

A corpus stylistic approach to Kazuo Ishiguro's *The Unconsoled* : How do readers interpret and feel about the story?¹

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Abstract

Kazuo Ishiguro's *The Unconsoled* is widely regarded as a difficult book to read by critics and reviewers. In addition, in its interpretations, the novel is often compared to the ideas put forth by Kafka and Freud. Using a corpus stylistic approach, this study aims to determine how readers interpret the story and what emotions they feel. The readers' reviews' data collected from the *Goodreads* website were analysed quantitatively and qualitatively using corpus analysis tools, such as Wmatrix and KH Coder. The results of semantic analyses performed by Wmatrix showed that words denoting 'no knowledge' or 'no understanding' (e.g. don't know, confused) are overused in the readers' data when compared with the reference corpus, the BNC Sampler Written corpus. Words signifying mental actions/objects such as 'memory' or 'dream' are also frequent in the readers' corpus. The overuse of these words suggests that many readers regard the novel as difficult to understand and as Kafkaesque. Considering semantic categories of emotions, the overuse of words related to discontent (e.g. disappoint) and worry (e.g. anxiety) is statistically significant. These words express readers' disappointment in the work or show their sympathy with the characters' psychological or emotional problems. Focusing on emotions, further in-depth analyses were carried out to explore how readers interpret and feel about the story. This study further compared the results of stylistic analyses of the readers' reviews' texts and those of the works themselves to determine how readers' interpretations and feelings are related to the language narrating *The Unconsoled* and how readers' and the author's language style are different.

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Keywords : Corpus stylistics, emotion, reader response, Kazuo Ishiguro, *The Unconsoled*

1 . Introduction

The Unconsoled (1995), Kazuo Ishiguro's fourth novel, 'elicited a variety of critical interpretations' (Drag, 2014: 107) and 'received decidedly mixed reviews at first, some reviewers declaring it a masterpiece, others a failure, but all agreeing that it is a deeply enigmatic work (Fairbanks, 2013: 603)'. However, *The Unconsoled* is not the only work of literature interpreted in various ways. Professional readers, such as critics and reviewers, always need to interpret and/or evaluate the books they read. How about 'ordinary readers'? As readers, especially the readers of works of literature, we usually try to interpret the work. When we give our comments, we probably write about how we feel or our emotions. Reviewers and critics also mention 'emotion'.² Their concerns, however, are emotional aspects of the work, rather than the emotions they themselves feel. In contrast, ordinary readers tend to express their emotions. They often say 'it makes me sad' or 'I like this novel'.

This study did not aim to add another interpretation to those already given by reviewers and critics, but examined how ordinary readers interpret and feel about this lengthy,—over 500 pages—and rather difficult work. The research questions of this study were as follows:

- 1 . How do the readers interpret the story?
- 2 . What emotions do readers feel?

Using the same method as in my previous study (Sera, 2020), the readers' data were collected from the *Goodreads* website³ and analysed quantitatively and qualitatively using corpus analysis tools. Next, by examining the readers' comments' data of *The Unconsoled* and other novels by Ishiguro, and by comparing them with the text data of the works, readers' interpretations, emotions felt by them, and stylistic differences between the works and the readers' comments will be discussed.

² For example, Drag (2014: 114) mentioned 'emotion' and its derivatives 26 times, while 'dream' was mentioned 20 times, 'disappoint', 24, 'trauma', 47, and 'memory', 19 in Chapter 4 (11,734 words).

³ *Goodreads* (<https://www.goodreads.com/>).

2. Interpretations by reviewers and critics

As Castellano (2019: 1) pointed out, *The Unconsoled* 'has been interpreted from multiple perspectives, with some critics highlighting the psychoanalytical and oneiric side of the novel while others focus on spatial and social elements'. In this section, some examples of these interpretations are presented.

Drag (2014) argues that Ishiguro is a writer of memory and loss. By introducing the relevant theories of memory and concepts of loss, such as Bartlett's theory of memory⁴ and Freud's conceptualization of loss, the author explains that accurate recall is 'not the rule', but 'colored by feeling' (6). According to Drag, disappointment—characters' disappointment and 'fear of disappointing others' —is the prominent theme of this work (110, 114).⁵

In Matthews et al. (2009), *The Unconsoled* is discussed in Chapter 6 by Robinson. It was pointed out that many of the names for minor figures are from footballers who have played in the World Cup finals and characters in Josef von Sternberg's film *Der Blaue Engel* (1930). It was not concluded whether these names have secret significance or are randomly chosen.

Although many reviewers have emphasised the Kafkaesque nature of this novel, Chaudhuri (1995) concludes that 'the echoes of Kafka are many, but eventually superficial' because it refuses 'to allow its allegory to be engaged ... with the social shape of our age'. The review also points out 'disappointment'. Quoting the line by a character in a Japanese movie by Yasujiro Ozu⁶, 'Life is disappointing, isn't it?', this review argues that it is 'a sort of motto for Ishiguro's work so far'. Jordison (2015), *the Guardian* reviewer, 'just coming up to page 200' wrote that this novel is 'a difficult, perplexing and uniquely challenging book. I'm struggling'. After having finished reading, he commented, '*The Unconsoled* deals in destruction and disappointment' and he 'realised that there had been dozens of clever plots winding their way through the book, all with forward motion, all with emotional resonance'.

⁴ Bartlett, F.C. (1932,1995) *Remembering: A Study in Experimental and Social Psychology*. Cambridge: Cambridge UP.

⁵ Drag (2014: 114) explains in the footnote that 'The prominence of this theme can be illustrated by the fact that the novel contains forty instances of the use of the verbs "disappoint" and "let down" in any grammatical form'.

⁶ *Tokyo Story* (1953).

According to Adelman (2001: 187), 'Psychological complexity is built up through the use of doubles'. This has been pointed out in several studies of this novel. 'Primary characters, including Ryder himself in different relationships, represent Ryder's original family situation at different times of his life'. Robbins (2001: 430) explains that 'the novel's distortions of time and space become a metaphor for the hurriedness of ordinary life' and suggests that 'the novel's pattern of emotional demands and withdrawals' could be 'work-related blockage of emotion in the intimacy of the family' (435). As Castellano (2019: 10) aptly concludes 'indeterminate nature of *The Unconsoled* leads to a multiplicity of interpretations, making it difficult to single out one, true interpretation'.

3. Data and Method

3.1. Data Collection

To answer the following research questions of this study, the readers' reviews' data were collected from the *Goodreads* website.⁷

How do the readers interpret the story?

What emotions do readers feel?

In my previous study (Sera, 2020), I analysed six novels by Kazuo Ishiguro and related readers' comments. In the present study, *The Unconsoled* was added and focused on. The text data of the works were created through scanning and character recognition. The readers' data were collected from the comments in English on the first 10 pages of the *Goodreads* website, because only the first 10 pages were retrievable. These pages are updated regularly, and each page contains 30 reviews. Among the 300 comments by *The Unconsoled* readers, 244 were in English and 56 were in other languages. The numbers of words (total frequency) of the 14 texts, 7 works and 7 comments' texts, are listed in Table 1. 'Gr' indicates the readers' comments data taken from the *Goodreads* website.

⁷ *Goodreads* is 'a social book site where anybody can post reviews. The site provides access to a large amount data consisting of natural responses from a broad range of general readers, making it ideal for corpus building' (Sera, 2020: 48).

