

**A STUDY OF HISTORY AND MEMORY IN THE SELECT
NOVELS OF KAZUO ISHIGURO**

A Thesis

Submitted in partial fulfillment of the requirements for the
award of the degree of

DOCTOR OF PHILOSOPHY

in

ENGLISH

By

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DECLARATION

I do hereby acknowledge that:

1. The work embodied in the thesis entitled, “**A Study of History and Memory in the Select Novels of Kazuo Ishiguro**”, is done by me under the kind supervision of my supervisor **Dr. Ajoy Batta** (Professor and Head of the Department of English) at Lovely Professional University. All the ideas and references have been properly acknowledged.
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Meenakshi Rana
7 July 2021

Place: Phagwara

Meenakshi Rana

Date: 7 July 2021

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I hereby affirm as under that:

1. The thesis entitled “**A Study of History and Memory in the Select Novels of Kazuo Ishiguro**”, submitted to the School of Humanities, Lovely Professional University, Phagwara, for the degree of **Doctor of Philosophy**, was carried out by Meenakshi Rana at the Department of English. This is an original work and has not been submitted in part or full for any other degree/diploma at this or any other university/institute. This thesis is fit to be considered for evaluation for the award of the degree of Ph.D.
2. She has pursued the prescribed course of research.
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ABSTRACT

The present research project explains the concept of history and memory in the context of identity. Memory as a trope creates the different perspectives of the identity of the characters with the help of their experiences of historical events. There is no theory alone in the literature that explains the features of humanity in sufficiency. Memories are important because without memories we are not able to recognize who we are and what was our past. Memory creates the identity of individuals and society that is influenced by historical events. Kazuo Ishiguro's first novel *A Pale View of Hills* represents the image of the main protagonist of the novel, Etsuko who shows her cultural conflict along with the help of her memories of Japan in her present country England. This work is a literary confront to reconstruct the post-war memories of Japan by the main protagonist; Etsuko. The novel generalizes the insight and the effects of the World Wars and its agonies on the characters. These characters endure only because of their Japanese identity where the suicide of Keiko is one such example. Every character whether the child or the young suffers from the trauma of their new identity. This novel travels around the idea of how the main protagonist tries to adjust to the new atmosphere with a different identity where the memories affect her new life. She lives in an atmosphere of a different culture where values are changed now. The main notion emphasizes how Etsuko reconstructs history by making changes in their lives after the war. The present analysis represents the impact of Western culture on the culture of Japan in *An Artist of the Floating World* as well as the notion of recollections and ruminations of memories in the novel that is connected to the past life of the characters. The main protagonist of the next novel *An Artist of the floating World* is Mesuji Ono who characterizes the role of father and grandfather who elucidates the notion of Japanese culture, the conflict in generations, the loss, and World War II with the help of reflection of memories in his life. The present discussion, firstly, searches the characters' suffering or conflicted life because of memories and secondly, how by reconstructing history the narrator recollects memories and interprets the whole story to the readers. Ishiguro's novel *The Remains of the Day* presents human

relationships with help of memory or mind. Ishiguro reconstructs history from the point of view of the late twentieth century. From the perspective of postmodernism, the novels explain the historical events and memories that are helpful in recreating the past with the intention that the present can be significant. The present discussion represents an analysis of the research for Ishiguro's *When We Were Orphans* in the context of the search for individuality or self by recalling memories. The novel represents the connection of the identity that is constructed by the fragile memories of the main protagonist, Christopher Banks. The process of recalling memories allows him to rediscover his identity. The analysis is related to the concepts of individuality and memory with the interrelations of historical discourse, cultural perspectives, and self-awareness. The present study also explains how the personality of the character is affected by the historical events during his experiences in search of his parents. Ishiguro's *Never Let Me Go* enlightens the main protagonist Kathy who explores her life as well as her friendship with Ruth and Tommy. The novel is related to the journey of students about organ donation. The analysis explains how Kathy, with the help of memories, explains the journey of her life. The present project elucidates how memories give meaning to Kathy's life as a 'carer' as well as a student of Hailsham plus the role of Hailsham in the identity formation of clones. *The Unconsoled* is a surrealist novel that represents the self-reflection of a renowned pianist, Mr. Ryder, who has different shades of life during his concert. This novel illustrates the concept of self-reflection by Mr. Ryder who tries to find out his real identity. His confusion turns out to be the main point about his association with other people whom he meets in his life. Mr. Ryder faces intricacies due to the event that occurs in a Central European city and how his fragmented realities or memories are playing an important role in making his identity. Ishiguro explains the historical events linked to the Romans, Britain, and the Saxons rather than the post-war period in his last novel *The Buried Giant*. He reconstructs history with the help of the novel's story that is about a couple, Axl and Beatrice who sets off across the disturbed land in search of their son. The story is about the victory of King Arthur over the Saxons. The novel emphasizes the role of literature and history to create a cultural remembrance with the help of memories. The

analysis explores that an individual creates identity itself with the help of memories in which the continuous thought process gives choices that turns into experiences and disclosure in life. The two protagonists try to rummage around meaning about the happening around them and their country. The present discussion looks at the efforts of the contemporary writers and readers to find out the influence of *The Buried Giant* in reconstructing history over and above the final reality of what has happened or is buried under the lack of memory of the nation. All the characters of the novels like Etsuko, Ono, Stevens, Banks, Kathy, Ryder and, Axl and Beatrice represent how memories are an essential part of life whether they are good or bad. The concepts of historical events are also significant for any individual to create the concept of identity. So this project is an attempt to explore that history or past is the medium to create memories and memories are the process of the quest for identity.

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(Meenakshi Rana)

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INTRODUCTION

This thesis attempts to focus on the interconnection between memory and history and how these conceptions are helpful for the protagonists to recall the history as well as the quest for identity. In his works, Kazuo Ishiguro tries to represent that history and memory are the paths by which individuals can understand the circumstances of the past in their present time. He also explains the concept of narrative and explores memory as a primary source to understand the memories recreated by the characters of the novels. By his narrative technique, the writing of Ishiguro gives openness to other narratives and also describes the connection between history and memory.

This project further examines the concept of history and memory and tries to explore Ishiguro's texts through memory. With the help of fragile memory, the characters of Ishiguro narrate their past where the memory is repeatedly in tension with history. Subsequently, this thesis centers on the introductory mechanism of history and memory. The thesis explains how memories affect the present lives of the characters. It is an undesirable fact that memory plays an important role in human beings and there is hardly a human action that is not influenced by memory. Ishiguro explains that memory is a source of knowledge for him because it gives sense to the continuity of the self (a relation between mind and body) and experiences of life. In his novels, it is projected that the memory of an individual is naturally connected with the present and it is a structure that is formulated in the present to look back to the memories of the past. Either purposely, willful remembering of the previous memories or through an unconscious mind, memory is evoked in the mind of a human being that is decisively a source of the present. For example, in *An Artist of the Floating World*, the protagonist Ono remembers his past with his memory and compares the past with his present. The subjective action of the memory of the narrator allows the characters to set up their relationship with their identity. The change that occurs in their lives due to the scars of history or memories gives them the strength to recover from their identities. In the fiction of Ishiguro, memory gets reconstructed and achieves a deep review of the past in a way that the observation of the

values becomes central to their task. Ishiguro's works represent that life of the protagonist is only explained through the ability to remember the memories. Memories are the only medium to understand surroundings, to relate past (historical events) with the present life, and an interpretation of understanding and knowledge. Ishiguro explains his concepts of history and memory.

Kazuo Ishiguro has written seven novels in all and four of them *A Pale View of Hills* (1982), *An Artist of Floating World* (1986), *The Remains of the Day* (1989), and *Never Let Me Go* (2005) are set in the World War except the novels namely *The Unconsoled* (1995) and *Never Let Me Go* (2005). The novel *The Unconsoled* explains the dream of a pianist that he experiences in an anonymous city of contemporary Central Europe. The novel *Never Let Me Go* explores the modern technology that is related to Cloning. Ishiguro explains how history is important. For his first two novels *A Pale View of Hills* and *An Artist of Floating World*, he uses the detail that is connected to history and relies on memory. In an interview with Dylan Otto Krider, he conveys his views: “. . . imaginary Japan. This may have a lot to do with my personal history. All the way through my childhood, I couldn't forget Japan, because I had to prepare myself for returning to it” (Ishiguro 110). Ishiguro's novels are set in a period where values and customs have changed and the characters find themselves displaced between culture and generations. Social identity can be defined in a negative form because they fail to adjust to a new society. The characters are not able to accept the changes to new cultures and due to this the characters are marginalized and ignored. With the purpose to recognize their identity, characters return to their memories of the past which is in tension with public history. In the fiction of Ishiguro, history retreats into the background, and the struggle of an individual against the strange circumstances of life is highlighted in the foreground. The characters of Ishiguro are differentiated by their dignity, responsibility and are daring enough to reunite with the past experiences of life. The novels by Ishiguro end with a hopeful note or advice that the protagonist will be able to move forward and should not think deeply about the past. The study has reflected that Ishiguro's works

explain that the dignity of an individual lies in the acceptance of identity, though the fragile memory has invented the foundation of their identity. Ishiguro's novel explores the idea that, however, his character fails to achieve something very important in their lives, but they find the energy through their memories to keep moving forward. With the concept of memory, Ishiguro has given the idea and understanding of how the human mind works and explains the circumstances that they face in their lives. He presents how memory is important in any individual's life and stays integral to the formation of identity. Ishiguro explains the concept of history and memory in his fiction to explain the identities of the characters. He presents how history affects the memory of an individual, especially if memories are related to war or bad experiences. Ishiguro presents the twentieth-century transformation of memory from an individual's perspective and explains how an individual's memory travels around the issues like identity, literary expression, the mechanisms of memory, and the significance of the past in the present life. The fiction of Ishiguro explains that to remind about the earlier period with the help of memory is not to restore a new identity but is a continuous procedure of remembering. Through this procedure, an individual connects the events with oneself and ultimately with one's own identity. He states: "I am interested in storytelling in the sense of . . . how individuals come to terms with their past and decide what to do next. . . What are the tools by which we tell these stories? What exactly are these stories that we tell ourselves? . . . Are we trying to be honest or are we trying to deceive, or comfort ourselves? (Matthews 117)

The title of the thesis is *A Study of History and Memory in the Select Novels of Kazuo Ishiguro*. This research work proposes to explore the emotional and physical journeys from the past and explores that how memories enable an individual's life and identity that an individual tries to find out relief in the inconsolable world. His fictional world makes it clear that an individual's integrated identity is possible only with the help of memory because memory has an important role in recreating the past (historical events) that gives meaning to the life of the present. The notion of memory crops up with the struggle of the protagonist's feelings when they think that they are closure to their

memories. The protagonist tries to repress their emotions because they want to protect themselves from the painful experience of the past. Memory is important to build up the character's identity and also have the ability to go beyond the control of the self. As William Sutcliffe notes: "His[Ishiguro] narrators, all of whom have suffered a deep psychological rupture in their lives, are often fighting a long-standing battle to relate their past to a present with which it does not seem to fit"(49). The description of landscapes in the novels of Ishiguro is important because it represents the production of history in the novels. As a writer, the first person technique shows Ishiguro's position in his works and explains the imagination world across time and space. In the novel, *A Pale View of Hills*, the main protagonist Etsuko looks back to the period of post-war Nagasaki from contemporary England. In *An Artist of Floating World* and *The Remains of the Day*, both Ono and Stevens look back at a time before World War II. Historical incidents and values of the societies that are represented in the novels are between the imagination world and the real world. Ishiguro's works represent that life of the protagonist is only explained through the ability to remember the memories. Memories are the only medium to understand surroundings, to relate memories with the present life, and an interpretation of understanding and knowledge. The main conflict is related to the struggle of the characters as well as an ineffective effort to reconstruct their memories with the history of the nation. *When We Were Orphans* and *Never Let Me Go* explore how Banks and Kathy recall their childhood memories to understand the separation of their adulthood. Ishiguro explains what Pierre Nora in *Between Memory and History: Les Lieux De Memoire* says: "Memory and history, far from being synonymous, appear now to be in fundamental opposition . . . Memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past" (146). Nora explores how society represents their worries due to the connection between past and present through memory and history. History as an academic discipline focuses on the wider concept of the universe in an objective way rather than memory. Ishiguro's novels represent the connection as well as the tension between history and memory. His novels give the details of the memory of the twentieth century that is an intellectual move from

individual psychology to a new world in which the issues of remembering the past, individuality, and methods of memory are explained.

Chapter I: Brief Candle

This chapter emphasizes the preliminary components of the author's observation that are connected to the world. The chapter focuses on a brief biography of Kazuo Ishiguro, Review of literature, and the Conspectus of the seven novels, Methodology as well as the historical background of Japan. Ishiguro explains the interconnection of history and memory (in the context of the quest for identity).

Chapter II: Memory, Culture and Historical Events

This chapter focuses on the notion of history and memory through these three novels of Ishiguro: *A Pale View of Hills* (1982), *An Artist of Floating World* (1986), and *The Remains of the Day* (1989) in the context of the quest for identity. This chapter explores the process by which history and memory are symbolized in the novels of Ishiguro as well as in literature. The notion of memory in the fiction of Ishiguro plays an important role for the characters to reconstruct the history. Both give a clear path to the main protagonists in order to recall their particular episodes in such a style in which they feel comfortable and have always wanted to be. In *A Pale View of Hills*, the context of historical events and memory of the particular character are dealt with where the main protagonists try to find out their true identity in a new place. For Example, *A Pale View of Hills* explains this concept where Etsuko illustrates the image of Japan and Japan's social history with the help of memory of her first husband and Niki. She gives detail about wars, how people faced problems and suffered from trauma due to wars, and its effect on people's lives. The concept of Japanese culture is also explained by history and memory. The second novel, *An Artist of the Floating World* is associated with an artist, Ono, who represents the external and internal world. The external world explains the concept of a shift of values and culture along with an internal world explores the perspective of the shift of self-representation that is discussed by Ishiguro. The novel is set in the past and is related to the history of Japan. The destruction, bomb attack, death, defeat, the occupation of the USA all are moments of humiliation and outcomes for Japan due to the violent entry into

WWII. The third novel, *The Remains of the Day*, explains the period of WWII before and after in England as well as a disturbing journey of the life of Stevens. Like the previous novels, the central character, Stevens, after a long time reaches a painful arousing to the reality that he has wasted his whole life in hope for love and also for his responsibility or job. The novel, *The Remains of the Day*, also elucidates the concept of the orient where the characters from other cultures are induced by their masters. Moreover, the present project explores the general meaning of the word 'orient' according to the Cambridge dictionary that is: "to discover the position of yourself in relation to your surroundings" (the orient).

Chapter III: Memory: The Quest for Ipseity

This chapter discusses the interaction of memory and identity and how the protagonist of the novel *When We Were Orphans* recreating the past through his memories. Memory is the way for the main character to search his own history by the quest for ipseity that becomes a motivation for him. Ishiguro explains that memories are the only medium by which the main protagonist reorders his past. Without remembering the memories the protagonist is not able to express his story. Ishiguro represents the continuity between the historical events and actions of memories of the past. In the story, the notion of ipseity is possible only because of memory's process that is connected to the past. Memory is access that discloses the past, self-realization, and formation of identity. The chase for ipseity is just like the protagonist investigates for his own history through the procedure of memory and memory plays its role in a way by which individuals can remember historical events.

Chapter IV: Dystopic Vision and Self

This chapter aims to study the sixth novel, *Never Let Me Go*, by Ishiguro written in 2005. This novel is one of the influential novels of Ishiguro which explains Kathy, Ruth, and Tommy's relationship and humanity through memory. The novel represents how the main protagonist tries to recall her past and wants to move on with those memories in her present life. The novel also explores the wish of never forgetting memories and explains that memory plays an important role in the process of self-awareness. The chapter

discovers how the memories of Kathy give her the strength to restructure her past. The process of mind is worked by memory. Kathy's autobiographical explanation comes forth due to these memories. Psychologically, memory is an important process in a human's life because intrinsically memory is connected to fear of death in human beings and memory is the only process where the past reflects and here, the protagonist, in the novel, recalls all the past events.

Chapter V: Historical Reconstruction: Memory as a Trope

This chapter puts light on the historical reconstruction in a different way with the help of history and memory through *The Unconsoled* (1995) and *The Buried Giant* (2015). This chapter explains the concept of remembering and forgetting in the context of identity. *The Unconsoled* explains about a period of three days and the main protagonist Ryder. He is a famous pianist who arrives earlier in a central European city to perform a concert. The novel explores that he cannot seem to remember things and fights to fulfill his promises before the performance of the night of Thursday and his journey in identity formation. *The Buried Giant* talks about the life of Axl and Beatrice, an elderly couple's journey to find their son. The concept of memory, love, loss, and death are explained which represents the fantasy element of Arthur's Britain, witches, and a dragon in the novel. Axl and Beatrice are the main characters and they are Britons and live in the village of Briton. They do not remember their past because the village in which they live is a cursed village by the mist which surrounds the land. Mist is the only reason by which people remain ignorant of their memories. The mist permits the nation, which is fighting, to create a non-violent history. Memories will be regained automatically when this mist or amnesia will finish.

The main Objectives of the research are:

- To trace the representation of the orient in the novels of Kazuo Ishiguro.
- To conduct the study of culture and historical narratives through the trope of memory.
- To analyze the issues of identity in the novels of Kazuo Ishiguro.
- To study how memory is an important instrument of Kazuo Ishiguro's dystopic vision.

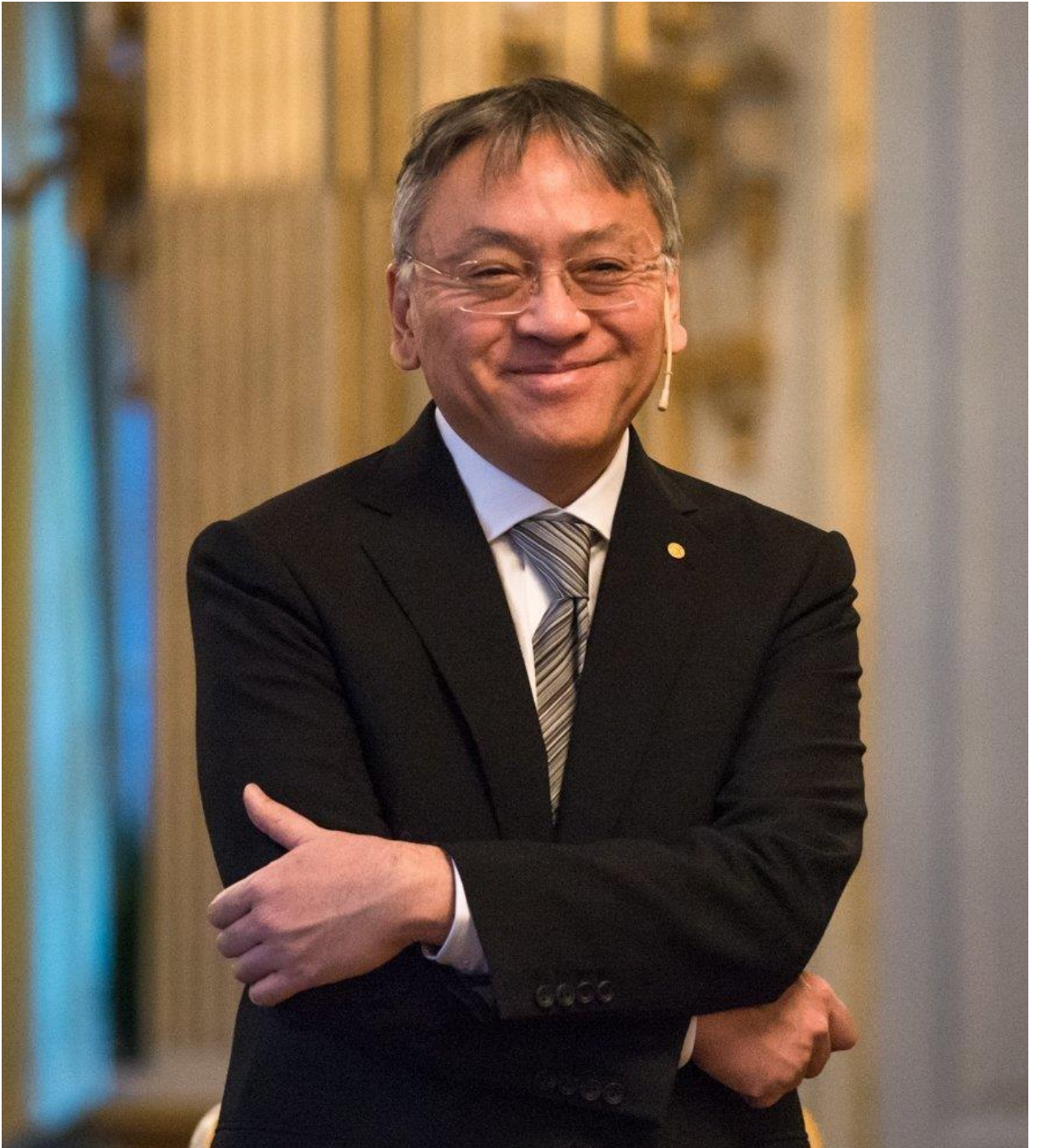
- To analyze the intersection between literature and history and how novel as a form produces space to Ishiguro to contest the history.

Research Methodology

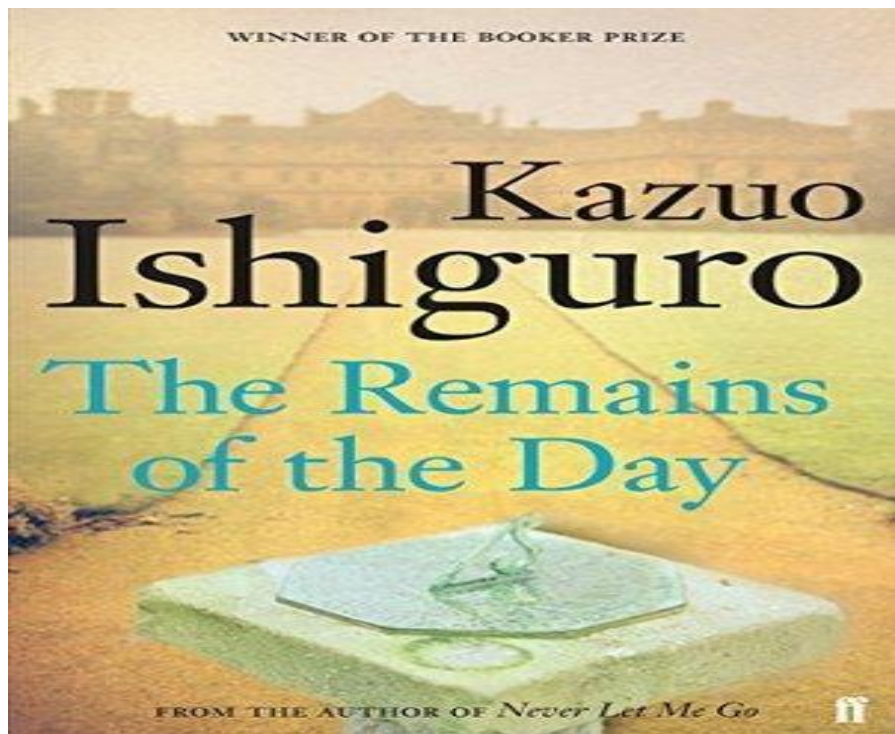
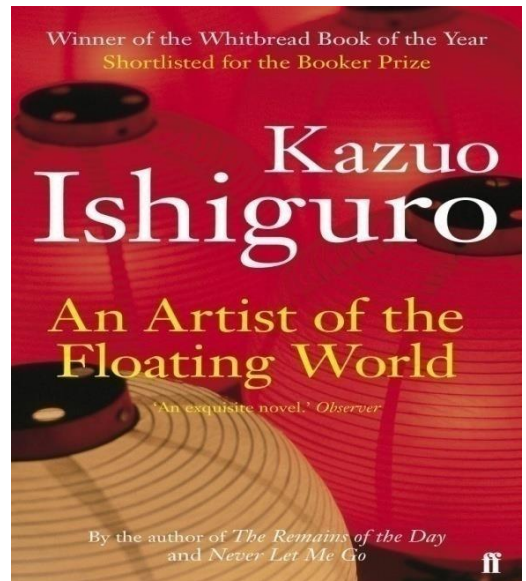
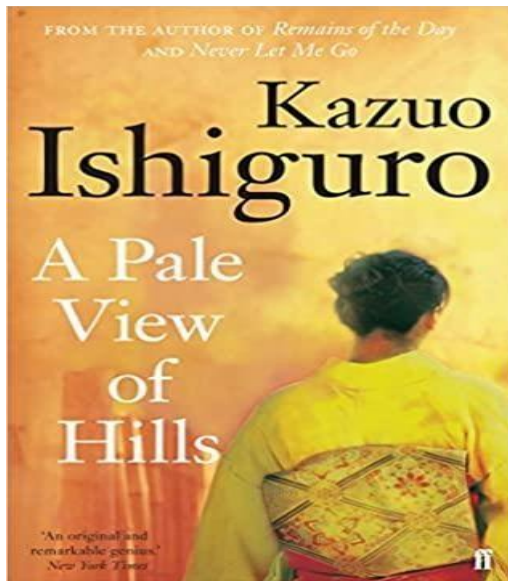
The main focus of the study will be on the thought that how Ishiguro through the trope of memory explores history in relation to identity. In order to complete the research work in accordance with the research methodology, the present study will be applying the theory of postmodernism. In the proposed research the guidelines for the latest MLA 8th edition for the entire dissertation have been followed. The proposed research will also collect the data from online resources, published research papers, articles, texts books, and the library of Lovely Professional University, Jawaharlal Nehru University, and Guru Nanak Dev University.

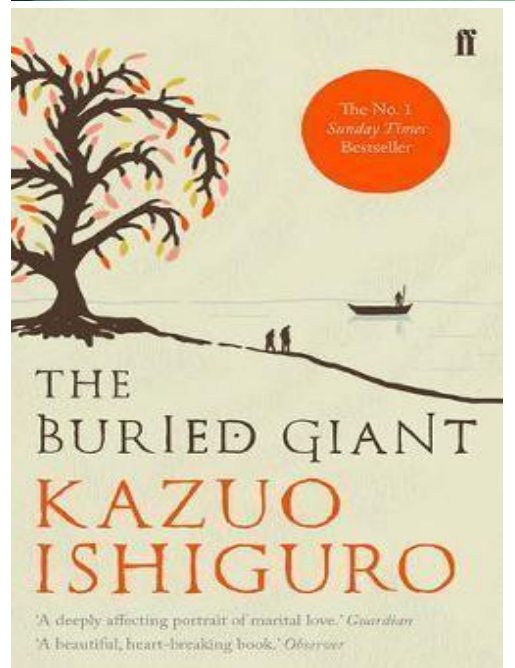
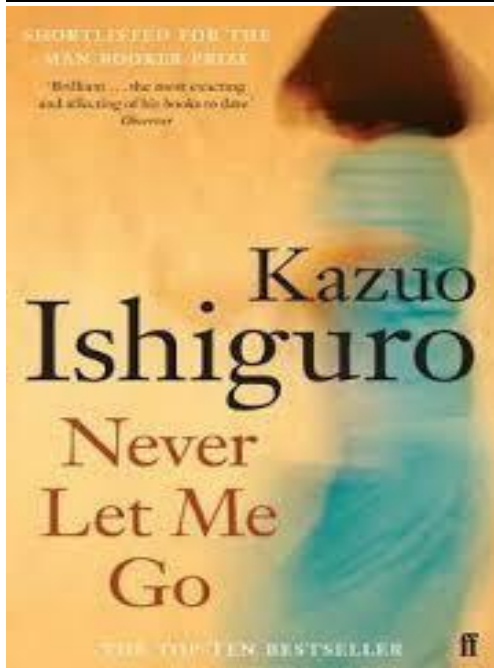
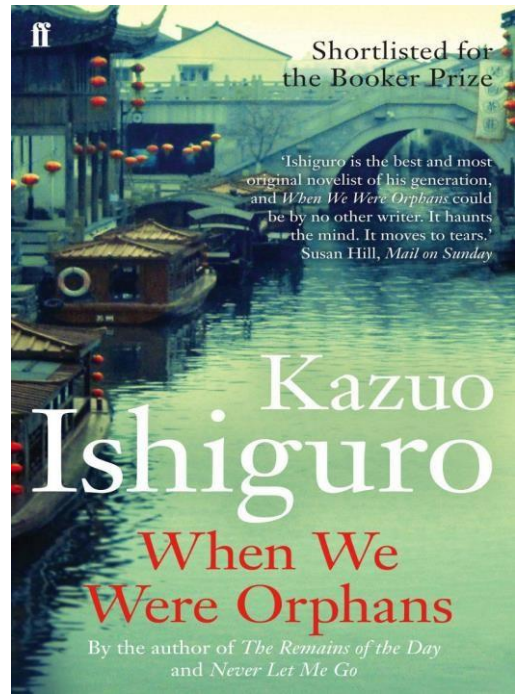
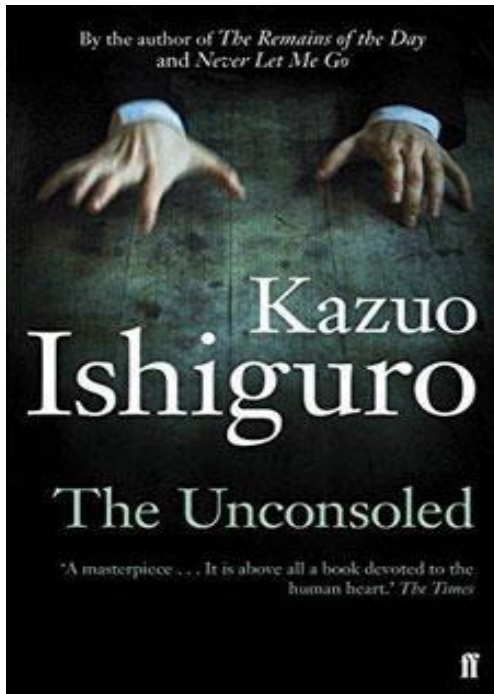
Scope of the study

The present thesis tends to examine historical fiction through the trope of memory. The novel can be read as a discourse that attempts to redefine the established concepts by contesting history. Such contestation is materialized through the power of memory to establish cultural and individual identities. The novels represent the interdependence of remembering and forgetting. Ishiguro explains about historical changes that occur due to the war besides, he explores the ideas of the psychological effect of the war on an individual's present life. The thesis explains the concept of history and memory as well as the Japanese background with the help of the characters. The novels of Ishiguro focus on historical details through the use of memory.



Kazuo Ishiguro





Chapter I

Brief Candle

The purpose of this research is to examine historical fiction through the trope of memory. The novels explain the notion of the effects of memories on the characters in their present life and how big the social changes affect the memories of an individual in the quest for identity. The proposed work explains the concept of history and memory, the Japanese background (through the characters) and the concept of the identity of the characters in the novels of Kazuo Ishiguro. Ishiguro's novels are set in a period where values and customs have changed and the characters find themselves displaced between culture and generations. The social and cultural identity can be defined in a negative form because they fail to adjust to a new society. All characters are not able to accept the changes of the new culture as well as they are marginalized and ignored by the other people in a different country. With the purpose to recognize their identity, characters return to their memories of the past which is in tension with public history. In the fiction of Ishiguro, history retreats into the background as well as the struggle of an individual against the strange circumstances of life that are highlighted in the foreground. The characters of Ishiguro are differentiated by their dignity, responsibility and their dare to reunite with the past experiences of life. The novels end with a hopeful note or advice that the protagonists will be able to move forward in life.

The study has reflected that the dignity of an individual lies in the acceptance of identity, though the fragile memory has invented the foundation of their identity. The work highlights the crucial role of memories. This is the energy through which the characters keep on moving though they fail to achieve something important. With the concept of memory, Ishiguro has given the idea of understanding of how the human mind works in the novels and explains the circumstances that they face in their lives. He presents how memory is important in an individual's life and how memory stays integral to the formation of identity. The present discussion explains the concept of history in his fiction in the context of the memory through the characters. The present study represents

historical events through fiction and explains how history affects the memory of an individual, especially if memories are related to war or bad experiences. The present study attempts to elucidate the twentieth-century transformation of memory from an individual's perspective and explains how an individual's memory travel around the issues like identity, literary expression, the mechanisms of memory and the significance of the past in the present life. The fiction of Ishiguro reminds us about the earlier period with the help of memory, it is not to restore a new identity but is a continuous procedure of re-remembering. Through this procedure, an individual connects the events with oneself and ultimately with its own identity. Birgit Neumann explains in *The Literary Representation of Memory*:

Memory and processes of remembering have always been an important, indeed a dominant, topic in literature. Numerous texts portray how individuals and groups remember their past and how they construct identities on the basis of the recollected memories. They are concerned with the mnemonic presence of the past in the present, they re-examine the relationship between the past and the present, and they illuminate the manifold functions that memories fulfill for the constitution of identity. Such texts highlight that our memories are highly selective, and that the rendering of memories potentially tells us more about the rememberer's present, his or her desire and denial, than about the actual past events. . . . Hence, literary fictions disseminate influential models of both individual and cultural memories as well as of the nature and functions of memory. (333)

The above lines explore that Ishiguro's fiction depends on the main point of memory where he recreates the memories of his imaginable Japan with the historical events.

Memories are the only medium to understand surroundings, to relate memories with the present life and an interpretation of understanding and knowledge. In the novels, the main conflict is related to the struggle of the characters that is an ineffective effort to

reconstruct their memories with the history of the nation. Memory is divided into three parts 1) sensory memory, 2) short-term memory, 3) long-term memory. It is alienated into two parts: the memory of explicit and implicit. Explicit memory is further divided into four parts: a) semantic memory, b) episodic memory, c) autobiographical memory, and d) visual memory. Ishiguro explains the historical events of the post-war period of Japan and presents the culture of Japan through the characters of the novels and also explains the concept of memory in his novels with historical events. The notion of identity is also explained in his novels through history and memory.

History is a term that is intangible and just like a record of the actions that are unique in a human being's life. History is derived from the Greek word 'historia' which means inquiry, exploration, and research. The term history, according to all thinkers from ancient times to modern times, is the knowledge of the past. The father of history, Herodotus, and other Greek philosophers explain history as the memory of the past. But in recent times, Raymond Aron explains: "history is like 'the science of the past'" (15). History represents the relationship between the present and the past that is an endless conversation. History is also a discussion on the past episodes and an upcoming result of the future's ending. Historians explain the past by interpreting and change the goals with progressive appearance. History is written in a sense of direction by those who find and accept this way. History explores the idea of a logical relationship between past and future by finding meanings and objectives. The past of human beings is explained by history. History is the path that is made by human beings to explain, reconstruct, depict and understand their past. The notion of the social, cultural identity, and future perspectives are developed by history because history is connected with collective memory in which all experiences and situations are included like a storehouse of memories. In the words of R.G. Collingwood in his book, *The Idea of History* says: "History is a kind of research or inquiry" (9). According to John C.B. Webster in his book *An Introduction to History* he represents history as "the bridge between the past and the present" (14). *The Practice of History* gives details about the past in two ways. Firstly, people only want to recognize the past, and secondly, they want to recognize the

past because they want to give contentment to their feelings and intellectual (Elton 66-67). In the human creed, society plays a vital role because without society there is no history and a society in which history does not exist is just like an individual who does not have memory. Memory is the only medium to recall the past by which the identity of a person comes into existence. Memory allows individual to study past experiences and forecast the future and does not relate to the system of units but it is an arrangement of system's interaction like encoding and storing and makes memory accessible by the process of repossession.

