isn’t a subject; *there are only collective assemblages of enunciation*.’¹² Although the trained reader is used to framing Ryder as a singular protagonist, he soon becomes a ‘conductor’, or, like the seer Tiresias from T. S. Eliot’s *The Waste Land* (1922), one who channels the discourses and utterances of an entire city. Indeed, from his second encounter, with Gustav, the hotel porter (*U* 4), the first-person narrator is forced to voice other characters’ tales, a process of deterritorialization that erodes Ryder’s sense of selfhood. Indeed, a radically disturbing power lies in Ishiguro’s use of narratological ambiguity. The reader is never actually sure whether Ryder is relating the innermost concerns of other characters, or merely projecting his own anxieties onto them. In addition, at the moments when Ryder is acting as a third-person narrator, disturbances in his immediate physical environment can arrest his omniscience. The narratological impossibility discussed above is cut short when he hears Boris shift behind him (*U* 61). It is as if he can only sustain an immersion in the collective assemblage so long as nothing reminds him of his subjectivity.

The third criterion of minor literature is that its ‘language is affected with a high coefficient of deterritorialization’, which undercuts the oppressive language of hegemony, whose purpose is to categorise and enforce stasis.¹³ Language, for Deleuze and Guattari, is not primarily communicative, but is a means to impose and preserve traditional ways of organising the world. Writers of minor literature can enact an escape from these constrictions in their texts, by offering one of two creative procedures. The first artificially enriches language by making it swell up through excessive symbolism and submerged significations. The second procedure goes in the opposite direction by creating an arid language that is deliberately stripped bare and thereby made more intense. Deleuze and Guattari count Kafka among the proponents of the latter approach (another is Samuel Beckett, another important figure in their writings). While the method that enriches language will ultimately fail because it tends towards a high coefficient of deterritorialization, that which desiccates is more successful.

Ishiguro’s poetic technique in *The Unconsoled* introduces a tension and ambiguity in its creative procedures. The novel’s language is affectless, and symbolic imagery that would lure the reader to traditional, Freudian psychoanalysis – that would help to ‘decode’ or ‘explain’ Ryder’s condition – is largely absent. Its prose has a Kafkaan sobriety, and its tone is set through stark description, not figurative language. However, the novel conforms in other ways to the ‘majoritarian’ model, which artificially enriches language. *The Unconsoled* contains a number of situations drawn

from common dream scenarios. A good example of this is Ryder's accidental exposure of himself at the banquet in honour of Brodsky. Another is the imposing entrance that turns out to be 'the very thing [Ryder] had most feared', namely a broom cupboard (*U* 278). The novel also imbues a number of material objects and things – including music, football, and wounds – with symbolic resonance.

This ambivalence is potent. In *Kafka* Deleuze and Guattari argue that the becoming collective of a narrating singular subject is a key feature of minor literature:

When a statement is produced by a bachelor or an artistic singularity, it occurs necessarily as a function of a national, political, and social community, even if the objective conditions of this community are not yet given to the moment except in literary enunciation. From this arises two principle theses in Kafka: literature as a watch that moves forward and literature as a concern of the people. The most individual enunciation is a particular case of collective enunciation.¹⁴

Ishiguro's attempt to produce a strange and idiosyncratic novel certainly indicates a striving towards artistic singularity, yet Deleuze's and Guattari's reference to bachelorhood also implies an antinomy between creative barrenness and fertility. Whereas Kafka's stalled aesthetic production and his inability to complete a novel are signs of his inability or unwillingness to create a bounded work of art, (and, by extension, an enclosed image of man), Ishiguro writes a very long book that, despite its cyclical structure and the open-endedness of its 'conclusion', is manifestly complete.