Table 1. Number of words per text.

Text	Total frequency	Text	Total frequency
<i>A Pale View of Hills</i>	50,930	<i>A Pale View of Hills _Gr</i>	42,457
<i>An Artist of the Floating World</i>	62,716	<i>An Artist of the Floating World_Gr</i>	50,944
<i>The Remains of the Day</i>	71,373	<i>The Remains of the Day_Gr</i>	55,071
<i>The Unconsoled</i>	198,174	<i>The Unconsoled_Gr</i>	52,534
<i>When We Were Orphans</i>	100,855	<i>When We Were Orphans_Gr</i>	48,659
<i>Never Let Me Go</i>	93,294	<i>Never Let Me Go_Gr</i>	72,522
<i>The Buried Giant</i>	100,738	<i>The Buried Giant_Gr</i>	66,183

3.2. Method

The analyses were performed both quantitatively and qualitatively using corpus analysis tools, mainly Wmatrix⁸, with supplementary uses of DocuScope⁹ and KH Coder¹⁰. Although Wmatrix can analyse and compare texts at three levels, namely word, part-of-speech, and semantics, the analyses and comparisons were carried out only at the semantic level, because the readers' interpretations and emotions, which are closely related to semantic aspects of language, are the focus of the present study. Wmatrix uses the USAS tagset for semantic analysis¹¹. It has a multi-tier structure with 21 major discourse fields, as shown in Table 2. The 21 discourse fields are subdivided further. DocuScope is 'a text analysis environment ... for corpus-based rhetorical analysis'.¹² As 'Emotion: Negative and Positive', is in the list of its rhetorical effects, the data were analysed by DocuScope concerning the rhetorical effect of 'Emotion'. KH Coder does not

⁸ Wmatrix (<http://ucrell.lancs.ac.uk/wmatrix/>).

⁹ DocuScope (<https://www.cmu.edu/dietrich/english/research-and-publications/docuscope.html>).

¹⁰ KH Coder (<http://khcoder.net/en/>).

¹¹ INTRODUCTION TO THE USAS CATEGORY SYSTEM (http://ucrell.lancs.ac.uk/usas/usas_guide.pdf). The semantic tagset used by USAS was 'originally loosely based on Tom McArthur's Longman Lexicon of Contemporary English (McArthur, 1981)'. It 'has a multi-tier structure with 21 major discourse fields ... subdivided, and with the possibility of further fine-grained subdivision in certain cases'. See USAS Home Page (<http://ucrell.lancs.ac.uk/usas/>) for further details.

¹² DocuScope (<https://www.cmu.edu/dietrich/english/research/docuscope.html>).

analyse texts semantically, but it has many useful functions. In the present study, the stylistic features of readers' and novels' texts were compared using this tool.

Table 2. USAS tagset of major discourse fields.

A general and abstract terms	B the body and the individual	C arts and crafts	E emotion
F food and farming	G government and public	H architecture, housing and the home	I money and commerce in industry
K entertainment, sports and games	L life and living things	M movement, location, travel and transport	N numbers and measurement
O substances, materials, objects and equipment	P education	Q language and communication	S social actions, states and processes
T Time	W world and environment	X psychological actions, states and processes	Y science and technology
Z names and grammar			

(http://ucrel.lancs.ac.uk/usas/usas_guide.pdf)

[emphasis added]

4. Analysis

4.1. Semantic analysis

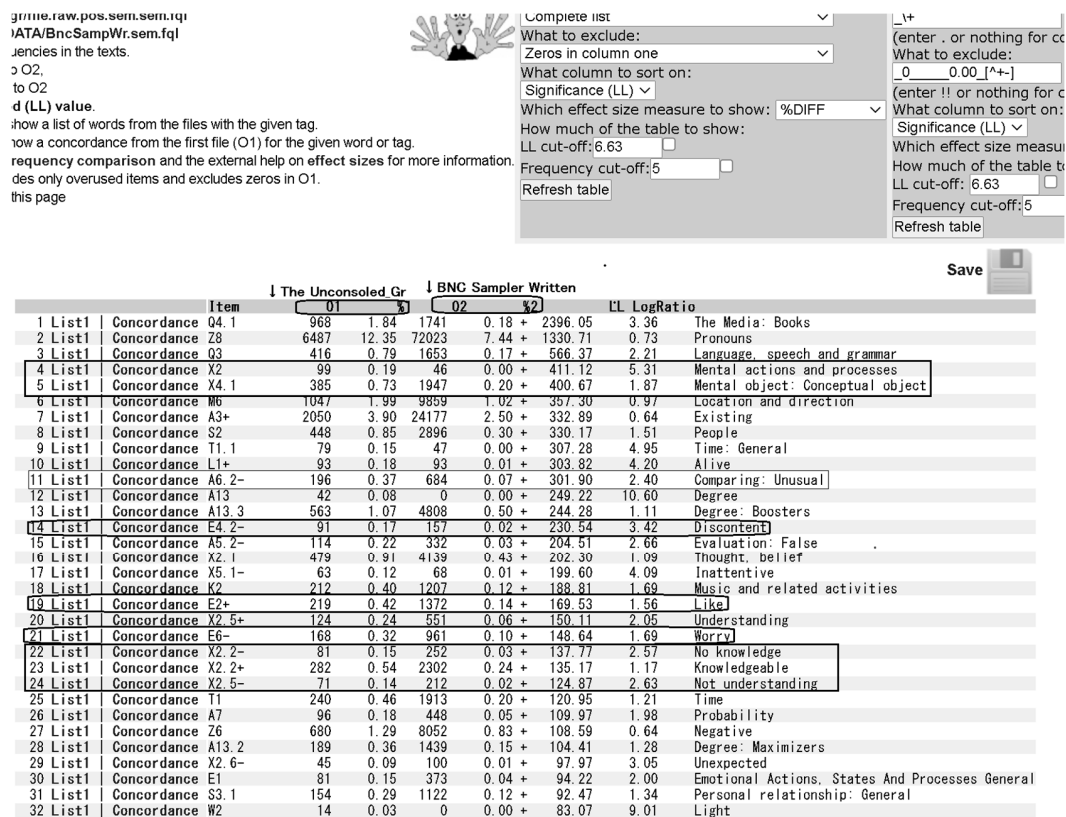


Figure 1. Results of semantic analysis by Wmatrix. [emphasis added]

Figure 1 shows the result of semantic analysis performed by Wmatrix between the comments of readers of *The Unconsoled* and the reference corpus, the BNC Sampler Written corpus¹³. As this study focused on readers' interpretations and feelings, the discourse fields of X (psychological action, states and processes) and E (emotion) were primarily examined.

¹³ BNC Sampler written: 968,267 words from BNC Sampler written corpus. The log-likelihood statistic (LL) is employed by Wmatrix. 'You should just look at items with a '+' code since this shows overuse in your text as compared to the standard English corpora. To be statistically significant you should look at items with a LL value over about 7, since 6.63 is the cut-off for 99% confidence of significance'. See 'Introduction to Wmatrix' (<http://ucrell.lancs.ac.uk/wmatrix/>).

4.2. Readers' interpretations

Concerning the discourse field X (psychological action, states and processes), X2, X4.1, X2.2+/-¹⁴, X2.5-, are statistically overused in *The Unconsoled*' readers' data, compared to the normative corpus, BNC Sampler Written. In the following tables, only the ten most frequent words or those whose relative frequency is over 0.01 in each discourse field are listed.