Memory is a source of knowledge because it gives a sense of the continuity of the self or a relation between mind and body and experiences of life. In the novels, the memory of an individual is naturally connected with the present and it is a structure that is formulated in the present which then looks back on the memories of the past. For example, in *An Artist of the Floating World* the protagonist Ono was remembering his past with his memory and compares the past with his teacher Mori-san's villa. The subjective action of memory of the narrator allows the characters to set up their relationship with their identity. The change that occurs in their lives due to the scars of history or memories gives them the strength to recover from their identity. In the novels, the memories reconstruct through the characters of the novels and achieve a deep review of the past in a way that the observation of the values becomes central to their task. The interaction between past and present highlighted by Ishiguro is only possible by his effective skill in narrative form.

Furthermore, memory gives a false impression of the lost past as well as the process that clears the intricate relationship between the past, present, and future of human beings. Nicola King in *Memory, Narrative, identity* states:

The late twentieth century has also seen an interested focus on question of memory as the generations which experienced the atrocities of the two world wars die out, and as new or revived national movements base their demands on memories of oppression or trauma . . . the recent insistence on

the role of memory also mark a renewed desire to secure a sense of self in the wake of postmodern theories of the decentered human subject. (22)

In the works of Ishiguro, the characters try to save their identity with their history and memory. The concept of memory plays an essential role in shaping the sense of identity whether autobiographical or individual. Ishiguro uses autobiographical memory as well as individual memory in his fictions where all his characters recollect their past to construct their identities. Every character of the novel is significant to the autobiographical memory that shows the importance of identity in the life of an individual. For example:

Autobiographical memory is on the one hand a deeply personal, subjective, and vivid construction of the past, a construction that reveals, creates, and communicates a personal identity. But we constantly use these memories in public transaction. To that extent we expect reliability, accuracy and objectivity. What and how we remember has consequences for our own lives and the lives of those included in our memories. (Engel 21-22)

Autobiographical memory gives meaning to the experience of the past where an individual creates the identity. The present analysis of Ishiguro's novels explores of the connection between the past and present memories. Every individual through memories or actions explains experiences confronted in the past. Literature discloses many aspects of an individual's life as thoughts, troubles, and experiences of the contemporary culture along with the role of memory. Ishiguro, in his works, uses the interconnection between memory and identity through the historical events in a very effective way where every character is affected by the past.

Ishiguro as a British-Japanese writer has amalgamated respective cultural histories in his novels. Ishiguro elucidates Japan according to his perspective. In *The Novelist in Today's World: A Conversation* when Oe Kenzaburo asks how Ishiguro

represents the Japan's life, buildings and landscapes in his novel *An Artist of Floating World* where he says:

Well, I think the Japan that exists in that book is very much my own personal, imaginary Japan. This may have a lot to do with my personal history. When my family moved from Nagasaki to England, it was originally intended to be only a temporary stay, perhaps one year or maybe two years. And so as a small child, I was taken away from people I knew, like my grandparents and my friends. And I was led to expect that I would return to Japan. But the family kept extending the stay. All the way through my childhood, I couldn't forget Japan, because I had to prepare myself for returning to it. (10)

Ishiguro explains his imaginative Japan through his works which are associated with his memory and his personal history. He explores his journey of life through the characters of the novels where the characters are reconstructing history with the trope of memory.

The analysis of the seven novels of Ishiguro *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986), *The Remains of the Day* (1989), *The Unconsoled* (1995), *When We Were Orphans* (2000), *Never Let Me Go* (2005), *The Buried Giant* (2015) elucidates the notions of historical and cultural narratives, memory, identity, dystopic vision, self-awareness and historical reconstruction of literature. Before proceeding further, it is important to have a brief note on the life and works of the writer to build a broader context. The effect of history on the lives of the characters is visible in the novels and the first-person narrative technique also explains the values and identities that are created by memories against the setting of historical change. Ishiguro gets motivation from the historical changes to tell the story of the characters. The behavior of Ishiguro towards history is straightforward. Ishiguro reappears time and again during the story of the novels by the use of history. The main aim of Ishiguro is to use the historical processes which represent the imprint of historical changes upon an individual. Ishiguro's works focus on how an individual's personal life is observed by the component of

history. Ishiguro intermingles the past memories with the present lives of the characters to enlighten the idea that how people try their level best to survive with their situations. How do the characters handle their past? How do memories affect people's present lives? How are memories responsible in shaping their identities? How is history responsible for changing their lives?

Making of the Novelist

Kazuo Ishiguro is one of the leading literary figures of the 1980s. It is in 1979 when he lands his first step into a literary career. Ishiguro is a novelist who verifies his position in January 1987. He is born in Nagasaki in 1954 and has left Japan when he is just five years old and thereafter he never returns to Japan. In 1960, he then moves to Britain. He has learned English thoroughly, but as a writer, he still illustrates his memories of Japan of his childhood. He has published his short stories and later his first novel *A Pale View of Hills* and came into prominence in 1982. *Nocturnes: 5 Stories of Music and Nightfall* is his latest work in a storyline and this work is published in 2009. He has written two original screenplays or television films for Channel 4 in 1984, *A Profile of Arthur J. Mason*, *The Gourmet in 1987*, *The Saddest Music in the World in 2003*. In 1995, Ishiguro is awarded an OBE for services to literature. He is a Fellow of the Royal Society of Literature. In 1998, he is awarded the Chevalier de l'Ordre des Arts et des Lettres by the French government. He has received the Winifred Holtby Prize of the Royal Society of Literature for *A Pale View of Hills*. This novel has been translated into eleven languages. For his next book *An Artist of Floating World*, he is awarded the Whitbread Book of the Year Award. The novel *The Remains of the Day* has also won the Booker Prize. To leave Japan is an emotional journey for Ishiguro. In the conversation with Maya, he explains his emotions and describes them:

For me, the creative process has never been about anger or violence, as it is with other people; it's more to do with regret or melancholy. I don't feel I've regretted not having grown up in Japan. That would be absurd. This is the only life I have known. I had a happy childhood, and I've been very

happy here. But it's to do with the strong emotional relationships I had in Japan that were suddenly severed at a formative emotional age particularly with my grandfather. (Maya 116)

Ishiguro is admired widely in Japan and Haruki Murakami who is a Japanese novelist says: "It is partly because they are great books, but also because we find a particular kind of honest and gentle quality in his fiction, which happens to be familiar and natural to us" (25). Jun'ichirō Tanizaki is one of the writers who has an influence on his birthplace and Ishiguro with Kenzaburo Oe during the discussion said: "Japanese films, especially those of Yasujiro Ozu and Mikio Naruse, have been a more significant influence"(110). Ishiguro sets his novel in Japan especially the first two and in all his several interviews has explained that he has little experience with the culture or writing of Japan. In his interview, in 1990, he said: "If I wrote under a pseudonym and got somebody else to pose for my jacket photographs, I'm sure nobody would think of saying, 'This guy reminds me of that Japanese writer'" (336). Ishiguro, in an interview, *Rooted in a Small Space: An Interview with Kazuo Ishiguro with Krider Dylan Otto* explains about Japan where he says:

Actually, until I was about twenty, did a lot of reading about Japan and whenever there was a Japanese movie, I would go see it. Looking back now, it had a lot to do with my wanting to write at all. Japan was a very strong place for me because I always believed I would eventually return there, but as it turned out, I never went back. This very important place Japan which was a mixture of memory, speculation, and imagination was fading with every year that went by. I think there was very urgent need for me to get it down on paper before it disappeared altogether. (150)

The above lines emphasize Ishiguro as a Japanese writer who misses his old days of Japan. He gives all the importance to Japan in his life because he has only memories of his imaginable Japan with him. As a Japanese writer, he always recalls his Japan and wants to render details of his imaginative Japan to the readers with his works.

Ishiguro's imagination is reflecting in his works because of the influences of his birth place. Ishiguro represents the memories of Japan in his novels which arises a deep doubt in him when he looks back to Japan sometimes. Japan, for Ishiguro, is simultaneously imagined and real because he represents the location in his novels that are disfigurement by the historical incidents. The notion of displacement of Ishiguro is essential because this gives him the position to become famous as a postmodernist writer. In his works, Ishiguro explains the details of the features and locations of Japan and the same description he renders in his work *The Remains of the Day* about English landscapes. Ishiguro expresses his feelings of dislocation while an interview with Timothy Mo. Ishiguro says:

I've never gone back to Japan since I was a child. I always fear going back there if I'm to ever write about Japan again. When I write. I find it very stimulating to make this kind of cultural, imaginative leap [...] Some people think I should be back in Japan, furiously scribbling notes on street-comers. But I'm interested in an imagined territory. A fictional place. (50)

The description of landscapes in the novels of Ishiguro is important because it represents the production of history in the novels. As a writer, the first person technique shows Ishiguro's position in his works and explains the imaginary world across time and space. In the novel, *A Pale View of Hills*, the main protagonist Etsuko looks back to post-war Nagasaki from contemporary England. In the second novel, *An Artist of the Floating World*, Ono looks back at a time before World War II. Historical incidents and values of the societies that are represented in the novels of Ishiguro are between the imaginary world and the real world. The work on historiography explains that history is the first narrative by which the act of imagination is possible. He believes that the mind of historians is important as an agent to arrange the historical events for strategic motives:

Histories, then, are not only about events but also about the possible sets of relationships that those events can be demonstrated to figure. These sets of relationships are not, however, immanent in the events themselves; they

exist only in the mind of the historian reflecting upon them. Here they are present as the modes of relationships conceptualized in the myth, fable, and folklore, scientific knowledge, religion, and literary art, of the historian's own culture (White 94).

Ishiguro's first two novels explain Japanese society and the journey of protagonists that explore the reader about the image of Japan. The novels also illuminate changes after World War II and how these changes affect the characters through the memories of historical events. In *Ishiguro's Floating Worlds: Observations on his Vision of Japan and England* Megumi Arai claims:

There is nothing unpredictable or disturbing about this Japan; it is exactly a picture of what one would expect post-war Japan to be like. Ishiguro of course presents this picture as that of Japan seen through the eyes of a woman apparently alienated from her own country, thus preventing the reader from expecting a realistic representation of that country. The reader is therefore never certain whether he is looking at Ishiguro's picture of Japan itself or at his idea of Japan as seen through Westernized eyes. (30)

Here, in these lines, Arai elucidates how Ishiguro envisions Japan through the characters' eyes. Later, Ishiguro surprises the readers by laying out the picture of his imaginary Japan.

Towards the end of the nineteenth century and to the early twentieth century, memory holds an important place to understand the behavior of human beings. The relationship between history and memory is set up by French scholars Halbwachs and Marc Bloch in the first half of the twenty-first century. Bloch in the mid-1920s and 1925 begins to use the term 'collective memory' and writes views in favor of Halbwachs's *Les cadres sociaux de la me'moire*. The idea of "memory" has taken place as a foremost term. It becomes the foremost term in 'cultural history' and in overall history (Confino 1386). The curiosity in memory has a deeper connection of memories with sorrow because the Second World War remains to be the center of attraction of such memories

that are associated with historical events. In *Literature of Memory: History, Time, and Space in Postwar* Tim Woods and Peter Middleton say: “Memory is a means of overcoming the limitations of the human condition as it is understood in contemporary culture, by making the past appear once again in the present, despite its temporal, and possibly spatial, distance” (21). Memory is important because it creates the thoughts or details of the past of an individual. According to Kenneth J. Gergen in *Mind, Text, and Society: Self-memory in Social Context* in 1994 explores memory is a “form of social skill” (101) and has an important position in the relationship of the society. *Fragile Power: Crises of Memory, Identity and Narrative in Contemporary British Novels* explains memory:

In order to answer the age-old question “who am I ?” we more often than not look to our past and fashion a narrative for our lives. By comparing our present selves with the selves we remember, we experience ourselves as being in time -- an experience which is crucial for our sense of self. (Birke 2)

Elaborating further, the individual’s competition is developed in the context of interaction between awareness and truth and the inner world that connects the mind and external world. The central theme of Ishiguro’s novels is memories which represent the role of recreating the incidents from historical moments that affects the lives of ordinary people. He confirms:

I’ve always been interested in what happens to peoples’ values when they have invested all their energies and their lives in the prevalent set of social values, only to see them change... and to see what happens to people when, at the end of their lives, they find the world has changes its mind about what is good and what is bad. But for this particular individual, it’s too late. They had the best intentions, but history has proved them to be either foolish or perhaps even someone who contributed to evil. (Gregory 7)

Additionally, Ishiguro explains his experience when he looks at the books related to the history of Japan. For his first two novels, *A Pale View of Hills* and *An Artist of Floating World*, he employs the concept of the history and culture of Japan through the trope of memory. In an interview with Dylan Otto Krider, Ishiguro conveys his views:

I basically relied on memory. I obviously looked in the history books once I figured out the story and was in the process of fine tuning. Over the years, being Japanese, I naturally absorbed a hell of a lot of information about Japan and Japanese history . . . Japan was a very strong place for me because I always believed I would eventually return there, but as it turned out, I never went back. This very important place called Japan which was a mixture of memory, speculation, and imagination was fading with every year that went by. I think there was a very urgent need for me to get it down on paper before it disappeared altogether. (150)

The above quotation clarifies that, for his stories, Ishiguro has read many books that have given information about Japan and Japanese history. He explains that Japan is always a powerful place for him where he has always wanted to go back but he has never gone back. He portrays Japan through his experiences- intermingling of memory, conjecture, and imagination. He has explained Japan with his imagination that is different from the real Japan. So, he has written his novels with the help of his imagination or memories of Japan because memories usually get vanished with every single moment. He wants to represent imaginative Japan with his perspective through his works before it will start vanishing from his memories. He also wishes to explain how past memories have affected the person's life whether the memories are good or bad. Ishiguro explores his perspective in his interview with Krider Dylan Otto who asks about the concept of universal themes to Ishiguro and he illustrates:

I do think there are themes or issues that are very urgent locally or to a particular time or place, and I think it's important to address them, but as a novelist, I suppose I'm interested in writing things that will be of interest

to people in fifty years' time, a hundred years' time, and to people in lots of different cultures. (153)

He reveals the theme that he has experienced as an individual in a particular place and time during his life. But as a writer, he always wants to write the works that would attract generation after generation. He wishes that every individual will understand the journey of life and recalls the memories from the past by reading his works.

Review of Literature

“Evasion and the Unsaid in Kazuo Ishiguro's *A Pale View of Hills*” by Ken Eckert reveals the resolution of memory's effect and loss. The article explains the protagonist's thoughts related to an earlier period and the conversation with her younger daughter Niki in England as she recalls her ancient times in Japan and her life. The main frame of this article is about the reminiscences of her past life.

Kristine Brown in this article “Personhood: Fukuyama's Caveats and Ishiguro's *Never Let Me Go*” describes the relationship that exists between the human and nonhuman clone in the course of theoretical analysis. The study reveals the self-esteem of an individual, the receipt of identity, and memory in Kazuo Ishiguro's work. This study explains that though all the characters of his works fail to achieve that something is very important in their lives but they achieve energy from their memories of the past to keep moving in their lives. This article describes and focuses on Ishiguro's novel as a counterweight for Fukuyama's claims while including new historicism.

Mohamed Fathi Helaly Khalaf in this article “Reconstructing the Past as a Means of Rationalizing the Present: A Study of Kazuo Ishiguro's *The Remains of the Day* (1989)” explores the idea of postwar world period and the changes that occur because of the war. He explains that many people felt that they were not able to accept the changes which occurred due to war. Postmodernism presents man as a social being and explores the concept that how they have to accept their identity in any condition. This article reveals the aspects of postmodernism in *The Remains of the Day* by Stevens' character.

The struggle of memories of Stevens explains that how his memories affect his present life.

“The End of (Anthony) Eden: Ishiguro's *The Remains of the Day* and *Midcentury Anglo-American Tensions*” by John P McCombe explains the personal concern of Stevens. The protagonist and the narrator both emphasize the socio-political atmosphere. The article explains the political, economic, personal, and cultural changes that are reflected in *The Remains of the Day*.

“How the Butler Was Made to Do It: The Perverted Professionalism of *The Remains of the Day*” by Rob Atkinson explains about the tragic visions of faulty professionalism. The article explores the novel in two contexts. One perspective is the danger of grasping, separately or aggregately, defective belief systems of polished skill, delusions that tempt us with the guarantee of either moral non-responsibility or simple good answers. Then, again, it is the danger of disposing of all types of polished skill as an undermined belief system or double-dealing.

The article “Ishiguro's *Remains of the Day*”: The Empire Strikes Back” by Meera Tamaya represents Britain's colonial territory, according to the mentioned date of narrative which gives the historical perspective of the characters' manner and ambitions. On the date of July 1956, when the president Gamal Abdel Nasser publicly owned the Suez Canal, as a result of this signing, the long sovereignty of Britain as the leading colonial power of the world came to an end. On the same day, the protagonist of the novel, paces ahead on a voyage across England and he improves the tragic truth of his past memories, a truth that closely connects him with his own country's history. Ishiguro presents the historical context through the tragedy of the character of Stevens.

“Memory's Fragile Power in Kazuo Ishiguro's *Remains of the Day*” and W. G. Sebald's “*MaxFerber*” by Lilian R. Furst explains about the same concept of memory that is the link between two works. The article shows the relationship of Kazuo with the Anglo-tradition in comparisons to John Milton, Daniel Defoe, and Edith Wharton and in

this way Sebald has been related to Laurence and Vladimir Nabokov. Both works revolve around World War and anti-Semitism and political-social events. The article explains both works and their stories rest on memories of the past. Memory shows a brittle power whose truth stuns naked other than relative and the contrast between public memory and private story.

"*The Remains of the Day*" and Its Challenges to Theories of Unreliable Narration" by Kathleen Wall explains Ishiguro's novel and it is about the clash between the public and private role, between professionalism and the duty of human being, between self-respect and emotion. The novel confronts the definition of an unreliable narrator whose rules and principle are different from the implied author. The interest in the unreliable first-person narrator is continued by the novel. Ishiguro's latest novel is as much about inconsistent feeling. In reality, the narrative unreliability of Stevens is a key by which all these conflicts are established.

"Kazuo Ishiguro's Problematics Of Authenticity And Experience" by Zeynep Arikan, in her thesis, writer explains the issues of authenticity and experiences in both novels of Kazuo Ishiguro's *Never Let Me Go* and *When We Were Orphans*. The novels explain both the protagonist's sufferings and pain and how they suffer from discrimination since their childhood. They both fail to face the violence and to build up healthy affections. The thesis explains the courage that they find in the end and how it gives motivation to them to write their own stories.

"Looking at the changing world through a displaced and estranged artist: Kazuo Ishiguro's, '*an artist of the floating world*'" Zeynep Rana Turgut explains the concept of culture that it is a pattern of behaviour that exists in a group or a society. Zeynep reveals tradition, belief, custom and value that are transferred from generation to generation and these values give shape to people or an individual. He discovers in his work about postcolonial literature that it deals with the problems like division, displacement, and identity crisis, etc. The main aim of this article is to examine the dislocation and division

problems that the main protagonist of *An Artist of the Floating World* faces due to the pressure of a new culture in Japan after World War II.

“Representation of Japan in Kazuo Ishiguro’s Novels An Analysis of *A Pale View of Hills* and *An Artist of the Floating World*” by Marika Mäkinen explains both the images of Japan one which is created from his parents’ teaching and the other from his study of Japanese culture. The novel of Ishiguro represents the imaginary world and there are both stereotypes and non-stereotypes visions in his novels.

“Mortality and Memory in Kazuo Ishiguro’s *Never Let Me Go*” by Virginia Yeung, the article presents an analysis of Ishiguro’s novel *Never Let Me Go* as a reflection of human morality. This article shows how the circumstances reveal the disagreement of human beings with morality. The argument explores the link between morality and memory that is posited as a role of mentality that helps alleviate the morality’s psychic trauma in the story.

“The Giants Beneath: Cultural memory and literature in Kazuo Ishiguro’s *The Buried Giant*” is drowning on the approaches of discussing the concept of memory within literary studies, as delineated by Sylwia Borowska-Szerszum. This paper, firstly, explains about this novel Erll and Nünning (2005), and explores the idea of ‘memory of literature’ and as a ‘medium of cultural memory’ in the novel *The Buried Giant* by Kazuo Ishiguro. Ishiguro’s novel explains the relationship with the medieval literary tradition, particularly *Sir Gawain and the Green Knight*, and explains contemporary fantasy literature which is understood as a form of the script rather than a method. The novel remarks on the role of literature that is creating cultural memory.

“Repression and Displacement in Kazuo Ishiguro’s *When We Were Orphans* and *Never Let Me Go*” by Emily Capp, the writer explains the psychology of two novels by Japanese-born British author Ishiguro. It inspects repression and displacement in such a way that is embodied with erudition and difficulty in these novels. Repression and

displacement, these two statements not only influence the narrator rather also the characters of the novels, the setting of the novel, and the way in which a reader interprets the story.

In “The Narrators and Narrates of Kazuo Ishiguro” by Katherine Harrell, the thesis observes the guarantees of the three novels of Kazuo Ishiguro. *An Artist of the Floating World*, *The Remains of the Day*, and *Never Let Me Go*. These novels explain the first-person narrator who expresses his or her story in the direction of the anonymous narratee and also explores their relationship with their guarantees, the narrators’ struggle with their guilt, liability, self-dishonesty, and self-sufficiency in their various circumstances.

Edyta Lorek-Jezińska in this article “Testimonies of absence: Trauma and forgetting in *The Buried Giant* by Kazuo Ishiguro” explains that how the study examines *The Buried Giant*’s story in the context of theories that are related to narrative trauma and its latency. The study also explores the concepts that are concerned with the psychology of the characters and explores the idea of the conceptual structure of loss in the novel.

Carlos Villar Flor, in “Unreliable Selves in an Unreliable World: The Multiple Projections of The Hero in Kazuo Ishiguro’s *The Unconsoled*” explains the suggestions of fictional technique and analyses those characters that may work as projections of the narrator’s personality and explores the trauma and anxieties of the characters.

In the article “Traumatic pasts, literary afterlives, and transcultural memory: new directions of literary and media memory studies” Astrid Erll explains about three concepts that are connected to memory-first one is the study of trauma, the second one is an approach that is related to literary afterlives and the third one is transculturality of memory.

Ana Maria Hopârtean, in “Deconstruction of Identity in Kazuo Ishiguro’s “*When We Were Orphans*”” gives details of how identity is deconstructed in the novel *When We Were Orphans* by the character of Banks. Banks is a detective and fails to find out his present and defines himself by his memories and nationality. His memory is the only medium by which he accesses his tale and his story is connected with a troubled history.

Silvia Caporale Bizzini, in “Recollecting Memories, Reconstructing Identities: Narrators as Storytellers in Kazuo Ishiguro’s *When We Were Orphans* and *Never Let Me Go*” explains that Kazuo Ishiguro uses the narrator as storytellers and applies his literary plan to explain that how the construction of the identity of the characters is done with their fragile memories. It is a medium by which they resolved or rebuild their unsolved memories. The main aim of this paper is to reveal that Ishiguro uses his literary policy differently and in an active way in his novels. The main active part is self-knowledge that is connected to understand the critical perspective of the life experiences of the narrator.

This essay “Aesthetic Historiography: Allegory, Monument, and Oblivion in Kazuo Ishiguro’s *The Buried Giant* by Bernadette Meyler represents the moral and political implications in the context of historiography that is chosen in the result of violence. *The Buried Giant* gives the notion of unconsciousness, allegory, monument, and strategies of historiography. A monument is a way by which the characters go into the past from their eternal present lives. The concept of allegory looks at medieval Britain through the lens of the post-war period of Japan and examines the royal past of England from its prehistory point of view in time with the help of memory.

Maha Abdel Moneim Emara, in paper “Kazuo Ishiguro’s *The Remains of the Day*: A Historiographical Approach” tries to examine the novel in a critical historiographical approach of postmodernism. This paper explains historical events, memories, and intermingles of the historical and personal lives and events. Through the first-person narrator, Ishiguro’s texts present many versions and issues.

Diana Ioncica's "Questioning National Identities in Kazuo Ishiguro's Novels" explains the third novel of Kazuo Ishiguro's *The Remains of The Day* and explores the problems that are related to national identity. The paper raises the question about national identity and the novel gives the answer in the context of an extensive examination of the characteristics of the culture of Englishness. In the end, is he feels strange and confused in familiar surroundings?

Catherine Charlwood in the article "National Identities, Personal Crises: Amnesia in Kazuo Ishiguro's *The Buried Giant*" explains how Ishiguro's work talks about the concept of forgetting, post-Arthurian Britain, and what it means to be a human living within a particular society. There are four concepts in this article that are connected with remembering and forgetting: memory's ideas in nationhood; the British landscape's description; the concept of the emotional part of recollecting memories; and the method of acknowledgment. This article explores the study that is related to the psychology of the mind, the role of the narrator, and the effect of the novel of Ishiguro on the person who reads. Ishiguro with the help of an ancient setting represents the concept of national identity and memory as the main theme with a contemporary audience.

In paper "Reinventing the Past in Kazuo Ishiguro's *A Pale View of Hills*" Yu-Cheng Lee represents the recollecting memories of postwar Japan with the help of Kazuo Ishiguro's novel *A Pale View of Hills*. The social and psychological circumstances of postwar Japan are explained with the help of the reminiscences of the main protagonist Etsuko who is a Japanese widow. Almost every character of the novel discusses past memories and that is the reason for gaps and oversight of Etsuko. The concept of the history of Walter Benjamin seems the significance of the novel *A Pale View of Hills* of Ishiguro. This paper also embodies the attempts of Ishiguro to explain the past memories and history of his homelands.

Muhammad Shafique and Muhammad Javed Akhtar's paper "Limiting the Authority of Historical Knowledge': Postmodern Critique of 'Historicism' and 'History'" represents the nature of the knowledge, of the postmodern discourse is created on the basis of power and dependability and this discourse defies the main structures of modernity, objectivity, real and consistent knowledge which is a comparison with non-evidential types of knowledge like arts and literature. Historical knowledge, that is a type of 'Historicism' and 'History', is measured on the basic picture of modernity. The main aim of this paper to explore the notion of what are the main components of postmodern critique in the context of Historical knowledge and how it challenges the authorities' power that is claimed by historical knowledge. The main focus that is on 'history' will help to understand its place in the present space of knowledge.

"Nishizuru, Chapei, and so on: The Representation of Crisis in Kazuo Ishiguro's Novels" where Motoko Sugano focuses on the two different but surprisingly same concepts of poor district's literary constructions and defines the suggestions in a particular way in which time's a crisis is showed. The concept of the "Nishizuru", the district of the slum, is presented in the novel *An Artist of the Floating World* (1986). The second concept "Chapei", an enormously crowded quarter of Chinese and confronts a war between the Japanese and Chinese, in his novel *When We Were Orphans* (2000). In this paper, Sugano uses the term "Condition of England." In 1837, Thomas Carlyle, in Chartism coined this term, and in 1843, *Past and Present* represents the disturbing natural history of the problem that is begun with industrialization and it brought several changes to the society of Englishman. This paper explains how the novels of Ishiguro react to modern appearances of the discussion of "Condition of England".

Duygu Serdaroğlu in the article "A New Historicist Approach to Kazuo Ishiguro's *When We Were Orphans*" discusses the concept of new historicism. It came into existence in the 1980s as a "new" modern literary approach. New historicism explains the new and modern perspectives to understand the concept of history. It also confronts the conservative understanding of history by private histories. New historicism makes clear

that there is not one history to explain but multiple histories are explained by it. The main point of this article is to examine the history's image in the novel *When We Were Orphans* by Ishiguro from the New Historicism perspective and to look novel in the context of time, memory, and the technique of narrative. It also reveals how history is related to subjectivity in multiple methods and how public and personal histories both are amalgamate.

David Malcolm ““...Just an Imaginary City”: Aspects of Time and Place setting in Kazuo Ishiguro's Early Fiction, 1982-1989” represents a world that is combined in the context of the subject matter. All the characters think about their grief and haunted past memories in the same way. The novels of Ishiguro are related to history's recording and all the characters of the novels are living their lives in the darkness of national and international historical incidents. This darkness gives shape to their present lives. The first three novels of Kazuo Ishiguro discuss World War II with the help of the protagonists Etsuko, Ono, and Stevens and the other two novels are concerned with the incidents of the 1920s and 1930s which were related to the 1939-1945 watersheds. The aspect of time in the novels of Ishiguro is a general characteristic and the past memories of the novels' characters are connected to history's elements.

Dorien Heireman in “Memory in Kazuo Ishiguro's *When We Were Orphans* and *A Pale View of Hills*” explains the overview of what memory's concept has indicated in the context of history and what it indicates today. The concept of memory is discussed in two novels *A Pale View of Hills* and *When We Were Orphans* that are written in Kazuo Ishiguro.

In an article “Back to Peace. Reconciliation and Retribution in the Postwar Period by Aránzazu Usandizaga and Andrew Monnickendam” Eva M. Pérez Rodríguez explores the two issues that are related to two world wars: first is historical and the second one is cultural studies. The time period of post-war II is studied rapidly as a source of thematic in fiction. For example, in 1991, Martin Amis's *Time's Arrow*, in 1991-1995 Pat Barker's

Regeneration trilogy (1991-1995), *Enigma* by Robert Harris in 1995, *Stalingrad* by Anthony Beevor in 1998, Sebastian Faulks's *Birdsong* in 1994 and *Charlotte Gray* in 2000, Kazuo Ishiguro's *The Remains of the Day* in 1989 and *When We Were Orphans* in 2000, in 2001 Ian McEwan's *Atonement*, or in 2006 William Boyd's *Restless*.

Yvonne Iversen in “*The Remains of the Day* Tradition and the Individualist Survivor” focuses on the novel of Ishiguro *The Remains of the Day*. But to extend the discussion, the play of Simon Gray *Quartermaine’s Terms* is added in the context of Stevens’ relation with Quartermaine. The tragedy is discussed as a theme and all other concepts like settings, plots, narrative modes, and background information of Kazuo Ishiguro are also discussed.

Kenny Johansson in “The Self-Contradictory Narrative of Mr Stevens in Kazuo Ishiguro’s *The Remains of the Day*” discusses the butler Mr. Stevens who works for Lord Darlington. The journey of Stevens starts from a trip to the English countryside. The main aim of his journey is to meet or convince Miss Kenton unfortunately she is married by then. In his journey, he visits many places and meets with many people but Stevens thinks about the past memories of Lord Darlington Hall because in present life all these memories are the only word for the rest of his life.

Francesca Boschetti in the present paper “Memories in Kazuo Ishiguro’s *Never Let Me Go: A Clone’s Humanity*” travels around the role of memory in the novel by Kazuo Ishiguro and shows how remembering confirms the narrator’s humanity. This paper represents firstly how the recollection of Kathy’s memories examines to discover the real meaning, as a student of Hailsham, of her life, secondly, how Hailsham becomes the main centre of information of clones’ identity and thirdly, it explains the humanity of clones and the notion of society toward clones.

Kasturi Sinha Ray in “Memory and Kazuo Ishiguro’s Novels: A Review” explains the concept of memory is always interesting to the study of literature. This article focuses on a discourse on memory that is studied from the ancient time with references to the western concept and the concept of Vedic literature also. Ishiguro uses memory as a device and as well as narrative style. This article also represents the talent of Ishiguro that how he explores the concept of identity with doubtful recollecting memories of the main character.

In “Representation of Memory And Nostalgia: Kazuo Ishiguro’s *When We Were Orphans*” Mehmet Akif Balkaya examines the concept of memory in the novel *When We Were Orphans* in 2000 by Kazuo Ishiguro. The novel explains the life of the main protagonist Christopher Banks from the 1990s-1958s. He searches for his parents because they disappeared in his childhood. The concept of memory is a purposeful and conscious deed of human beings and Christopher Banks is the example because his story tells about his identity to the reader how his memories are related to the past. The other novels *The Remains of The Day* (2000) and *When We Were Orphans* (2005) also explores the notion of memory and how the memories of the past play an imperative role in rendering information of an identity of the characters.

Manuel Botero Camacho and Miguel Rodríguez Pérez in an article “The Storyteller’s *Nostos*: Recreating Scheherazade and Odysseus in Kazuo Ishiguro’s *Never Let Me Go*” explains that the protagonist constructs their identity with the help of memories of the historical events. This article explains Kathy’s story from two perspectives: Odysseus and Scheherazade and explores the idea of interaction among memory, fiction, and identity.

Kaho Hiura in “Narratives of Memory in Kazuo Ishiguro’s *The Unconsoled*” explores two themes: isolation and memory of the narrator in his community. The paper explains how memory works in this particular novel *The Unconsoled*. This novel explains

the traumatic memory concept like in the first novel of Ishiguro. The difference is that the first novel's protagonist is a female storyteller who thinks about the death of her first daughter and in this novel *The Unconsoled* the narrator is male.

“Postmodernist Approach to the Discipline of History” by Kaya Yilmaz explains the approach of postmodernism to history because this is one of the latest recognition in the style of writing history among historians. This article explores the overview of the characteristics of history and then gives detail of the concept of postmodernist historiography.

Santhosha G.K in “Kazuo Ishiguro's *The Pale View of Hills* as Memory of Social History” elucidates the concept of memory in the context of social history. In the novel, *A Pale View of Hills*, Ishiguro explains the story of a Japanese woman who lives in England alone. She discusses with her younger daughter Niki the incident of the suicide of Keiko and explains the social history, the concept of wars, and its effect on people's life.

C. Lalrinfeli in “A Study of Memory and Identity in Select Works by Kazuo Ishiguro” explains the aspects of memory and identity. He explores thematic centrality in Kazuo Ishiguro's texts with special references to the manner wherein memory starts the creation of identity. His memories in his texts reveal the process of emotional and physical losses. In this thesis, the study mirrors that, in Kazuo Ishiguro's works, the self-respect of an individual lays in the acceptance of identity. In his novels, he explains that all his characters are not successful at something necessary for their lives and they always use their memory as energy to keep moving forward in their lives. Through his literary approach to the main subject of memory, Kazuo Ishiguro has explained in the context of understanding and how the human mind works and how memory plays such a vital role in giving a shape to the identity of an individual.

Catherine Charlwood in this article ““Stop ... and Remember”: Memory and Ageing in Kazuo Ishiguro’s Novels” represents the notion of age and memory with particular novels *Never Let Me Go* (2005) and *The Buried Giant* (2015). The article explains the relationship between memory and the age factor of the characters and how memory plays an important role in the whole journey.

Marek Tamm in “Beyond History and Memory: New Perspectives in Memory Studies” draws around new points of view in the modern world where the study of memory is important. This article provides the detail of recent handbooks that are correlated with the studies of memory, trending appearances of cultural memory studies, and the relationship between history and memory. This explores that studies of memory change the writing style and also the nature of the writing of history. In the end, this article represents how the past, the present, and the future are interconnected with each other.

Ramen Sharma and Dr. Preety Chaudhary in “Common Themes and Techniques of Postmodern Literature of Shakespeare” explain the literature of post-World War II’s characteristics through the postmodernism literature and reaction in opposition to the concept of Enlightenment in Modern literature. Here, some notions are given by postmodern critics like the idea of “metanarratives” by Jean-François Lyotard, the concept of “play” by Jacques Derrida, and “simulacra” by Jean Baudrillard. The author of modernism searches for meaning in the disordered world but the author of postmodernism avoids this.