The Unconsoled appears to flout, or transgress, the criteria that define minor literature. However, in a later essay, 'Literature and Life' (1993), Deleuze argues that 'writing is inseparable from becoming', a Deleuzian concept which again moves us away from the singular and static to a vision of man and the world that emphasises plurality and diversity, and that is always in the process of metamorphosis.¹⁵ The figure of the bachelor is key to minor literature because the condition of bachelorhood -- a singular, male position - implies a denial of the female, and therefore offers the potential for becoming. In western cultures, the female gender has commonly occupied a position of subservience; male writers are goaded and shamed into becoming female due to their 'superior' status, or lured into it by lusting after the desired stigmatized term. *The Unconsoled* can be read as the 'becoming minor' of an author ashamed of the mainstream status resulting from the success of *The Remains of the Day*.

The novel dramatises the analogy between the male-female and major-minor positions in the way in which Ryder engages with the curious legacy of Max Sattler. Early in the novel, two journalists trick the pianist into having his photograph taken in front of a memorial to the maligned figure of Sattler. The monument is atop a steep hill, and described as ‘a tall cylinder of white brickwork, windowless apart from a single vertical slit near the top. It was as though a single turret had been removed from a medieval castle and transplanted here on top of the hill’ (*U* 182). Its verticality, whiteness and lack of windows suggests flight, the blankness of fugue and the delirium of sexuality. However its celebration of phallic power appears to be cancelled out by the symbolic castration effected, in the same scene, by a gust of wind that blows Ryder’s tie over his shoulder (*U* 182). *The Unconsoled’s* reader is simply unsure what the Sattler monument means because traditional, Freudian psychoanalysis as a model for producing meaning does not work. This suggests a correspondence between the Sattler legacy and minor art.

The reader realises that the journalists’ attempt to get Ryder to pose before the monument is intended to discredit him, though he is strangely oblivious to the mockery barely concealed behind their fawning manner. However, when he thinks back on the incident later, he asserts that ‘it had seemed the most telling way of sending out an appropriate signal to the citizens of [the] city.’ (*U* 371) Later, when the pianist discusses Sattler with Pedersen, he is told that for many in the city this figure had represented the possibility of positive change, but that, in the councillor’s opinion, ‘it is simply not in the city’s nature to embrace the extremes of Sattler.’ (*U* 375) Within the novel, the Sattler legacy is an example of minor art which, for Ryder, becomes a model representing positive transformation and progression – a process of ‘working through’ the trauma causing the city’s tragic condition of stasis. Characters in positions of power with a vested interest in maintaining things as they are believe the Sattler monument to be a potentially dangerous and destabilizing force within the community; Ryder, as a major artist who experiences the minoritarian work, comes to understand the imaginary and creative power of the ambiguities that it represents.

Running on a continuous circuit: linguistically proliferating figures

Deleuze and Guattari argue that the ‘assemblage’ of a work of minor literature can only be ‘explained’ if it is first disassembled and then its component parts (and the connections between them) examined carefully. They discover in *The Trial* and *The Castle* ‘proliferating series’ that effectively open up situations that had led to stagnation in Kafka’s previous works.¹⁶ The key terms of the impediments that exist in

the other fictions are trios and doubles. The individual is either trapped in the triangular father/mother/child relationship of the family, or 'doubled' by discourse, as subject of both enunciation and statement. This also leads to entrapment, for either one of the subjects remains stationary and delegates movement to the other, or both move, implying a third individual directing their actions, and, therefore, a return to the familial triangle.

The Unconsoled is filled with doublings of the protagonist. As Gary Adelman notes: 'Every encounter is Ryder encountering ego projections of himself, Ryder refracted.'¹⁷ Throughout the novel, this schizophrenic doubling falls back upon familial triads. Ryder and his avatars (in particular, though not exclusively, Boris, Stephan, and Brodsky), seem always enmeshed in triangular formulations. Yet although the Ryder/mother/father triangle seems to draw us back into the Freudian psycho-geometry which has at its heart the family, there are many other triangulations, such as Boris/Sophie/Ryder; Stephan/Christine/Hoffman; and Brodsky/Miss Collins/the chimerical pet, which suggests a proliferation of configurations that destroy the stable, original model of psychoanalysis.