X2 (Mental actions and processes) concerns 'memory', and 'dream' and its related words are the most frequent words in the discourse field of X4.1 (Mental object: Conceptual object). The following examples are from the readers' comments:

- ... he experiences partial loss of memory that he can't even remember his schedule.
(K.D. Absolutely)
- ... buried memories and their resurfacing are a major theme of *The Unconsoled* ...
(Issicratea)
- This is a long novel ... that is like a Kafka dream, or better, nightmare. (Jim Fonseca)
- ... with its unusual memory-impaired narrator and the endless stream of absurdity and satire, and its improbable, dream-like narration. (Beth)

[emphasis added]

Not only critics and reviewers, but numerous readers interpret this story in relation to 'memory' and 'dream'. Furthermore, among 244 readers who commented in English, 41 mentioned Kafka.

¹⁴ The sign '+' or '-' indicates a positive or negative position in a semantic scale. See INTRODUCTION TO THE USAS CATEGORY SYSTEM' (http://ucrel.lancs.ac.uk/usas/usas_guide.pdf).

Table 3. List of words in X2.

X2	Frequency	Relative Frequency
memory	31	0.06
memories	25	0.05
dream	15	0.03
dreaming	8	0.02
mental	5	0.01
hypnotic	3	0.01

Table 4. List of words in X4.1.

X4.1	Frequency	Relative Frequency
dream	107	0.20
dreams	51	0.10
nightmare	23	0.04
themes	19	0.04
theme	15	0.03
thoughts	13	0.02
perspective	13	0.02
idea	9	0.02
ideas	9	0.02
view	8	0.02

In the discourse field, X2.2- (No knowledge), ‘strangers’ or ‘forget’ do not necessarily imply the readers’ inability to understand this work, but ‘have no idea’, ‘unknown’, or ‘mystery’ could suggest readers’ perplexity. In this section, X2.2+ (Knowledgeable), the word ‘know’ was used negatively in 35 cases. Five of them signify negative situations, such as ‘want to know’ or ‘struggling to know’.

- ... the fact the lead character, as well as the reader, have no idea who he is, where he is, or what he’s doing—at any point. (Ritu)
- Perhaps my review will help him to understand his own book, with its metaphors, mystery, and magnificent surrealism. (Beth)

[emphasis added]

Table 5. List of words in X2.2-.

X2.2-	Frequency	Relative Frequency
strangers	10	0.02
have_no_idea	9	0.02
stranger	8	0.02
unknown	7	0.01
forget	7	0.01
mystery	6	0.01
forgetting	6	0.01
unfamiliar	5	0.01
forgotten	4	0.01
unaware	3	0.01

Table 6. List of words in X2.2+.

X2.2+	Frequency	Relative Frequency
know	66	0.13
experience	44	0.08
famous	23	0.04
remember	22	0.04
experiences	13	0.02
knows	10	0.02
knowing	8	0.02
knew	7	0.01
recognize	6	0.01
recall	6	0.01

X2.5- (Not understanding) also suggests that readers are confused about how to understand this story. 'A' is one of 21 major discourse fields in USAS tagset, 'general and abstract terms'. A6 is 'Comparing', and its subfield is A6.2, 'Comparing: Usual / Unusual'. It is understandable that readers are confused and think of this novel as strange or weird.

- The effect of a dream was created through confused logic ... (Andrew)
- Perhaps Ishiguro's strangest book to date ... (William2)
- ... I had heard that this is indeed his weirdest book. (Emily)

[emphasis added]

Table 7. List of words in X2.5-.

X2.5-	Frequency	Relative Frequency
confused	14	0.03
confusing	9	0.02
confusion	6	0.01
's_not_clear	5	0.01
bewildering	4	0.01
misunderstandings	3	0.01
baffling	3	0.01

Table 8. List of words in A6.2-.

A6.2-	Frequency	Relative Frequency
strange	48	0.09
weird	31	0.06
odd	14	0.03
bizarre	11	0.02
strangely	10	0.02
novel	10	0.02
extraordinary	7	0.01
mysterious	7	0.01
incredible	6	0.01
unusual	4	0.01

4.3. Emotions

For general readers, how they feel is probably more important than how they interpret the novel. Therefore, readers' emotions, together with those of characters, were examined quantitatively and qualitatively.

4.3.1 Readers' emotions

Table 9 shows the results of semantic analysis and comparison between the comments of readers of *The Unconsoled* and the reference corpus, the BNC Sampler Written corpus, regarding the Emotion category. Compared with the BNC Sampler Written corpus, in *The Unconsoled*_Goodreads data, the words in numerous emotional fields are statistically overused. E4.2- (Discontent) is the most significant semantic field, followed by E2+ (Like) and E6- (Worry). They do not seem to feel particularly sad.

Table 9. E category comparison: *The Unconsoled*_Goodreads and BNC Sampler Written.

		<i>The Unconsoled</i> Goodreads		BNC Sampler Written				
Item		%		%		LL	%DIFF	
4.2-	Discontent	91	0.17	157	0.02	+	230.54	968.31
E2+	Like	219	0.42	1372	0.14	+	169.53	194.20
E6-	Worry	168	0.32	961	0.10	+	148.64	222.21
E1	Emotional Actions, States And Processes General	81	0.15	373	0.04	+	94.22	300.25
E2++	Like	2	0	384	0.04	-	27.40	-90.40
E2+++	Like	19	0.04	74	0.01	+	26.39	373.23
E2-	Dislike	51	0.10	453	0.05	+	20.18	107.50
E4.1-	Sad	85	0.16	979	0.10	+	15.19	60.03

The examples of words in E4.2- (Discontent) are shown in Table 10. 'Frustrating' and 'disappointed' and words derived from them are frequently used.

Table 10. List of words in E4.2-.

E4.2-	Frequency	Relative Frequency
frustrating	31	0.06
frustration	20	0.04
disappointed	10	0.02
disappointment	9	0.02
frustrated	6	0.01
frustrations	5	0.01

Table 11. List of words in E2+.

E2+	Frequency	Relative Frequency
love	36	0.07
like	34	0.06
loved	31	0.06
enjoy	26	0.05
liked	23	0.04
enjoyed	17	0.03
appreciate	6	0.01

As 'disappointment' is pointed out by critics and reviewers, we will discuss the examples of its use. Among 23 instances of 'disappointed' and its derivatives, 13 cases are about readers' disappointment with the novel and 10 are about characters' disappointment described in the story. The following sentences are typical examples of both cases:

- To say I was disappointed with this book would be an understatement. I really did hate it and it put me in the worst mood ever after finishing it. I can honestly say I wouldn't recommend it to anyone. (Lucy)
- He never has enough time, he is always late, always tired, always disappointing people. (Andrew)

[emphasis added]

E2+ (Like) is classified as 'positive' emotion, but some or many of them are used negatively, as in 'don't like'. The examples of words in this discourse field are shown in Table 11. 'Love' is used in most cases to describe whether readers 'love' the story or not as one reader wrote, 'I loved *The Unconsoled* on a purely aesthetic basis (Emily) '. In other cases, the word is about 'love' in the story: 'This is probably 'the' book to describe a love/hate relationship from a readers point of view (Saffron). Considering 'like', many instances of the preposition 'like' are included here. Furthermore, 'enjoy' is mainly concerned with readers' responses to the story. Therefore, the examples of 'enjoy' are introduced here. There are 47 sentences that contain 'enjoy, enjoyed, enjoying, enjoyable, and enjoyment'. These words are sometimes used positively: ' ... I really did enjoy the occasional hints at Ryder's faulty memory/dream state' (Beth), whereas others describe negative responses: 'I did not find this enjoyable at all' (Tanya Walsh). In many cases in the affirmative, the word is used with some conditions and reservations, as shown in the following examples.