Ammar Rezaei’s “Post-Modernism features in English Literature” depicts the latest progress in literature. Postmodernism is a notion that explains the new aspects, the life of society, the economic situation in culture and postmodernism recreates literature of modernism.

Dr. Sheeba in “Postmodern literature: Practices and Theory”, explains postmodern literature in the context of style and ideology. The literature of Postmodernism refuses the state lines between high and low shapes of literature and art. This paper also explains the philosophy of postmodernism and the origin of postmodernism.

Mehmet Akif Balkaya’s “Representation of Memory and Nostalgia: Kazuo Ishiguro’s *When We Were Orphan*”, represents the notion of memory through the novel *When We Were Orphan* and explores how memories give direction to the reader to know the identity of the protagonist that is connected to memories. The Sino-Japanese war and the Shanghai Settlement represent the political and historical setting and explain the connection between history and fiction in the context of memory.

In “The Messy Business of Remembering: History, Memory, And Archives” Mark A. Greene elucidates that postmodern examines everything and describes the postmodernists about the decision of individual that how he/she views things and relates to users. This article explores the idea of history (archives can be set it because it is a lawful end) and memory (it is a less genuine purpose).

This is the research work where the research is connected to history and memory along with the quest for ipseity. This research aims to use the theory of postmodernism as well as the concepts of Fredric Jameson along with Allan D Balledely. The future scope of the research is that the concept of history and memory is a significant part of life because history (past) reveals the individual identity as well as the circumstances of any nation with the help of memory. It also gives detail of what is happening in the surroundings and reveals how people get affected by the situations or cultural values in their present lives.

Conspectus of the Seven Novels

In *A Pale View of Hills*, Etsuko is a middle-aged widow who lives in an English country village with her two daughters- Keiko (Japanese) and Niki. She tells the story of her past

when Niki comes to her home for five days. The novel explains that Sachiko and her younger daughter, Mariko, have become the medium of Etsuko's earlier relationship with her daughter Keiko and she comingled this memory with herself. The novel explains that Etsuko has suffered pain and emotional trauma. She thinks that she is responsible for the suicide of her daughter. To survive with a sense of identity she shows her interest in the earlier memories and shows excessive interest in the life of Mariko.

An Artist of the Floating World is the second novel by Ishiguro. This novel is associated with an artist, Ono, who represents the external and internal world. The novel is set in the past and is related to the history of Japan and militarism. Ono the main protagonist of the novel, *An Artist of the Floating World*, is a retired professional artist, father, and grandfather. He moves toward old age and looks back into his past life. He thinks about the time of post-war Japan. The novel is divided into four sections where section one that is October 1948 represents a military artist with a daughter to marry off; Section two April 1949 explains the students he has betrayed and the Miai; Section three November 1949 explores the different schools of art he has supported and; Section 4 June 1950 gives the brief epilogue of the death of his old colleague and friend, Matsuda.

The third novel, *The Remains of the Day*, explains a period of England pre and post WWII England and the emotional life of Stevens along with the quest for identity. Like the previous novels, the central character, Stevens, after a long time reaches a painful arousing to the reality that he has wasted his whole life in hope for love and also for his responsibility or job. This novel explains the end of an empire that is started from the beginning. The title itself explores what is left in the life of Stevens – his memories, his gloomy old age, and his professional life.

The novel *The Unconsoled* explains a period of three days and about the main protagonist Ryder. He is a famous pianist who arrives earlier in a central European city to perform a concert. The novel explores his inefficiency to remember things and a fight to fulfill his promises before the performance of the night of Thursday.

The chronological setting of the novel, *When We Were Orphans*, is the change and disturbance in Shanghai, China, and London during the uneasy war years 1930-1937 and after that period. This is a period of Nazism in Europe, and of 1958 Britain after WWII. These incidents are the cause of psychic anxiety in the characters of the novels. A famous English detective, Christopher Banks, comes back to Shanghai in 1937 when in 1923; Christopher Banks enters London first time where nobody knows him. With the passage of time, Banks' career takes off and he becomes a famous detective. At a very young age, he loses his parents in Shanghai and when he investigates the cases and crimes of London he recalls all his memories related to his past. He solves the crimes and finally at the end of the story he meets with Yellow Snake. He is surprised when he comes to know that Uncle Phillip is the Yellow Snake. Phillip reveals to him everything related to the disappearance of his parents. In 1958 with Jennifer, in Hong Kong, he finds his mother in a mental hospital as a patient but his mother does not recognize him.

Never Let Me Go is the sixth novel written by Kazuo Ishiguro, based on the dystopian world in which human clones are created, and he the 1990s reveals England. He explores human cloning for organ transplants. Ishiguro represents the moral dilemma and relational nature of Kathy H. with her memories. The story of Kathy, a clone, is explained by the novel that is presented as a donor for the future at the boarding school. Kathy, being the thirty-one, is willing to donate for the first time. She works as a nurse and is very friendly. She also thinks about good times spent with her two friends Ruth and Tommy.

In *The Buried Giant*, Ishiguro explains the concept of forgetting set in post-Arthurian Britain. The seventh novel of Kazuo Ishiguro explains four parts and focuses on, Axl and Beatrice, an elderly couple's journey to find their son. The concept of memory, love, loss, and death is explained by Ishiguro. He represents the fantasy elements of Arthur's Britain, witches, and a dragon in the novel. The concept of memory that is related to the war of the past is long lost. Axl and Beatrice are the main characters and they are Britons and live in the village of Briton. They do not remember their past

because the village in which they live is a strange village due to the state of amnesia which surrounds the land. Mist is the only reason by which people remain ignorant of their past memories.

Theory of Postmodernism

The concept of postmodernism came into existence as early as the 1940s because of modernism in which the elements mingled with industrialization, capitalization, economy, new social changes, democracy, and the Enlightenment. After World War II, postmodernism appeared in complex situations especially in Cold War, human rights' birth, increases the use of nuclear weapons, the appearance of the theater of absurd, and the new philosophies that came into existence like surrealism, existentialism, nihilism, and deconstruction due to all these changes the age shift from Modernism to Postmodernism. Postmodernism adopted the disheartenment, chaos, inquiring and Western thinking, past and present. David Carter says:

Postmodern writing, as postmodern thought, unsettles and destabilises all traditional notions about language and identity. Foreign students of English literature have been heard, frequently, to describe as 'postmodern' anything they cannot understand or express. Postmodern literary texts frequently reveal an absence of closure and analyses of them focus on that absence. Both texts and critiques are concerned with the uncertainty of identity and what is known as 'intertextuality': the reworking of earlier works or the interdependence of literary texts. (120)

Postmodernism is a reaction against all principles and ideas of modernism or enlightenment. Postmodernist sees the reality through the concept of culture and does not accept objective truth. *A Primer on Postmodernism* explains:

Postmodernism affirms that whatever we accept as truth and even the way we envision truth are dependant on the community in which we participate . . . there is no absolute truth, rather truth is relative to the community in which we participate.(Grenz 8)

From the postmodern debates, new political, literary, and social theories come into existence that represents the diversity of discipline as literature, art, architecture, social life and philosophy, etc. Without knowing the concept of Modernism, postmodernism cannot be understood. From the notion of European Enlightenment, which approximately began in the middle of the eighteenth century, the concept of Modernism came into prominence. In postmodernism, some methods are stylistically important in literature of postmodernism like pastiche, intertextuality, metafiction, historiographic metafiction, science fiction, self-reflexivity, distortion, magic realism, simplicity, lengthy writing style, and participation of the reader. The concept of self modernism is not accepted in postmodernism so a new notion of history, time and place come into existence where history is an independent discipline itself. The essential notion of postmodernism is that it is very difficult to reach the truth and it does not accept the representation's ideas.

Modernism is an idealistic movement that represents cultural values, and changes and arises from far-reaching transformations in Western society. It is a name given to that movement in which art and culture changed in the first half of the twentieth century. Development in modern societies and growth factors gives shape to modernism and it is due to the horror of World War-I. Many modernists reject the religious belief, and conviction of Enlightenment. Modernism explains the opposition and activities of traditional forms of art, architecture, literature, religious faith and social organization of those people who feel that science is not fitted to their tasks and is outdated. Ezra Pound who is a poet explains modernism as "Make it new!" in 1934. Many critics have made efforts to discuss Modernism and the majority of them explain it as a break away from the traditional ideas. Robbins Wolfreys and Womack in their *Key Concepts of Literary Theory* define modernism as a: "term referring to the literary, artistic and general culture of the first half of the twentieth century. Modernism is distinguished by its general rejection of previous literary traditions, . . . of bourgeois society" (56). The two notions represent different eras; modernism elucidates the significance and understanding of the culture of the twentieth century while the famous term postmodernism has become

current since the 1980s. The book *Beginning Theory An Introduction to Literary and Cultural Theory*, third edition, explains the term Modernism as:

‘Modernism’ is the name given to the movement which dominated the arts and culture of the first half of the twentieth century. Modernism was that earthquake in the arts which brought down much of the structure of pre-twentieth-century practice in music, painting, literature, and architecture. One of the major epicenters of this earthquake seems to have been Vienna, during the period of 1890-1910, but the effects were felt in France, Germany, Italy and eventually even in Britain, in art movements like Cubism, Dadaism, Surrealism, and Futurism. Its after-shock are still being felt today, and many of the structure it toppled have never been rebuilt. Without an understanding of modernism, then, it is impossible to understand twentieth-century culture. (Barry 78)

This emphasizes the notion of the changing cultural values as well as the revolutionized structure of the pre-twentieth century in different fields. Moreover, the most imperative thing is that to recognize the twentieth-century’s cultural values the understanding of modernism is very necessary. Modernism’s characteristics are self-realization and sarcasm concerning the literary and social traditions that explain the experiments by using techniques that illustrate the attention to the procedures and materials used in creating a painting, poem and buildings. The most important fact at that time was confrontation and denial. In music, melody and harmony both were placed to the sides and direct graphic representation was not allowed in paintings due to favoring a degree of abstraction. In architecture, traditional things were rejected because of the favour of geometrical forms and in literature traditional practicality was rejected.

The twenty years since 1910-1930 is the time period of high modernism. There were some literary practitioners (high priests) in English writing namely T.S. Eliot, Ezra Pound, James Joyce, Virginia Woolf, Wyndham Lewis, Wallace Stevens, and Gertrude Stein. Marcel Proust, Andre Gide, Stephane Mallarme, Rainer Maria Rilke and Franz

Kafka were in the writing of French and German. The literary modernism had some characteristics that these writers added like: a) Give stress on impressionism and subjectivity means that on *how* we see rather than *what* we see. b) A movement in which the objectivity presented by such aspects like omniscient external narration, fixed narrative points of views and clear cut moral positions. c) A vague impression of the difference between genre and novels should become more lyrical and poetic. d) New things that come into existence once in it that one likes for fragmented forms. e) Reflectivity is also important with the intention that poems, plays and novels lift their issues according to their nature.

The theories of Sigmund Freud (1856-1939) and Ernst Mach (1838-1916) influenced early modernist literature. *Studies on Hysteria* is the first and foremost work of Freud. Some other critics explain modernism as a form of thinking as self-consciousness or self-orientation and the people of the West see it as social progress in the thoughts of human beings by which reshaping and improvement come into existence. It develops society with practical experiments or technology. Modernism examines every aspect of society and gives a new way of thinking to society. All the chief modernists have taken interest in other languages and other cultures even they have also been deeply involved with nationalist concerns. For example, Yeats had a captivating interest in Indian and Japanese culture plus Celtic ones. The range of reading of Yeats, Mann, Gide, Joyce, and Stravinsky was amazing in the range of reading. Modernist artists and intellectuals see themselves as serious cultural critics and in England, the prose of Pound, Eliot, Wyndham, Lewis, D.H. Lawrence, and Aldous Huxley shows this. The works which represent the significance of culture and presents the issues that trouble the culture in a difficult and arguable form are such as *The Waste Land*, *The Tower*, *Ulysses*, *Berlin Alexanderplatz*, *A Passage to India*, *The Magic Mountain*, *The Orators*, *In Parenthesis*, *Between the Acts*, *The Man Without Qualities*, *Dr. Faustus*, etc.

The most willingly and accessible portrayals of postmodernism are in J.A. Cuddon's *Dictionary of literary terms and Literary Theory* that explains postmodernism as “‘an eclectic approach, [by a liking for] aleatory writing, [and for] parody and

pastiche” (80). The word ‘eclectic’ explains one of modernism’s characteristic fragmented forms. For example, T.S. Eliot’s *The Waste Land* is an example of fragmented stories or unfinished stories. The word ‘aleatory writings’ includes an aspect of chance or eccentricity. These writing were significant for 1917s Dadaists who mostly prepared poems from sentences that were picked up without conscious decision or method from newspapers.

The initial difference between modernism and postmodernism is summed up in the work of Jeremy Hawthorn’s *Concise Glossary of Contemporary Literary Theory*. The work elucidates the significance of fragmentation of art and culture of the twentieth century but both modernists and postmodernists explain these terms from a different perspective. The modernists explain it as the features of the deep nostalgia as in previous era where faith was full of unbroken authority. For example, Ezra pound’s *The Cantos*. On the other hand, postmodernists elucidate fragmentation as elating, liberal fact or event that serves as an undesirable symptom to get away from the confined systems of belief that were fixed. Moreover, modernists show grief over fragmentation whereas the postmodernist rejoices it. The second distinction between modernism and postmodernism is about tone or attitude. Modernism presents nineteenth-century’s forms of art that were ferocious asceticism that was intensely unpleasant and revolting. Contrasting, postmodernism refuses the major art of modernism that was a distinction between high and popular art.

Furthermore, postmodernism is a term used noticeably in modern novels. Not only in study but, its usage is also vast, which includes use in art, culture, literature, and many other sectors. This was used in 1947 by Arnold Toynbee in Western history, and it was believed that postmodernism is just a continuity of modernism. Then in 1950, Charles Olson used this term and said that it is a movement against modernism. This form of literature became popular after the Second World War. The factor which influenced the world in the late 1960s was a start of a wave of social, ecological, and cultural change. The young adults in that period wanted to change social and cultural

forms so they protested as well. In the twentieth century, postmodernism was considered as learning to go against modernism. Among many specifications of postmodernism, rejection of concepts, theories, and ideas of modernism were not introduced or confirmed to manifest the underlying concepts. At first, it was just introduced to some arts fields; however, with time it shows interest such as literature, architecture, painting, photography, and surprisingly in politics too. Artists' lack of attachment to the previous concept was behind the expansion of postmodernism to such an extent. There were clashes among the thoughts of philosophers, whether modern philosophy has ended or not. Many also started to bring out postmodern philosophy linked to Philosophers such as Nietzsche, Heidegger, Derrida, Rorty Lyotard, and others also. According to some postmodern theorists, a new postmodern society emerged due to the change and transformation in the high-tech media society. They also explain that today's postmodern society includes novel stage of history and socio-cultural formation which needs to be changed with the help of the latest concepts and theories. Moreover, the concepts which are currently used are obsolete and need to be replaced with the new ones which are continuously changing in society. With this, a new world will emerge where cultural boundaries are broken to make some constantly changing space that can be built again.

Definition and concept of postmodernism

Postmodern debates have given rise to change in social, political, and literary theories which explain various sectors like art, architecture, literature, film, sociology, communication, philosophy, etc. It is factual that postmodernism is new and has no distant history, and the term itself is not so old. For the first time, postmodernism was used in the 1930s by Federico Anise in the Spanish language. After that, in the 1950s and 1960s, it was used by various philosophers such as Irwin Howe, Harry, Lewin, Lezi Fiedler and Iheb Hassan. In the 1950s and 1960s, Charles Jencks used postmodernism in architecture in a wide range before it was used in other sectors. History I take it as a measurement in both continuous and discontinuous processes. Thus, the prevalence of postmodernism today, if indeed it prevails, does not suggest that ideas or institutions of

the past cease to shape the present. Rather, traditions develop, and even types suffer a sea change. Certainly, the powerful cultural assumptions generated by, say, Darwin Marx, Baudelaire, Nietzsche, Cezanne, Debussy, Freud, and Einstein still pervade the Western mind. Postmodernism criticizes the things which Modernism restricts.

Postmodernism Scholars:

Jean François Lyotard (1928-98)

Lyotard is a philosopher, theoretician, and writer, who wrote *The Postmodern Condition: A report on knowledge*. He believed that a non-existing meaning of postmodernism is its significant condition. He took the term 'Postmodernism' from American sociologists. This term has no historical appearance and was considered as the time which came after modernism but it was not its purpose. The purpose was just to condition, mature, and defines modernism in a better way. According to his book *The Postmodern Condition*, he considers this unity as "the grand narrative". Started in French Enlightenment and German Idealism, it was kept alive in Marx's dream of human liberation. Besides all of the efforts, the ending of the grand narrative was just like a fairy tale. Nowadays, these grand narratives of knowledge and power have broken. Lyotard in his book wrote, "I will use the term modern to designate any science that legitimates itself with reference to a meta discourse of this kind making an explicit appeal to some grand narrative, such as the dialectics of Spirit, the hermeneutics of meaning, the emancipation of the rational or working subject, or the creation of wealth... simplifying to the extreme, I define postmodern as incredulity toward metanarratives. This incredulity is undoubtedly a product of progress in the sciences: but that progress in turn presupposes it. To the obsolescence of the metanarrative apparatus of legitimation corresponds; most notably, the crisis of metaphysical philosophy and of the university institution which in the past relied on it. The narrative function is losing its functions, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language elements-narrative, but also denotative, prescriptive, descriptive, and so on. Conveyed within each cloud are pragmatic valencies specific to its kind. Each of us lives

at the intersection of many of these. However, we do not necessarily establish stable language combinations, and the properties of the ones we do establish are not necessarily communicable.”

Gilles Deleuze (1925-92)

Deleuze is a popular theoretician and philosopher who is known among poststructuralists for his works on Nietzsche's attitude. He also wrote some prominent texts with the French philosopher Felix Guattari. In one of the texts, he said that the principle characteristic of modern art is, it has no locality. He is also one of the famous people who were against Platonism. His work influenced various sectors in philosophy and art, such as literary theory, post-structuralism, and postmodernism. Gilles Deleuze and Felix Guattari had a thought that every person is a 'desiring machine' who does not have a sense of unity which is in general linked with individual identity. For Gilles Deleuze and Felix Guattari, Psychoanalysis became an icon of how desire is forcibly put to an end. He also believed that philosophy is an exterior concept, and the prediction of modern philosophy is the opposite of Platonism.

Roland Barthes (1915-1980)

Barthes, a French theoretician is famous for his work on Semiotics (a science at first designed by Ferdinand de Saussure, linguist, in 1916). Semiotics was not popular until after World War II. Roland Barthes is a philosopher with an innovative mind, as well as the most modern visionary. In his article 'Introduction à l'analyse structurale des récits', he writes that goal of a work of art is not to consider the reader as a consumer, rather it is him to be the producer of the text.

Jean Baudrillard (1929-2007)

This French philosopher is also a well-known visionary who is popular for his new and shocking attitude in the areas of culture and philosophy. He is also famously known as the leader of postmodernism. He was the one who brought forward the two ideas 'hyper-reality' and 'simulations' which are the main concepts of postmodernism. In

the whole history, he was the first philosopher who said that a human being cannot interfere in his own life. His article 'What do you do after binge?' included the issue about how the powers of modernism such as sexual, racial, freedom of speech, and revocation on upper-class built each other. Baudrillard also believed that we have entered into a world of ultra-reality and postmodernism is a universe of simulation world. In simple words, reality can be made but it is not in our power to it ourselves. In an article in early 1990, he said, "The Gulf war did not take place". He believed that it was the mass media that made this up, whatever we see in reality is a production of the mass media and we are looking at the world according to its perspective. He considered ending as an illusion and describes it as nothing much but just a misguided dream. According to him, the world is becoming its own dustbin just like this planet. Whatever old ideas and concepts we have are more than the dustbins now. He questioned, 'Where to throw all of this Marxism?'

Jacques Derrida (1930-2004)

With a close link to the movement known as the Reconstruction movement, Jacques Derrida became famous. The most significant role of this movement was to neutralize an issue which was called as Logocentrism also known as wisdom sovereignty. In the year 1959, Jacques Derrida came forward with a question: Must not structure have a genesis, and must not the origin, the point of genesis, be already structured, to be the genesis of something? To put it simply, all the structures have a historical background and it is hard to understand if its genesis is not read properly. He thought that anything which happened in history when written structurally is known as 'Event'. If this is not structural then it would not be understood properly and the event would not have the same impact. He believed that the basic principles on which a person trusts do not exist. Derrida forces the people to believe in the context, rather than the idea of transcendental reality. Being the most important person of postmodern ethos, he said that the link between the world and words was unpredictable. Modernism was looked at like a repository of spiritual as well as moral wisdom. It is thought that there is no such belief.

In the late 1960s, it was perceived that modernism is taking its last breath. However, postmodernism is not just an art after modernism, but it is modernism itself that is without any hope or dreams.

Fredric Jameson

Postmodernism is the path that is very important to know that what is happening with culture in reality so the culture in postmodernism has developed into a product that has its own right. The prominent features of postmodernism like modernism: to follow the same things like modernism rejects the limitation between low and high types of art focuses on pastiche, parody, irony, and playfulness. Fredric Jameson in his book *Postmodernism or, The Cultural Logic of Late Capitalism* in 1991 says about postmodernism: “The last few years have been marked by an inverted millenarianism . . . replaced by senses of the end of this or that . . . what is increasingly called Postmodernism” (1). Jameson makes use of the notion of late capitalism that is the concept of Ernest Mandel. He uses this notion as key to describe the culture that how it is altered in the society of contemporary and typified the present situation of culture. He disputes that culture is dependent on the manner of production. The condition of postmodernism is understood because it is dependent upon the cultural logic of late capitalism and it is a new social formation that rejects the rules of traditional capitalism. The understanding about a contemporary culture by Jameson in his book *Postmodernism or, The Cultural Logic of Late Capitalism* (1991) permits him to argue that: “postmodernism is not a style, rather but as a cultural dominant: a conception which allows for the presence and coexistence of a range of very different, yet subordinate, features” (4). According to Jameson, postmodernism is a representation of cultural incidents that can be found in the structure of late capitalism. Jameson states:

it is not just another word for the description of a particular style. It is also, at least in my use, a periodizing concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life . . . This new moment of capitalism can be dated from

the post-war boom in the United States in the late 1940s and 1950s or, France, from the establishment of the Fifth Republic in 1958. The 1960s are in many ways the key transitional period, a period in which the new international order . . . time set in place and is swept and shaken by its own internal contradictions and by external resistance. I want here to sketch a few of the ways in which the new postmodernism expresses the inner truth of that newly emergent social order of late capitalism, but will have to limit the description to only two of its significant features, which I will call pastiche and schizophrenia; they will give us a chance to sense the specificity of the postmodernist experience of space and time respectively. (3)

It is additionally the effacement of key boundaries or separations, the foremost notable of that is the difference between upper culture and fashionable or common culture. Finally, the genre is characterised by Jameson because of the connotation of a method that connotes a “periodization” whose performance is to “correlate the emergence of recent formal options in culture with the emergence of a brand new style of social life and a brand new economic order”. In his magisterial work, postmodernism, or, *The Cultural Logic of Late Capitalism* (1991), Jameson has offered a very potent analysis of our current postmodernist condition. Like Baudrillard, Jameson is very essential to our current historical situation; so, he paints a rather dystopic image of this that he associates, especially with a loss of our association to history. What we might be left with a fascination with the current time. Postmodernism or the Cultural Logic of later capitalist economy begins with these words: “It is safest to understand the construct of the postmodernist as a trial to assume this traditionally in associate age that has forgotten a way to assume traditionally within the initial place”(x). In alternative words, to seek out the importance of the postmodernist gift we should always relate it to the past. We should always read this united chapter within the in-progress story of human civilization. Consistent with Jameson, postmodernity has reworked the historical past into a series of emptied-out stylizations (what Jameson terms pastiche) that may then be commoditized

and consumed. It results in the vulnerable success of capitalist thinking overall alternative types of thought. With the loss of historicity, this is toughened by the schizophrenic subject “with heightened intensity, bearing a mysterious charge of having an effect” which may be “described within the negative terms of tension and loss of reality, however, that one may even as well imagine within the positive terms of high spirits, a high, associate intoxication or psychoactive intensity” (28-29). Jameson sees this example as a “symptom of the waning of our historicity, of our lived chance of experiencing history in some active way” (21). Our pictures of the past tell a very little concerning verity which means of the past or the method it has formed the current time. The ever-copied image is itself the initial reality. All of this pseudo-reality persuades that the flow of historical time does not have something vital to inform. Thus, we do not even attempt to find ourselves within the context of history. We tend to live as if the flow of our time does not extremely affect us. Therefore, we do not assume a lot of concern; however, we tend to make modifications in society with any basic method in the future. Indeed, we do not assume too deeply concerning the longer term in the slightest degree. Time, consistent with Jameson, within the postmodernist era, is “a perpetual present; its 'spatial' as our theoretical categories” (6). Jameson grapples with the notion of history and its importance in cultural or literary studies. Jameson posits history as a major framework to be applied in deciphering the "subtext" of literary or cultural texts.

Postmodern literature is claimed to be the outcome of an already present socio-economic cultural system. Literature has also been affected by consumer mass culture. It avoids the painful and present truths of life which are unlike modernist literature. However, it simply shows more serious issues. It is perpetually difficult to find coherence in postmodern literature. It is against a particular meaning, coherence or interpretation. These texts are open which are not ended with a single summary. Postmodernist literature's form is also least experimental when compared with modernist literature. In postmodernism, the devices such as irony, parody and pastiche are perpetually included in this literature where changing surroundings stop to be intense. It lacks the depth and seriousness which modernist literature has. Most of it does not even have a special taste.

However, it still has space for the aristocracy. In today's world, with the record increase in literacy level, reading has made its way into the society of every class. It can be said that postmodernism is linked to modernism, but this is not true because the ideas are different. Postmodernism includes diversity, equality, and irony. What it does not support are grand narratives. A mini-narrative technique is noticed clearly in postmodern literature, which is one of the major techniques. The authors who write with this technique choose their topics themselves on any subject matter, structure, any form of writing because postmodernism in itself is formless. Authors can also create a new form of writing in which they have their ideas and perspectives. Some techniques are usually used in postmodernism: a) Self-reflexivity, b) Historiographic meta-fiction, c) Meta-fiction, d) Parody, e) Fragmentation, f) Non-linear narration, g) Deconstructive reading of a text, h) Pastiche, i) Satire. As mentioned, postmodernism is a style that was formed in late twentieth century and is a different idea in art, architecture, and criticism when compared to modernism. During the 1960s, postmodernism was formed and became a cultural term in the time of anti-war, ideology, morality, and emptiness. Individuals changed their thinking about money, its utilization, economy, and how they can expand their territory. Postmodernism is something with zero judgment value and has no depth as well as the root. Nowadays, visual culture is popular and is dominating postmodern society. Things such as hyper-reality and image saturation make the on-screen world more alluring than the 'real'. TV shows are considered more real in postmodernism than actual reality. Other than visual it has made its way into consumerism, cyberculture, and pop culture. Fusion music has come to life with the blend of pop music and classical music. All of these have become a trend in this postmodern world.

Postmodernism has ample features including, usage of language, intertextuality, pastiche, meta-fiction, equality, techno-culture and hyper-reality, temporal distortion, paranoia, magic realism, maximalism, and minimalism. The most significant feature of the postmodernism is the use of language, which becomes the main feature of postmodern text. The writer, who writes in a postmodern way, makes the writing playful and humorous. Vonnegut, in his writing, treated World War II in a humorous way.

Another important feature used in the postmodern text is Pastiche. It means to join various ideas to make a new style of literature. These ideas are usually from the past literature, which are combined to form a new style. Intertextuality means a text which refers to other texts. It is a transformation that is creative and presents the notion of the other text on the basis of language and social context. Intertextuality is coined by Julia Kristeva: a Bulgarian/French theorist. According to her, "Any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva 66). Meta-fiction is another aspect of postmodernism. This means that the author is telling about his or her own writing. This tells the reason behind the writing or the purpose of writing. In this feature, the writer shows self-reflexivity. Equality plays a major role in postmodernism. According to postmodernists, "high and low culture is of equal worth". No difference is meant to be there in high culture or low culture. According to equality, the postmodern author represents rich people who live in cheap hotels or fusion music such as opera mixed with pop music in the same line.

Furthermore, the era of postmodernism and technology is omnipresent because Postmodernists use techno-culture and hyper-reality too frequently in their writings. It can be seen in science fiction, TV shows, films and the internet as well. Today, technology has become a part of our daily lives, and viewers when seeing the life and pictures of their favourite celebrities, they think larger than life. Postmodernism also follows a technique known as temporal distortion. Usage of fragments, non-linear narratives, and timelines is known as temporal distortion. This technique helps the author to choose a plot in a text. Paranoia is considered a change of life. This is an idea that is an absurd one. Paranoia is shown in various ways in a postmodern text by the author such as searching for identities. Another feature of postmodernism is magic realism, and it is one of the most essential techniques. It means the introduction of an imaginary or impossible idea into a narrative. This technique is used in myths, fairy tales, time shifts and dreams. Another technique is maximalism, which means writing a lengthy text which has too much detail and is written in a disorganised way. Critics consider that this technique does not have an emotion. On the other hand, minimalism is the opposite of maximalism. This

technique is usually used to write short stories which do not have in-depth detail and meaningless points. In this technique, the writer wants the reader to use his/her imagination to fully understand the story.

Moreover, Postmodernism highlighted some different notions and new discourses and theories came into existence like a) in the literature of postmodern ambiguity is a general, b) the ultimate trust in science is not accepted in postmodernism, c) individuality is important because subjective thoughts of different people give knowledge that is related to realities of the societies, d) Truth is not universal in postmodernism rather it is a matter of perception, e) postmodernism does not accept the binary oppositions, f) Globalization and multiculturalism are accepted in postmodernism era, g) The use of media and information is also accepted in postmodernism, h) Postmodernism uses new devices as black humor and irony, i) Anti-positivist, j) Science fiction and fantasy framework.

Historical background of Japan

There has been doubt regarding the beginning of the Japanese culture started. It has been claimed by some historians that culture thrived in Japan before four thousand BC. It has also been found from a 1949 archaeological research that humans lived in this country even in the time of Palaeolithic or Old Stone Age which is older than the New Stone Age. It is expected that this period lived between 30,000 and 50,000 BC old. At the end of World War II, with the help of scientific research, archaeological evidence, and radiocarbon dating, it was found that the Old Stone Age period ended around 10,000 BC. Soon after that, New Stone Age came into existence. The significant theme of this age is achieved with the help of rope and soft clay in which rope is pressed over the clay for imprints that is why it is also known as ‘rope pattern’ age. This period ended around 400-300 BC. There are Japanese who are known as ‘Jomons’, these are hunters as well as fishers. Jomons were discovered by an American E.S. Morse in 1877. Due to the newly introduced culture in the sub-continent, Jomon period became extinct around 400 - 300 BC. Yayoi time was brought by Korean Peninsula and Japan in 200 B.C-A.D. 300. This

era is named Yayoi as a result of some parts of Japanese society in trendy Tokyo Yayoi is discovered foremost. Within the history of Japan, the Yayoi period is remembered because of the numerous changes that occur throughout this era. This period is outstanding as a result of the transition which is considered the most vital in the specific era. For instance, folk involves in manufacturing food little communities, social development in stratification, archipelago of Japan, these changes happen quickly. During this time period, Japan became a part of the East Asian world. The folks of the Jomon period become the Yayoi attributable to the results of China together with the influence of the culture of that specific society. In the Yayoi period, within the field of agriculture, rice became the merchandise of trade. In Japan, the prominent center of power was Yamatai where it got loyalty from another kingdom. With completely different rationalization, the journey within the Wei Chih is justified and likely specialists explain the relationship or connection between Yamatai and Yamato within a part of Nara Basin. Some specialists concur Nara Basin was discovered because of the initial Japanese state. Hundred years later, some others explored that this state is placed on an island on the northern side. The move is additionally disclosed by ancient times to record history just as Wa or Japan's clarification is likewise settled in Wei Chih. This period speaks to the idea of progression that changes this specific period in a brief period rapidly. This period investigates that how from the time of chasing, fishing and assembling is changed to agribusiness particularly in rice just as the time of stone instruments is changed to metal ones. The social and political association that appears in the state happens just in the event of financial and mechanical changes. The need for huge burial chambers came into existence on account of the burial occurrence of Queen Himiko with hundred slaves. Wei Chih around then clarifies the requirement for an enormous burial place is essential and that is the reason in hundred measurements this burial chamber is a development for them and this becomes style for a couple of hundreds of years. In old Egypt the tremendous burial places are developed looking like pyramids rather in Japan, the individuals of Japan set up hills that are Kofun, and these hills are limited by empty mud doll that is known as Naniwa that implies clay rings. For

this period, these internment hills were appropriate for physical signs and the Yamato state's appearance in this period with its capacity in the Nara Base is the most powerful component of this time.

Further, the Asuka period arose in 538-710 after the time of Kofun. At the time of Asuka the idea of Buddhism, which was originated from Korea, appeared. Royal Clan and the Clan of Soga assumed a significant job in adjusting the life of the individuals in the Asuka time frame. Magnificent Clan saw Buddhism as exceptionally accommodating with regards to a political way. The idea of design and to give them states of sanctuaries presented the impacts of Buddhism. In the Asuka time frame, the change in culture occurred because of the way of life of China, from the Northern and southern domain in 386-589 C.E., influenced Japan by the common way topographically connected to the scaffold of the Korean landmass. This period acknowledged the technique and culture of the Chinese line. Japanese individuals also acknowledged the new human progress of China that built up the state in another manner. In the Asuka period to spread Buddhism Three Kingdoms and Tang China periods showed up alongside Prince Shatoku. An additional need to spread Buddhism after triumph in a common war was the reason to offer respect to Buddhism in Osaka. He made the Shitennoji just in the outskirts of Nara and built the Wakakusadera. The two Buddhist sanctuaries that have another strategy in the Asuka time frame are renowned as Daibutsu-yo and Zenshu-yo. The territory of Yamato needs capital in the consummation time of Yamato on the grounds that the attempt to set up the capital yet flopped because of certain reasons. In 710, Heijo the capital is moved to what is known as Nara now. In this specific age, the individuals of Japan took in loads of things from Chinese individuals and Nara again moved to Heian in 794 and in 1869 it moved to Tokyo. The impacts of Chinese culture are found in the plan just as in the amazing structures too. For instance, the sanctuary of Todaji is a building that is very significant in the world. The time of Nara speaks about the functions of ritsuryo and the impacts of China with regards to political and lawful changes. During this period the way of life of Buddhism is well known, that is the reason the effects of Chinese culture are likewise observed in different fields like recorded as hard copy

articles that are written in acceptable quality, in music and workmanship, and so forth. In 781-806, Emperor Kammu in Nara was unsettled because of the impacts of Buddhism in the city and that is the reason in the time of 789 he chose to move the capital again from that point. In 794 he built a new capital that is not far away from the away one and arranged towards the north in Heian (Kyoto). The new capital had indistinguishable blueprints from the former one that was motivated by the Chinese framework traces. The courts of Heian were at their top around then and give the best writing in history. Murasaki Shikibu, who was the woman that was identified with the court, had composed a world-first novel *Genji Monogatari* around 1004. After that Minamoto no Yoritomo ruled and did a few changes that gave another age to the historical backdrop of Japan. Minamoto no Yoritomo in 1185 was the most compelling individual and he did not attempt to crush the seat either for his wellbeing or for another reason. In 1192 the title of *seii tai-shogun* was given to him. The historical backdrop of the country, just as the general public, was the consistent stage just because of the association among power and certified force that existed in Japan.