In *The Trial* and *The Castle* the triangular relations multiply until 'a central figure [starts] proliferating directly.'¹⁸ In both novels, K.'s proliferation is such that every component part of the textual assemblage contains a version of K., destroying conventional conceptions of character in literature, and, more importantly, a unified image of man. This process enables the subject to 'overflow its own segments [. . .] spread over the line of escape and expand over the field of immanence.'¹⁹ In *The Unconsoled*, however, the meaningless, deterritorializing teeming that Deleuze and Guattari discuss in relation to Kafka's novels does not occur. Ryder's proliferation and doubling is still partly tied to the idea of the unitary coherent subject. He meets other selves that represent him as he was, or will be, at key moments of his life, and a rationale governs the multiplication.

The novel's protagonist, Ryder is deemed to be one of the finest concert pianists in the world and would therefore seem to represent a major artist. Despite this apparently central position in cultural life, the novel's experiment expresses the disintegration of his identity. However, despite the radical aesthetic, the novel does produce a traditional *catharsis* which partially recuperates a sense of self, and re-establishes a consolatory restoration. Ryder ends up trapped by the tram's continual circuit, indeed seems to welcome this position: the novel ends with Ryder making his way back to his seat, at one with the social body. It is as if his strategy of creating and identifying doubles provides sufficient impetus to break free of the familial triads, and the orders that govern human life which they represent, but not enough to escape

their pull completely. The escape effected by Ryder is only partial, unlike that of K.'s. The tram Ishiguro's protagonist finds himself in at the end of the novel is, after all, 'running on a continuous circuit.' (U 534) Therefore, Ryder's deterritorialization, like that of the novel as a whole, is incomplete because this final image suggests a bounded whole or the trajectory of an orbiting body.

It is Leo Brodsky who achieves deterritorialization, a point of disequilibrium, a flight or escape that is diagonal to the constricting forces of language and society. Brodsky is regarded a possible saviour of the community. Early in the novel the councillor, Pedersen, describes to Ryder a gathering of the city's elite at which the idea is advanced that a number of the problems besetting the place could be solved if only Brodsky was rehabilitated and restored to the peak of his musical powers. This would 'put into reverse the spiral of misery gaining ever greater momentum at the heart of [the] community.' (U 112)

At the climactic concert on Thursday evening, Ryder describes how the conductor pushes the musicians of the orchestra 'into ever stranger territories': 'He was almost perversely ignoring the outer structure of the music [...] to focus instead on the peculiar life-forms hiding just under the shell.' (U 492) In this passage, Brodsky is burrowing beneath the standard aesthetic pleasures offered by the piece seeking the strange, the discomfiting, the minor. It illustrates that Brodsky is carried off by the delirium of his desire, which he is unable to resist; he is becoming a minor artist, whose being is deterritorializing, in a process of becoming. The piece he is conducting is Mullery's *Verticality*, a name suggestive of flight and vertigo.

As is often the way with minor aesthetics, Brodsky's ideas prove too radical and alienating. The musicians become incredulous, distressed, even disgusted (U 494). Then, in the middle of the piece, the conductor collapses. He has gone too far along the line of flight and 'ascends a few inches into the air' before crashing down (U 496). There does remain a final chance for recuperation and reterritorialization, however. Miss Collins goes over to Brodsky and seems, tentatively, to be considering a reconciliation. Then he self-indulgently mentions his wound, a signifier of his artistic minority, but also its cause: it was due to the pain it causes him that he turned to drink. Miss Collins's response is anger and revulsion: "Your wound," Miss Collins said quietly. "Always your wound." [...] You're going somewhere horrible now [. . .] Go on your own with that silly little wound!" (U 498-99)

Brodsky will not let go of the pain that he believes the source of his creativity, has succumbed to the well-worn notion of the tormented artist. But, as Deleuze notes, '[i]llness is not a process but a stopping of the process [...] the writer as such is not a patient but rather a physician, the physician of

himself and of the world.’²⁰ In turning to his wound, Brodsky has interrupted his artistic process.