- Yes, most of this novel makes absolutely no sense whatsoever but I actually enjoyed this. (Barry Pierce)
- Yet I found myself enjoying the book. I don't pretend to know what the author's intentions were ... (Ken)

[emphasis added]

Table 12 shows the words in the E6- (Worry) discourse field. As in the case of 'disappointment', 'anxiety' is both about readers' feelings and about those of characters.

- My lowkey anxiety was tweaked every time Ryder was waylaid by townspeople ...

(Jessie)

-- I read a few reviews that look at this book as a novel of anxiety. (Matthew)
 [emphasis added]

Table 12. List of words in E6-.

E6-	Frequency	Relative Frequency
anxiety	30	0.06
stressful	14	0.03
tension	11	0.02
unsettling	10	0.02
anxious	10	0.02
stress	7	0.01
troubled	7	0.01
exasperating	6	0.01
worried	5	0.01
care	5	0.01

4.3.2 Readers' emotions and ratings

Sera (2020) examined whether emotions expressed by the readers were related to their ratings of the works. Table 13 shows the correlation coefficients of the relative frequency of emotional words and readers' ratings of the works. The figures in the table are the relative frequencies of the words classified by Wmatrix into the discourse field of E (emotion). E4.1- (Sad) indicates a very strong positive relationship with ratings.

Table 13. Correlations between relative frequencies of emotional words and ratings.

Item	PVH	AFW	RD	WWO	NLMG	BG	TU	CC
E1 General	0.12	0.11	0.25	0.18	0.18	0.09	0.15	0.652221
E2- Liking	0.05	0.04	0.03	0	0.05	0.10	0.10	-0.34643
E2+	0.51	0.43	0.46	0.59	0.48	0.52	0.46	-0.54305
E3- Calm/Violent/Angry	0.09	0.13	0.10	0.18	0.20	0.26	0.18	-0.65223
E3+	0.09	0.08	0.09	0.06	0.06	0.16	0	0.040868
E4.1- Sad	0.29	0.19	0.41	0.17	0.31	0.16	0.16	0.931015
E4.1+ Happy	0.08	0.08	0.22	0.09	0.08	0.11	0.19	0.386161
E4.2- Contentment	0.05	0.04	0.04	0.08	0.05	0.06	0.17	-0.53169
E4.2+	0.04	0.18	0.12	0.06	0.03	0.05	0.06	0.397486
E5- Fear/bravery/shock	0.18	0.06	0.07	0.07	0.16	0.09	0.11	0.023018
E5+	0.01	0.04	0.01	0.01	0.01	0.03	0	-0.06221
E6- Worry, concern, confident	0.19	0.13	0.12	0.13	0.17	0.13	0.32	-0.30938
E6+	0.03	0.04	0.03	0.03	0.02	0	0	0.510993
All Emotions	3.01	2.83	3.64	2.99	3.20	3.24	3.20	0.555316
Ratings	3.73	3.75	4.12	3.48	3.81	3.48	3.53	

PVH: A Pale View of Hills_gr; AFW: An Artist of the Floating World_gr; RD: The Remains of the Day_gr
 WWO: When We Were Orphans_gr; NLMG: Never Let Me Go_gr; BG: The Buried Giant_gr; TU: The
 Unconsold_gr; CC: Correlation coefficient

Figure 2 focuses on E4.1- (Sad). Although the number of the texts is limited to only seven, this statistic may imply that if readers feel sad, they tend to evaluate the work more highly.

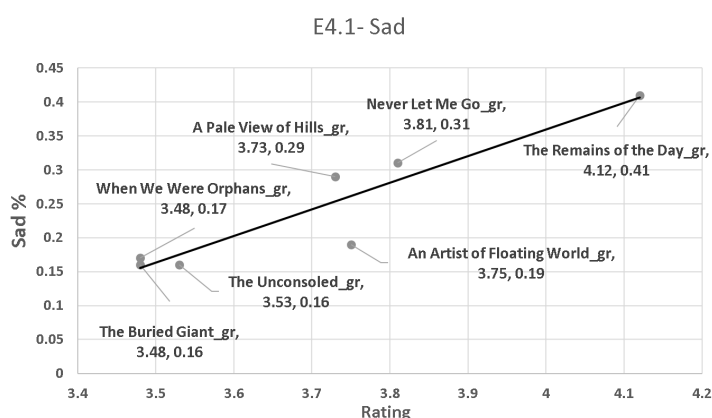


Figure 2. Correlations between relative frequencies of E4.1- (Sad) in readers' comments and ratings.

4.3.3 Readers' emotions and characters' emotions

As examined in 4.3.1, readers feel 'disappointment' and 'anxiety' by reading this novel or by sympathising with its characters. What emotions are described in the novel, *The Unconsoled*? Table 14 shows the results of the comparison between *The Unconsoled* and BNC Sampler Written regarding the Emotion category. Unlike readers, the characters seem 'happy'. They are worried too, but not very sad.

Table 14. E category comparison: *The Unconsoled* and BNC Sampler Written.

		<i>The Unconsoled</i>		BNC Sampler Written				
Item		%		%		LL	%DIFF	
E4.1+	Happy	618	0.31	1370	0.14	+	236.80	120.40
E6-	Worry	425	0.21	961	0.10	+	155.95	116.08e
E3+	Calm	255	0.13	623	0.06	+	77.96	99.99
E2++	Like	16	0.01	384	0.04	-	65.37	-79.64
E4.2+	Content	153	0.08	352	0.04	+	54.00	112.37
E6+	Confident	113	0.06	245	0.03	+	45.38	125.35
E2+	Like	397	0.20	1372	0.14	+	34.57	41.38
E1	Emotional Actions, States And Processes General	138	0.07	373	0.04	+	31.99	80.77
E4.1-	Sad	285	0.14	979	0.10	+	25.63	42.24
E4.1+++	Happy	14	0.01	11	0	+	19.43	521.85
E3++	Calm	6	0	2	0	+	13.02	1365.80

Table 15 shows some examples of words in the discourse field of E4.1+ (Happy). In the story (Ishiguro, 1995), people often laugh and smile.

- Then Gustav turns up and they start yelling and laughing. (p.10)
- 'No, no.' I turned away with a laugh. (p.35)
- 'Well?' Sophie was looking up at me with a smile. (p.32)
- I smiled and muttered some pleasantries ... (p.124)

[emphasis added]

Table 15. List of words in E4.1+.

E4.1+	Frequency	Relative Frequency
laugh	67	0.03
smiled	56	0.03
happy	53	0.03
smile	52	0.03
laughing	46	0.02
laughed	43	0.02
smiling	37	0.02
laughter	31	0.02
relief	18	0.01
delighted	12	0.01

Table 16. List of words in E6-.