Moreover, the clear case of Kamakura period was Yoritomo. He was acceptable in power as well as strength was kept up by him in the past occasions in an ideal way and the standards either old or new were additionally maintained by him in a perfect manner. The time of Muramachi was referred as warrior rule just as progressive period however the time of Kamakura is supportive because of his ruler. The courts dwell in Kyoto which remained the approved capital. The bakufu, which was a shogunate or tent central station, was arranged in Kamakura in the area of Kanto. Because of antagonistic impacts in Kyoto, Yoritomo was attempted to keep up good ways from the court. Ashikaga Takauji (1305-1358), who was general in 1333, was sent to deal with the circumstance by Kamakura shogunate. Takauji who was the youthful pioneer was from the group of Minamoto. Takauji and others gave their help to Go-Daigo and renegades against the shogunate and destroy all the base of Kamakura. Nitta Yoshisada (1305-38) who was also the prevailing general was given his dissatisfaction against the shogunate and wreck Kamakura's base. The groups of the shogunate battled each other, because of which

collusions were broken. The dubious Onin Civil War (1467-77) adversely affected Kyoto that is known as the Sengoku that meant warring States since this period has a ceaseless succession of common war or aggravations. In the Kamakura period, Zen Buddhism was mentioned as the contender to stop issues in the nation. This age was otherwise called the time of tastefulness and in the way of life of Japan; a few qualities of that period are likewise still accessible today. The land that was partitioned was effectively involved by anybody, however, on account of Japan, the European individuals would not like to possess it and Columbus then found the best approach to exploit the wealth of Marco Polo's Jippingu alongside attempts to discover the New World. For him, it was a simple method to vanquish that new place where there were rich individuals as opposed to Japan and meanwhile Japanese period reunified. The reunification was conceivable just because of three military heads; initially, it was Oda Nobunaga in the period 1538-1582, the second was Toyotomi Hideyoshi in 1536-1598, and Tokugawa Ieyasu 1542-1616. There was a notable saying in Japan that if a singing bird Of Courtiers and Warriors would not sing, Nobunaga would murder it, Hideyoshi would convince it to sing, and Ieyasu would essentially hang tight for it to sing. These qualities of these three men were so significant on the grounds that these attributes spoke about the mentality of these three men. In the unification of Japan, the vicious and unfortunate attitude of Nobunaga made him an unpleasant pioneer just as he had won the practically larger piece of Japan, and afterward, he was vanquished and took his life. Hideyoshi took his lord's responsibility and turned into the unwavering and energetic head or solider and he turned out to be the first official Shogun that was taken above by Ieyasu. Ieyasu likewise turned into the Shogun after Hideyoshi lastly; he was the person who brought harmony in Japan in families of a warrior. From the Owari, locale Nobunaga was a primitive master and a person with his savvy methods or plans. He had gotten his huge force from his inconsequential status with his triumphs over the adversary domain. His most critical triumph was with Imagawa Yoshimoto (1519-1560) in the Battle of Okehazama in 1560. With the assistance of Ashikaga Yoshiaki, whose period 1537-1597, Nobunaga helped him in 1568 to held Kyoto. After some time, he trooped him out of the capital on account of his

arrangement with Takeda family. In 1582 Nobunaga has had the last excursion in the city. He was stuck in the sanctuary of Honnōji and the sanctuary was surrounded by foes and Nobunaga then chose to conduct seppuku that is likewise self-destruction yet connected to custom self-destruction by gutting, because of the unfaithfulness of Akechi Mitsuhide. After the demise of Nobunaga, Hideyoshi turned into a ground-breaking pioneer who had faced numerous conflicts and vanquished them just as he needed to deliver retribution from the foes of Nobunaga. In 1585, Hideyoshi turned into the chancellor just as boss pastor. With time, he turned out to be benevolent with Mōri Terumoto who was crushed by him. Hideyoshi passed at the age of sixty-two since he was profoundly stressed by the antagonistic outcomes from the war of Korea. At that point, Ieyasu took the charge and prevailed in the Battle of Sekigahara in 1600 and won over those foes that had battled. He assumed the liability identified with the legislature and attempted to bring together the entire nation. These periods clarify that following a thousand years, the predetermination of the court moved from one hand to the next hand. In the time of Nara, the system of Ritsuryo was persuasive. The courts of culture and accomplishment in imaginative fields likewise hit the most elevated point level in the time of Heian and the intensity of focus came in down situation alongside the criticalness of Chinese things were expanded. After numerous changes, in focal force, the intensity of territorial worriers expanded, also in the last twelfth century the contention between two warrior families the Taira and The Minamoto happened on the land. Minamoto had preeminent force in the land that was the reason he felt that from the court he needed an official legitimization. He had composed the military or government, the Shogunate, and aided the period of medieval. Earlier, the courts were preferred by Shogunate, however, the significance of courts got powerless due to plotting and rules. Shogunate handled the issue of the attack of majestic force and attempted to deal with the circumstance of magnificent force, at rebuilding, yet at last, Shogunate neglected to deal with the condition. Each powerful warlord battled to set up their matchless quality, alongside that, the circumstance of common fighting happened in the nation. During the time of worriers, Japan's social exercises, exhibitions, and practices like no dramatization, harsh

feel, and Zen Buddhism became noticeable, so were the creation increments in horticulture. At that point, Oda Nobunaga, the centre of the sixth century set up his matchless quality and started the technique of national unification that was conveyed by his replacements Toyotomi Hideyoshi and Tokugawa Ieyasu.

At the end of the sixteenth century, Tokugawa Ieyasu who was a warlord and his replacements could join the unification of the nation. The methodologies of Oda Nobunaga and Toyotomi Hideyoshi resuscitate the Shogunate. In 1603-1867 the time of Edo began under the management of Tokugawa Ieyasu. The primary point of the methodology of Tokugawa was to keep the nation in a steady situation with a control show. This methodology disposed of the dread of western human advancement influences, the political dread to Shogunal power, and furthermore, the dread of deterring Japan from the world. Different techniques were likewise useful to sort out control like in the base of Shogunate substitute participation for daimyo in Edo, methodologies of redeployment in specific region, division in the classes in a various leveled way, travel limitation, risk, transport, curfews, little guidelines and clinics for regular daily existence or exercises, and the strong disciplines for defying the norms. The most noteworthy improvement that happened in the early time of Edo was the end of the associations like sanctuaries that were associated with Buddhism, proprietors, and landowners that were occupants from the bygone eras just as from the medieval times. Some different changes were taken for the social-monetary advancement. In this period new trader class individuals were named and they became civil servants. The new culture of a common man or people showed up and supported Confucianism; the degrees of training and basic reasoning were expanded. Because of the prerequisite of exchange and different benefits that were attempted to mortify Japan as well as the difference of the country against outside danger, Shogunate accepted obligation as a military defender and opened the route for merchants. Presently Japan has its position and keeps up the relationship in a political and business setting with Korea and Ryukyu, these are the significant islands of Okinawa, just as grants Chinese seller to bargain at Nagasaki yet Shogunate, is carefully precluded Christianity. This demonstration is a mix of patriotism and advantage. In 1868,

the last shogun left since he was compelled to do. A few qualities and practices appeared in Japan either for need or as an impact of inclination. The appreciation of Samurai was additionally huge with regards to recorded authenticity. In this period, samurai and ranchers had their different occupation and living arrangement. Daimyos now began to administer land and ranchers and samurai accomplished their work in a circuitous way. This time began from the time when Sengoku proceeded and wrapped up the legislature of Edo. Subsequent to open the ports by the Edo government, Japan turned into a creating nation.

Additionally, in the times of Meiji (1868-1912), Taisho (1912-26) and Showa (1926-89) this reality was printed strongly in the awareness of precursors. Japan got help from abroad in requests and forced alongside nation attempts to activate open assistance and to make up for the lost time. The salary level and creation increments in contrast with a previous circumstance and Japan developed its situation in industrialization and innovation just as gets an equivalent position with Westerns' nation. In the Meiji time frame, Japan entered a state of ambiguity since Japan did not think about either royal reclamation would succeed or outsiders were attempted to triumph the nation. Yet, for that second outsiders were not intrigued by the assault. The youthful samurai drove the administration with their legitimate control and acquired dependability for the nation beneath all the changes. The principle centre was to develop a solid country that can do everything like the west individuals. For the westerns powers, it was exceptionally important to take Japan on a genuine note at any rate for them those were disheartened from contemplations of colonization and unfasten the corrupting treaties of the late Tokugawa period. This meant the modernization of Japan that managed westernization. Through the contacts with the westerns, Japan won regard from the west and Japan become ready to get quality from westerns to get solid in each field. There is not just Japan that needed to take in things from the west rather westerns were additionally intrigued by past approaches of Japan. The changes that were taken before through new government in which magnificent capital was changed because of concentrating impact and end of nationalization of primitive rulers that were supplanted with prefectures. The

class of primitive and the samurai both were abrogated in this period from which government officials came. The expulsion of the custom of samurai that was brought about by the Satsuma Rebellion in 1877 gave a simple method to Japan to modernize with westerns. Regardless of whether Japan had opened ways for the westerns, they had chances of entering Christianity, receiving westerns culture; establishments identified with social, monetary, and political and delegate military privileges. Japan's choice and receptiveness to Christianity showed fewer hazards than they were thinking when this reality was revealed. From the monetary viewpoint, with the assistance of westerns experts and westerns innovation, Japan turned into a solid financial force nation in a brief period just as with the assistance of Japanese-style government administration and backing likewise helped in monetary development. The expanding modern era's advancement gave acceptable handling to the country. For Japan, it was difficult to get things done in political westernization and for that, they kept running cautiously. The country fabricated another constitution and governing body. After the rebuilding power, the new government guaranteed individuals to start a protected government that was new in Japan. Japanese Constitution was proclaimed in 1899, different opportunities and numerous rights were given to individuals and the principal right was a political right. The Tokugawa time frame's samurais that were available in Meiji period took the situation of senior legislators just as they comprehended that for the improvement of Japan with regards to rich and solid country protected government was important to deal with the situation in examination with westerns. In the previous stage, the new government became an inconvenience, yet legislators choose to make new foundations and attempted to keep up political strength. Japan had seethed with China sometime in the past that is known as the Sino-Japanese war in 1894-1895, yet Japan kept these things aside and spotlighted on the solidarity of the country. An armed force of Japan had triumphed over the Chinese military alongside. It confined the intensity of Korea and in Southern Manchuria, the Liaodong Peninsula, just as they had won control of Taiwan, likewise, with the annihilation of China.

However, during The Tripartite Intervention by Germany, Russia and France, Japan was constrained to restore the Liaodong Peninsula. The thought of self-help gave fervour to each person of Japan. The Meiji time frame acquired fundamental changes in each field like financial, political and social by which present-day Japan appears. The principle change was in the political division where another Constitution was acknowledged by Japan. In the financial area with the good part of the government, the family had a major business that was known as zaibatsu through which progress in industry and economy got conceivable. However, after World War II these zaibatsus were disposed of. In the social division, Japan took an epic jump from the general public of primitive into present-day modern status. In the Meiji time frame, the arrangement of training was likewise improved and incremented the degree of education that was additionally useful to make present-day Japan. In the military division, the Meiji time created military force and furthermore steady of the imperialistic job of Japan in World Wars. To put it plainly, this Meiji period was the period by which Japan became current Japan and accomplished its objective of modernization just as got predominant in the Western world. The delicate majority ruled system that was begun in the late time of Meiji, had its top during the Taisho time frame (1912-1926). After his accomplishment in the Meiji time frame, Japan had a sense of safety by accomplishing force and its situation on the planet quickly. It went in similar energy and wound up because of conflict with the Allied western countries. Some outer viewpoints investigated the conduct of Japan, just as the westerners' imperialistic procedures gave Japan a message that how the intensity of the world carried on. The time of Taisho was otherwise called Taisho democracy in light of the fact that at this period Japan appreciated the environment of freedom in the political division that came following quite a while of Meiji tyranny. The steady disease of Yoshihito got it far from its obligations and this circumstance allowed the nation to set up another majority rule change. Japan during World War I formalized its standard over Korea, and also kept the intensity of northern China. With the political emergency, the period Yoshihito was expressed. The Saionji bureau didn't concur for an extra division of the military in late 1912. The most significant gatherings included the (Rikken) Seiyukai,

and also Kokuminato, the Constitutional Nationalist Party, which was as of late made. These gatherings started the Movement to Kensei Yogo Undo, Protect Constitutional Government, which was trailed by a huge number of individuals particularly from people in general. The occurrence of the leave of Katsura, with the weight of the general population, in the wake of doing his two months' work in his office in February 1913 was significant on the grounds that in the history of Japan that was the first run through when the legislature overturned with the voice of individuals. Katsura was trailed by Admiral Yamamoto Gonbei (1852-1933) and he was subject towards an ideological group. Seiyukai's Hara Takashi (1856-1933) was the genuine chief gathering prevailing bureau and did well in 1918. In 1921, after his death, he was sought after by non-party cupboards. In the Taisho time frame, this was the case of legislative issues. The awful time of the Taisho period's Japan was the point at which the Great Earthquake in Tokyo came in 1923, an extraordinary catastrophic event in Japan. In the First World War, Japan was seen by the European powers regardless of whether Japan assumed a job as a companion of the British. However, in real Japan for all intents and purposes included fewer soldiers in war. The area of Germany in the Shantung and China, Peninsula, and also the Pacific island of German was kept by Japan quickly. America had given the contrary response to Japan and sighted Japan with a question. Japan had a significant situation at the Versailles Peace Conference (Paris) in 1919 alongside in Washington Conference of November 1921 and in February 1922 too. In the United States, race-based oversight acts passed that were upsetting news for Japanese individuals. In 1924 Immigration Act had banned the migration of Japanese individuals. Because of the demise of his dad on 25 December 1926 Hirohito became sovereign. In the mid-twenties he, as official, had accomplished significant recognition and had voyage abroad. The impact on Hirohito was not just by constitutionalism, yet by General Nogi and Admiral Togo likewise was significant in the military's specific situation. The name of Showa was given to the area of Hirohito which implied significant harmony. In political and financial development, numerous military and open individuals became irate on account of the news that spread the impedance of representatives and government officials with regards

to defilement alongside the lawmakers who had acknowledged this. A few westerns things were liable for debasement like organizations of parliament; the boundaries wishes prohibit business, benevolence, and independence. Japan was discontent with the appropriation of these things from the western's political and financial structure. In Germany with the ascent of Nazis and in Italy, the Fascists were the sign to the individuals that a lesser measure of vote-based methodology was the best one and westerns likewise thought similarly. The most significant thought process was to grow their region through the Kokutai no Hongi, musubi, the container Asianist same as freedom of Asia from the settlers of westerns. The military got anxious to show the strength of Japan and different nations incited the occasions around then. They had entered legislative issues and were non-stop for a second to kill at home where they feel it was fundamental. Different nations were likewise mindful to turn the creating economy towards the war similarly as they have the ability to control ruler through accomplishing his approval and to talk against their conduct. Japan was set up to attempt the best powers like the United States and Britain. In June 1928, the Kwantung armed force of Japan deliberately close to Mukden impacted a train and Chang Tso-lin (Zhang Zuolin, 1873–1928) was killed by them and this demonstration powered Hirohito to give his resignation. He reproached Tanaka Giichi (1864–1929) who was the Prime Minister, however, in a similar way; he didn't make any move against plotters. By Hamaguchi Osachi (1870–1931), Tanaka became Prime Minister and he faced a similar emergency. He was neglected to give any significant improvement to Japan in the London Naval Conference of 1930 that was sorted out for refreshing for the Western Conference Agreement dependent on navel limits. The occurrence of Manchurian came in 1931 (September) which was a reiteration technique for 1928 by the Kwantung Army to make a more grounded situation of the military.

After certain months, the fact because of the failure to unravel the emergency, the Minseito bureau had given leave that was guided by the beneficiary of Hamaguchi, Wakatsuki Reijiro (1866–1949). Wakatsuki was sought after by the Seiyukai Inukai Tsuyoshi (1855–1932). He attempted to deal with the circumstance, yet was killed by

maritime officials in his office after some time later. He was the last Prime Minister after the Second World War. For the improvement and to re-establish Japan to its legitimate wellness, this period was called 'Showa Restoration'. This term implies that various things were given to various individuals. There were quantities of deaths that occurred in the early and mid-1930s. The February 26th incident was the episode where Hirohito had a strong obstruction. In the Showa Restoration development, Kita Ikki (1883-1937) was the most significant thinker in the February 26th Incident. He needed to understand the unrest of the military from Japan and to re-establish the relationship of the ruler with the general population. He imagined that the sovereign must be liberated from the weight of agents and lawmakers with regards to the national turn of events. From terrain, Japan got the favourable position from assets particularly those assets that were normal in which Japan itself wasn't appropriately talented. Japan took a challenging and unprecedented choice of Keynesian that helped the administration of Japan to stop the downturn and in cotton's products, Japan turned into a significant exporter on the planet. This was the principal significant thought from which Japan came out from the downturn of the world. In genuine impact during the 1930s the normal of yearly, of Japan, financial development was five percent and Gross Domestic Product in the time of 1929-1937 delivered in excess of fifty percent. This was the financial improvement during the 1930s that gave Japan such a large number of decisions. The Pacific War was significant throughout the entire existence of Japan. This war was against, Malaya, British. In Kotu Bharu, Japan's 5,000 soldiers showed animosity toward British power before Pearl Harbor around an hour and a half. The Meiji time frame resembles the pride of Japan. However, in the time of Hirohito, just mortification is seen by Japan. The Allies needed to see Japan's decimation. America developed an atomic weapon, which would cost far fewer Allied lives than an attack on Japan. Japan was cautioned however wavered. At the point when it turned into the world's first atomic casualty, it understood the pointlessness of proceeding with obstruction and gave in genuinely. Its desires were currently shredded. In late August 1945, Allied soldiers began to enter Japan and the occupation started with the end on the 2nd of September officially. Japanese individuals had dreaded the severe

conduct of Allied discipline; however, the discourse of giving up acknowledgment by US General Douglas MacArthur re-established trust in them which centered on an agreement. Disarmament strategies involved discharge from military administrations, end of zaibatsu that gave the path to the war exertion, expulsion of unseemly figures from the impact of positions, and rebuffs war crooks. In the arrangements of MacArthur's democratization, Hirohito had a significant job yet he didn't attempt as a war criminal or attempts to stop. The strategy of disarmament clarified the dismissal of war by which another constitution was saved. The new constitution, drawn up by youthful Americans with some restricted contribution from the Japanese, typified the greater part of the Occupation's vote-based changes. It affirmed Hirohito's new job, vested sway of the country in its kin, certified human rights and fairness of the genders, isolated church and state, insisted different opportunities, for example, those of discourse and get together, and accommodated dynamic changes in labour and training.

Besides, Gathering legislative issues was now back. The inhabitancy was diminished because of dynamic land changes and individuals became landowners of the land they were taken a shot at. America and Japan additionally felt that changes were tolerant particularly in the strain of the Cold War. The contention with work and the socialist hazards by the strike of February 1947 was the model, yet MacArthur at the last second handles this circumstance. The danger of the takeover of socialists was expanded because of the steady feeble economy. In 1947 Washington didn't have trust in MacArthur and designated some of the specialists. The fundamental rationale was presently to make the economy of Japan more grounded. The disbanding of the zaibatsu was finished just as Japan kept away from focusing on those nations which were misled by war. With the exhortation of the American consuler, the rising costs were consolidated and economy of Japan gradually came to the condition of recuperation. In 1950, with the war of Korea, the recuperation in the financial part was expanded quickly by the American occupation. The bargain of harmony was marked during this war just as Japan and America were denoted the security settlement that permitted American soldiers to visit Japan and America took the responsibility of the security of Japan. Japanese

government during the 1950s fixed a few changes in Occupation intentionally. In centralization, formal education was reintroduced. Financial development and improvement were helped through customary methodologies like eagerness to learn and to buckle down for the countries' government assistance. In the following two decades, Japan could achieve quick monetary development with the assistance of other financial angles like assistance from America and personal growth, social inclinations, a majority rules system, and tyranny and instruments of the economy. After America and the Soviet Union, Japan turned into the third-biggest economic nation on the planet in the late 1960s. With the creation and progress in industrialization Japan faced a significant issue of contamination. Work was not steady with the circumstance until the 1950s and finally, in 1960 they fought against Miike in which one side was the working class and on the opposite side was government and representatives. The individuals of government and business class won and after this occurrence, numerous strategies were fixed by the administration basically extended on associations and lifetime work. These techniques incremented the economic rate in Japan. During the 1970s the economy was continually expanded and cleaned the contamination issues that gave the impression of superb. In 1979 Japan got respect when a teacher from Harvard had composed a book in which he had acknowledged Japan, at the same time Japan was viewed as Number One in that specific book, yet in the 1980s the achievement of Japan created the sentiment of predominance in the individuals of Japan and made a sentiment of envy and disturbance in westerns. Japan was consistently Number One in the monetary area however individuals of Japan lived in a circumstance that was closer to the Third World. For the arrangement, a gathering was held in the Plaza Hotel in New York in 1985 that was gone to by the numerous pioneers of funds like Britain, the United States, Germany, France, and Japan. In this gathering, as per Plaza Accord, everybody was prepared to decrease the estimation of the dollar to the yen. Japan's exchange framework was expanded in different nations to make the use of less expensive work. The individuals of Japan attempted to build local interest for the accomplishment of the country through freeing modest capital and in low-intrigue credits were accessible. The costs of the Stock market

were misrepresented with organizations as well as this was known as the well-known Bubble Economy in Japan. With the progression in 1989, the things were similarly situated and conditions reached at fiasco moment that the economy tumbled from in 1990 roughly. This issue made strain with the westerns and individuals of Japan became annoyed with the state of Japan. General society was irate on the administration and manual for a noteworthy breakdown in 1993 of the LDP same as different terms of individuals' indignation. In this way, with the progressing downturn in the nation, different occurrences like in 1995 the Kobe Earthquake and AUM gas assault alongside the indignation of a maturing society, open disquiet and faltering occur. The current changes by the current Prime Minister Koizumi had arranged and in 2001 he proposed some idealistic changes. The closure of the downturn was the mark of good signs in 2003. Japan at that point moved to another circumstance in which Japan attempted to revive the conventional quality of individuals like its ability to achieve, readiness to learn and difficult work by course readings. The point of Koizumi to consolidate national pride and universal awareness was the most significant factor.

In conclusion, the accomplishment of the Meiji time frame was additionally critical because of its advancement from indistinct and desolate land to significant royal force. This force was applied again following a couple of decades to communicate the after-war quick development from the remnants or annihilation and transformed this destruction into triumph by certain estimates that gave a huge financial superpower. The fundamental qualities were summed up like this: a) practicality b) regard for goal and accomplishment by comprising difficult work c) to offer regard to learning power particularly to become familiar with the qualities of others d) patriotism e) bunch quality f) mindfulness in singular rights and opportunity with its confinement g) an endorsement of power h) to acknowledge progressive system framework among people. Japan faced numerous issues and re-situated itself with a superpower. Japan has earned an indelible situation in history for its prosperity that was unprecedented.

Chapter II

Memory, Culture and Historical Events

During the time of World War II, Japan joins with powers of the Axis, Germany, and Italy. Many people in the country took part in the war enthusiastically at that time and some other people protested the war. The Axis powers were defeated in the war by other countries in 1945 and Japan suffered the special effects of the two nuclear bombs that were fallen by other countries on Hiroshima and Nagasaki. Kazuo Ishiguro defines and creates his own Japan according to his imagination in the novels. Ishiguro writes in his novels, about the emotional trauma and physical damage of infrastructure that occurred because of war. Ishiguro in these novels *A Pale View of Hills* (1982), *Artist of the Floating World* (1986), *The Remains of the Day* (1989) discusses the effect of the Second World War on the lives of people as well as the cultural impact on them. Ishiguro's first novel *A Pale View of Hills* is placed in Nagasaki and partly in England, the second novel, *An Artist of the Floating World*, is located in Japan completely, and the third novel *The Remains of the Day* was placed in England. The three novels represent the memories of every character and how they look back into their earlier life in their present time. The main reason to remember their memories is that either they are unable to forget their past or they try to satisfy their guilt, in the present time, which they have done in their past time. Due to the First and Second World Wars, Japan has faced large difficulty and the average person is suffered from the trauma of war and redundancy. Ishiguro sets his novel in a time where all values and customs are shifted from the former. The characters of the novel feel that they are in a situation in which they are displaced and live in circumstances where cultural values are new and changed. The characters recall memories to find their own identity whether memories are tensed with public history. Ishiguro explains the novel in the context of World War where the common people defined the story without any political motive. *A Pale View of Hills* presents history and culture with the concept of memory where Etsuko explains the pain and sufferings of her

life of post-war period. Mariko suffers due to her memories of the post-war period. Sachiko and Niki both experience pain and loss in their past. Ishiguro also explains history and culture through the character of Etsuko with what she has suffered in her past in the period of post-war. The texts of Ishiguro give details to the reader of their cultural perspectives and stereotypical thinking that is reflected in readings.

Postmodernism is used as a literary connotation that explains the concepts of this chapter with the first three novels of Ishiguro. According to the postmodern traditional perspective, the culture of any nation or surrounding forces any individual to construct their sense of identity according to the present circumstances. In the perspective of Jameson, the root cause of this fragmented identity or quest for identity is the vague connection with the history or past. He explains the people who are from the present postmodern societies do not have unified identity because they have lost their sense of history. He describes the postmodern society where an individual does not have roots and represents the images of the societies that are restricted by what he entitled the system of late capitalism. The characters of the novels are influenced by Western history and history (past) influences them in a way where they are affected by memories in their present lives in the quest for identity.

Firstly, *A Pale View of Hills* explains that the main protagonist is following the different cultures of another country rather than following her own Japanese culture because she lives in another country, England. She recalls her old memories of Japan in her present situation where she tries to adjust to a new atmosphere. Secondly, *An Artist of the Floating World* explores suffering by the main character due to the influence of other cultures in his own Japan. Moreover, he follows Japanese culture but on the contrary, his son and grandson follow the culture of another country. He also reconstructs the memories that are linked to his own Japanese culture or Japan. Thirdly, *The Remains of the Day* elucidates the notion that the characters of the novel are victimized or dominated by the rulers as well as how the identity of the character is affected by the ruler. The characters of the novel are discriminated by the ruler only because of their caste and culture. Before proceeding further, it is important to explain the meaning of the orient in

a general sense. The present project explores the general meaning of the word 'orient' according to the Cambridge dictionary is: "to discover the position of yourself in relation to your surroundings" (the orient). All characters of the novels try to search for their real identities in a new atmosphere.

Furthermore, Ishiguro explains the concept of history and the Japanese culture through the characters of the novel, *A Pale View of Hills*. It explains the feelings of repression and emotions that are connected to history to understand the present situation of the characters through their culture and memory. The people who left Japan are recognised by their homeland and also form a new country where they moved. The image of Japan in Westerns has been shaped by: "Remoteness, both geographical and cultural. Located on the other side of the world, it presented as a natural antithesis to the West . . . Japanese customs seemed opposite of European, from the way they read books to the way they cut watermelons" (Littlewood 200). Ishiguro explains the background of Japanese culture with his texts and makes it clear the concept of his critical thinking that is explained by the memories of the main protagonists of the novel. Through the historical events, he explains the image of the personal experiences, described by suffering that they face in their present life. Cynthia F. Wong states: "All of Ishiguro's narrators structure their tales according to discernable historical events and, in the unfolding of their texts, the narrators appear to arrive closer at uncovering some missing version of truth about that period" (127).

It is important to highlight here that the narrative involves first-person narration to render a closer unfolding of the perspectives of Japanese culture and history by these three novels: *A Pale View of Hills*, *An Artist of the Floating World* and *The Remains of the Day*. In these novels, the lives of the protagonists are undoubtedly affected by history as well as represent the values, culture, and identity through their past memories. The historical changes are a tinge for them that give motivation to them to tell their story with their memories. Ishiguro represents history in a very straightforward way. The main aim of the present analysis is to present the process of history and its effects on the

individuals' life and how the past memories leave their imprint on the protagonists' present lives. The novels explore the tolerance and the suffering of the protagonists due to historical events in their lives. They examine their past with remembering memories and try to deal with their painful feelings. They think about their present position that is allied to a particular time or history. The reconstruction of history by the protagonists is their self-centeredness that they explain by narrating the story of the novels. In *A Pale View of Hills* Ishiguro also connects himself with the concept of memories and problems that are related to the process of creating one's identity. He published his novels that deal with individuals' memories and these are concerned with the concept of loss and identity.

Additionally, in *A Pale View of Hills*, there are two parts that are narrated by Etsuko. The first part represents the contact in which Etsuko meets with Sachiko and Mariko. Etsuko lives with her first husband Jiro in the Eastern part of the city and she is pregnant with their daughter Keiko. The second part represents England where Etsuko lives now as a widow because her second husband Mr. Sheringham passed away and she thinks the tragic suicide of her elder daughter Keiko. *A Pale View of Hills* represents the post-war and its consequences by the character of Etsuko. It is a story that reveals the aspects of present and past, historical events and family events and reality and memories. Etsuko explores her past experiences that trouble her present life. She has lost her family in the atomic bombing in Nagasaki. She explains her first meeting in Nagasaki with her neighbor when she was having her first baby at that time. In his interview, with Mason, Ishiguro explains: "I am not essentially concerned with a realist purpose in writing. I just invent a Japan which serves my needs. And I put that Japan together out of little scraps, out of memories, out of speculation, out of imagination" (341).

The novel *A Pale View of Hills* explains the feeling and emotions of suppression of the characters and the significance of history to understand the present life of the characters. The World War arouses the feeling of escape in the people of post-war Japan. The main protagonist Etsuko's experience raises the question that the characters of Sachiko and Mariko are the imagination of Etsuko or reality, to satisfy her inner guilt.

The life of Etsuko in England is difficult because she is not able to find her own new identity. Her daughter Keiko also suffers from the same circumstances in England that is the reason she commits suicide. The suicide of Keiko gives Etsuko a shock to adjust to a new country with a new culture where language is dissimilar from own culture. In *A Pale View of Hills*, the initial lines make clear the cultural concept where Etsuko informs the reason about the name, Niki, that she gives her second daughter due to cultural and post-war effects. She says: “Niki, the name we finally gave my younger daughter, is not an abbreviation; it was a compromise I reached with her father. For paradoxically it was he who wanted to give her a Japanese name, and . . . instead on an English one” (9). Etsuko is an older widow who lives in a village in an English country. She has two daughters, the first is Japanese whose name is Keiko and the second one is Niki. She narrates the story of her past when Niki comes home for five days from London. The novel introduces Sachiko and Mariko who is her younger daughter. Their relationship becomes the medium for Etsuko to recall her earlier relationship with her daughter Keiko. She relates this memory with the suicide of her daughter Keiko as a mother when she sees the condition of Mariko. Etsuko goes back to the memories of post-war of one summer when she has come from Japan to England two decades ago. She is standing at the windows and looks into the darkness and responds to Niki when she asks her what she is thinking. She says: “I was thinking about someone I knew once. A woman I knew once. Someone you knew when you . . . before you came to England? I knew her when I was living in Nagasaki if that’s what you mean”. She continued to watch me, so I added: A long time ago. Long before I met your father” (10). Etsuko goes to her flashbacks where the memories are interconnected to the early 1950s of the village of Nagasaki, and center on the features like the visit of her father-in-law Seiji Ogata-San as well as her relationship with Sachiko and Mariko. Etsuko’s flashbacks explain her relationship with her first husband Jiro who is a worker of electronics. Etsuko, in her marriage, is not happy because Jiro is always busy with his work only.

Moreover, Etsuko leaves Japan with her second husband. *A Pale View of Hills* also makes a strong reference to subversively interpret the female character Keiko who is

the elder daughter of Etsuko. Keiko hangs herself and commits suicide because she thinks that she is misfit and is unable to adjust to a new culture of England with her stepfather. She wants to remain with the values of Japanese culture and till the end point she thinks she cannot be able to accept Englishness so she ends her life. Etsuko thinks about Keiko and says: “Keiko, unlike Niki, was pure Japanese, and more than one newspaper was quick to pick up on this fact. The English are fond of their idea that our race has an instinct for suicide . . . she was Japanese and that she had hung herself in her room” (10). Etsuko recalls the memories of Nagasaki, Keiko and Niki and also thinks about her Japanese friend who is now in America and says:

In short, to reassure me I was not responsible for Keiko’s death. I have no great wish to dwell on Keiko now, it brings me little comfort. I only mention her because those were the circumstances around Niki’s visit this April, and because it was during that visit I remembered Sachiko again after all this time. I never knew Sachiko well. In fact our friendship was no more than a matter of some several weeks one summer many years ago. (11)

Importantly, the image of destroyed Nagasaki is presented by the novels *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986). In *A Pale View of Hills*, Etsuko, with her husband, lives in a new apartment to the East of Nagasaki and always watches the open ground before her block through her window. Ishiguro represents the difference between the image of Nagasaki and other countries. Etsuko recalls:

A river ran near us, and I was once told that before the war a small village had grown up on the riverbank. But then the bomb had fallen and afterward, all that remained were charred ruins. Rebuilding had got under way and in time four concrete buildings had been erected, each containing forty or so separate apartments. Of the four, our block had been built last and it marked the point where the rebuilding programme had come to a halt; between us and the river lay an expanse of wasteground, several

acres of dried mud and ditches. Many complained it was a health hazard, and indeed the drainage was appalling. All year round there were craters filled with stagnant water, and in the summer months, the mosquitoes became intolerable. (11)

The above expression is drenched in resistance to Etsuko's suffering, pain and emotional disturbance. She thinks that she is responsible for her daughter's suicide. She takes the shield of her earlier memories and shows excessive interest in the life of Mariko to exist with a sense of identity. After the suicide of Keiko, Niki's visit to home gives her satisfaction that will not remain permanent. Niki keeps her private life with herself only and never discusses her friends and her personal life with her mother because of their cultural differences. Other characters Sachiko and Mariko represent the relationship of mother and daughter like Etsuko and Keiko. Sachiko's daughter Mariko does not feel comfortable with anybody because the society she lives in is affected by the wars. Everyone suffers in Japan especially women because they have lost their husbands in wars. Etsuko leaves Japan with her elder daughter Keiko to move to England and Sachiko also leaves Japan with her daughter to move to America. Etsuko reminisces about Keiko and thinks she never understands the situation of Keiko in Manchester when she died. She tells that it is gloomy for a mother to have such kind of thinking. The first thought that comes into her mind, at that time, was that she does not know that how many hours Keiko had been hanging in the room. She spends her life's last moment without seeing her family members. She ends her life with the hope that her family members will find her body where she was alone in the eccentric city. But the landlady informs them about the suicide of Keiko because landlady thinks that Keiko left the room without giving her rent. Etsuko recollects the memories and says: "Memory, I realize, can be an unreliable thing; often it is heavily coloured by the circumstances in which one remembers, and no doubt this applies to certain of the recollections I have gathered here. . . . which drift through one's imagination during such long and empty hours" (156). Etsuko also recalls other memories of Japan and compares the Japanese cities with England. She explains:

In Japanese cities, much more so than in England, the restaurant owners, the teahouse proprietors, the shopkeepers all seem to will the darkness to fall; long before the daylight has faded, lanterns appear in the windows, lighted signs above doorways. Nagasaki was already full of the colours of night-times as we came back out into the street that evening; we had left Inasa in the late afternoon and had been eating supper on the restaurant floor of the Hamaya department store. . . . Since it was never my habit to indulge in *Kujibiki* and since it has no equivalents here in England—except perhaps in fair-grounds—I might well have forgotten the existence of such a thing were it not for my memory of that particular evening. (120)

It is necessary to highlight here that Etsuko manifests Japanese culture and history. She explains the glittering world that represents the culture and history of Japan rather than England.