Deleuze notes that the final end of transformation, the apotheosis of minor writing, is a ‘becoming mortal’, which essentially means to relinquish any dreams of omnipotence associated with the Freudian configuration of the subject.²¹ Brodsky does not die, though he nearly does succumb, recalling the warning of Deleuze and Guattari that ‘the lines of flight always risk abandoning their creative potentialities and turning into a line of death, being turned into a line of destruction pure and simple.’²² We are to assume Brodsky will ‘see out his days as the town drunk’ (*U* 522), as a social and cultural invisible while Ryder will continue to be the master artist that he is reputed to be.

Still, that he survives his collapse would suggest a victory of the minor mode; Deleuze describes the minor artist as one who, possesses ‘an irresistible and delicate health that stems from what he has seen and heard of things too big for him, too strong for him, suffocating things whose passage exhausts him.’²³ He is taken to the ‘St Nicholas Clinic’ (*U* 522), the name of which is significant; Brodsky has bestowed a gift on the community, that which the minor aesthetic offers: an intimation of how to achieve liberation from oppressive strictures.

This hint averts the community’s dreary fate. Ryder observes, following the fiasco of the concert, that ‘[c]learly the evening’s events had made [the city’s inhabitants] reassess themselves and their community in some profound way, and the resulting mood, for whatever reason, appeared to be one of mutual celebration.’ (*U* 523) In ‘Kazuo Ishiguro and the Work of Art’ (2003), Mark Wormald argues that art can ‘console individuals and communities for losses and wounds, whether real or imagined.’²⁴ Yet it is the radical, delirious and minor aesthetic that facilitates this consolatory power, whereas Christoff’s art, with its ‘formalised restraints’ and its ‘sense of structure’ does not appear to possess it (*U* 201, 502). It is the unsettling nature of *The Unconsoled*’s aesthetic extreme that enhances our readiness to be moved by the wounded citizens, and above all, Ryder’s opposite, Brodsky.

However, Ryder’s feeling at the end that ‘[t]hings had not, after all, gone so badly’ (*U* 534) might not be completely unfounded. Ryder has been the catalyst for Brodsky’s transfiguring performance. When he first arrives in the unnamed city, he hears the conductor sitting at a piano, ‘playing a single short phrase [from *Verticality*] over and over in a slow, preoccupied manner.’ (*U* 4) Brodsky is trapped, and Ryder’s presence facilitates his liberation. While K. and Brodsky flee and deterritorialize, and Ryder remains trapped in his liminal state, it is Ryder’s intervention that enables Brodsky’s flight and heals the community’s crisis.

The problem probed by *The Unconsoled* is the popular resistance to the liberating potential of minor art. The solution offered is that of a major artist confronting his audience with a minor artist, in the way that Ishiguro presents Kafka through the resonances in *The Unconsoled*. The major artist alerts his audience to the strictures that fetter them, but sacrifices a personal flight, as the less experimental novels that Ishiguro subsequently published demonstrate. This is not to suggest *The Unconsoled* is a failure in Deleuze's terms. In dramatising the dilemma facing the bestselling and critically acclaimed writer who seeks to open up to a larger audience a revolutionary minor writing, Ishiguro has produced a novel that, though it does not wholly achieve minority, is extremely powerful. It enacts a 'minorization' of major literature by producing a text that approaches the intensity of minor literature. This is a formidable achievement, especially in the light of Deleuze's judgement that 'among all those who make books with a literary intent [. . .] there are very few who can call themselves writers.'²⁵ *The Unconsoled's* is a plangent music, yet with a note of hope, which aims to rouse readers from their torpor, show that aesthetic artefacts can still move and disturb, interrogate and probe. It strives to call into being a community of people who care that such works exist. It is art in the throes of becoming, and it is from this its power derives.

Notes

¹ M. Jaggi, 'Kazuo Ishiguro talks to Maya Jaggi' [1995] in *Wasafiri*, Autumn, 21.