E6-	Frequency	Relative Frequency
worry	82	0.04
care	37	0.02
trouble	27	0.01
concerned	22	0.01
worried	22	0.01
concern	20	0.01
tension	17	0.01
worrying	14	0.01
troubled	10	0.01

The words in E6- (Worry) are listed in Table 16. Almost all the instances of the word 'worry' are used negatively, as in 'Don't worry' or 'nothing to worry about'. This does not mean that the characters are not worried. They are often in situations where they are most likely to be worried.

-- Please don't worry. (p.4)

-- There really is nothing you need worry about. (p.19)

[emphasis added]

4.3.4 Rhetorical analysis

As examined above, readers and characters do not feel the same way. Therefore, using another corpus analysis tool, DocuScope, emotions felt by readers and characters were compared. 'DocuScope is 'a text analysis environment with a suite of interactive visualization tools for corpus-based rhetorical analysis. (over 100 categories of rhetorical effects)'¹⁵. Emotion (Positive/Negative) is one of its rhetorical effects.

¹⁵ Docuscope: Computer-aided Rhetorical Analysis (<https://www.cmu.edu/dietrich/english/research/docuscope.html>).

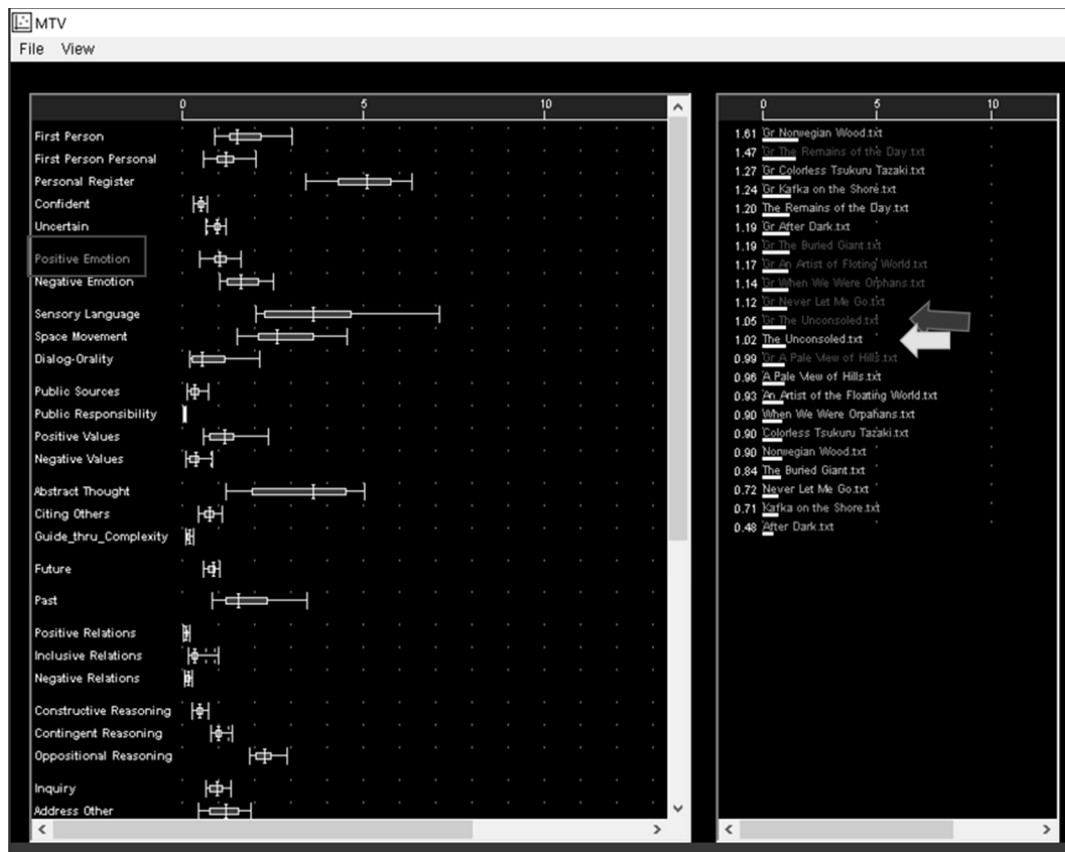


Figure 3. Results of DocuScope's analysis: Positive Emotion highlighted.

In Figure 3, the text data of four Haruki Murakami's works and their readers' comments collected in my previous studies are added for comparative purposes. On the left-hand side is the list of rhetorical effects, and the focus is on Positive Emotion. All *Goodreads* data tend to rank high. *The Unconsoled* and its readers' data are indicated by arrows.

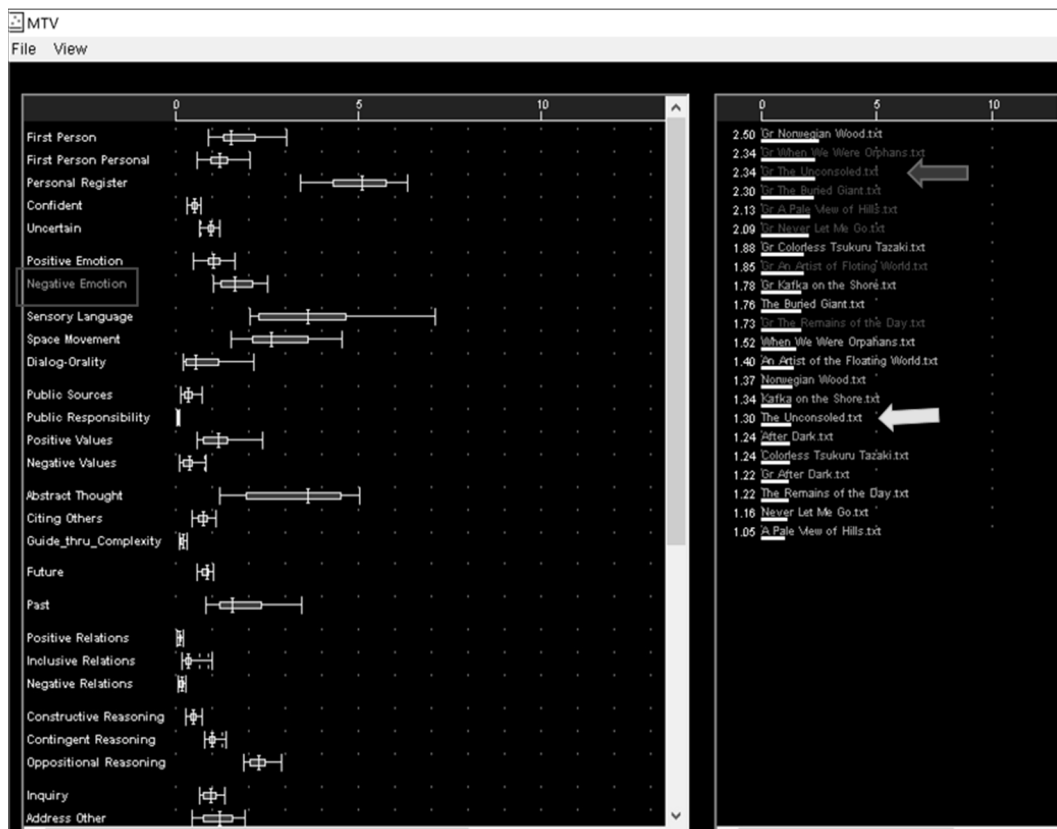


Figure 4. Results of DocuScope's analysis: Negative Emotion highlighted.