Further, Mrs. Fujiwara who is the former neighbour of Etsuko represents her experiences where she has faced personal loss because the bomb seized the lives of her husband and four children after the war. She opens a noodles restaurant to spend her life. Another character who suffers is a ten-year-old girl Mariko, Sachiko's daughter. Sachiko explains her grief that she has to bear her cousin's egotistical nature because they live at her uncle's house. Life is tedious for both after her husband's death. She wants to change her life and focus on migrating to America with her boyfriend Frank. Frank promises Sachiko that he will take Sachiko and Mariko to America. Sachiko's wish to go to America with Frank makes her abandoned mother who neglects the psychological condition of her daughter. Mariko always says that she saw the strange woman. Mariko's allusion gets from her having witnessed a young mother drown her baby back in Tokyo when she was around five years old: "Mariko went running off one morning. I can't remember why perhaps she was upset about something. Anyway, she went running off out into the streets, so I went chasing after her. It was very early, there was nobody about. Mariko ran down an alleyway, and I followed after her" (74). The character of Mariko, here, represents that she is comfortable with her identity as Japanese rather than adopting

a new identity. The *Gender Role Development in Japanese Culture: Diminishing Gender Role Differences in Contemporary Society* explains the Japanese traditional values that exist in the society of Japan along with customs that:

has had a great influence in Japan's developmental history and on Japanese people's lives. The Confucian ethical system emphasizes a harmonious society in which a hierarchical structure is maintained. It teaches people loyalty, piety, and respect for superiors and authorities; it also emphasizes internal strength such as integrity, righteousness, and warm heartedness. (Sugihara and Katsurada 444)

Here, the above textual lines represent the historical and cultural values of Japan by Sachiko and Etsuko where they try to quest for their real identity with the help of memory. The character of Sachiko is opposite to Etsuko because of her different attitude. For example she does not care about her daughter and leaves her daughter alone at home to meet Frank. Sachiko and her daughter Mariko both explore the denial of old and new Japanese values. Etsuko explains to her that it is hard for children to adjust to a new atmosphere and asks: "But it would still be an enormous change for her. Is she ready for such a things?"(44) Sachiko informs Etsuko that she is going to America for her daughter's sake: "My daughter's welfare is of the utmost importance to me, Etsuko. I wouldn't make any decision that jeopardized her future I assure you, Mariko will be fine. There'll be no problems" (44). Sachiko presents that she is concerned with her daughter's welfare and bright future but the conversation clears that Sachiko thinks only about herself rather than her daughter. Sachiko tells Etsuko that Mariko has to adjust to the new culture and country when Etsuko asks: "What about Mariko?"Mariko? (171). Sachiko represents the Western woman who is not family oriented like Etsuko. The effects of historical events give Sachiko painful memories of the past so she does not want to live in Japan. Sachiko wants to go to America because she wants to enjoy freedom from patriarchal Japan. The novel highlights here the effect of western culture on the culture of Japan and the consequences of historical events that illustrate the mental condition of Mariko who feels lonely where cats are her only friends. Sachiko has not

stereotypical thoughts like Japanese women who are family-oriented. America is associated with a freedom that is why Sachiko wants to go to America for a new beginning. Sachiko and Etsuko discuss Sachiko's leaving Japan:

I'll be leaving Japan very shortly. You don't seem very impressed.

Of course I am. And I'm very pleased, if this is what you wished. But won't there be...various difficulties?

Difficulties?

I mean, moving to a different country, with a different language and forgive ways.

I understand your concern, Etsuko. But really, I don't think there's much for me to worry about. You see, I've heard so much about America, it won't be like an entirely foreign country. And as for the language, I already speak it to a certain extent. Frank-san and I, we always talk in English. Once I've been in America for a little while, I should speak it like an American woman. I really don't see there's any cause for me to be worrying. I know I'll manage. (43)

The above textual quote reflects the consequence, pain, and psychology that occur due to the First World War, and Second World War and people want to escape from the post-war period in Japan.

Seen, thus, the present evaluation has dealt with the issues of identity, historical events in the novel by way of outlining the memory as a trope with a special outlook on cultural values. The analysis also reveals the condition of Mariko who is affected by World War and does not want to go to America. She is always lost in her allusion to a strange woman. Etsuko shows her concerns and suggests her to play with children and says:

But you should try and make friends with the other children. I'm sure they're all very nice

They stole Suji-Chan. He was my favourite kitten.

They stole him? Oh dear, I wonder why they did that.
 Mariko began stroking a kitten. I've lost Suji-Chan now.
 Perhaps he'll turn up soon. I'm sure the children were just playing.
 They killed him. I have lost Suji-Chan now.
 Oh. I wonder why they did a thing like that. (79)

The above lines show the concern of Etsuko toward Mariko and as a mother; she gives her advice to play with children rather than kittens only. She explains to Etsuko that the children have stolen her Suji-Chan because she stone at them. The children talk bad things about her mother. Due to the post-war atmosphere, Mariko is not able to adjust to a new situation and she always remains in her allusion of a strange woman. Sachiko explains to Etsuko the circumstances when she meets with that strange woman in Tokyo. She tells her that Mariko remembers only that woman and forgot other terrible things in Tokyo. She says: "I know it was a terrible thing that happened here in Nagasaki. But it was bad in Tokyo too. Week after week it went on . . . there was nothing but rubble. Everyone who lived in Tokyo saw unpleasant things. And Mariko did too" (73). Etsuko recalls one such incident when she fails to stop Mariko from moving to another country because she knows that there is no alternative by which she makes her understand the situation. She consoles Mariko when she does not want to go by saying: "Everyone's a little frightened of new things. You'll like it over there" (172). Etsuko reconstructs her Nagasaki's recollection after departing of Sachiko and Mariko. She thinks about the visit to Inasa:

Inasa is the hilly area of Nagasaki overlooking the harbor, renowned for its mountain scenery; it was not so far from where we lived- in fact it was the hills of Insana I could see from my apartment window . . . Noises from the harbour followed us across the water-the clang of hammers, the whine of machinery, the occasional deep sound from a ship's horn-but in those days, in Nagasaki, such sounds were not unpleasing; they were the sound of recovery and they were still capable then of bringing a certain uplifting feeling to one's spirits. (103)

Etsuko evokes the memory of the Nakagawa district and these memories give her intermingled feelings of pain and happiness. She says: “In those days returning to the Nakagawa district still provoked in me mixed emotions of sadness and pleasure. It is a hilly area, and climbing again those steep narrow streets between the clusters of houses never failed to fill me with a deep sense of loss. Though not a place I visited on casual impulse, I was unable to stay away for long” (23). Etsuko represents the beauty of former Nagasaki to Sachiko and presents the culture and beauty of Japan to her but she was influenced by American culture. Sachiko influences by the other culture and agrees to adopt a new identity. The novel manifests the stereotypical thinking of Ogata-San and Sachiko who thinks that Mrs. Fujiwara is a woman who has nothing in her life because of the changes that happen after World War II. Etsuko advises her to inform Mrs. Fujiwara about her leaving. She views her with annoyance: “Etsuko, can’t you appreciate how loathsome it’s been for someone such as myself to work each day in a noodle shop? But I didn’t complain and I did what was required. But now it’s over, I’ve no great wish to see that place again” (46). Both treat her like another person.

Moreover, in *A Pale View of Hills* Mrs. Fujiwara represents the achievements that she gets after the post-war by opening a restaurant for her living with Japanese identity as well as her positive manner gives her happiness to tackle the problems of her life. On the other hand, Sachiko agrees to accept a new identity. The lives of the people are affected by World War II and Mrs. Fujiwara lost her family but she tackles the situation in a very positive manner and opens the restaurant. She convinces everyone by saying: “They should be thinking ahead now” (25). She is very happy with her present situation and earns enough from her noodle restaurant and wishes for the marriage of her only son. She is the only one who accepts things that are diverse now but it does not give any inconvenience to her. But Ogata-San feels pity for her that she is doing work for her living because she lost her husband in World War. Ogata-San thinks that it is very deplorable for her to handle restaurant and says: “Her husband was a distinguished man . . . I’d call in and pay my respect, but then I suppose she’d find that rather awkward. In her present circumstances, I mean” (140). Etsuko says to him: “Father, she’s not ashamed

to be running a noodle shop. She's proud of it. She says she always wanted to run a business, however humble" (140). It is pertinent here that the change that occurs in Japanese culture becomes a conflict between the old and new generations. The new generation acknowledges new culture in Japan but the old generation does not like to change the old values and customs with new ones in their homeland Japan: "the older generations, who are usually the voices of disdain towards the new generation of men in Japan, fall into this trap of "false consciousness" by asserting their masculinity even in retrospect, justifying their own life choices . . . economic miracle and criticising young men for their different values" (Németh 64-65). Etsuko explains this concept by remembering the old days of his father-in-law and Jiro. She ruminates: "There was little family resemblance between Ogata-San and my husband. When I recall Jiro today, I picture . . . always fastidious about his appearance, and even at home would frequently dress in shirt and tie. I . . . seated on the tatami in our living room, hunched forward over his breakfast or supper. (28)

Hence, Ogata-San says that Japan's culture is different from the new culture. He explains that few different things happen in Japan now in the context of democracy and identity. Husband and wife both are voting for different parties, in the old days of Japan, a wife relies on the husband's decision. He tells Jiro: "A wife these days feels no sense of loyalty towards the household. She just does what she pleases, votes for a different party if the whim takes her. That's so typical of the way things have gone in Japan" (65). Jiro makes him clear that all the bad things are not done by Americans. Ogata-San manifests: "The American, they never understood the way things were in Japan . . . Their ways may be fine for Americans, but in Japan things are different, very different" (65). Ogata -San and Jiro discuss the old and new values in the education system connecting with teachers and say: "An odd little thing happened the other day. In retrospect, I suppose it's rather amusing. I was at the library in Nagasaki, and I came across this periodical - a teachers' periodical. I'd never heard of it, it wasn't in existence in my days. To read it, you'd think all the teachers in Japan were communists now" (30). Ogata-San belongs to the Japanese old generation that was well-known during the time of war and for the young generation

his presence does not matter and he is not welcomed by the younger generation of Japanese. For example, in the novel, when Ogata San says to Jiro to come for the game of chess which he ignores and tells his father: “Father, this is all nonsense. I have better things to do than think about chess all day”. “It may be very well for you, Father”. “You have the whole day to dream up your strategies and ploys. Personally, I have better things to do with my time” (130).

In addition, the character of Ogata-San represents the old and traditional values of Japan. Ogata- San does not like the new values and changes that occur in Japan with the impact of American society. Shigeo also rejects the culture of the society of Japan. He says: “Ogata-San... in your day, children in Japan were taught terrible things. They were taught lies of the most damaging kind. Worst of all, they were taught not to see, not to question. And that’s why the country was plunged into the most evil disaster in her entire history” (147). Ogata-San breaks off and says: “We may have lost the war, but that's no reason to ape the ways of the enemy. We lost the war because we didn't have enough guns and tanks, not because our people were cowardly, not . . . We cared deeply for the country and worked hard to ensure the correct values were preserved and handed on”(147). Ogata-San explains that some Japanese people have accepted the new values and culture and think that the war is iniquity for them. They accepted new values and converted their efforts into the development of the companies. Ogata-San also explains, in the context of the history of Japan, that the reason for defeat is the lack of armed strength. But Shigeo thinks opposite from Ogata-San. He says to him: “And things are changing still. We live in a different age from those days when . . . when you were an influential figure” (146). Ogata-San explains that he dedicated all his life to teaching the young but Americans wasted all his teaching and tears it down. He talks about schools that how the teachers teach the students how to behave and children do not know about the history of their own country and leaves the school without knowing this fact. Jiro recollects the memories of his school days: “I remember some odd things from my school days. I remember being taught all about how Japan was created by the gods, for instance. How we as a nation were divine and supreme. We had to memories the text book word

for word. Some things aren't such a loss, perhaps" (66). These are extremely poignant remarks that Jiro explain to Ogata-San that he is talking about lies only. He explains these lies are responsible for the disaster of Japan so that is why Jiro does not support his father when he complains about the impact of Americans on the education system.

Besides, the conversation between Ogata-San and Jiro takes her back to old memories where she thinks that her husband does not know that two daughters have the same similarities throughout their early stages. They have the same mood and anger. Etsuko has a hope that Niki's future will be bright rather than miserable like Etsuko's own life. Etsuko says: "I do not find it as my husband did to put the blame on Nature, or else on Jiro. However, such things are in the past now, and there is little to be gained in going over them here" (94). Niki is the younger daughter of Etsuko who lives in London and came home for five days. Niki convinces her mother that she is not accountable for the suicide of Keiko because Etsuko thinks that taking Keiko away from Japan is the reason for her suicide. Niki says to her mother that she has done all this for the better future of her daughter, Keiko. She tells her that it is not bad to think about development because everybody has the right of freedom to do anything in her life. Niki says: "You know what I mean. It's pathetic when people just waste away their lives." "It couldn't have been easy, what you did, Mother. You ought to be proud of what you did with your life" (90). Before leaving England Niki asks Nagasaki's postcard and Etsuko gives her old calendar rather than a postcard: "The calendar I was holding had originally offered a photograph for each month, but all but the last had been torn away. For a moment, I regarded the remaining picture" (179). The old calendar shows to conquer over memories. The old photograph of Nagasaki explores her obscured image of history that shows the connectivity of the characters of Sachiko and Mariko. The concept of photograph and harbour in Nagasaki represents the time of renovation in postwar Nagasaki. This particular photograph represents the lively image of Japan and the history of Japan. The story ends when Niki leaves for London and leaves Etsuko with her memories of the past. In her recollection, she thinks that it is the fault of time and says:

“It is possible that my memory of these events will have grown hazy with time, that things did not happen in quite the way they come back to me today” (41).

Additionally, Etsuko’s reminiscence about Kikuko-San and her husband’s visit in autumn who cares for Ogata-San and always misses him. Ogata-San thinks differently that Etsuko is not happy with his staying at her home. He laughed and says:

“But it’s true. Old Watanabe rules over them like a war-lord. Whenever they come down, they’re forever talking about how intolerable he’s getting. Personally I rather like the old man, but there’s no denying he’s an old war-lord. I expect they’d like some place like this, Etsuko, an apartment like this just to themselves. It’s no bad things, young couples living away from the parents. More and more couples do it now. Young people don’t want overbearing old men ruling over them forever” (134-135).

Amplifying it thus, complicity and conflict on the part of Etsuko intertwine a hesitant position towards Jiro. Etsuko recalls her past life in Nagasaki where she takes care of the home and Jiro is the main head of the family. Many incidents explore the male attitude of Jiro. For example, Jiro comes with his colleagues unexpectedly and tells them to stay here and one of Jiro’s friends says Etsuko to please be seated with them. Etsuko reminds: “I was about to obey him, but then I saw Jiro give me an angry look” (62). These words explain the stereotypical thinking of Japanese families before the war where the man is the head of the home. Another incident also presents the suppressed feelings of Etsuko when Jiro starts to question her about his tie. He says to her: “I wanted my black silk tie today, but you seem to have done something with it. I wish you wouldn’t meddle with my ties. . . . I ironed it the day before yesterday, because I knew you’d be wanting it for today, but I made sure to put it back. Are you sure it wasn’t there? . . . It doesn’t matter, he said. This one will have to do” (132). Jiro does not like the way Etsuko follows her in works. He is annoyed by the methods of Etsuko. Etsuko stays with him even though he often mistreats her. She thinks that she has to obey her husband’s decision and tolerate his anger. Etsuko, whenever, thinks about Jiro and Keiko she always wants to forget

those memories from her mind and think: “But such things are long in the past now and I have no wish to ponder them yet again. My motives for leaving Japan were justifiable, and I know I always kept Keiko’s interests very much at heart. There is nothing to be gained in going over such matters again” (91).

The novels of Ishiguro give descriptions of history by the trope of memory. Historical events give strength to an individual to recall the memories in the present time by adding more descriptions. *An Artist of the Floating World* (1986) is the second novel written by Ishiguro. *An Artist of the Floating World* is the story that obtains the place in the American Occupation of Japan (1945-1952). The novel represents four parts or times of October 1948, April 1949, November 1949, and June 1950. Ono’s memories push him to retrace his own past experiences and not to favour the new values in the era of postwar. The memories of wartime help Ono to remember the amount of his responsibility. *An Artist of the Floating World* is published in 1986 and it is a reasonable novel that presents the life of characters with their superior and inferior sides. The novel explains the 1948 and 1950 years’ time when Japan was suffering from the consequences of World War II. The culture of America persuades Japanese culture. In the novel, Ono is the main protagonist and he has lost his son in the war. Setsuko is the elder daughter and she is married. The younger daughter Noriko is still single. Ishiguro explains that Ono recalls his past and reconstructs the image of Japan that is before and after the war and how the lives of people are changed with the passage of time. This novel represents the life of Masuji Ono who is a painter and lives with her two daughters and grandson and explains the concept of World War II. Rebecca Walkowitz in her article *Ishiguro’s Floating Worlds* says: “*An Artist of the Floating World* complicates the structure of displaced narrative by recounting and juxtaposing, in a palimpsest of memories, several stories at once”. (Walkowitz 1069) The novel explores the guilt experience of the painter of Japan. Rob Burton observes in *Artists of the Floating World: Contemporary Writers between Cultures* that:

Fictions by Ishiguro and Rushdie do not offer pat celebrations of liminality in an emergent context. Rather, they seem to float in complex

ways between an embrace of the local and the global, home and exile, the context-based and the transcendent, the centre and the periphery, the insider and the outsider. (28)

Mason in an interview with Ishiguro that is conducted in 1989 asks about the notion to choose the older painter in the post-war period. He explains the novel *An Artist of the Floating World* in this way: “*An Artist of the Floating World* is an exploration of somebody trying to come to terms with the fact that he has somehow misused his talents unknowingly, simply because he didn't have any extraordinary power of insight into the world he lived in” (339). The novel starts with these lines where the novel explains the narrator and his style. Ono, the narrator, gives details as an artist of the path that goes to his home. Ono is a man who is in a condition of vagueness. The word “if” makes it clear that it is an indication of the narrator’s feelings of ambiguity. The location of the bridge is also giving detail of the behaviour of hesitation of Ono due to change that occurs where his identity is at stake. Ono represents the memories that return to his past where his life is connected to the rise of Japanese militarism: “If on a sunny day you climb the steep path leading up from the little wooden bridge still referred to around here as the “Bridge of Hesitation,” you will not have to walk far before the roof of my house becomes visible between the tops of two ginkgo trees” (7).

Ono reconstructs the history by recalling the memories of the old house that is before World War. He remembers the memory of fifteen years ago when the circumstances change and his wife tells him to search for a new home. She wants to buy a house that is matched to their status for their daughter’s marriage only. “I saw the sense in this, but since Setsuko, our eldest, was still only fourteen or fifteen, I did not go about the matter with any urgency. Nevertheless, for a year or so, whenever I heard of a suitable house for sale, I would remember to make enquiries” (8). The novel explores the concept of historical actions, changes that happen after World War II, and the rebuilding of Japan’s cities. Ono remembers the scene when the Sugimuras explain their positive

views about the house of Ono even after the destruction of his house during the war. He says:

I can still recall the deep satisfaction I felt when I learnt the Sugimuras – after the most investigation- had deemed me the most worthy of the house they so prized. And certainly, the house is one worth having suffered a few inconveniences for; despite its impressive and imposing exterior, it is inside a place of soft, natural woods selected for the beauty of their grains, and all of us who lived in it came to find it most conducive to relaxation and calm. (10)

Ono explains the effects of World War on the lives of people and reminiscences of two sisters who are from the family Sugimuras. He explains the physical appearance of them which has turned due to the war. One of them gives the details of commiseration to Ono when she hears about the wife of Ono and Kenji. Ono notices that she glares around every corner of the room. She is experiencing the emotions and finds her back in the memories of the house. Ono gets to know that: “. . . when I surmised that most of her family members from the time of the sale were now dead, I began to feel pity for her and offered to show her around” (11). Ono looks back to the memories of the old house and thinks that the house was very charming before post-war. He explains the feelings that he and his daughters have with their house especially with the veranda. He says: “Members of my family, and particularly my two daughters, had always been fond of passing . . . visit us after the surrender, I was not surprised to see how saddened she was by its condition . . . and cracked where the impact of the blast had pushed up the boards from underneath” (12). The effect of the war and historical events in *An Artist of the Floating World* is also seen through the character of Mrs. Kawakami. Ono also recalls the memories of the incident between Shintaro and Mrs. Kawakami where he puts Mrs. Kawakami in the stage of difficulty by declaring about general, who has been put to death in the war as a criminal, due to his childish behaviour. She tries to prove her identity and

innocence as well as to make him understand the situation but Shintaro bursts loudly. Ono thinks about her condition and says:

As for Mrs. Kawakami, although she will do her best not to allow the current mood to affect her, there is no denying she has been greatly aged by the war years. Before the war, she may still have passed for a ‘young woman’, but since then something inside her seems to have broken and sagged. And when one remembers those she lost in the war, it is hardly any wonder . . . For nothing really remains of our old pleasure district now; almost all her old competitors have closed up and left, and Mrs. Kawakami must more than once have considered doing likewise. (23)

Mrs. Kawakami has an old bar and Ono remembers the memory, he had visited the bar at first, of Mrs. Kawakami. He says: “Today, when I try to recall that evening, I find my memory of it merging with the sounds and images from all those other evenings” (25). He describes historical events and their effects on the buildings and changes that occur after a war with the example of Mrs. Kawakami’s bar. He says that many changes have happened in Japan but not everything has changed. He says: “No doubt, Mrs. Kawakami could point out numerous changes- her little ‘improvements’- that she has made over the years. But my impression is that her little place looked much the same that first night as it does today” (26). Ono presents the importance of the historical and cultural values of Japan in the context of identity.

In Japan, the system and culture changes in the post-war period and American culture affect the lives of the people of Japan, especially the old generation. The conflict in the generation is also the reason for Ono’s disturbance in the novel because he does not want to change the historical and cultural values in Japan. *Kazuo Ishiguro and Max Frisch: Bending Facts in Unreliable and Unnatural Narration* enlightens that Ono:

is forced to modify his understanding of the events he remembers, which transforms his attitude not only to the past but also to the present: he shifts

from feeling conflict with the younger generation that has abandoned traditional Japanese ideals in favour of American values (Fonioková 90)

Furthermore, the concept of culture is explained by characters with the trope of memory. For example, the impact of a new culture is represented by Ono's grandson when he plays the role of a cowboy. He tells Ono that this role of cowboy is from the American character. The analysis represents the judgment of Ono who thinks it is the effect of American culture that his grandson has played the role of the American character. Ono thinks his son does not like patriotism and the role of Japan in the war so he wants to give the same values to his son-in-law Ichiro. He motivates Ichiro to play the role of a Japanese hero:

Very impressive, Ichiro. But tell me, who were you pretending to be?

You guess, Oji

Hmm. Lord Yoshitsune perhaps? No? A samurai warrior, then? Hmm. Or a ninja perhaps? The ninja of the Wind.

Oji's completely on the wrong scent.

Then tell me. Who were you?

Long Ranger!

What?

Long Ranger! Is that a cowboy?

...Ichiro, I said, more firmly, 'wait a moment and listen. It's more interesting, more interesting by far, to pretend to be someone like Lord Yoshitsune. Shall I tell you why?' (30)

The above textual analysis explains the feeling of alienation of Ono that the younger generation has changed in Japan due to the collision of American culture. He explores his

emotions by saying that when he sees all his surroundings then he feels that everything has changed rapidly Japan in these days. He is not able to understand some factors that disturb him. The dialogues of Ono and his future son-in-law Miyake, in *An Artist of the Floating World*, also represent the conflict of generation due to different cultures. Miyake thinks that those people who have fought for the nation in the war were against the law but Ono explains to him that they were not against the law by giving the example of his son and says: “But those who fought and worked loyally for our country during the war cannot be called war criminals. I fear that’s an expression used too freely these days” (56).

Importantly, the novel also highlights the marriage negotiation of Noriko where Ono recalls his memories that are related to his identity. He thinks that he is responsible for the failure of the first negotiation of Noriko. Jiro Miyake is a potential husband for Noriko who has selected the negotiation a year before at the starting of the novel. Ono recalls the memory when he interacts with Jiro Miyake for the tram. The conversation between Miyake and Ono explains the first negotiation of his daughter Noriko and Ono feels that he is responsible for the failure. Ono recalls: “Yesterday, as I was enjoying the tram ride down to the quiet suburb of Arakawa, the recollection of that exchange in the reception room came into my mind, causing me to experience a wave of irritation” (50). Ono’s daughter Setsuko also blames her father for the failure of the first negotiations. She advises her father not to create any more dissatisfaction in the second negotiation due to his old thinking and identity as an artist. This situation makes clear the difference between old culture and the new culture. Ono thinks: “As I looked out of the window at the scenery, growing ever less cluttered as we continued south, the image returned to my mind of my daughter seated in front of the altar, advising me to take ‘precautionary steps’”(50). In the culture of Japan, values are important in families. Hence, the analysis also explores the perspectives of Ono and Noriko where Ono condemns his father because his father is not in favour of his future as a painter. In the same manner, Noriko makes Ono feel uncomfortable in the company of a stranger due to her failure of first marriage negotiation. Both perspectives show the difference between pre-Japan and post-

war Japan. The post-war period produces a chance to women to feel free to speak up their thoughts. Ono and Setsuko discuss the negotiation of Noriko. Setsuko thinks that it is very sad that she is still not married at this age. Setsuko says: “Indeed. The war came at a bad time for her” (84). Ono talks with her daughter Noriko about her marriage and Jiro Miyake with whom she runs away earlier. Jiro Miyake is the first fiancé of Noriko.

Moreover, the novel also presents the concept of suicide for the first time in the novel by the conversation of Ono and Jiro Miyake. Miyake has some similarities like Ono, Miyake is respected by everyone before the war, and he has active participation in the war of Japan but has guilt after the defeat of the war. Miyake explains the story of suicide of a man to Ono. The story reveals the sufferings of that particular man who commits suicide due to his failure. The information gives him the feeling of guilt that he also wants to commit the suicide the way he has been treated because of the impact of other cultures on his own Japanese identity. Miyake explains:

Our president clearly felt responsible for certain undertakings we were involved in during the war. Two senior men were already dismissed by the Americans, but our president obviously felt it was not enough. His act was an apology on behalf of us all to the families of those killed in the war... We feel now we can forget our past transgressions and look to the future.
(55)

The above textual lines explore the pain and suffering of the soldiers during the war as well as the loss of the families and identities that they face due to war. Miyake accepts the new atmosphere and shows his pain by explaining the period of Japanese history which was painful.

Besides, Ono recreates his memories that have a very close connection with the culture of Japan. He explains about Hirayama boy to Suichi when he was with Mrs. Kawakami. Ono tells the identity of Hirayama boy who earns money by mimicking the patriots. He becomes popular among people when he sings songs of patriotism. The behaviour of people is stabled before the war but after the war, the way to look at the

Hirayama boy's identity and to listen to his patriotic songs have changed the people. The people who are not interested in the patriotic songs after the war beat the child to sing a song of patriotism:

In the old days, when our pleasure district was flourishing, the Hirayama boy could always be found sitting on the ground near the entrance to the Migi-Hidari or one of its neighboring establishments . . . Nobody minded idiots in those days. What has come over people that they feel inclined to beat the man up? They may not like his songs and speeches, but in all likelihood they are the same people who once patted his head and encouraged him until those few snatches embedded themselves in his brain. (60-61)

The above quotation makes it clear that the changing notion of people concerning the culture of Japan before and after the war. People change their attitudes with the impact of other cultures. Ono explains the mentality of people who are majorly affected by war still looking forward accepting the new challenges. So, they do not dare to get back their originality.

The analysis establishes a figure of memory that aspire Ono to reconstruct the history of Japan in his memories when he thinks about Tamagawa. He says: "In those days, before the hedges and trees, the grounds . . . the Tamagawa grounds were also the place to go, I remember, if you wanted a photograph made, for you could not stroll far without coming across a photographer camped in his stall with his tripod and dark cloak" (70). In this context, Ono evokes his memories of the past when he has a conversation with Shintaro and says: "why don't you simply face up to the past?" (103) but on the contrary, in his case, Ono is not able to accept the responsibility for his past actions. Ono memorizes the past and explains his actions slowly in the novel by using the word of self-perception. He discloses to the reader his past deed, about his failure to accept actions in his life that he did. Ono brings to mind about the Takeda Experience with Sensei. He says: "The Takeda experience taught me never to follow the crowd blindly but to

consider carefully the direction in which I was being punished. And if there's one thing I've tried to encourage you all to do, it's been to rise above the sway of things" (73). In addition, in the conversation with Chishu, Ono and Matsuda discuss their old years and ruminate: "That was almost thirty years ago, when we were both young and ambitious. Yesterday, Matsuda looked a very different man. His body has become broken down by ill-health, and . . . align itself with the upper" (89). These words describe the physical condition of Matsuda who has not moved from his house for the last three years. He says: "But I still keep my ears open for what's happening in the country of ours. I realize there are now those who would condemn the likes of you and me for the very things we were once proud to have achieved" (94). Matsuda makes Ono clear that he understands his pain due to the changing atmosphere in his country.

Besides, Ono reminisces his memories and discusses his past experiences with the Saitos' family at *miai* of Noriko. He explains everything to the family of Saitos' without knowing that they do not aware of anything that is linked to Ono's past. He ruminates:

Of course, I do not pretend certain moments of that evening were not painful for me; nor do I claim I would so easily have made for the sort of declaration I did concerning the past had circumstances not impressed upon me the prudence of doing so . . . In any case, there is surely no great shame in mistakes made in the best of faith. It is surely a thing far more shameful to be unable or unwilling to acknowledge them. (125)

Therefore, the above textual *An Artist of Floating Word* gives another dimension to Ono when he clarifies that he wants to change his past deeds if he can find any possibility. The past actions are not the ideal source of comfort for him but are fine because these actions are the only source by which he can explain his words or pain. Also, he can find the memories of that time by his past actions. Through his past revelation, Ono remembers the path of river and bridge of wooden that is known as "the Bridge of Hesitation" (99) before the war. The bridge explains the pleasure district where Ono and his artist friends

spent their time on the bridge. The bridge also symbolises the relationship of husband and wife as well as the feelings of hesitation of husbands because after spending time there they have to go back home to their wives. He says: “But if sometimes I am to be seen up on that bridge, leaning thoughtfully against the rail, it is not that I am hesitating. It is simply that I enjoy standing there as the sun sets, surveying my surroundings and the changes taking place around me” (99). These lines explore that Ono’s memories are still hovering on the bridge but the reality is different because a new world has taken its place comparing to the old world and the bridge represents the feeling of hesitation.

Furthermore, the novel gives details of the negotiations of Noriko with Taro Saito where Ono informs Mr. Kyo about his decision that they are ready for *miai*. Mr. Kyo organizes *miai* in November at Kasuga Park Hotel. On hearing the name of the hotel Ono reminisces:

For many years, Kasuga Park Hotel had been amongst the most pleasant of the Western-style hotels in the city; these days, though, the management has taken to decorating the rooms in a somewhat vulgar manner- intended, no doubt, to strike the American clientele with whom the place is popular as being charmingly ‘Japanese’. (116)

These words explain the miserable condition of Ono that he is not happy with the choice of the hotel. He gives his approval because he gets to know that Saito likes that place. Ono does not express his feelings according to the present situation because Ono tries to change his attitude towards the new culture. Moving on, family represents the cultural characteristics that are also representative of the normative structure of society.

Ono calls to his mind the incident where his relationship with Noriko had once been at the best stage. Ono remembers: “It was, as I recall, one of the last of those splendid autumn afternoons we had last year” (106). Noriko and Ono discuss the damage of the bamboo as azaleas and the poor taste of Ono. He says:

Poor taste? Now that’s curious. You know, Noriko, people have not on the whole associated poor taste with my name.

...I suppose you might see it that way, Noriko. You never did have an artistic instinct. Neither you nor Setsuko. Kenji was another matter, but you girls took after your mother. In fact, I remember your mother used to make just such misguided comments. (107)

In the above contours, the description of Ono is unclear when Noriko refers that he meddles too much which means that she indicates the unrevealed secrets of the family. Ono looks at the world as an artist and he is correctly able to portray it. But he is unsuccessful in his efforts to change or pruning the garden and to change the culture of the city.

Additionally, the novel by another character of Mr. Enchi explains the cultural values that are changing in Japan and the generation gap. He was thrown out of his residence because he spatters paint on the tatami and he lives with Mr. Kuroda now. Ono informs him: "Most things are more complicated than they appear, Mr. Enchi. Young men of your generation tend to see things far too simply . . . there seems little point in the two of us debating such matters at this moment" (113). Another incident also elucidates the structure of society when Taro Saito speaks:

But surely, Father, things are getting out of hand now. Democracy is a fine thing, but it doesn't mean citizens have a right to run riot whenever they disagree with something. In this respect, we Japanese have been shown to be like children. We've yet to learn how to handle the responsibility of democracy. (120)

Ono is not sure about his impressions on the family and says that it is a disgrace that people are getting harm. Ono says that it is not easy for him to describe his past deeds. He thinks that it is good to accept mistakes especially when they end in good faith. He says:

Of course, I do not pretend certain moments of that evening were not painful for me; nor I do claim I would so easily have made the sort of declaration I did concerning the past had circumstances not impressed upon me the prudence of doing so... in any case, there is surely no great

shame in mistakes made in the best of faith. It is surely a thing far more shameful to be unable or unwilling to acknowledge them. (124-125)

The novel explores the notion of historical buildings and the old memories with the help of another character whose name is, the owner of old bar, Mrs. Kawakami. Ono thinks about a bar of Mrs. Kawakami that how due to construction of new buildings this old bar is suffering and soon bar will be out from that place. Ono tries to console her to understand the new offer and purchase new land. But she feels nostalgic when she recalls the memories of the old bar and this is the only reason she does not want to sell her bar. Ono also remembers the old day at bar but then he realizes that old-time has gone now. He thinks: “For clearly, the old district was dear to her heart – much of her life and energy had been invested in it – and one can surely understand her reluctance to accept it has gone for ever”(127). Ono does not want to hurt the feelings of Mrs. Kawakami by saying that the old-time has passed away because she has invested in her life and energy for this bar.