² References in this paragraph are to F. Kafka, *The Castle* [1999], trans. W. and E. Muir, (London: Vintage); 'Metamorphosis' [2000] in *Metamorphosis and Other Stories*, ed. and trans. M. Paisley (London: Penguin); 'Investigations of a Dog' in *Metamorphosis and Other Stories* [1992] trans. W. and E. Muir (London: Minerva); 'Josephine the Singer, or the Mouse Folk' in *Metamorphosis and Other Stories* [2000], ed. and trans. M. Paisley (London: Penguin); *The Man Who Disappeared* [1996], trans. M. Hofmann (London: Penguin), 31; and *The Trial* [1994], trans. I. Parry (London: Penguin).

³ Cited in R. Robinson, 'Nowhere, in particular: Kazuo Ishiguro's *The Unconsoled* and Central Europe' [2006] in *Critical Quarterly* 48, no. 4, Winter, 110.

⁴ Quoted in Lewis (2000, 128)

⁵ Lewis, 2000, 128.

⁶ Adelman, 2001, 178.

⁷ Robinson, 2006, 126.

⁸ Clare Colebrook, *Gilles Deleuze* (Abingdon: Routledge, 2006), p.117. First published in 2002.

⁹ G. Deleuze and F. Guattari, *Kafka: Towards a Minor Literature* [1986], trans. D. Polan, Theory and History of Literature, Vol. 30, 7th Edn. Minneapolis: University of Minnesota Press, 16.

¹⁰ Colebrook, *Deleuze*, 103-4.

¹¹ Deleuze and Guattari, *Minor*, 17.

- ¹² G. Deleuze and F. Guattari, *Kafka: Towards a Minor Literature* [1986], trans. D. Polan, *Theory and History of Literature*, Vol. 30, 7th Edn. Minneapolis: University of Minnesota Press, 17, 18.
- ¹³ *Ibid.*, 16.
- ¹⁴ G. Deleuze and F. Guattari, *Kafka: Towards a Minor Literature* [1986], trans. D. Polan, *Theory and History of Literature*, Vol. 30, 7th Edn. Minneapolis: University of Minnesota Press, 83-84.
- ¹⁵ G. Deleuze, 'Literature and Life' [1997] in *Essays Critical and Clinical*, trans. D. Smith and M. Greco, (Minneapolis: University of Minnesota Press), 1.
- ¹⁶ *Ibid.*, 53.
- ¹⁷ G. Adelman, 'Doubles on the rocks: Ishiguro's *The Unconsoled*' [2001], in *Critique* 42, no. 2, Winter, 168.
- ¹⁸ G. Deleuze and F. Guattari, *Kafka: Towards a Minor Literature* [1986], trans. D. Polan, *Theory and History of Literature*, Vol. 30, 7th Edn. Minneapolis: University of Minnesota Press, 55.
- ¹⁹ *Ibid.*, 87.
- ²⁰ G. Deleuze, 'Literature and Life' [1997] in *Essays Critical and Clinical*, trans. D. Smith and M. Greco, (Minneapolis: University of Minnesota Press), 3.
- ²¹ G. Deleuze and F. Guattari, *Kafka: Towards a Minor Literature* [1986], trans. D. Polan, *Theory and History of Literature*, Vol. 30, 7th Edn. Minneapolis: University of Minnesota Press, 2.
- ²² G. Deleuze and F. Guattari, *A Thousand Plateaus* [2004], trans. B. Massumi (London: Continuum), 558.
- ²³ G. Deleuze, 'Literature and Life' [1997] in *Essays Critical and Clinical*, trans. D. Smith and M. Greco, (Minneapolis: University of Minnesota Press), 3.
- ²⁴ M. Wormald, 'Kazuo Ishiguro and the Work of Art' [2003] in R. Lane, R. Mengham, and P. Tew (ed.) *Contemporary British Fiction* (Cambridge: Polity Press) 234-235.
- ²⁵ *Ibid.*, 6.