The focus is on Negative Emotion in Figure 4. Again, all *Goodreads* data rank high, except that of *After Dark*. *The Unconsoled* and its readers' data are indicated by arrows. The same results are shown in Table 17.

Table 17. Results of DocuScope's analysis: Positive and Negative Emotions.

Positive Emotion			Negative Emotion	
1	1.61	Gr_Norwegian Wood.txt	2.50	Gr_Norwegian Wood.txt
2	1.47	Gr_The Remains of the Day.txt	2.34	Gr_When We Were Orphans.txt
3	1.27	Gr_Colorless Tsukuru Tazaki.txt	2.34	Gr_The Unconsoled.txt
4	1.24	Gr_Kafka on the Shore.txt	2.30	Gr_The Buried Giant.txt
5	1.20	The Remains of the Day.txt	2.13	Gr_A Pale View of Hills.txt
6	1.19	Gr_After Dark.txt	2.09	Gr_Never Let Me Go.txt
7	1.19	Gr_The Buried Giant.txt	1.88	Gr_Colorless Tsukuru Tazaki.txt
8	1.17	Gr_An Artist of the Floating World.txt	1.85	Gr_An Artist of the Floating World.txt
9	1.14	Gr_When We Were Orphans.txt	1.78	Gr_Kafka on the Shore.txt
10	1.12	Gr_Never Let Me Go.txt	1.76	The Buried Giant.txt
11	1.05	Gr_The Unconsoled.txt	1.73	Gr_The Remains of the Day.txt
12	1.02	The Unconsoled.txt	1.52	When We Were Orphans.txt
13	0.99	Gr_A Pale View of Hills.txt	1.40	An Artist of the Floating World.txt
14	0.96	A Pale View of Hills.txt	1.37	Norwegian Wood.txt
15	0.93	An Artist of the Floating World.txt	1.34	Kafka on the Shore.txt
16	0.90	When We Were Orphans.txt	1.30	The Unconsoled.txt
17	0.90	Colorless Tsukuru Tazaki.txt	1.24	After Dark.txt
18	0.90	Norwegian Wood.txt	1.24	Colorless Tsukuru Tazaki.txt
19	0.84	The Buried Giant.txt	1.22	Gr_After Dark.txt
20	0.72	Never Let Me Go.txt	1.22	The Remains of the Day.txt
21	0.71	Kafka on the Shore.txt	1.16	Never Let Me Go.txt
22	0.48	After Dark.txt	1.05	A Pale View of Hills.txt

According to the analyses conducted by DocuScope¹⁶, readers are more emotional. They may simply express their emotions using emotional words, such as 'happy', 'sad', and 'enjoy'. In the works of literature, in many cases, emotions are described in a more subtle way. For example, 'all sorts of rubbish' tangled along the line of wire (Ishiguro, 2005, 2006: 282) could express all sorts of sad emotions.

¹⁶ The classification of words into these rhetorical effects does not necessarily correspond with that of Wmatrix. For example, 'nightmare' is categorized as 'Negative Emotion: Fear', but Wmatrix classifies it into X (psychological actions, states and processes) ; X4.1 (Mental object: Conceptual object).

4.4. Stylistic differences between the works and the readers' comments

As discussed so far, novelists and readers express emotions in different ways. How do they differ in other aspects of the language? The results of the study concerning the style of readers' comments using KH Coder are reported in this section. KH Coder is 'a free software for quantitative content analysis or text mining. It is also utilized for computational linguistics'¹⁷.

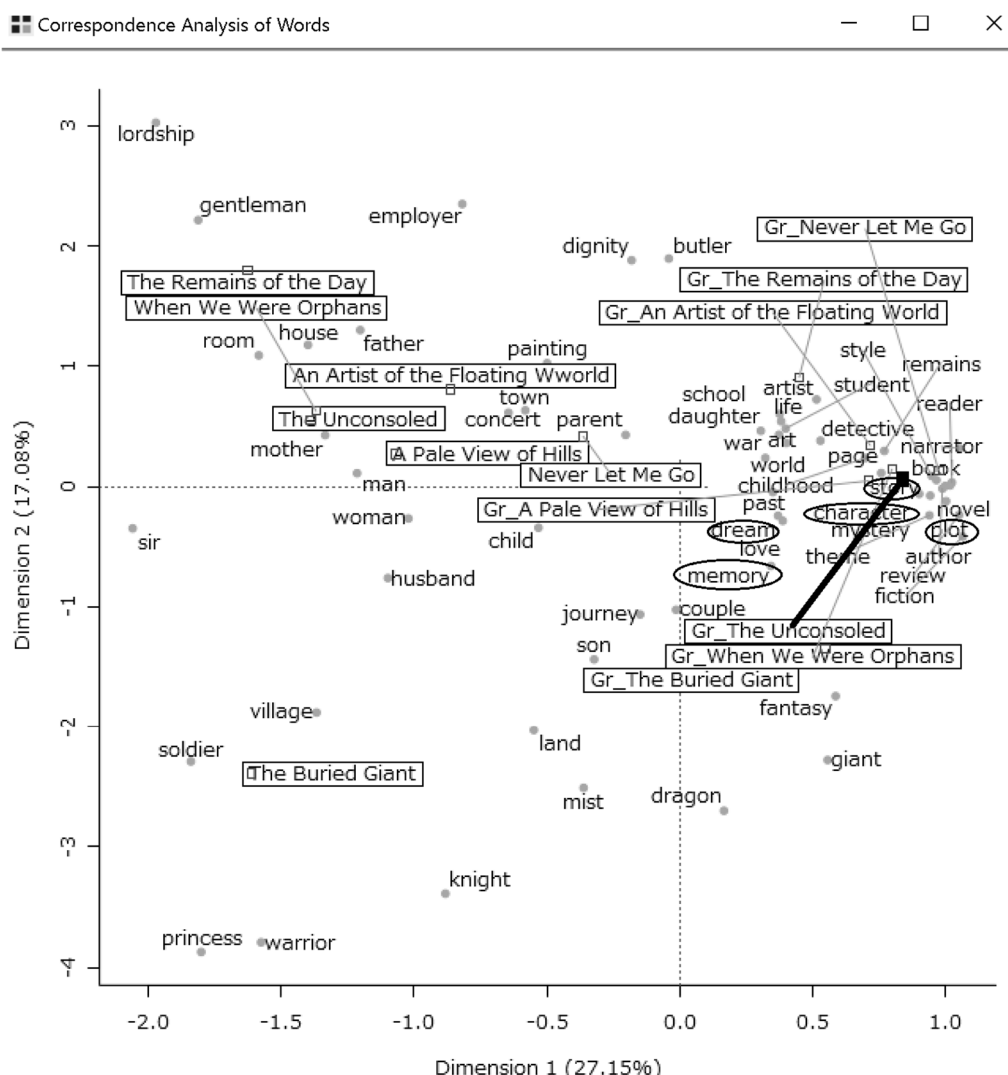


Figure 5. Correspondence analysis of nouns.

¹⁷ KH Coder Index Page (<http://khcoder.net/en/>).