Further, thinking about old memories, Ono revisits his meeting with Taro-san in the year November when Setsuko resides with Taro and Noriko at their new house. Ono enjoys the company of Setsuko and Ichiro but he also memorizes Setsuko’s words that Dr. Satio does not know about his reputation as an artist, which is not good especially in the present time which makes him upset. Here, Ono also presents the image of Kawabe Park that is one of the nicest parks of the city because by this place he recalls the memories of the plan of Akira Sugimura. Sugimura wants to leave his mark on the city: “Then, around 1920 or 1921, at the peak of his success, Sugimura decided to gamble much of his wealth and capital on a project that would allow him to leave his mark for ever on this city and its people. the focus of the city’s culture” (133). Ono, in these textual words, discusses Akira Sugimara’s plan that he wanted to convert the Kawabe Park but now all his plans have ended and only empty patches of grass are there that represents the shattered image of Japan. Ono wants to do the same thing for the Migi – Hidari like Sugimura. Midi-Higari is the pleasure district where Ono and his friends are gathered for the drinking and explores their ideas of art, culture and life of former Japan.

Ono desires to see himself as a person who follows his dreams even if dreams or ideas are seen as outdated now in these days. Ono recalls his old days with his family that they spent beneath the Emperor Taisho where they sit together and converse for a while. Ono is happy to see his grandson who reminds him of his son Kenji. Ono feels sad when he flashes back to the memories of Kenji. He does not express his grief to Ichiro that he has lost his son in the war. He also recalls the memories of the death of his wife for the very first time in the novel. He has regretted that he is always busy in his career life and has lost her family in the war.

Moreover, Ono remembers, at seven, in Mori-san, he has had the happiest days ever. Ono summons the image of the village of Mori-san. He explains: “The three long sections of the villa linked to form three sides of the rectangle around a central yard; the fourth side was completed by a cedar fence and . . . one could imagine how in olden times, it would have been no easy task for hostile visitors to gain entry once that heavy gate had swung shut” (137). The character of Mori-San is also important in the life of Ono because Mori-San does not only give importance to the painting of his students rather he also affects their lifestyles. Ono says: “We lived throughout those years almost entirely in accordance with his values and lifestyle, and this entailed spending much time exploring the city’s ‘floating world’—the night-time world of pleasure”(144-145). Ono’s father does not approve Mori-San’s perceptive so Ono’s father is not in the favour of an artistic future for him. Ono is always interested in painting and hopes for a better future as an artist. Moriyama explains the image of art and he thinks art is most beautiful whether it is temporary or rare. He states:

When I am an old man, when I look back over my life and see I have devoted it to the task of capturing the unique beauty of that world, I believe I will be well satisfied. And no man will make me believe I’ve wasted my time . . . As the new generation of Japanese artists, you have a great responsibility towards the culture of this nation. (150-151)

This quotation is significant because it reveals the perspectives of memories of Ono. Ono is now in his old age, with his guilt, confused between Moriyama’s perspective that art is

beautiful and Matsuda's perspective to change the world art. He thinks that he has wasted his time and fails to adjust to new changes with his artistic identity.

In addition, the new changes that occur in the atmosphere of the country or company, Ono discusses with Tara-San where he says: "The changes we made after the war are now beginning to bear fruit at all levels of the company. We feel very optimistic about the future. Within the next ten years, provided we all do our best, KNC should be a name recognised not just all over Japan but all over the world" (184). These lines explain the circumstances and changes that occur after the war. Taro-San explores that notion of future progress and optimistic behaviour of the company. He explores that the future has great opportunities for the younger generation under the supervision of different culture. Besides, the discussion on Yukio Naguchi gives the feeling of comparison to Ono. Yukio Naguchi was a musician who commits suicide. Taro-San says: "Indeed it would seem Father was drawing a comparison between Mr. Naguchi's career and his own" (192). Setsuko makes clear to Taro-San that songs are very important from the perspectives of the war but she explains the paintings of the father are valued too and he should not think that his paintings have harmed anyone. Setsuko says: ". . . But Father's work had hardly to do with these larger matters of which we are speaking. Father was simply a painter. He must stop believing he has done some great wrong" (193). These words of Setsuko explore the turning point in the novel because Setsuko positively discusses Ono's reputation for the first time. This is the moment when Ono gets surprised when he comes to know the perspectives of Setsuko. The quote explores the feelings of Ono that are personal and his extraordinary place in history.

Moreover, Ono reminisces the proud moments of his life and recalls: "There is a particular moment I often bring to my mind – it was in the May of 1938, just after I had been presented with the Shigeta Foundation Award" (202). Ono expresses his feelings when he has finished his operation in New Japan and achieves great success in his mission and wins the award. Ono is satisfied with his success because he does not want to threaten himself by meeting with his earlier teacher. Ono does not know that how Morisan will welcome him. He finds a place in the villa and sits there. He looks at his old

house then recalls his insights and views about the place in his world. Ono thinks about the personality of Matsuda who experiences the same honour as Ono because he does what he believes in. He expresses his feelings to Ono that he feels the connection with the younger generation by connecting with Botchan. He explains to Ono that he is the luckiest person that he has children and grandson in his life. Such thought process is enormously significant to gauge the further details. Ono thinks: “It is not, I fancy, a feeling many people will come to experience. The likes of the Tortoise – the likes of Shintaro – they may plod on, competent and inoffensive, but . . . do not know what it is to risk everything in the endeavour to rise above the mediocre” (204). Ono, at the end of the novel, *An Artist of the Floating World*, brings it up about his thoughts for the younger generation and says:

I fell a certain nostalgia for the past and the district as it used to be. But to see how our city has been rebuilt, how things have recovered so rapidly over these years, fills me with genuine gladness. Our nation, it seems, whatever mistakes it may have made in the past, has now another chance to make a better go of things. One can only wish these young people well. (206)

Ono, in this quote, feels nostalgic and observes that everything has changed now. The city is rebuilt and time has passed. He accepts the new changes and has a hope that the worker of the young generation will do that where he has failed. In this regard, Maurice Halbwachs, in *On Collective Memory*, explains the concept of memory:

We preserve memories of each epoch in our lives, and these are continually reproduced; through them, as by a continual relationship, a sense of our identity is perpetuated. But precisely because these memories are repetitions, because they are successively engaged in very different systems of notions, at different periods of our lives, they have lost the form and the appearance they once had. (47)

In the above words, Halbwachs elucidates that people in their lives preserve the memories of any particular era by which their identity is attached or affected by a continual relationship. Although these memories are important but due to the repetitive process of recollection of memories the originality or real identity becomes vague and they lost the real appearance that they had once in their lives. Ono, in his whole life, tries to quest for his artistic or Japanese identity. He tries to make other people understand his emotions and sufferings that he had faced in his own Japan due to the impact of another culture. At the end of the novel, Ono accepts new perspectives of young generations because old-time has passed now. He has positive expectations from them of the growth of the country.

In addition, the role of World War I and II is also important in the third novel, *The Remains of the Day*. The novel gives historical detail through the Treaty of Versailles (1919), The Suez Crisis (1956), the rise of Nazism and the other concepts. The historical perspectives are explained by the Treaty of Versailles. Darlington Hall has a great contribution to this treaty and the movement becomes easy to help Germany with the help of Lord Darlington. At the end of World War I, the treaty of Versailles is drawn up. The treaty is signed at Versailles by Associated Powers and the Allied on 28 June 1919. The treaty of Versailles is criticized by many people of the other countries and by Germans also, for example, by Lord Darlington in *The Remains of the Day*. Ishiguro explains the history of both cultures whether English or Japanese in a precise manner and political hierarchies. The novel presents the life of an elderly butler who recalls his memories of Darlington Hall in his six days' trip when he goes to the West Country of England. Stevens, in his journey, meets with different people and goes back to his life at Darlington Hall through his memory. He evokes the incident with Miss Kenton, with his employees, and the condition of his father at his death bed. The title of the novel explains the journey of mind and how memory helps Stevens to mirror his life at a specific point in relation to identity. The novel represents Prologue: July 1956 at Darlington Hall in which the character of Stevens is explained as well as his speaking style. The novel is alienated into six days and in these six days Stevens esteems the beauty of English

landscapes. Ishiguro explores the qualities like duty, serve others, discipline all are like Japanese and their tone that is detached from others explores their Japanese culture.

The motor trip bothers Stevens to go through the memories of the past life at Darlington Hall in service of late Lord Darlington. He recollects his memories of a relationship with Miss Kenton. The butler Stevens explains his six days' journey that is suggested by Mr. Farraday. Stevens in the starting lines explains about his journey in this way:

It seems increasingly likely that I really will undertake the expedition that has been preoccupying my imagination now for some days. An expedition, I should say, which I will undertake alone, in the comfort of Mr. Farraday's Ford; an expedition which, as I foresee it, will take me through much of the finest countryside of England to the west country, and may keep me away from Darlington Hall for as much as five or six days. (3)

Thus, Mr. Farraday suggests Stevens to come out of the life of butler or Darlington Hall, for a while and rather should start enjoying his life. Mr. Farraday says to Stevens: "I'm serious, Stevens. I really think you should take a break. I'll foot the bill for the gas...how do you ever get to see around this beautiful country of yours?"(4) Stevens does not take the suggestion of Mr. Farraday seriously but when he receives the letter of Miss Kenton, he decides to go on this six days journey. In the past few months, Stevens does not pay attention to his work and does many mistakes. He tries to cover up by saying that the staff in this house is not good. He tells his staff that he is planning to take back Miss Kenton at Darlington Hall again. He says: ". . . Miss Kenton's letter finally opened my eyes to the simple truth: that these small errors of recent months have derived from nothing more sinister than a faulty staff plan" (5). Darlington Hall has only four members in staff with Stevens as a head, Mrs. Clements, and two girls: Rosemary and Agnes in the present time. Stevens explains that the nature and culture of Mr. Farraday are different from him. Stevens understands the style of conversation of Lord Darlington so he does not mind Mr. Farraday's conversation but the situation is not comfortable for him. Stevens explains all the events of the present day in the novel. He recalls the occasion and gives brief

details of the incidents from memories. Ishiguro, in the novel, explores two paths that are related to English and Japanese culture and are different. Stevens represents the old etiquette but the present culture is not connected with this etiquette. The old culture of England disrespects American culture. The discussion on the bantering of Stevens reveals his values and culture that are old fashioned. Stevens thinks that he is not superior to Mr. Farraday because Mr. Farraday is a master and he is a servant. With time, changes occur in the system and culture so people develop democratic visions. But Stevens does not accept the new changes and climate in which he can joke with Mr. Farraday. During his journey, Stevens spends his first night in the guest house in the city of Salisbury. He explains his enthusiasm during the morning time. He thinks: “What with Mrs. Clement and the girls also gone for the week. . . Darlington Hall would stand empty for probably the first time this century – perhaps for the first time since the day it was built” (23). Stevens thinks that he has spent his whole life performing responsibilities only and he has traveled very little in his life. He envisages his experience of the Berkshire border:

I imagine the experience of unease mixed with exhilaration often described in connection with this moment is very similar to what I felt in the Ford as the surroundings grew strange around me. This occurred just after I took a turning and found myself on a road curving around the edge of a hill . . . the feeling swept over me that I had truly left Darlington Hall behind, and I must confess I did feel a slighter sense of a alarm – a sense aggravated by the feeling that I was perhaps not on the correct road at all, but speeding off in totally the wrong direction into a wilderness. (24)

Stevens explores his notion and feelings that he is enjoying his trip and gets surprised by the experience of the country that is around him. He adds about this turning point of his life and feels free from his responsibilities at Darlington Hall that are left by him behind. Stevens puts in plain words: “And of course, I did not fail to visit the fine cathedral, much praised by Mrs. Symons in her volume. This august building was hardly difficult for me to locate, its looming spire being ever-visible wherever one goes in Salisbury” (28). Stevens thinks about his trip that the memories of the stunning scenery of this

country will remain with him. He remembers the memories and debates on the topic: “What is a ‘great’ butler? I can recall many hours of enjoyable discussion on this topic around the fire of the Stevens’ hall at the end of a day” (29). There are very few challenges with this profession to give any official answer. Stevens discusses The Hayes Society of butler in the twenties and the early thirties who have a great influence on London and other home countries. In 1920 and 1930, this society says that any butler who applies for membership must have dignity in his profession. Stevens says: “It is my belief that this particular pronouncement at least was founded on a significant truth. If one looks at these persons we agree are ‘great’ butlers, if one looks at, say, Mr. Marshall or Mr. Lane . . . is most closely captured by this word ‘dignity’” (33). Stevens explains that he believes the notion of dignity is encompassed by the old generation to the next generation. The first image that comes to mind of Stevens in the context of dignity is his father’s image. Stevens utters about his father: “My father, as I say, came of a generation mercifully free of such confusions of our professional values. And I would maintain that for all his limited command of English and his limited general knowledge. . . I may in this way convey my idea of what ‘dignity’ is” (36). Stevens recalls his father’s abhorrence towards the general. He says: “My father’s feelings towards the General were, naturally, those of utmost loathing” (42). Moreover, the concept of dignity according to Stevens is very important to understand for those actions that are motivational for past and present. He says: “But I believe we have a duty not to be so defeatist in this matter. It is surely a professional responsibility for all of us to think deeply about these things so that each of us may better strive towards attaining ‘dignity’ for ourselves” (45).

Further, Stevens reminds the letter of Miss Kenton and thinks Miss Kenton is married now and her name is Mrs. Benn but he wants to refer to her as Miss Kenton in the novel. He senses that for a butler it is not easy to express his feelings and says: “Incidentally, I should before now have explained myself . . . ‘Miss Kenton’ is properly speaking ‘Mrs. Benn’ and has been for twenty years” (50). Stevens gives the description of the residence of Miss Kenton who resides with a friend in the nearby village of Little Compton. Stevens also comes to know about the failure of her married life. He imagines:

“At this very moment, no doubt, she is pondering with regret decisions made in the far-off past that have now left her, deep in the middle age, so alone and desolate” (50). Stevens envisions that Miss Kenton feels alone and he gets nostalgic about her letter that she wants to come back to Darlington Hall. Steven reminds of some incidents through the letter of Miss Kenton: “But to return to her letter. It does at times reveal certain despair over her present situation – a fact that is rather concerning. She begins one sentence: “Although I have no idea how I shall usefully fill the remainder of my life. . . ” (51). Miss Kenton writes about the memories of Darlington Hall in her letter and feels sorry to reminds Stevens about memories: “If this is a painful memory, forgive me. But I will never forget that time we both watched your father walking back and forth in front of the summerhouse, looking down at the grounds as though he hoped to find some precious jewel he had dropped there”(52). Stevens thinks that this is a disclosure that this memory has remained with Miss Kenton for thirty years as he remembers. Stevens recalls the arrival of his father and Miss Kenton at the house in the spring season in 1922 because the earlier butler and housekeeper decide to marry and leave this profession. Depicts through Stevens’ flashbacks the novel also describes the relationship of Miss Kenton and Stevens’ father. Miss Kenton is one such who observes the mistakes of Stevens’ father because he is enduring arthritis and other diseases. Stevens ignores her when she informs him about the condition of his father that is not good because of an overburden of work but. Stevens recalls past memories and says:

When one thinks about it, when one remembers the way Miss Kenton had repeatedly spoken to me of my father during those early days of her time at Darlington Hall, it is little wonder that the memory of that evening should have stayed with her all of these years. No doubt, she was feeling a certain sense of guilt as the two of us watched from our window my father’s figure down below... In fact, I can describe his manner at that moment no better than the way Miss Kenton puts in her letter; it was indeed ‘as though he hoped to find some precious jewel he had dropped there’. (69)

Stevens always praises his father and wants to become like him especially in a professional manner. In the novel, the surprising moment is that when Stevens' father tells with good intention that he is proud to have a son with such good qualities. Stevens then shifts to the conversation of an international conference in March 1923 at Darlington Hall. He says: "That conference was also memorable, of course, for other quite separate reason, as I would like now to explain" (73). Besides, the novel also elucidates Heer Bermann who fought in World War I and is a German soldier. Lord Darlington has empathy for Germany because he thinks that Heer Bremann and he are best friends before and after World War I. Their friendship remains the same but the economic condition of Germany suffers a huge loss and Herr Bremann killed himself. Lord Darlington believes that he is responsible for the suicide of Bermann because Allied forces are helped by England. That is the reason that Lord Darlington held the March 1923 conference to support peace. Stevens also recalls Lord Darlington's words who explains the effect of the Berlin trip on him. He says: "Disturbing, Stevens. A complete break with the traditions of this country'. But there is another memory old banqueting hall no longer contains a table and that spacious room, with its high and magnificent ceiling, serves Mr. Farraday well as a sort of gallery" (74-75). The alarming voice of Mrs. Mortimer, when she informs Stevens about the law pulse rate of his father, jolts him back to his father's illness. Stevens is distressed but does not show his feelings to anyone. He goes downstairs to check if everything is alright or not. When Lord Darlington and Mr. Reginald Cardinal both ask him whether everything is alright, because of the expression of Stevens on his face, Stevens simply replies to them it is only because of the stress of the day. Miss Kenton moves downstairs to inform Stevens that his father passes away four minutes ago. But Stevens tells her that he will appear after a little while because right now he is doing his job as a butler. He informs her that his father also wanted the same thing had he been alive. Stevens comforts M. Dupont because as a butler this is his duty to comfort the guests. He thinks:

Of course, it is not for me to suggest that I am worthy of ever being placed alongside the likes of the 'great' butlers of our generation, such as Mr.

Marshall or Mr. Lane . . . Let me make clear that when I say the conference of 1923, and that night in particular, constituted a turning point in my professional development, I am speaking very much in terms of my own more humble standards... Indeed, why should I deny it? For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph. (114-115)

The above quotation shows the concept of dignity and culture in the life of Stevens. Stevens always gives priority to his duty as a butler. He hides his feelings from everyone but he is very upset with his father's death. Besides, Miss Kenton is the most important character in the life of Stevens because she is the only one who notices his feelings towards his father's condition. When Stevens' father was dying she was the one who stayed with him and it assisted strength to Stevens to attend to the guests downstairs. She is the only one who closed his father's eyes when he has passed just away. Stevens is uncomfortable with the present time or by a new culture and Mortimer's Pond and Dorset are the examples that reveal the quality of butler from the point of view of the old generation and the new one. He says:

I believe I can best highlight the difference between the generations by expressing myself figuratively. Butlers of my father's generation, I would say, tended to see the world in terms of a ladder – the house of royalty, dukes and the lords from the oldest families placed at the top, those of 'new money' lower down and so on, until one reached a point below which the hierarchy was determined simply by wealth – or lack of it . . . For our generation, I believe it is accurate to say, viewed the world not as ladder, but more as a *wheel*. (121)

Stevens explores the notion of old cultural values with new in the context of generation. He explains his profession as a butler according to his old values and believes in the hard work that the old generation does in their lives in comparison to the new generation with new cultural values who does not want to do any hard work.

The further analysis shows the meeting of Stevens with a man during his trip that helps him in repairing his car who also suggests to Stevens to visit Mortimer's Pond. Hence, Stevens memorizes the visit of Lady Astor and George Bernard Shaw who compliments the historical household when they visit Darlington Hall. Lord Halifax and Herr Ribbentrop also praise historical household that is polished in silver. Stevens ruminates: "I gave thirty five years' service to Lord Darlington; one would surely not be unjustified in claiming that during those years, one was, in the truest terms, 'attached to a distinguished household'. In looking back . . . proud and grateful to have been given such a privilege" (133). Stevens recalls his third day at Taunton, Somerset and explains in this way: "This being a thatched-roofed cottage by the roadside, it had looked a conspicuously attractive prospect from the Ford as I had approached in the last of the daylight" (137). Stevens gives details of Taunton's buildings and streets and explains the village of Mursden. He recalls about Giffen and Co.'s firm that is situated in Mursden, Somerset is the place where the polish of dark candles dispatches on one's order. Stevens remembers those days and says: "As I remember, Giffen's appeared at the beginning of the twenties, and I am sure I am not alone in closely associating its emergence with that change of mood within our profession that . . . it still by and large maintains today" (141-142). Stevens explains that Giffen is famous for silver polishing before the war but now the concept of silver polishing is not in the trend because the houses that are built by glasses are near to end. The character of Lady Astor and George Bernard Shaw also reminds him of their compliment in the context of silver when they visit, Darlington Hall. He says: "I am glad to recall numerous occasions when the silver at Darlington Hall had a pleasing impact upon observes" (143). This incident of the silver and visit of Lord Halifax gives Stevens a feeling of happiness because Darlington Hall represents to see the path of history by the old culture.

Moreover, Stevens assumes about Miss Kenton and believes that she will fix the problems that are created by the new staff in Darlington Hall. He thinks that if she returns to Darlington Hall then he can get over the memories that he has spent with Miss Kenton. He explains that it is not a difficult task for people to recall the past as well as criticize

although hard to explain the reality of the past. He state: “For I must say I was a little surprised last night at how difficult it was actually to point to any passage which clearly demonstrated her wish to return. But then again, it seems hardly worthwhile to speculate greatly on such matters now . . .” (149). Above and beyond, the matter of differentiation jolts him back to the issues of cultural identity. Stevens demonstrates about Mrs. Carolyn Barnet who influences Lord Darlington to fire two Jewish maids, Ruth and Sarah. As a result, he fires them under her influence. Lord Darlington says to Stevens:

I’ve been doing a great deal of thinking, Stevens. A great deal of thinking. And I’ve reached my conclusion. We cannot have Jews on the staff here at Darlington Hall.

Sir?

It’s for the good of this house, Stevens. In the interests of the guests we have staying here. I’ve looked into this carefully, Stevens, and I’m letting you know my conclusion.

Very well, sir.

Tell me, Stevens, we have a few on the staff at the moment, don’t we? Jews, I mean.

I believe two of the present staff members would fall into that category, sir.

Ah. His lordship paused for a moment, staring out of his window. Of course, you’ll have to let them go.

I beg your pardon, sir?

It’s regrettable, Stevens, but we have no choice. There’s the safety and well-being of my guests to consider... (154-155)

The above extract reveals the incident that is connected with the culture of maids with Miss Kenton. Stevens does not like the decision of Lord Darlington to fire the maids but he does not ask any question him about his decision to fire. Miss Kenton also does not like the decision that maids are fired only because they are Jewish and she is surprised to see Stevens’ unconcerned behaviour. The above lines present Stevens’ faithfulness

towards Lord Darlington but Miss Kenton opposes the decision of Lord Darlington and decides to quit her job also with two Jewish maids. Lisa is hired in place of the two Jewish maids but she does her work perfectly and elopes with a footman. Miss Kenton feels sad about what Lisa has done but Stevens tries to console her. He tells her that these kinds of thing happen. Miss Kenton thinks Stevens is personally weak and he does not share his emotions. She tells him: “Do you realize, Mr. Stevens, how much it would have meant to me if you had thought to share your feelings last year? ... Why, Mr. Stevens, why, why, why do you always have to pretend?”(162) So, the analysis here, illustrates how the maids are considered as other due to their different culture. Stevens tells Miss Kenton about their profession that her reaction on this matter is surprised for him because there is no place for emotions except to follow the desire of employers. Stevens says:

I recall we become locked in disagreement for some time, and it was perhaps only the fact that the matter of the dismissed maids was so recent in our minds that I did not hold out as strongly as I might against Miss Kenton. In any case, the result was that I finally gave way, albeit by saying: ‘Miss Kenton, I hope you realize that the responsibility for taking on this girl rests squarely with yourself...you will personally oversee her development. (163)

Elaborating further, Stevens recalls Miss Kenton and changes that occur in their relationship over time. Stevens recollects the memory of Miss Kenton where she disturbs his private life. Stevens makes clear that for a person or a butler-like him there is only one condition in which he considers himself liberal from his role of butler and feels free from the burden of his duty or dignity and that is the situation when he is alone. He says: “. . . I recall resolving to set about re-establishing our professional relationship on a more proper basis. But as to just how much that incident contributed to the large changes our relationship subsequently underwent, it is very now to say” (178). Stevens recalls his all experiences from the past and realizes that it is his mistake that he believes Lord Darlington blindly. He speaks: “And as far as I am concerned, I carried out my duties to the best of my abilities, indeed to a standard which many may consider ‘first rate’. It . . .

is quite illogical that I should feel any regret or shame on my own account” (211). The analysis symbolizes the hotel as a historical building with the modern annex that Stevens describes when he waits for Miss Kenton at Little Compton, Cornwall. He describes: “The Rose Garden Hotel, while hardly luxurious, is certainly homely and comfortable, and one cannot begrudge the extra expense of accommodating oneself here” (215).

Simultaneously, Stevens remembers the memories of Dr. Carlisle when he fills up gas in the car. They both have a conversation and become silent for two moments. Stevens breaks the silence by asking a question about Mr. Smith. Then, Dr. Carlisle says:

Hmm. That’s taking it a little too far, I’d say. People do have a political conscience of sorts here . . . But really, they’re no different from people anywhere. They want a quiet life. Harry has a lot of ideas about changes to this and that, but really, no one in the village wants upheavals, even if it might benefit them. People here want to be left alone to lead their quiet little lives. They don’t want to be bothered with this issue and that issue.
(220)

In the above words, Stevens does not understand the disrespect that Dr. Carlisle has for those people who just want to be alone in their lives and do not hassle about the relationships of political life. This scene shows the old-fashioned and traditional thinking Stevens. However, Stevens cogitates on his past once again and explains about Miss Kenton when she cries but he does not enter his room. He says:

One memory in particular has preoccupied me all morning – or rather, a fragment of a memory, a moment that has for some reason remained with me vividly through the years. It is a recollection of standing alone in the back corridor before the closed door of Miss Kenton’s parlour; I was not actually facing the door, but standing with my person half turned towards it, transfixed by indecision as to whether or not I should knock; for at that moment, as I recall, I had been struck by the conviction that behind that very door, just a few yards from me, Miss Kenton was in fact crying.
(222)

Stevens always gives more attention to his professional life and the matters of the house rather than to his own emotions and feelings. He does not show his feelings to Miss Kenton that is why there is no reason for her to stay at Darlington Hall after her aunt's death. If Stevens tells her feelings to Miss Kenton then there is a possibility that stops her to leave the house and marrying the other man but Stevens does not do that. Stevens also thinks about the memory when Mr. Reginald Cardinal arrived at Darlington Hall without any expectation and Miss Kenton requests for a break. She informs him about her marriage proposal that she has accepted. Stevens pays her good wishes without showing his feelings towards her.

Further, the incident about Prime Minister's visit to Nazi Germany arranged by Lord Darlington explicates the historical meeting. He brings together the British Prime Minister, the German Ambassador, and the Foreign Secretary. Mr. Cardinal tells Stevens about how the other community uses his lordship's kindness and explains him about the war in this way:

His lordship is a gentleman. That's why at the root of it. He's a gentleman, and he fought a war with the Germans, and it's his instinct to offer generosity and friendship to a defeated foe. It's his instinct. Because he's a gentleman, a true old English gentlemen . . . I remember coming here years ago, and there was this American chap here. I remember this American chap, even drunker than I am now, he got up at his lordship and called him an amateur... Well I have to say, Stevens, that American chap was quite right. It's a fact of life. Today's world is too foul a place for fine and noble instincts. You've seen it yourself, haven't you, Stevens? The way they've manipulated something fine and noble. You've seen it yourself, haven't you? (234)

Importantly, the above lines expound the feelings of Mr. Cardinal towards Lord Darlington and Stevens. Mr. Cardinal feels very annoyed and disturbed because of Lord Darlington and Stevens' attitudes. Mr. Cardinal recalls the incident of the March 1923 conference and clarifies Mr. Lewis' views that he is right about the traditional thinking of

gentlemen who do not recognize what they are executing. They both grasp the principles that are outdated and do not go with recent times. Mr. Cardinal is associated with modern democratic political thinking like Mr. Smith but Stevens sees the things in such a way that time remains the same for him. Stevens does not understand that the attitudes of Heer Hitler who destroys racial and religious groups that are from the lower class. The visions of Stevens are old-fashioned for instance, firstly Stevens cannot judge the inferior or superior class after the revulsion of World War II and second neither he looks at the war nor does he estimate its suggestions. Stevens neither doubts Lord Darlington and nor admits his emotions to Miss Kenton in *The Remains of the Day* because this situation creates an unsafe political step for Lord Darlington's party.

Moreover, Stevens on his sixth day in Weymouth meets Miss Kenton at the hotel Little Compton where he is staying and is delighted to see her again. This highlights Stevens' exploration of miserable Miss Kenton that disturbs him. He has a hope to evoke the memories that are gone by seeing Miss Kenton again. Stevens enlightens Miss Kenton's aged looks that she has lost her liveliness and thinks it as miserable. Miss Kenton and Stevens recall their past years that are at historical Darlington Hall: "We spent some time reminiscing about various persons from the past, or else exchanging . . . small ironic inflexions here and there, certain gestures with her shoulders or her hands, which began to recall unmistakably the rhythms and habits of our conversations from all those years ago" (245). Stevens tells her about Darlington Hall and the depressing news of Reginald Cardinal who is killed in Belgium in World War I. Hence, Miss Kenton asks about Lord Darlington's defamation that he is a supporter of Nazi. Stevens explains to her that Lord Darlington has lost his good name. After two hours Miss Kenton decides to come back home. Stevens drops her at the bus stop and asks Miss Kenton about her married life. Miss Kenton tells that her husband treats her in a good way. She explains to Stevens that she has never loved her husband but after having a daughter she has started to love him. She says:

What a terrible mistake I've made with my life. And you get to thinking about a different life, a better life you might have had. For instance, I get to thinking about a life I might have had with you, Stevens... But each time I do so, I realize before long – my rightful place is with my husband. After all, there's no turning back the clock now. One can't be forever dwelling on what might have been. (251)

The above textual explains Stevens' feeling for Miss Kenton and he comes to recognize that he loves Miss Kenton so much but the words of Miss Kenton aches him and he realizes his mistake. He says: "Moreover, as you might appreciate, their implications were such as to provoke a certain degree of sorrow within me. Indeed – why should I not admit it? – at that moment, my heart was breaking" (251-252). Consequently, Stevens does not say anything for a moment then he tells Miss Kenton that she is right it is too late to look back at the past. She leaves at the arrival of the bus and Stevens looks at her eyes that are filled with tears. This meeting shows that Stevens fails to tell Miss Kenton about his feelings. His hope that Miss Kenton will go to work again in Darlington Hall is broken when she says that she wants to stay with her grandchildren. Stevens at the end recalls the efforts that he has done for Lord Darlington with a man on the beach. Stevens explains to him about Lord Darlington and his life at Darlington Hall as head butler because that man is also a butler in a small house. He says to Stevens:

Don't keep looking back all the time, you're bound to get depressed. And all right, you can't do your job as well as you used to. But it's the same for all of us, see? We've all got to put our feet up at some point. Look at me. Been happy as a lark since the day I retired. All right, so neither of us are exactly in our first flush of youth, but you've got to keep looking forward. (256)

The above discussion explains that a man advice Stevens to look forward and forget his past actions because memories bring unhappiness only. He tells him to enjoy the present moment of this evening then Stevens expresses regret for crying. Stevens tells him: "I should adopt a more positive outlook and try to make the best of what remains of my

day” (256). Stevens recalls throughout his life’s journey and the memories have given detail of facts and emotions about him that are revived in the novel. Throughout his life, this butler thing has been into his flesh and blood. “Butler-ism” has been on his nerves. He is so perplexed and is in a continuous state of dilemma about his very own identity. He is unsure of the future; how should he keep going his life as a butler or a normal human being. Leaving the costume is quite a Herculean task. He is unable to fill an emotional void and thus continuous till the end of the quest for his real identity. Stevens’ quest for identity relates to the struggle of Etsuko and Ono. Because all the three characters have tried to live as a part of different cultures or societies where they think to live in English society is not an easy task for them. There is also another significant part of the journey of the memory of Stevens that is the treaty of Versailles which adds details of the end of World War I and also explains the harm of Germany’s economic condition. Moreover, Ishiguro explains that how all the protagonists define different versions of the past that are reconstructed by them. All characters hope for a good future and try to narrate their identities according to the present existence through the power of reframing of positive self-narration.

Chapter III

Memory: The Quest for Ipseity

When We Were Orphans is written by Nobel Prize winner novelist Kazuo Ishiguro. Ishiguro deploys memories as a reflection that represents human intellect and history. Ishiguro correlates memories of the past with the present life of the main protagonist. The present analysis attempts to establish the novel in a new notion of reconstructing history by the main protagonist, Christopher Banks. Banks explains his personal story with the help of public history through his fragile memory of Shanghai. He explains the relatable inter-linked factors which are affected by historical actions. Thus, he wants to omit the tagline of orphanhood from his life. He endeavours to discover the position and purpose of his life in the novel. Ishiguro employs events of the Sino Japanese War and the Opium Wars in this novel through fictional history. The novel explains the story of a detective and depicts postmodernism elements as it explores the theme of self-reflexivity through the character of Banks. The analysis presents the concepts of identity and memory with the interrelations of individual and collective memory. The present analysis also elucidates the three faces of the life of Banks which are the memory of childhood in Shanghai, his memories of adulthood, and his orphanhood. Moreover, Ishiguro represents autobiographical memory that plays a vital role in recapturing and reliving the historical moments with the help of tendencies of the collective memory. Ishiguro, in his novels, portrays the effect of the changes by historical events on the lives of the people. He confirms the fact by saying:

I've been interested in what happens to people's values they have invested all their energies and their lives in the prevalent set of social values, only to see them change . . . and to see what happens to people when, at the end of their lives, they find the world has changes its mind about what is good and what is bad. But for this particular individual, it's too late. They had

the best intentions, but history has proved them to be either foolish or perhaps even someone who contributed to evil. (Mason 7)

Ishiguro, in *When We Were Orphans*, reveals the stress of the main protagonist Banks who always tries to satisfy his personal memory with his history. Consequently, the characters reconstruct their identities and go back to their past which is required for them to understand their present lives.

Having contextualized a brief outline of the analysis, *When We Were Orphans* also displays the historical settings of the disturbance of Shanghai, China, and London during the inter-war years of 1930-1937 and afterward. This period is representing the emergence of Nazism in Europe as well as the invasion of China by Japan. It was a bad phase for Britain after the Second World War. The novel represents the story of a traditional detective who considers that crime is handled by balanced presumption. Ishiguro represents this novel by giving the concept of the real, brutal and changeable world. He explores the shifting of people of the International Settlement by which they face the dystopian vision of their lives. Some people are suffered from the opium trade of the British and the Chinese warlords as well as become apprehensive by the incursion of China by the Japanese. The novel represents a correlation of the construction of identity by a fragile memory of the character. This process of reconstruction allows the character to rediscover his identity from the unresolved past. Ishiguro explores the thought of different lands by which he explains the sufferings and pains of the characters. This interest also gives the details of interrelations of the historical and social worlds in which the protagonist tries to chase for his ipseity. The Second World War is the turning point where everyone faces the hardships of life. Ishiguro uses Shanghai as a symbol for the meeting of the East and West. He explains the cruel act of Wang Ku, the warlord of China. Ishiguro also explores the uncivilized condition of Morganbrook and Byatt as well as Banks' father's English firm that imports the opium for their profit. The courteous attitudes of the soldiers of Chinese and Japanese towards Banks, of Englishmen like Mr Grayson and Uncle Philip is explained by Ishiguro through the character of Banks who

always insults them to solve the case of his parents' disappearance. Everyone seems to believe in his search of his parents and no one questions him about his search. The people of Shanghai plan to welcome him after solving this mysterious case with his parents. *When We Were Orphans* is the novel that moves backward and forward between England and Shanghai where the occident meets with the Orient. The main character is transitional who moves from one country to another country. The memories of his early childhood are connected to Shanghai's International Settlement where his parents are kidnapped by the Chinese people. The orphanhood also represents the concept of parents' existence or security in the life of a child. Being an orphan and without a father and mother, Banks feels the fear of other (Orient) that is within him in reality.

When We Were Orphans contains the poignant story of Banks who lives in the International Settlement in Shanghai in his childhood. His father works as an opium merchant. The situation forces him to live with his aunt in England after the departure from his mother. After losing his parents, he decides to become a detective to get to the bottom of those mysteries that are around him. For this purpose, Banks reconstructs history with his memories of the past. He attempts to carve his own identity in that particular period or historical era. During that particular period of the Second Sino Japanese War, the National Revolutionary Army of the Republic of China and the Imperial Japanese Army of the Empire of Japan both suffered from the Battle of Shanghai. The main purpose of this battle of Japan is to rule over China politically, economically and militarily. The novel explains Banks' good and bad memories of the past in Shanghai. Ishiguro explains that with the help of his memories of the past, Banks exerts himself to solve the case of his parents. The memories become an important tool for Banks as a detective by which he recalls all the historical events and connects those with other characters to solve the mysteries. The setting of the novel is a period of interwar and is deeply connected to postmodernism. In this novel, childhood identity, adulthood identity, and national identity are interrelated and important for further actions. The story of Banks is more significant from the perspective of history. Ishiguro uses a multicultural setting in the novel that represents the state of mind of the individual is

fixed between appearance and reality. Through instruments like history and individual past, Ishiguro tries to examine the character's identity. Ishiguro explains the nostalgia in the context of history and individual past where one person does or does not experience history or individual memories that could or could not have been different. To search out for peace, a person tends to sink into the moments of the past. Nostalgia is one of the traits which Ishiguro inspects in a particular person to know about their character and identity. There are certain things in the lives of people where they think about their past experiences and sometimes they also give a thought to whether their past could be different if they did something or not. The novel explains the identity, memory, intrigue, self-awareness, pastiche, nostalgia and need to return by reorganizing history. Ishiguro represents memory as a device by which the concept of remembering the past and forgetting the pain is explained by the main character of the novel. Banks applies memory to remind the actual events from his past and re-examine those events from his present perspective. Banks realizes the particular actions by recalling them from the past and examines the present situation. Ishiguro also exercises memory in a mystifying way where Banks is confused about whether his memory gives him facts or only fictional information. Herbert Hirsch in *Genocide and the Politics of Memory* asserts: "The connection between memory and identity is dialectical because memory both shapes the content of what is communicated by the socialization process and is formed by that process. Ultimately, the self does not develop in a vacuum" (133). Ishiguro's novel also explains the consistency between the actions and historical events of the past in the present situation with identity. Identity of self is built by the narrator to explain the connection of oneself or others where the life of an individual is dependent on the other characters. The notion of identity that is built by narratives is also reliant on the function of memory and the path it provides to the past. Banks is dependent on his memories as well as the histories of other characters to create consistency in his stories. According to Lowenthal in *The Past is a Foreign Country*:

‘Memory’ includes second-hand accounts of the past – that is, history:
‘history’ relies on eyewitness and other recollections – that is memory. We

treat other people's memories like history, as empirically testable, as we sometimes do our own autobiographical accounts. (213)

The life of Banks is incomplete without his parents. Banks harnesses his memories to recall his life and feels isolated all his adulthood. The orphanhood establishes the inquisitiveness to find his parents because he does not want to live his adulthood like orphans so he rebuilds his identity. The childhood memories provide him to recall his past. The truth of his parents reveals the reality to him and the novel ends with Banks' life story when in his sixties, he looks back on his childhood in Shanghai.

During the era of World War I and World War II, Christopher Banks turns out to be a detective in London. Banks' father runs the trade of opium and works for the East India Tea Company. His mother works for political activities. Akira, Banks' best friend, who is Japanese, is in the International Settlement. Everyone calls Christopher Banks by his nickname Puffin. The novel deeply delivers the life of a boy who becomes an orphan when he is nine. His parents disappear in a mysterious situation. After the disappearance of his parents, he is sent to England. He starts to live with his aunt. He makes friends with Sarah, who is also an orphan. He turns out to be a detective in the hope to solve the mysterious case of his parent's departure. In the war of Sino-Japanese, he sets off to Shanghai to discover his parents. In his journey, to solve the most important and mysterious case of his life, Banks returns to Shanghai and during that period he adopts an English orphan whose name is Jennifer. The novel represents memory's intricacy and flexibility as well as different modifications or shifts that unconsciously change according to the records of the memories. Memories give direction and mislead the individual's mind at the same time. The concept of irony is represented by Banks when he tries to investigate the case where reality and appearance become progressively entwined or complicated for him. In the initial lines of the novel, Banks recalls his memories of the summer of 1923. He says:

. . . the summer I came down from Cambridge, when despite my aunt's wishes that I return to Shropshire, I decided my future lay in the capital and took up a small flat at Number 14b Bedford Gardens in Kensington. I

remember it now as the most wonderful of summers. . . . It was on one such leisurely walk that I encountered quite by chance an old schoolfriend, James Osbourne, and discovering him to be neighbor, suggested he call on me when he was next passing. (Ishiguro 3)

Christopher Banks explains his memories where he remembers the summer days of 1923 when he comes to London after completing his education in Cambridge. He explains his feelings that it is very difficult to live without parents. He has an old aunt in Shropshire as a family and enjoys his own company. He remembers his old school friend, James Osbourn, who unintentionally hurts Banks by commenting on the memory of the past and says: “My goodness, you were such an odd bird at school” (5). By getting an invitation from James Osbourne for the fancy dinner Banks decides to accept the invitation. He recalls his memories of the school where he faces inconvenient attitudes because he has no parents like other children. He feels “well connectedness” (6) with James Osbourne.

Banks evokes his unpredictable meeting with Colonel Chamberlain during his ascertainment of the Mannering Case. Banks remembers his vivid memory of the occasion and the personality of his father Mr Harold Anderson from the past. He reminisces: “Even now, if I were for a moment to close my eyes, I could with ease transport myself back to that bright morning in Shanghai and the office of Mr Harold Anderson, my father’s superior in the great trading company of Morgan-brook and Byatt”(24). Banks explains his identity of childhood with his memories of the past in which he spends time with his parents. Banks gives details of the Colonel on the ship when he leaves Shanghai for England who puts his effort to cheer him up and informs him that they both will go to England tomorrow. He informs that his only aunt is waiting for him there. Banks reminisces the words of Colonel: “My poor lad. First your Father. Now your mother. Must feel like the whole world’s collapsed around your ears” (25). Banks adopts the situation of his life very skillfully at that time. He says: “I remember very well that, far from being miserable on that voyage, I was positively excited about life abroad the ship, as well as by the prospect of the future that lay before

me” (27). Banks misses his parents at that time because of his loneliness but he satisfies his inner self by saying that there are other adults with whom he will enjoy. The conversation of the Colonel reminds Banks:

It was this last remark, this notion that I was ‘going home’, which caused my emotions to get the better of me for – I am certain of this – the first and last time of that voyage. Even then, my tears were more of anger than sorrow. For I had deeply resented the colonel’s words. As I saw it, I was bound for a strange land where I did not know a soul, while the city steadily receding before me contained all I knew. Above all, my parents were still there, somewhere beyond that harbour, beyond that imposing skyline of the Bund, and wiping my eyes, I had cast my gaze towards the shore one last time, wondering if even now I might catch sight of my mother – or even my father – running on to the quay, waving and shouting for me to return. But I was conscious even then that such a hope was no more than a childish indulgence. And as I watched the city that had been my home grow less and less distinct, I remember turning to the colonel with a cheerful look and saying: We should be reaching the sea fairly soon, don’t you think so, sir?.(28-29)

Banks explains his childhood experiences while moving to England leaving his home behind. He thinks that he knows everything about his homeland which is diminishing gradually. He feels anxious because he does not know about the new land. Banks misses his childhood memories with his parents and stresses on the mystery to solve the case of his parents’ non-existence in his life because of his loneliness.

Banks is somewhat confused about his meeting with Sarah Hemmings after solving the death case of Charles Emery. The meeting shows their differences as well as attraction towards each other. The situation pressurizes Banks to leave her alone at the party. Banks reminiscences the speech of Sir Cecil related to the Great War. Sir Cecil is a great British character who is famous for his role in the League of Nations. In the optimistic speech, at the Meredith Foundation dinner, that was given in his honour, he

explains: “. . . mankind had learnt from its mistakes, the structure were now firmly in place to ensure we would never again see on this globe a calamity on the scale of the Great War. The war, ghastly as it was, represented no more than ‘an awkward window in Man’s evolution . . . had prevailed and legislated’ (42). Sir Cecil explains the mistakes of the army during the war. He accepts that he doubts his optimistic speech. The discussion of his speech is about the rapid growth in technology. It is an amazing achievement in the development of the country in the modern era after the war. The post-war period poses many problems especially related to their personal identity development and national identity. His speech also shows his failure as a representative of the British government. Banks recalls his encounter with him in Shanghai in a disreputable club. The effect of the war pushes Sir Cecil to disgrace his wife after drinking alcohol in excess. The game of gambling also represents the modern lifestyle of the people after the world war and Sir Cecil also discusses his debt because of his habit of playing gambling continuously. Banks also gives details of his meeting with Sarah Hemmings again and flashbacks their conversation of her:

If my parents were alive today, she said, ‘they’d be telling me it’s high time I was married. And perhaps it is. But I won’t do what I’ve seen so many girls do. I won’t waste all my love, all my energy, all my intellect – modest as that is – on some useless man who devotes himself to golf or to selling bonds in the City. When I marry, it will be to someone who’ll really *contribute*. I mean to humanity, to a better world. Is that such an awful ambition? I don’t come to places like this in search of famous men, Christopher. I came in search of distinguished ones. (47)

Sarah Hemmings discusses her marriage with Banks in the memory of her parents. She clarifies to him that she is not like other girls. She wants to marry someone who has a feeling for humanity and contributes to the welfare of society. Banks asks about her parents: “Did you lose your parents long ago?” She replies to him that “It seems like forever. But in another way, they’re always with me” (48). Banks understands the orphanhood feelings of Sarah Hemmings because she also misses her parents in her life

like Banks which implies that the search for identity is a common factor in the lives of both.

Elaborating further, on 15th May 1931 in London Banks recalls his childhood memories of Shanghai. He gives detail of the time spent in Shanghai in which he and Akira enjoyed. He harkens back: “From the time Akira and I were around six years old, we enjoyed playing on and around that mound, and whenever I know think of my boyhood companion , I tend to remember the two of us running up and down its slopes, sometimes jumping right off where the sides were at their steepest. and that in reality, it was nothing so grand” (51). Banks goes back to memories of childhood with Akira where he rejoices his time with his parents in Shanghai. Banks recalls the image of the house of Akira that represents the Japanese culture. The notion of a big house represents irony because it is only an image of a child rather than reality. He gets back to the incident of one afternoon when they enjoy free time. Akira always tries to prove his perspective on whether he is right or wrong. He never admits his mistakes. Akira says: “Be careful, old chap. Centipede. By your foot” (52). Banks tries to amend his pronunciation but he does not pay any heed. Akira says: “Not at all. Not at all. Mrs Brown. She makes me say again and again. Old chip. Old chip Correct pronunciation, everything” (52). Akira represents his high position to him and feels proud because his family is an expert in speaking English so this perspective or position gives him a chance to think he is always right. The child’s identity gets affected by his parents because Akira symbolizes the national identity where the identity of a child is affected by the national identity of parents. Ishiguro explores the notion of the chase for ipseity by Banks and Akira. It may also be interpreted as a key to the fact that they are unwilling to go back to other countries when they were in Shanghai. They both set their minds to live in the place they belong to and say they will live together in Shanghai forever.

Banks also evokes the memories of his mother as a leader of Campaign where his mother and health inspector have arguments in the context of servants that they come from the unhygienic and deceitful region. The mother of Banks scolds the inspector for his lack of honesty and understanding towards her servants. She has involvement with the

anti-opium campaign. During his search for his mother, Banks recollects the memory of the Reading Room of the British Museum where he tries to find out information about his mother. He finds out some arguments that are raged over, during that period, the trade of opium in China. Banks reexamines newspapers, articles, and letters to find out his mother's information but he does not find anything except Uncle Philip's reference. The absence of his mother's name is dissatisfactory for him but the reference of Uncle Philip is a cruel twist for him. Banks meets Emma Cameron who has a troubled relationship with her mother and recently engages with a Frenchman. The discourse between Banks and Emma highlighted the secrets and misdeeds of their past as well as Akira's. Banks says: "For the truth is, over this past year, I have become increasingly preoccupied with my memories, a preoccupation encouraged by the discovery that these memories – of my childhood, of my parents – have . . . I believed was ingrained in my mind for ever" (67). Banks clarifies that he is anxious about the reminiscences that encourage him to rediscover his memories of childhood and parents before those memories disappear from his mind. Banks' eagerness to find out the information of his parents reveals his identity as a child who solely wants his parents. The memory of the childhood house of Akira summons Banks back that is also important from the historical and architectural perspective. He says:

My memory of Akira's house is that, from an architectural standpoint, it was very similar to ours; in fact I remember my father telling me both houses had been built by the same British firm some twenty years earlier . . . it was not so much the preponderance of Oriental pictures and ornaments – in Shanghai, at that stage in my life, I would have seen nothing unusual in this – but rather his family's eccentric notions regarding the usage of many items of Western furniture. (71)

In their childhood, Banks and Akira, as children seem to feel that they are neither English nor Japanese completely. They assume that their parents pose a difference because of their cultural identities. This concept of cultural identity comes into the mind of Banks because of his parents' relationship. The most important thing in the lives of children is

the cultural or national identity of their parents because they connect to their subjects. Banks reminds the words of Akira, who tells him: "I know why they stop. I know why. Then turning to me, he said: "Christopher. You not Englishman" (72). Akira tells him that his mother and father stops talk "Because I not enough Japanese" (73). Banks listens and relates those words to the aspects of his life. The memory of the houses gives details about a British firm that builds those twenty years ago. Banks and Akira reveal their necessary similarities as the East and the West. Both confront each other as the East and the West for the first time in the novel. The concept explains their mindset and fear that they are responsible for their parents' usual disagreements that they witness. The comparison of the Eastern and the Western similarities of Akira and Banks of their childhood incidents are explained in a symbolic way that poses a continuing effect in the novel. Banks explores the notion of a Japanese monk to them: "We often failed to realize it was we children who bound not only a family, but the whole world together. If we did not do our part, the slates would fall and scatter over the floor" (73). Monk explains that children have very innocent souls so they can unite their families as well as a nation through their innocent efforts. They are free from caste, region, race, and nation and that is why their decisions are not affected by circumstances. But people, on the other hand, reside in a civilization that is collapsed and scattered day by day. Banks harks back to his Uncle Philip who lives with his parents in Shanghai. He has come to Shanghai before his birth. He brings to his mind the questions he usually asks Uncle Philip about the difference between Japanese and English. He remembers his words: "Uncle Philip, I was just wondering. How do you suppose one might become more English? More English? He stopped whatever it was he was doing and looked at me. . . Now why would you want to be more English than you are, Puffin?" (76). Banks expresses, his innermost wish, Uncle Philip, about to become better in English. Because he thinks the behavior of his parents is not good due to the reason of cultural identity. Uncle Philip explains to him:

No, I suppose you can't. Well, it's true, out here, you're growing up with a lot of different sorts around you. Chinese, French, Germans, Americans, what have you. It'd be no wonder if you grew up a bit of a mongrel.' He

gave a short laugh. Then he went on: 'But that's no bad thing. You know what I think, Puffin? I think it would be no bad thing if boys like you all grew up with a bit of everything. We might all treat each other a good deal better then. Be less of these wars for one thing. Oh yes. Perhaps one day, all these conflicts will end, and it won't be because of great statesmen or churches or organisations like this one. It'll be because people have changed. They'll be like you, Puffin. More a mixture. So why not become a mongrel? It's healthy. (76)

Philip attempts to make him understand that this is not an issue to join different people from different regions. Philip tells him that a person is a good one who does not care about the organization. Philip tries to remove the cultural differences from the mind of Banks and makes him clear multiculturalism that is the best way to remove the differences. This is possible only by people's healthy relationships with each other. Banks' childhood identity or memories hovers along with his adulthood memories.

Condensing the analysis further, Banks goes back to the incident when Akira is ready to leave for Japan in the coming autumn for his further study. His parents arrange his residence with his relatives in Nagasaki. Akira explains to Banks about the buildings of Japan that are erected in the business district. He wants to share every detail of Japan with Banks and explains to him that Japan has become a great country like England. He shows his excitement to go to Japan. Banks says: "Most irritating of all were those occasions on which he would try to start arguments about who cried the easiest, the Japanese or the English. If I spoke up at all on behalf of the English, my friend would immediately demand we put things to the test, which meant in practice his putting me in one of his dreadful arm-locks until I either capitulated or gave in to tears" (78).

Further, Banks gets the news after some days that Akira has returned from Japan permanently. Banks feels so happy without realizing the fact that Akira is sad. Akira narrates to Banks about his experience in Japan. He says: "From his very first day in Japan, Akira had been thoroughly miserable. Although he never admitted this explicitly, I

surmised that he had been mercilessly ostracized for his ‘foreignness outside’; his manners, his attitudes, his speech, a hundred other things had marked him out as different” (89). Akira does not want to go to Japan but his parents decide to go to Japan. Ishiguro represents the notion of cultural or national identity by the incident where Akira comes to know the fact of other countries and the feelings of an outsider in other countries. The thought to return to Japan haunts Akira and he feels alone in Shanghai after his parent’s departure. Banks notices that Akira does not have an *amah*. His parents say: “Japanese children did not need an amah because they were ‘braver’ than Westerns children” (94). In search of his parents, Banks depends upon the memory of other people because he links those memories with the present situation. Banks remembers the memories of Uncle Philip from his childhood where the image of Uncle Philip is good but now memories of Uncle Philip give him pain only. Uncle Philip leaves Banks in the Chinese part of town on the Kiukiang Road and the relationship with Uncle Philip changes suddenly from that point. Banks recalls:

Ah, so you know exactly where we are. He gave an odd laugh. You know your way around here very well.

I nodded and waited, the felling rising from the pit of my stomach that something of great horrors was about to unfold. Perhaps Uncle Philip was about to say something else – perhaps he had planned the whole thing quite differently – but at that moment, as we stood there jostled on all sides, I believe he saw in my face that the game was up. A terrible confusion passed across his features, then he said, barely audibly in the din:

Good bye. . .

I didn’t want you hurt. You understand that? I didn’t want you hurt.

With that he spun round and vanished into crowd. (121-122)

Uncle Philip’s strange behaviour towards Banks is quite traumatic to him because he leaves him alone in the crowd. Banks returns to his house for his father but he comes to know that his mother is also disappeared from the house. Banks loses all his good

memories of his childhood from this particular point. After this episode, Banks feels helpless in his adulthood, but he wants to solve his parents' mysterious case as well as a mystery of Uncle Philip's character. Banks loves and trusts him more than his father but he cheats on him. By the recollection of Uncle Philip's memories, Banks finds out that he is responsible for the disappearance of his parents. Banks wants to turn towards his recollections and satisfies his inner by saying: "I suppose I have been turning over these recollections, some of which I had not brought to the force of my mind for many years. But I have also been looking ahead, to the day when I eventually return to Shanghai; to all the things Akira and I will do there together" (124). Banks, during his journey, ponders on the memories of the other two characters Jennifer and Sarah Hemmings while shifting from that particular place and combines memories of them with his life. Jennifer, as an orphaned child, is another tense character in the novel who has lost her parents in an accident. Her personality is a reflection of Banks' own life. The character of Sarah Hemmings also reflects boldly. The caricature of Sarah Hemmings manipulates society with a poor mask. She represents her weakness as well as liberal attitudes in the novel. These two female characters give Banks the opportunity of affection and completeness in his life. These opportunities give him conflict to chase for ipseity for his orphanhood in the past but both times he ignores them. Banks excavates the identity of orphans through Jennifer as well as by giving his example. Banks spends his whole life without his parents like an orphan. Jennifer also has lost her parents in a boating accident in Cornwall two years ago.

Particularizing such tendencies further, Banks keeps in his mind the incident when he first time heads about Jennifer. He says: "It is now almost three years ago that I first heard of Jennifer" (128). Jennifer was introduced to Banks, by Lady Beaton who is the widow of famous philanthropists, at the party of Osbourne. Being an orphan, Banks tries to trace his origin by his memories to find out his own identity. He meets Jennifer after four months. Jennifer comes for dinner in the apartment of Osbourne. Jennifer is a self-assured girl. Banks says: "Almost everyone to whom I introduced Jennifer remarked on how self possessed she appeared for one who had experienced such tragedy. . . .

setbacks which might have brought other girls her age to tears. A good example of this was her reaction concerning her trunk” (131). After losing her trunk and things Jennifer is upset but she says: “It’s all right. I’m not upset. After all, they were just *things*. When you’ve lost your mother and your father, you can’t care so much about *things*, can you?”(132). The words show the loss of parents in Jennifer’s life. She thinks that she is spending her life as an orphan. Banks wants to help her emotionally because he is also suffering from the same situation. He identifies with Jennifer as they are sailing in the same boat. The orphan’s identity from which Banks is going Jennifer also faces the same phase. Banks tells her: “Just remember, if there’s anything you want to tell me, or anything that’s troubling you, I’m always here” (133). At that time, Banks explains the incident of last summer, where he visits to hear the lecture of H.L. Mortimer, on the occasion of the Royal Geographical Society. Banks explains the opinions that are related to Britain and Germany on the occasion. Banks explores:

His paper, entitled: ‘Does Nazim pose a threat to Christianity?’, was in fact a polemic to argue that universal suffrage had severely weakened Britain’s hand in international affairs. When questions were invited at the end, a fairly vigorous argument started up around the room, not about Professor Mortimer’s ideas, but concerning the German army’s move into the Rhineland. There were passionate voices both condoning and condemning the German action, and made no real effort to follow. (136)

Banks meets Jennifer and discusses his departure with her and Miss Givens. He informs them he has to go to solve the case because of the growing chaos in the world. Jennifer and he have a conversation in which both discuss their feelings and over time tries to enjoy each other’s company. She says: “When you’re at school, sometimes, you forget. Just sometimes. You count the days until the holidays like the other girls do, and then you think you’ll see Mother and Papa again” (148). In the novel, Jennifer discusses her parents with Banks first time but stops in the mid of their talking and she does not say anything. Banks tells her: “It’s very difficult sometimes, I know. It’s as though your

whole world's collapsed around you. But I'll say this for you, Jenny. You're making a marvellous job of putting the pieces together again. You really are. I . . . And I'll always be here to help you, I want you to know that" (149). Banks explains to her the complexity of life that she is facing. He tells her that she manages things wonderfully in her life and putting up lots of efforts to smooth her life. The things are converted by her in a good shape to give her life a new direction and a good future. Banks remembers the memory of two years ago where he does not know that his words affect Jenifer. Banks recalls: "When I next visit St Margret's, to say good bye, we . . . things will be all the harder for me, for there is little chance Jenifer will fail to remember very clearly our last encounter there. But she is an intelligent girl, and . . . a triumphant memory – she will be truly glad I rose to the challenge of my responsibilities" (149).

Further, Banks reminiscences about the Cathay Hotel in Shanghai where all the national groups from different communities are gathered on 20th September 1937. The communities are: English, French, Chinese, American, Japanese, and Russian. All the communities have grown up exclusively in the International Settlement of Shanghai and remove all the barriers of class and race. Banks and Grayson discuss the case and Banks asks him about the Yellow Snake Killings. Grayson explains to him that the people from Yellow Snake Killings are the communist retaliation. He says to him: "We get this happening from time to time. The Reds are savages in such matters. But it's a matter between the Chinese. Chiang Kai-shek's well on top of the Reds and plants to stay that way, Japanese or no Japanese" (157). Grayson tells Banks that he is more interested in these reprisals as well as he better knows them because of his occupation. He makes clear to Banks: ". . . the reprisals are protracted because the Reds do not know who their traitor is" (157). Banks recalls the scene of one afternoon by the memories of boathouse where he is discovering the case. Mr. Grayson informs Banks about the welcome reception and Mr. McDonald's arrival. Mr. Grayson discusses the process of ceremony and his parents' welcome with Banks. The questions of Mr. Grayson about his parents remind Banks of his meeting with Mr. McDonald. Banks have an inadequate meeting with Mr. McDonald. He loses his temper because Mr. McDonald asks him continuously about the welcome

ceremony of his parents. The questions create an uncomfortable atmosphere for him. He says:

It is not that I have given no thought at all to the matter of here my parents should eventually be accommodated. It is just that it has always seemed to me premature – perhaps even ‘tempting fate’ – to contemplate such questions while the great complexities of the case have still to be unraveled. I suppose the only occasion over these past weeks when I gave the matter any real thought was on that evening I met up with my old school friend, Antony Morgan. (179-180)

Banks explains the life, after the rescue of his parents; he has contemplated when he meets with Anthony Morgan. He is an old school friend of Banks who lives in Shanghai. He remembers his school days with Antony Morgan. He considers him ‘miserable loner’ (183) at school time.

The encounters of Antony Morgan with Banks reconstruct the memories of Banks’ old house. Banks enters the house and notices that family celebration is going in the house. A Chinese family lives in that particular house. Two men are in their twenties and have worn Western dresses. Other family members are in a traditional outfit. There is also an elderly gentleman: “surprisingly tall and broad for an Oriental” (185). Banks harkens back to Shanghai’s house on visiting this particular house. He says: “And as I did so, I found an old memory coming back to me, of a period in my childhood when I had made a habit of coming down the long curve of the stairs at huge speed and talking off two or three steps from the bottom . . . a couch positioned just a little way away”(186). Banks recollects his childhood memories with his parents in Shanghai. He rethinks the reaction of his father, mother, and Mei Li’s to the incident on the couch of his childhood. He remembers the favourable attitude of his father regardless of his mother and Mei Li’s criticizing attitude. He always misses his parents and thinks that he has lost his childhood identity because of his orphanhood. Banks becomes conscious when he notices that everyone is watching him with kind smiles. Morgan introduces Banks to the family members. There is a grandfather who tells him: “But the truth is, I am born and bred in

Shanghai, here in the International Settlement” (188). Banks after several minutes realizes that the house is his own house. He recognizes his house by seeing the old library that waves his feelings and reminds his childhood days. Mr. Lin tells Banks: “No doubt everything has been changed. Please accept my apologies. But you must understand, over eighteen years, which is how long we have lived here, a few alterations have been inevitable to meet the needs of my household and of my business” (190). The Chinese family tells Banks that they are waiting for his return and will leave his house soon when he is prepared to move back into the house with his parents. But the request of Mr. Lin expresses his attachments with the house where he does not want to change alterations after shifting. He is Chinese and lives in the city of foreigners so he compels to take other wives but explains about his relationship with his first wife. He says: “I miss the others, but I’m glad, in my heart I’m glad that in our old age, it is just the two of us again” (192). Mr. Lin says: “According to your custom, that will certainly be so. For us Chinese, fortunately for me, the old are permitted to go on ruling the house well into their foolish years” (195). Here, the character of Mr. Lin gives details about the culture of Chinese families. Banks recollects his memory when he is at the age of six or seven with his mother. He experiences all his emotions of his childhood days in that particular house where he has enjoyed the company of his mother in Jessfield Park. Banks says: “Or rather, a fragment of it: a memory of me pushing into the wind with all my might; my mother’s laughing presence beside me; the rustling of her skirt, and my rising frustration” (196).

Furthermore, Banks and Morgan leaves the family after spending some time and Banks enquires about Inspector Kung from Morgan. He gives details to Banks about Inspector Kung that he becomes a drunker now. Morgan drops him at the Cathy after that Morgan and Banks parts away. Then, Banks meets Mr. McDonald and he informs him about Chiang Kai-shek. Mr. McDonald informs him: “The kind of thing we wouldn’t touch. That’s the French for you” (200). Mr. MacDonald makes an effort to inform Banks that he has to learn French for communication with Chiang Kai-shek. Banks knows the concept; the second phase of the Sino-Japanese War not only influences Japan but also

the area of Shanghai in which foreigners live and he spent his childhood there. Banks discovers a detective who informs him about his parents' location. Even though his parents have disappeared three decades ago but Banks has hoped that they will be there still. His colleagues or friends from his childhood encourage him to go and find his parents because he wants to know the reason for the disappearances of his parents from his life. Banks meets Inspector Kung and tries to find the details of Chiang Wei from him. He asks him about the investigation of the case of 1915 of the spring. In which Wu Cheng Lou is the suspect and case recorded as Wu Cheng Lou's Shooting Incident. But in reality, he is not a criminal. Banks asks the addresses of the houses that are informed by Inspector Kung. He notifies Banks that he has investigated seven houses already but Banks wants to investigate those again. He informs that he does not get any information on the last or eighth house. Banks says: "It's my belief that is where my parents are being held" (206). Inspector Kung assures him that there is no question of negligence. Banks advises him to try to recall something. He says: "Please try and remember something, Sir. Do you recall even which district it was in? Whether for instance, it was in the International Settlement?" (207). Banks here attempts to find out information about the last house because he wants to know about his parents. He is very curious to find out about his parents so that he can enjoy the company of his parents at present that he has missed his childhood time. But Inspector Kung fails to remember the details of the house. Banks chases for his childhood identity with the help of his profession as a detective and indulges in the case to look for his parents deeply and does not care about other cases at present.

During his investigation, Banks gets a note from Sarah Hemmings but gets stuck between the customs of Shanghai and the woman that is seated beside him. The woman explains the political situation of Indo-China and Banks finds a way to meet Sarah Hemmings. Sarah Hemmings explains to Banks that she does not want to stay with Sir Cecil. She informs him that she has arranged everything to go to Macao. She asks Banks to go with her to Macao the next day. She reiterates him to elope in the night. Under such conditions, Banks tries to explain to her about Jennifer but she enlightens him that

Jennifer will join them in England or Italy. She tells him the desire for a happy family. The situation constrains him to agree with her but he wants to look for his parents. He says: "As soon as I said this, I could feel a massive weight lifting off me, so much so that I may well have let out a loud sigh" (214). Sarah Hemmings wants to abscond with Banks because she does not want to spend her life with Sir Cecil. Moreover, she has faced the same orphanhood in her life as Banks and Jennifer. She wants to live a peaceful life with a happy family. Banks also gets ready for elopement because of his desire to start a family. He could not find his parents yet being a detective, he has always struggled to make himself busy at work. He tries to forget his emotions but he fails to do so. In the novel, Both Sarah Hemmings and Banks quest for their identity. Banks gets the news of the last house from Inspector Kung. He states: "And I remember something the suspect told us. *The house we could not search. It is directly opposite the house of a man called Yeh Chen*" (217). He gives details to Banks that Yeh Chen is a blind man in Shanghai. Banks confirms the details of Yeh Chen from the Chinese driver that is sent by Sarah Hemmings to pick him up from the hotel.

At the same time, the driver informs him that Yeh Chan is an actor. Banks gets more information about Yeh Chan and goes with the driver to find out the house of Yeh Chan. They both struggle to search for the address but unfortunately, the driver tells Banks that they are in Chapei. Banks asks him: "What do you mean, the fighting's near? Then an idea dawned on me. Are we anywhere near Chapei? Sir, We in Chapei. We in Chapei some time" (226). Both accidentally enter into situations of a war zone and lost there. They see the police station but the driver leaves Banks there and go to the direction of the car. Banks passes by a ruined police station when he is going to way to his house. Banks meets with three Chinese men and manages to convey to them about his arrival there and Banks paces ahead with a soldier after five minutes. Banks meets with two Chinese officers whose names are Lieutenant Chaw and Caption Ma. Banks demands five good men for his help in the search of the house. But the officers corroborate him that due to war they have only a few officers. He says:

I appreciate, Lieutenant, that you're in a demanding situation. But you have to understand, I'm not talking about just some casual enquiry I wish to make. When I say it's imperative I reach this house . . . Well, Lieutenant, I'll tell you, there's no need to keep it a secret. You and Captain Ma here can be the first to know. The house I wish to find, which I know is very near us now, is none other than the one in which my parents are being held. That's right, Lieutenant! I'm talking about nothing less than the solving of this case after all these years. You seen now why I felt my request, even at this busy moment for you, quite warranted. (232)

Banks makes severe demands to convince the officers that he has not any political commitment to Japan. He requests to police commander to get him to his house where he wants to investigate because his parents are held there. He makes clear to them he is trying to solve this mysterious case of his parents' disappearance for many years. Banks puts on all his efforts to solve this case and he does not think about it substantially. He needs to accompany few soldiers with him to solve this case of his house. He wants to set free his parents from that particular house. Banks makes an effort to reconstructs his identity from his past. The Lieutenant informs him about that house that it is behind Japanese lines by now. Banks says: "Japanese lines? Well, I supposed I could always reason with the Japanese. I have no quarrel with them myself" (233). Strikingly, Banks clears them he has no issue with Japanese. The Lieutenant gives details to Banks about the circumstances during the war. He says to Banks that: "You are now looking at the warren, Mr. Banks. The factory workers live there. I am sure in all the time you were a child here, you never visited the warren" (234). He clarifies to him the sufferings of the people due to the effects of the war. He explains to him the circumstances of the people in which they are living. He says:

You would not believe human beings could live like that. It is like an ants' nest. Those houses, they were intended for the poorest people. Houses with tiny rooms, row after row, back to back. A warren. If you look carefully, you may see the lanes. Little alleys just wide enough to allow

the people to get into their homes . . . Then as the years went on, families were forced to make partitions, even within these small rooms, to share the rent with another family. And if they still couldn't pay the landlords, they would partition the room further. I remember seeing tiny black closets divided four times, each with a family in it. You do not believe this, Mr. Banks, that human beings can live like this? (235)

The situation explains the sufferings of the people who are trying to live under such circumstances. They face challenges every day for their survival. He explains to Banks that they are fighting against the Japanese and notifies Banks that he will give his services to these communities when war is over. He elucidates that many soldiers are fighting for the sake of the communists rather than Chang.