Figures 5 to 8 give correspondence analyses of the words in 14 texts. Each part of speech was examined separately. In all of them, the works and readers' comments were clearly separated. First, we will discuss the noun shown in Figure 5. 'Story', 'character', and 'plot' are characteristic words of readers' comments. 'Dream' and 'memory' are situated near *The Unconsoled* readers' comment data (Gr_The Unconsoled).

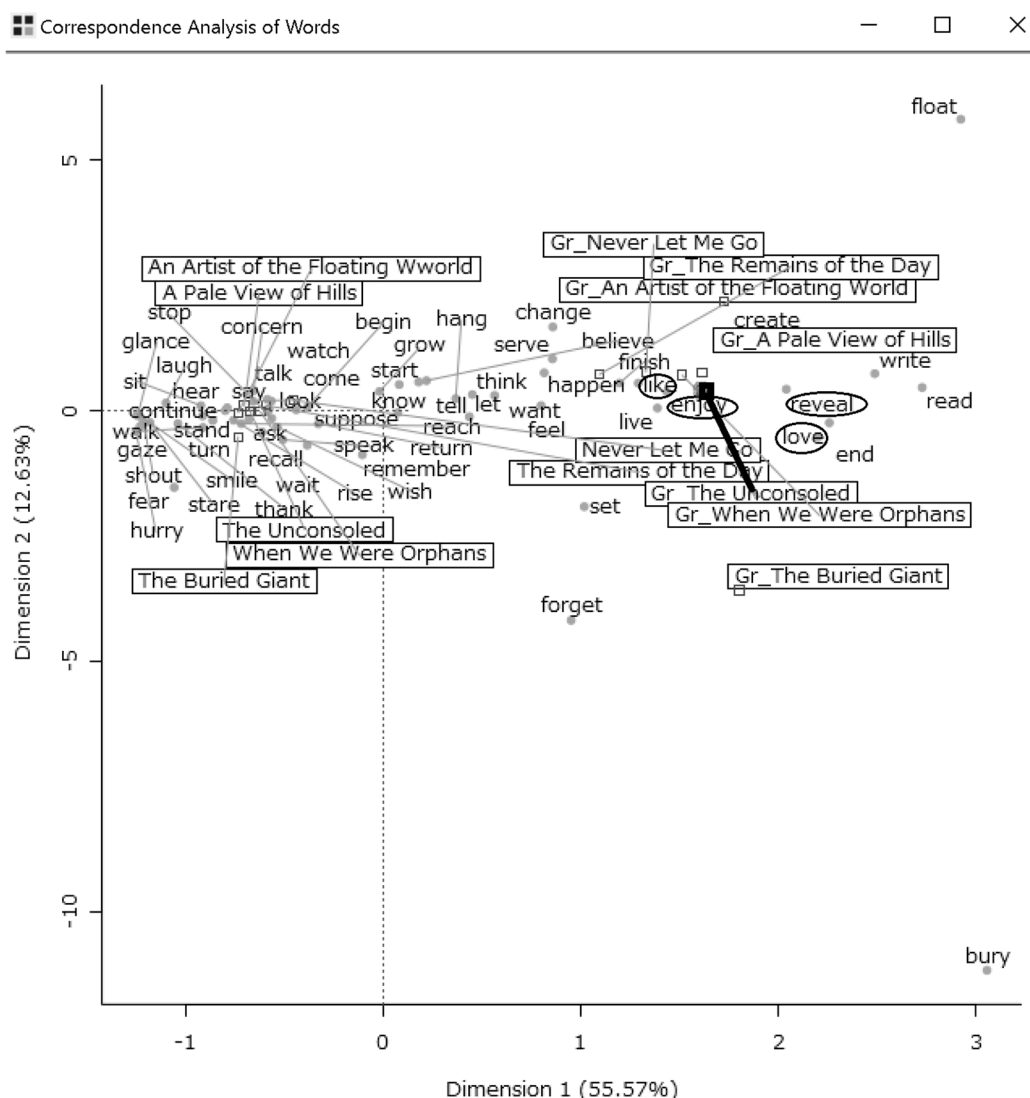


Figure 6. Correspondence analysis of verbs.

The verbs that seem to be specific to readers' comments are 'reveal', 'like', 'love', and 'enjoy'.

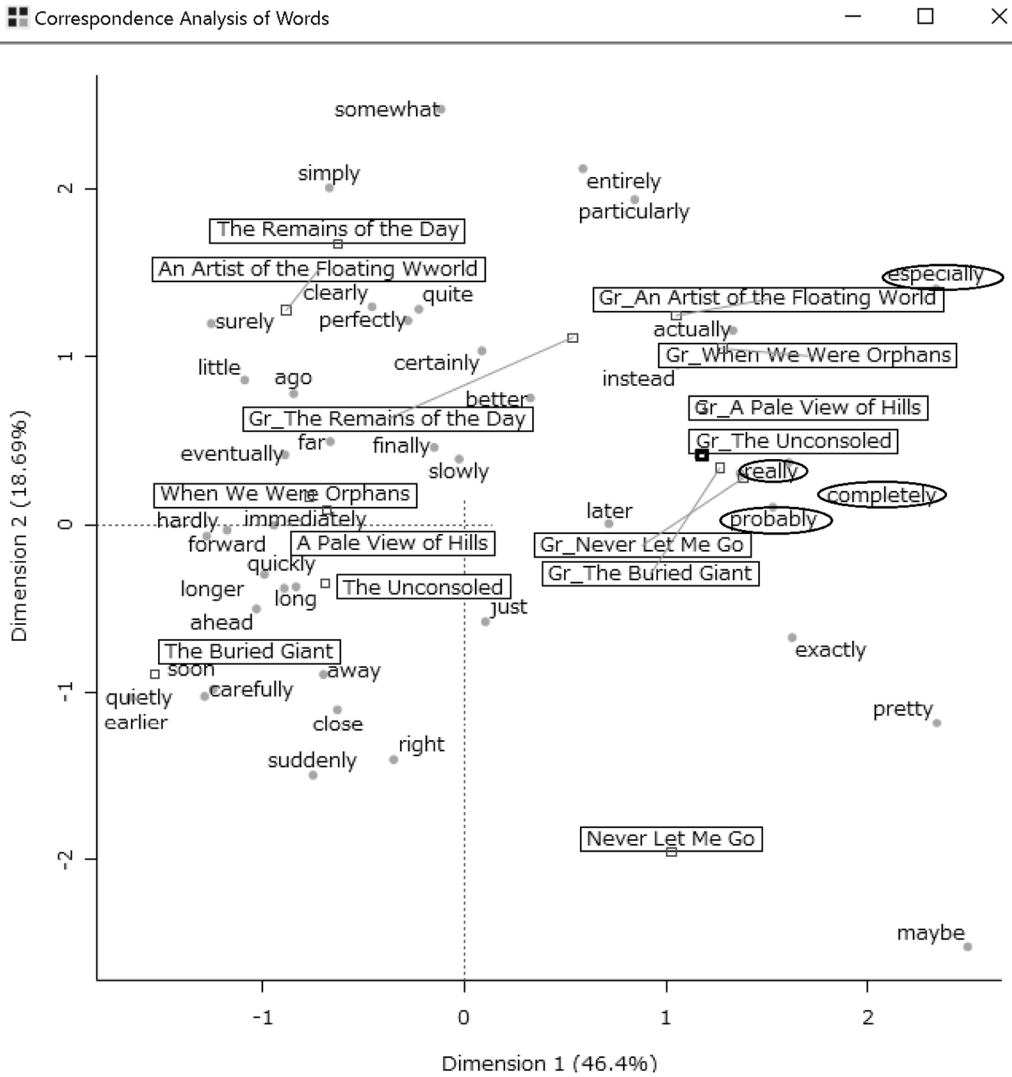


Figure 7. Correspondence analysis of adverbs.

The adverbs on the right-hand side, such as 'really', 'probably', 'completely', and 'especially', are often used to express opinions or feelings. These adverbs are naturally situated around the readers' comments' data.

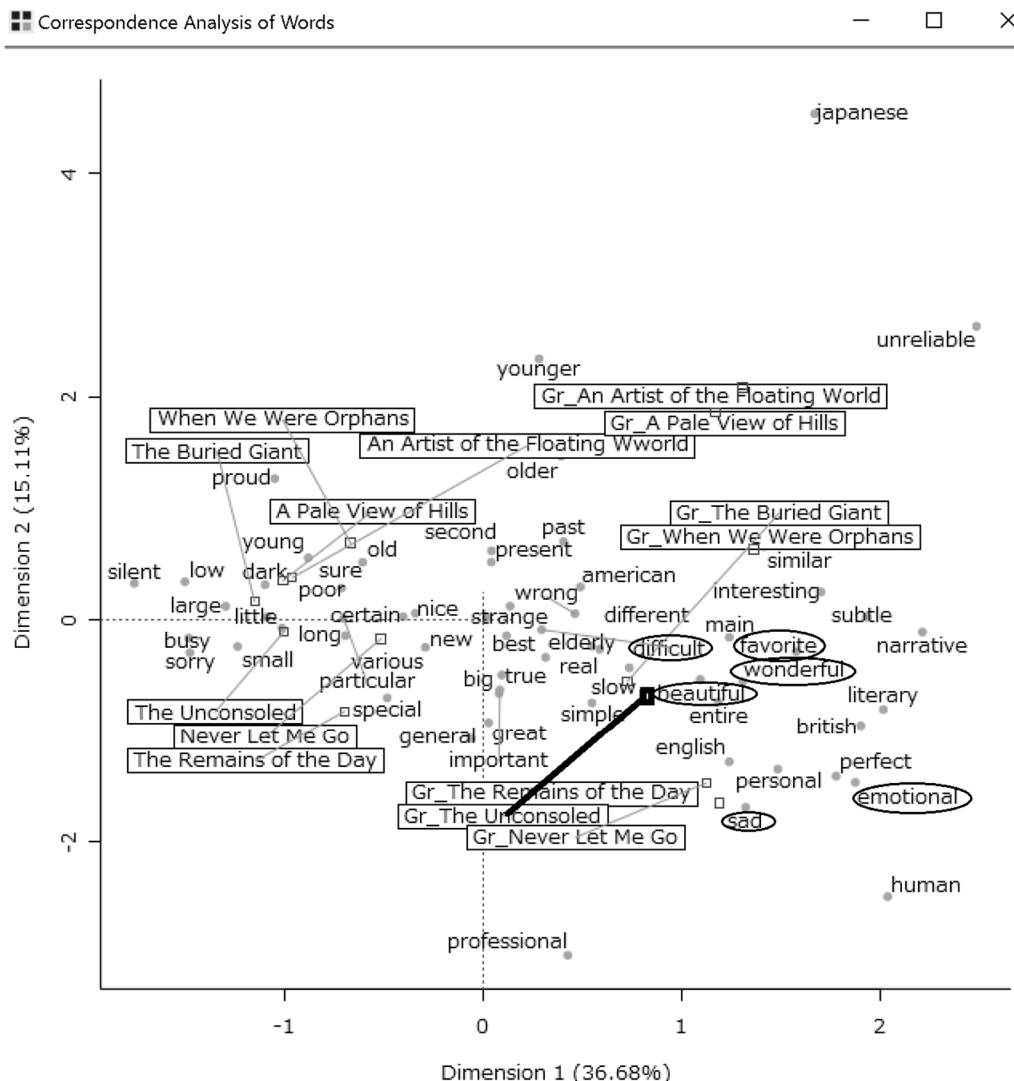


Figure 8. Correspondence analysis of adjectives.

Adjectives such as 'beautiful', 'difficult', 'wonderful', and 'favorite' seem to show characteristics of readers' comments. The words related to emotion, 'emotional' and 'sad' are shown in this figure near the data of the readers of *The Remains of the Day* and *Never Let Me Go*.

5. Conclusion

The first research question of this study was: How do the readers interpret the story? They interpret it as related to dreams and memories as many reviewers and critics do. Many readers even interpret it as connected to Kafka. They also do not understand well this novel that is 'enigmatic' (Fairbanks, 2013), and 'difficult and perplexing' (Jordison, 2015) even to critics and reviewers. Readers also feel that this story is strange and confusing.

The second question was: What emotions do readers feel? In this story, characters laugh, are worried, and somewhat feel sad. In contrast, readers are disappointed and feel 'frustration' and 'anxiety', but do not feel very sad. In their comments, they frequently wrote that they did or did not enjoy, love, like the story. Concerning the ratings by the readers, *The Unconsoled* is not evaluated very highly compared to the other works by Ishiguro. Also, they feel less sad compared to the readers of his other works.

To enjoy or not to enjoy, or, sad or not sad, that could be the important question for the readers. However, the reasons why readers like to read and enjoy books that make them sad is not the scope of the present study.

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Appendix

The details of the readers' data collected from the *Goodreads* website are as follows:

- A Pale View of Hills. Available at: https://www.goodreads.com/book/show/28920.A_Pale_View_of_Hills?from_search=true (accessed 27 April 2019) .
- An Artist of the Floating World. Available at: https://www.goodreads.com/book/show/28922.An_Artist_of_the_Floating_World?from_search=true (accessed 21 April 2019) .
- The Remains of the Day. Available at: https://www.goodreads.com/book/show/28921.The_Remains_of_the_Day?from_search=true (accessed 07 April 2019) .
- The Unconsoled. Available at: https://www.goodreads.com/book/show/40117.The_Unconsoled?from_search=true (accessed 24 July 2019) .
- When We Were Orphans. Available at: https://www.goodreads.com/book/show/28923.When_We_Were_Orphans?from_search=true (accessed 20 April 2019) .

Never Let Me Go. Available at: https://www.goodreads.com/book/show/6334.Never_Let_Me_Go?from_search=true (accessed 04 April 2019).

The Buried Giant. Available at: https://www.goodreads.com/book/show/22522805-the-buried-giant?from_search=true (accessed 18 April 2019).

After Dark. Available at: https://www.goodreads.com/book/show/17803.After_Dark?ac=1&from_search=true (accessed 28 April 2019).

Norwegian Wood. Available at: https://www.goodreads.com/book/show/11297.Norwegian_Wood (accessed 27 April 2019).

Colorless Tsukuru Tazaki and His Years of Pilgrimage. Available at: https://www.goodreads.com/book/show/41022133-colorless-tsukuru-tazaki-and-his-years-of-pilgrimage?from_search=true (accessed 28 April 2019).

Kafka on the Shore. Available at: https://www.goodreads.com/book/show/4929.Kafka_on_the_Shore?from_search=true (accessed 27 April 2019).