Having been troubled over such attitude, the Lieutenant makes insistent efforts to explain to Banks about the house where Banks wants to go for a search of his parents and also gives him landmarks of a furnace. He says: "It must feel strange. To think you might be looking at the very house containing your parents" (237). He tells him that he is not sure about the house. Banks thanks him for his contribution and help. At that time, the Lieutenant discusses the effects of the war with Banks. He states: "Even so, every now and then it would occur to me that in among the wreckages beneath our feet lay cherished heirlooms . . . with renewed anger towards those who had allowed such a fate to befall so many innocent people" (241). The lieutenant informs him about a journey that it is very dangerous to proceed from here. Banks thanks him for the information but he wants to continue his journey. He says: "Particularly with all this fighting going on, my parents shouldn't be left in that house a moment longer than necessary" (244). Banks suggests that he can secure these men with him and he will fight for his parents' freedom. He says to Lieutenant:

If I may say so, you're hardly a good advertisement for the Chinese Army. Do I take it you're now going back on your word? That you're unwilling to accompany me beyond this point? I take it that's so. I'm to be left to

carry out this difficult task by myself. Very well, I shall do so! I shall raid the house single-handed! (245)

Banks wants to continue his search and there is no compulsion for the Lieutenant if he does not want to come with him. Banks decides to move alone for the fulfillment of his task. The Lieutenant clarifies to him that he is not safe with him because he will be killed by some soldiers but Banks reiterates coldly and leaves him. On this venture, he thinks about his last meeting with Jennifer and Sarah Hemmings. He recalls their words that show their concern for him. Jennifer is also an orphan and she does not want to lose Banks after losing her parents in an accident. She wants a promise from Banks that he will help her in his older age also. Banks thinks and utters that: “. . . suddenly felt a rush of emotion that all but brought tears to my eyes” (247). Here, Jennifer and Banks both are on the same wavelength. Both the characters are struggling in quest of their identity as well as try to enjoy the perfect family moments in their future lives. On his way, he meets with a Japanese wounded soldier who is surrounded by a mob and adults. Banks identifies the waits of the soldier with his friend Akira, he is all wrapped up with the dust. After the examination of him by Banks, he says: “Akira! I said, bringing my face close. It’s me. Christopher!”(249). Banks makes it clear to him that he is his friend Christopher Banks but Akira recognizes him later. Everyone wants to kill him because of their assumption that he has killed Aunt Yun. Banks says to them: “But he’s not your enemy, I went on. He’s a friend. He’s going to help me. *Help me to solve the case*” (251). Banks is so curious to solve this mysterious case of his parents’ disappearance that he does not pay heed to Akira and decides himself that Akira will help him to solve this case. Neither war nor his profession worries him anymore. He wants to meet his parents. Both arrive there but they find the house to be empty. Banks recalls his childhood days with Akira: “. . . I was suddenly reminded of those times when we had so often sat together at the top of the mound in our garden, recovering our breath” (255). Both have a conversation of home village and Banks speaks: “I’ll tell you an odd thing, Akira. I can say this to you. All these years I’ve lived in England, I’ve never really felt at home there. The International Settlement. That will always be my home” (256). Banks presents his isolation in a

different country and also explains his difficulty or feelings to comfort a new identity in another country. He presents his feelings of comfortable in his hometown only. The present situation of a war obliges Akira to think about his childhood days and feels lucky that they had good childhood days. He represents the circumstances of the war zone that imparts only bad memories to their children. He says: “When we were boys, we lived in a good world. These children, these children we’ve been coming across, what a terrible thing for them to learn so early how ghastly things really are” (262). Akira states how their childhood dreams are different from the adult or outer world. Banks opines that the reality of the Chinese city is also ironic at present. The city is under circumstances of attacks and invasion by the Japanese. He explains to him that the outer world is terrible and violent as they have imagined in their childhood. He shares his feelings with Banks that he thinks he is not able to go back.

Having been into a deep disappointment with the situation, Akira tells Banks to inform his son about him. Banks assures him that he will meet his son again. Then he will realize that the world is not bad. Akira gets into childhood nostalgic memories. Nostalgic Akira says:

as though it were a word he had been struggling to find. Then he said a word in Japanese, perhaps the Japanese for ‘nostalgic’. Nos-tal-gic. It is good to be nos-tal-gic. Very important . . . When we nostalgic, we remember. A world better than this world we discover when we grow. We remember and wish good world come back again. So very important. Just now, I had dream. I was boy. Mother, Father, close to me. In our house.
(263)

Akira explains that the nostalgic word is better than the reality and explains that he wants to go back memories that give him a peaceful place. He imagines himself as a boy who is enjoying the company of his parents in the present time in his hometown. Akira represents the quest for Japanese identity in the war zone where they are fighting against China. Everyone is fighting for the sake of their identity. Banks discovers the house and tells Akira: “Isn’t it odd, how the fighting’s hardly touched that house? The house with

my parents inside” (267). They find a small six years Chinese girl there but she moves back toward her door. Banks thinks his parents are killed by kidnappers. But he finds bodies are of the Chinese corpses. Banks shouts by thinking he is captivated by soldiers: “Soldiers! He was hissing at me. Soldiers coming! Get off me! My mother, my father! Where are they? They’re not here! Where are they? Where are they? Soldiers! Christopher, stop, you must calm! You must calm or we killed! Christopher!”(273). Akira tries to instruct Banks that if Chinese soldiers come then all they need is to hide. He teaches Banks if Japanese soldiers come then he has to say the words that are taught by him in the Japanese language. The soldiers ask Banks about his identity. He says: “I was looking for my parents. My name is Banks, Christopher Banks. I’m a well known detective” (274). But they get arrested by Japanese troops who raid the house.

Moreover, Banks meets with Colonel Hasegawa who informs him that Akira has leaked the information to the enemy but Banks informs Colonel Hasegawa that he is his childhood friend. Banks informs him that he has passed through Japanese land and he is not a stranger here. Banks then gets to know about Mr. McDonald from Colonel and requests to meet him. On his way to meet him, he meets with Sir. Cecil and discusses Sarah Hemmings who informs Banks that he has received a cable that she is in Macao. He tells him that he has freed her from their marriage. Banks dismays to see Mr. Grayson and informs him that he is here because he wants to meet Mr. McDonald. Mr. Grayson sends him into a room and meets him. He informs him that he has arranged his meeting with the Yellow Snake for the completion of his search. He says to him: “So, Mr. Banks. Do you feel you’re closing in? Yes, Mr. Grayson. At last, I believe I am” (282). As a result, Banks meets with Philip who lives in Shanghai but does not recognize him at a first glance. Banks treats him like a family and calls him uncle. In their conversation, Philip discusses the Yellow Snake with Banks and he explicates to him the case that he knows: “There was a time, a year ago, when you allowed the communists to believe the Yellow Snake was another man” (285). Philip admits his mistakes and asks him: “So, Puffin. I’m sorry. Christopher. So. What shall I tell you? Where shall we begin? My parents. Where are they?”(285). Philip informs him that he is afraid that his father is

dead. Philip asks him about his investigation in this case then Banks replies him that as a detective he has already investigated this case. He says: "My conjecture has been that my father made a stand, a courageous stand, against his own employers concerning the profits from the opium his own employers concerning the profits from the opium trade of those years . . . and was thus removed" (286). Banks tells Philip about the works and achievements of his father as well as his mother. Philip informs him that the truth is more prosaic because your father runs off or runs away with his mistress. The name of the woman is Elizabeth Cornwallis and due to the scandal in Hong Kong, they have to rush off to Malacca. He says: "I'm sorry, old fellow, it's hard to hear all this, I know. But brace yourself. Because I've a lot more to tell you before the evening's out" (286). Philip at the end of the novel solves the mystery by telling everything to Banks about his parents. Banks asks him about his mother and Philip tells him that both knew the truth. Philip says: "But the detectives. How on earth did the detectives fail to discover what he'd done? The detective?"(286). Banks thinks about his identity as a detective that he has achieved in his past years after hearing all this. Philip explains to him that he and his mother wants to protect him and informs him about his father: "He tried. Oh yes, he tried, and it nearly broke him . . . look here, I can only do so much and that's it, I'm who I am"(287). Philip tries to show him that he is not affected by this incident and asks his investigation of this mysterious case to prove that he is right. Banks gives information that he thinks his parents are captivated in the house of Chapei. Philip tries to remind Banks of his past incident where a Chinese gentleman comes to their house after leaving the house by his father. Banks remembers the name of a person and says Wang Ku. Philip says: "Ah. Then you haven't been so foolish" (288). Philip makes him clear about his contribution in the trade as well as in his mother's trade where the reality is that his mother does not like the trade by realizing the truth. Philip gives an explanation that his mother devotes to a campaign. There are many companies including his father's company that imports Indian opium into China for their profits to make Chinese people helpless by addicting them. He is the central man of a campaign and their strategy is extremely simple and trusting. They want to ruin the companies by giving them their opium profits.

They write a letter with evidence in which they are presented as a culprit by giving damage to the Chinese people. He says:

We wrote letters, presented them with evidence showing the damage opium was causing to the Chinese people. Yes, you may laugh, we were very naïve. But you see, we thought we were dealing with fellow – Christians. Well, eventually we saw we were getting nowhere. We discovered that these people, they not only liked the profits very much, they actually wanted the Chinese to be useless. They liked them to be in chaos, drugs-addicted, unable to govern themselves properly. That way, the country could be run virtually like a colony, but with none of the usual obligations. So we changed our tactics. We grew more sophisticated. In those days, just as they do still, the opium shipments came along the Yangtze. Boats had to bring them upriver through bandit country. Without adequate protection, the shipments wouldn't get much beyond the Yangtze gorges without being marauded. So all these companies, Morganbrok and Byatt, Jardine Matheson, all of them, they used to make deals with the local warlords through whose territories the shipments passed. (288)

The above extract highlights the condition of the country during that time that Philip presents to Banks. He explores that he has used the trade of opium for their profit. The concept of the orient is explained where the members of the English trade want to ruin the Chinese people with opium. In the same way, Wang Ku who is the Chinese and more powerful and converts the situation in the north of Hunan by covering several hundred square miles in that particular area. He also takes his revenge on Banks' mother who is English.

Furthermore, it is equally important to observe in the novel that the information about Banks is the peak point where Philip is going to present the reality or truth to Banks. Philip tells him that he is not able to hear about his mother but he is ready to listen. Philip agrees to tell him because he has hoped he must find her. He tells him the

past incident of the visit of Wang Ku in their house. Philip tells him that his mother comes to know about his motives that are not pure on that day. Philip enlightens Banks that the complication in the three or the other parties is created by him. This is known by everyone except your mother because your mother does not accept this. Banks' mother is captivated by Wang Ku, who is a warlord, as a sexual slave. Wang Ku does this because he wants to take revenge on his mother that he is insulted by his mother publicly. He says: "Now you must understand, Puffin, the way things were then, in Shanghai, in China, if a man like Wang Ku decided on a course like that, there was little anyone could do to stop him" (291). Philip explains to Banks that he has done this because he is doing double duty as an agent for the Communists. Philip also tells him that he helped the Kidnapper in his mother's Kidnapping. He creates such circumstances in which Banks was not at home when his mother is held. Banks with his curious attitude asks about his mother: "How had she been treated?"(292) Philip gives him information about his mother that she cut herself from the outer world and his mother knows that he is moved to England so she uses Wang Ku for his better future. She arranges money for his education and expenditure during his childhood because her aunt in England is not wealthy. He says: "Your schooling. Your place in London society. The fact that you made of yourself what you have. You owe it to Wang Ku. Or rather, to your mother's sacrifice" (293). Philip informs him he saw her mother lastly in a fortress where she has lost her all concerns from the opium campaign. She is living and worries only for Banks. Banks wants to know about the truth or treatment of his mother. He says:

You despise me. You've despised me all these years, Puffin, the closet thing I ever had to a son, and you despise me still. But now do you see how the world really is? . . . How you were able to become a celebrated detective? A detective! What good is that to anyone? . . . Your mother, she wanted you to live in your enchanted world for ever. But it's impossible. In the end it has to shatter. It's miracle it survived so long for you. Now, Puffin, here. I'll give you this chance. Here. (294)

Philip tells him everything to Banks about his parents' disappearance that reveals all secrets of this mysterious case. Banks tells him that he hates him all the years and now still he hates him because he has left him in the market alone as well as he is responsible for his mother's condition. Philip enlightens him that he becomes a famous detective only because of his mother's efforts and the financial support that gives by Wang Ku. She only wants to remain in his world forever but everything shatters. Philip is guilty and regretful and gives a gun to Banks to shot him but Banks rejects to do because he thinks that revenge is not the right choice. He comes to know that his father has died of typhoid but there is a possibility that his mother is alive. Philip confirms: "I'll tell you something now, Puffin I wasn't able to confess even to myself for many years. I helped Wang take your mother because a part of me wanted her to become his slave. To be used like that, night after night" (295). Philip confesses the actual truth to satisfy his inner self that comes from his guilt. Philip explicates to him that he has allowed Wang Ku to kidnap his mother on that day because he lusted for his mother. Earlier, he has said that he has done this because he wants to save Banks. His mother does not give any attention to his seduces. She respects him but Philip tries to woo her but in vain and this insult irritates him so much. Agitatedly, he helps Wong Ku to kidnap her. He speaks to him: "Do you hear me, Puffin? *It excited me!*"(296). Philip only wants to clear about his guilt because he has done wrong to Banks' mother. Banks does not react and asks about his mother only. Banks desires Philip to find out his mother once again with a fresh start but Philip explains to him that he has given all information. Banks says goodbye to Uncle Philip by saying: "I'm sorry. I'm not able to oblige you" (296). In his response, Philip tells him that the people are not willing to oblige the Yellow Snake. He says to Banks he hopes that he will find her. At present, Banks does not like Philip because he knows the reality of his character that he is responsible for his mother's condition.

Knowing the worsening conditions of his mother, Banks recalls his childhood days where everyone tries to fill the space of his father in his life to protect him. For instance, Uncle Philip after his father's elopement and sea caption who transports him to England to Wang Ku. Wang Ku also gives him financial help because of his mother but

Banks is deceived by all these men. He comes to know about Philip's betrayal when he helps in Diana's kidnapping. Sea Captain also leaves him in a different country where he faces new challenges to adjust himself as well as Wang Ku who assaults his mother. He considers himself to be a failure like a father he believes he is also responsible for her betrayal anyhow. He tries to build up a bond between him and Jennifer and agrees to go with what she says. He wants to provide everything to Jennifer to vanish her orphanhood. The analysis also highlights the incident of Jennifer when she tries to attempt suicide because of her loneliness that she has no one in her life except Banks. She does not want to make a relationship with anyone. Banks as a father failed to fulfill her emotional needs and failed to teach her how to make a close relationship with other people. He is not successful because in his life he has failed to do so too.

After such a tormenting experience, Banks explains the story of the novel that shifts to the time of 1953 where he goes on a trip to Hong Kong with Jennifer after many years. He describes Chinese things and appreciates the Chinese signs outside of the shops. Jennifer suggests Banks for the journey to Shanghai. Banks is within the company of Jennifer and does not want to break her heart. He tells Jennifer that they will get entry into mainland China without any difficulty. He explains to her: "Shanghai today is a ghostly shadow of the city it once was" (300). He hears about poverty and opium addiction retreats under the communists. Banks meets with Sister Belinda Heaney with the help of a Chinese nun and comes to know about 'Diana Roberts' a liaison organization that works with foreigners strand in communist China. The mentally ill people since the end of the war live in those institutions. She informs Banks about the woman and adds that a person who once gets imprisoned in such a place is isolated. She says: "It was only because she was a white woman she was singled out at all. The Chinese didn't know what to do with her. After all, they want all foreigners out of China" (301). She gives details about the woman who is with them for nearly two years. Banks goes with her and reunites with his mother. Sister Belinda touches her shoulder and says: "Diana. Here's a gentleman come to visit you. He's from England" (303). She is busy playing cards and Banks describes of her mother. He says: ". . . I looked carefully at my

mother as she dealt out her cards. She was much smaller than I had expected and her shoulders had a server hunch. Her hair was silver and had been tied tightly in a bun” (303). Banks says quietly: “I’m sorry I couldn’t give you any sort of warning. I realize this might be something of a shock for you . . . Mother, it’s me. Christopher” (304). Banks spends some moments with his mother. His mother sings a song that recalls the memory of Banks where his mother laughs and sings at the top of her voice. She sees Banks furiously when he touches her and says: “Keep your hand to yourself, sir!”(304) Banks explains her that he is Christopher from England and says sorry to his mother that he is too late to find her. He wants her forgiveness because he has let her down badly and cries to see his mother’s condition. Banks tries to remind his mother that he is her son but she does not identify him and calls out the childhood name Puffin. Banks pleads with her to forgive him but she does not understand why she should forgive Banks. Through this incident, the novel highlights the ironic situation where Banks realizes that his mother still loves him but she remembers only the boy whose name is Puffin. She says: “Oh, he’s such a worry to me. You’ve no idea” (305). Jennifer motivates him that he should tell nuns that he is her son but Banks says there is no reason to take his mother away from there. He tells her that he thinks his mother prefers to rest out there and leaves his mother there. He and Jennifer go for a walk in Gloucestershire where he accepts his mistakes not to involve properly with Jennifer. Jennifer says: “Oh, you shouldn’t worry so much about me” (307). Banks tells her that he does worry for her because she is now ready for her next phase of life. Banks tries to convince her for marriage but she ignores it. Both have a conversation and Banks says: “I should have done more for you, Jenny. I’m sorry. Jennifer says: But what could *you* have done? If I take into my silly head to” (308). This scene acts to observe that Banks accepts his regret in front of Jennifer that he feels guilty but Jennifer tells him she does not know what he is talking about because she does not want to leave him alone. She explains he is the only one who adopts an orphan girl and gives her the best life. She says: “How can you apologize, Uncle Christopher? Where would I be now without you? I was an orphan, with no one. You mustn’t ever apologize. I owe you everything” (308). Jennifer talks about Banks’ marriage when he asked about

her marriage. She says: “Then you’ll *have* to come and live in your shed” (310). Banks reminisces his past days with Jennifer and her decision to come to the country and is grateful to Jennifer for this. He explains that both understand each other’s concern automatically. Banks talks about the national identity because he is in the countryside instead of Shanghai and some persons know him as a detective. On the other hand, Banks explains the last week’s incident where he meets with a lady who knows him by Sarah Hemmings. She talks about Sarah Hemmings and her French companion. Banks recalls her letter that he has received before the war. He enquires about her from the lady and rejoices to listen that she was happy with that French man. At the end of the novel, he says: “This city, in . . . my home, and I should not mind if I had to live out the rest of my days here. Nevertheless, there are those times when a sort of emptiness fills my hours, and I shall continue to give Jennifer’s invitation serious thought” (313). In the novel, *When We Were Orphans*, Ishiguro explains the triple shocks of Banks when he firstly loses his father, secondly his mother, and finally the third shock when he loses Uncle Phillip. Banks is arrogantly disapproved by those people who tried to interfere in his life, in spite to see their failure. He is unaware of his sentiments and not satisfied with the atmosphere and says:

During this fortnight I have been here, throughout all my dealings with these citizens, high or low, I have not witnessed-not-once- anything that could pass for honest shame. Here, in other words, at the heart of the maelstrom threatening to suck in the whole of the civilized world, is a pathetic conspiracy of denial... which has turned in upon itself and gone sour, manifesting itself in the sort of pompous defensiveness I have encountered so often. And here they were, the so-called elite of Shanghai, treating with such contempt the sufferings of their Chinese neighbours across the canal. (162)

At the end of the novel, the analysis establishes a form of identity that represents memory always fairly gives satisfaction to oneself, self – awareness. The role of memory

in the context of dreams and identity motivates in *When We Were Orphans* as well as memory also plays the role to construct richness internally. Banks tries to look for the identity of a detective in the novel. For the fulfillment of his purpose, he moves from Shanghai to London and returns to Shanghai. He goes on a trip to Hong Kong and the countryside of England. The character of Banks represents two eras like modernity and the post-modern world. Banks as an adult moves back to his inner world in which his story is set in a desolate world in contrast with history. He recalls his childhood and wants to reconstruct his history by finding the kidnappers of his parents. The past and present memories also fill the gaps in the memory of the narrator. Banks tries to reminisce the past that he already knows and that he has forgotten at the age of sixty. The past and present memories create difficulty to follow the narration and narrator. In other words, everyone is familiar with themselves where they relate to the world as well as they build an identity that is always incomplete and gives continuous projection to the future. Memories are used as an instrument that connects the past of any individual to the present. It does not only recount the past time but it is a path to deal with the present life of any individual. History disappoints Banks because it reveals to him the different story that he thought in his journey to search for his parents. Ishiguro explores his condition by these lines:

But now do you see how the world really is? You see what made possible your comfortable life in England? How you were able to become a celebrated detective? A detective! What good is that to anyone? Stolen jewels, aristocrats murdered for their inheritance. Do you suppose that's all there is to contend with? Your mother, she wanted you to live in your enchanted world for ever. But it's all impossible. In the end it has to shatter. It's a miracle it survived so long for you. (349)

For Banks history can be observed at every point that it constructs and it explains the reality about the past. All his hopes and dreams shatter when he knows about his mother

and his identity as a detective as well as his imagination to live in a peaceful world with his family.

However, the chapter explains that in cultural studies the discourse is constituted by three logics: difference, individuality and temporality, which encompasses the logics of otherness and productivity. Identity is understood as incomplete, fragmentary, relational, and unstable and its relations are established upon differentiation. This is one of the fundamentals to bear in mind when approaching identity in this context, a concept that cannot be in alignment that analyzes as having an integral, original and unified identity. Identities can only be understood in a contextualized scenario, hence being able to open up to the discourse of minorities, whose singularities such as ethnics, race and nationality are also taken into account.

Chapter IV

Dystopic Vision and Self

The novel foreshadows the story of human clones that donate their organs to others and become the donor for them. It is a story that represents the future results of technology on society. The analysis is focused on the dystopian factor in the contemporary novel of Kazuo Ishiguro's *Never Let Me Go* which highlights the dystopic vision. Dystopia term is coined by Thomas More and is a skeptical response to the term utopia. Dystopia is a term that is coined as an equivalent of utopia and the word dystopia is derived from the Greek word that signifies "a bad place". The term utopia represents the positive side of society and dystopia signifies the negative side of society. The negative side symbolizes the effects of World War I and II and also products of a cold war that is prepared to destroy humanity from world history. Maria Varsam in *Concrete Dystopia: Slavery and Its Others* writes that: "whereas . . . utopia is a manifestation of desire and hope for a better world and an 'unalienated order' that upsets the status quo, . . . dystopia delineates the crushing of hope and the displacement of desire for the purpose of upholding that status quo"(209). Christopher S. Ferns defines *Utopia: Ideology, Gender, Form in Utopian Literature* explores the society of dystopian and says:

Unlike the traditional utopia, dystopian fiction posits a society which – however outlandish – is clearly extrapolated from that which exists. Where utopian fiction stresses the difference of the society it depicts, and rarely indicates how such an alternative might be created, the dystopian writer presents the nightmare future as a possible destination of present society. (109)

Thus, in different ways, Ferns explains dystopian fiction. The principles of the term utopian are creative and have a little connection with the circumstances of the reality of the world but contrary dystopian is directly connected with the issues of the world that are real. "Literary dystopia . . . are imagined societies in which the deepest demands of

human nature are either subverted, perverted, or simply made unattainable” (Barash 10). Utopia and dystopia are included in science fiction as a tool to explain social implications. Dystopia, in the novel *Never Let Me Go*, explores the notion of the negative side of society towards the clones.

The present analysis emphasizes the concept of childhood memories of the main protagonist, Kathy as well as the role of the society towards them due to their identity as a clone. Kathy is the character who illustrates the memories of her friends by the recollection of those who died due to the donation of their organs. The novel *Never Let Me Go* is expressing about the condition of England at the end of the twentieth century. The novel is published in 2005 and shortlisted for many critical awards and book prizes. Ishiguro dedicates this novel to his wife and daughters: Loma and Naomi. In 2010 Mark Romanek has directed the film. Ishiguro reveals his concern for human wishes for the significant life. Kathy recollects her memories differently because she hardly showcases them the way Etsuko, Ono, and Stevens do from the earlier novels. *When We Were Orphans* represents the orphans’ identity with the memories of the character of Banks by Ishiguro. All the protagonists from earlier novels use memory as a device to reconstructs history by rearranging their views in the hope for a better future. The reminiscences of Kathy’s life are a kind of honour to her life as well as to her friends. The memories of Kathy are not linked to guilt or something related to wrong things from the past rather it is triggered by the wistful and carefree memory. Ishiguro explains the dystopia in the novel by giving the notion of human clones. Human clones are studying in boarding school and separated from British society for donating human organs. The clones act like as carers by donating their organs. They become donors in the rehab centre. The world of clones is different from the societal world. Society considers them others and does not behave properly with them after recognizing their identity. The main protagonist of the novel is Kathy H. She mirrors back on her past life and now she is a thirty-one-year-old. At Hailsham in the boarding school, she is doing her graduate. As a first-person narrator, she explains her story that is related to her friends Tommy and Ruth. Tommy and Ruth die earlier due to organ donation. Science has come in the fiction of the twentieth century

in many ways. The novel recalls Ishiguro about his childhood when he moves from Japan to the UK. He recalls his hardness of life to adjust to a new atmosphere in a new place at the age of five. In an interview, with Karen Grigsby Bates, Ishiguro explains about Hailsham when he asks why he uses Hailsham as a symbol in the novel. He explains:

I think most childhoods are like that. Most childhoods should be like that. Certainly, when my daughter was younger, I tried to keep her in *a bubble*, sealed off from the realities of the world that actually awaited her. Even though, physically, we took her everywhere. It struck me how quickly even total strangers would enter into this conspiracy with myself and my wife to keep her in this *bubble*. Everybody wanted to censor out the sadness of the world. They deliberately wanted this little child to - be deceived about how nice a place the world was. (Bates 199)

The above observation makes it sufficiently clear that Ishiguro explains about the students at Hailsham who are clones and brought up in an innocent way where they are not aware of real society. The guardians do not inform them about the mentality of society. They want to give them a peaceful childhood until they face the reality that they must die at a young age. At their young age, they donate their essential organs to society. Ishiguro explains here that everyone spends his/her childhood innocently without knowing the realities and complexities of life. Life gets more complicated with growing age because it shows the gloomy part of life. Ishiguro symbolizes Hailsham as a shelter where the clones enjoy their childhood. They think that reality is alike as they see at Hailsham. But the reality is different from their expectations. The clones in their growing age move forward from this shelter to see the reality of the world.

Before moving on, it is appropriate to elucidate the meaning of the title of the novel. Notably, *Never Let Me Go* explains, never to abandon sympathy and kindness towards Kathy like the way society has isolated Kathy from their world. The title of the novel also explores the reminiscences of childhood memories of Kathy by song. The novel explains early childhood memories of the central character, Kathy, at Hailsham where she introduces herself in the initial lines of the novel as: “My name is Kathy H.

I'm thirty-one years old, and I've been a carer now for over eleven years" (3). Kathy explains that the memories of Hailsham are not merely important for the previous students but also for the other students because the students of other places are also interested in Hailsham. The memories of Hailsham for them are suitable and give them comfort. Kathy discovers one donor who wants to know about Hailsham and asks the descriptions of life at Hailsham of other donors. Kathy makes clear: "He'd ask me about the big things and the little things. About our generations, about how we each had our own collection chests under our beds, the football . . . but to *remember* Hailsham, just like it had been his own childhood" (5). Kathy ruminates the incident of the sports pavilion where Tommy is humiliated by the other players and Ruth says to him "The idiot!"(7). Kathy explains the childhood memories or innocence of Hailsham by the collective memories. The memories of childhood at Hailsham give a collective identity to Kathy and her friends. She explains the relationship at Hailsham of the old students and former students. The students of Hailsham get a better upbringing in comparison to other centres. Hailsham is an extra caring development centre and place of positivity for the other clones. The clones want that positivity in their life rather than the terrible atmosphere in which they grow up. They want to collect good memories in their lives.

Furthermore, Kathy also recalls the incident when she meets Laura and feels sad by hearing Hailsham is closing down and both recollect past days of school. The closing of Hailsham is like an unwelcoming ending in the novel. The life of Kathy for the readers is like an episode of history but in reality, she has a happy childhood and more lucky than the students who will come after her. Ishiguro explains the experience and pain of Kathy as a clone as well as the story of Kathy is addressed to other clones. She says: "I don't know how it was where you were, but at Hailsham we had to have some form of medical almost every week- usually up in Room 18 at the very top of the house – with stern Nurse Trisha, or crow Face, as we called her" (13). Ishiguro explains that human beings are not that wicked. He represents the world in which human beings expect that someone takes responsibility for them but actually, no one does take anybody's responsibility. Seen, thus, the analysis establishes the incident of the schoolyard where the atmosphere for

Kathy and her peers becomes more difficult. They are disturbed by others in the schoolyard and all these things upset them. The analysis also highlights humiliation, the pain, and sufferings that Kathy and her friends face by the seniors in their world of clones. Kathy explains to Tommy that he has to change his attitude if he wants to change the behaviour of others towards him. Kathy states: “Then there were rumours almost every day of pranks that had been played on him. A lot of these were the usual stuff-weird things in his. . . I thought sooner or later someone would start saying it had gone too far, but it just kept on, and no one said anything” (15). Both recall the memories of a summer evening by sitting on the little balcony of Ruth’s recovery room. The condition of Ruth is not good so she explains to Kathy that she does not care if this day is the last of her life. She says:

Everything – the walls, the floor – has been done in gleaming white tiles which the centre keeps so clean when you first go in it’s almost like entering a hall of mirrors. Of course, you don’t exactly see yourself reflected back loads of times, but you almost think you do. talking about Hailsham, the Cottage, whatever else drifted into our thoughts. (Ishiguro 17-18)

The above quotation explains that the novelist explores the recollections and relationship of Kathy with her friends. It also manifests Kathy’s recollection about the memory of Tommy’s temper. He is known in the Infants due to his short temper behaviour. She remembers the memory of the age of thirteen when persecution reaches its highest point. She says: “Then it all stopped, not overnight, but rapidly enough. I was, as I say, watching the situation closely around then, so I saw . . . the pranks went on pretty steadily, but Tommy failed to lose his temper” (21). This observation makes it sufficiently clear that Kathy is explaining the changing attitude of Tommy who tries to control his temper and does not react to the pranks. By doing this, Tommy lets the people (seniors) down who usually pranks on him and does not react to Arthur H.’s behaviour also.

Moreover, Kathy is happy but the attitude of Tommy is like a mystery. She is not fully satisfied with his behaviour. She says: “There was something about Tommy himself – the way he carried himself . . . what had brought all this on wasn’t clear” (22). Kathy observes his changing behaviour, as well as the things, turns around him. Tommy explains to her by saying that he is grown up now but eventually he agrees to explain to Ruth the reason for his changing attitude. He tells her about his meeting with Miss Lucy. Tommy says:

I’ll tell you, Kath, but you mustn’t spread it, all right? A couple of months back, I had this talk with Miss Lucy. And I felt much better afterwards. It’s hard to explain. But she said something, and it all felt much better.

So what did she say?

Well . . . The thing is, it might sound strange. It did to me at first. What she said was that if I didn’t want to be creative, if I really didn’t feel like it that was perfectly all right. Nothing wrong with it, she said. (23)

In the above textual quote, Tommy explains to Kathy about his changing behaviour. He makes clear that Miss Lucy is the one who changes his attitude. Ruth does not believe but he tries to convince her. This quote shows two different perspectives of Tommy and Kathy. Tommy is impressed by Miss Lucy but Kathy finds something suspicious in this matter. Miss Lucy is the most cooperative guardian. They start to praise her quick style. Ishiguro represents society’s mindset to deny the way of life of the clones because the desires of clones do not matter for society. The clones on the other side by their memories fulfill their desires so that they forget the bad memories from their lives and remember the good memories. Hailsham motivates the clones to show their artworks to the powerful people in the country to achieve opportunities. Hailsham also encourages the clones to show society that they are fully human. Ishiguro symbolizes World War II in the history of England through the imagery of water. He explores the positive and negative sides of water and the relationship of the boat with water. The boat in the novel is a symbol of freedom and water is a symbol of natural life and its uncertainty.

Furthermore, Kathy explains to him the concept of the Gallery with around whom they grew up. She emphasizes this notion by remembering a time when she is six. She talks about Amanda C. who is a year older than her. She ruminates: “That’s really, really good, Kathy! That’s so good! I bet that’ll get in the Gallery!”(31) She finds the irony behind this notion that whenever someone comes across laughably bad works they send that student to the Gallery. The society of real human beings is afraid of clones because of their identity. The clones do not belong to their society and they judge them as an outsider. In the novel, the attitude of Madame with Kathy and other students has explained the concept of the other. Kathy recalls memories of Madame who is a high, narrow woman with short hair. She works with Miss Emily for the betterment of Hailsham. She visits Hailsham for the best artworks of the students. But in reality, she shows their artworks in the Gallery to society to prove that the clones have souls. Both Madame and Miss Emily think that artworks are the medium to disclose the souls and feelings of the clones. Every student of Hailsham thinks that Madame is superior except Ruth. Ruth realizes that she is afraid of the clones’ children. So, they decide to test the theory of Ruth. No one believes her but in the end, her theory proves right. Kathy says:

I’ll never forgot the strange change that came over us the next instant. Until that point, this whole thing about Madame had been, if not a joke exactly, very much a private thing we’d wanted to settle among ourselves. We hadn’t thought much about how Madame herself, or anyone else, would come into it. What I mean is, until then, it had been a pretty light – hearted matter, with a bit of a dare element to it. . . . she just frozen and waited for us to pass by. Madame was afraid of us. But she was afraid of us in the same way someone might be afraid of spiders. We hadn’t been ready for that. (35)

The above quote makes it clear that all six students feel very upset when they happen to realise Miss Emily’s estranged behaviour. Hannah looks like she is ready to shatter. Ruth also looks shaken and Laura says that then why she wants their work if she does not like

them? No one gives any answer to each other after this incident. Their group is different earlier because they wait for Madame keenly but now they are broken. The scene represents a dystopic vision of the Madame as well as society. They are afraid of the clones and do not accept them in their real human beings' society.

However, Madame also wants a better future for them by giving them the best education, atmosphere and childhood. But she feels unsafe among them and afraid of them. The students feel very awful about the behaviour of others with them. Kathy recalls the past and says “. . . I can see we were just at that age when we knew a few things about ourselves – about who we were, how we were different from our guardians, from the people outside . . . somewhere in your childhood . . . really bring it home”(36). Kathy recalls her and her friends' childhood days at Hailsham where they have a different identity from society. Kathy explains how the guardians and delivery man makes jokes about them and laughs at them and calls them sweetheart. Kathy represents the concept of dystopian by recalling the scene from her past life. She remembers the days at the age of five or six. Everyone whispers back of their head that realizes very soon that they are different from society. Society does not like them because they are clones. The character of Madame does not hate them but she is scared of them. She does not want to harm but she is not capable to bring them up in the outer society. She also does not dare to go against the norms of society. Kathy explores the notion of self where they are observed by the people of other societies. She says: “The first time you glimpse yourself through the eyes of a person like that, it's a cold moment. It's like walking past a mirror you've walked past every day of your life, and suddenly it shows you something else, something troubling and strange” (36). The analysis highlights that Kathy wants to go straight with all things that happen between her and her friends. She desires to go over earlier memories with proper awareness. She says: “I won't be a carer any more come the end of the year . . . that I've been getting this urge to order all these old memories” (37). Kathy explains her experience as a childhood where they all are curious about Madame but now they understand reality. On the other side, the physical process of growing starts in their lives and the students give their artwork to Madame for the Gallery. The guardians

promise to repay them and tokens are given to them for their artwork. One girl asks Miss Lucy about the Gallery and their artwork connection. But she refuses to tell them because she thinks students are unable to understand.

It is important to highlight here that in the novel something horrible lays ahead of the clones but outside Hailsham. Hailsham is a place that is very far away from the rest of the world. Students live in a lonesome atmosphere there and have not any connection with the real world. Kathy recalls the scene of woods that is a fine instance to explain this scene. Kathy goes back to the incident when Ruth invites her to join the 'safeguard' group. Resultantly, the group is about to protect Miss Geraldine because they think someone is plotting to kidnap her. Ruth invents herself as the secret safeguard. Ruth is a good leader and changes the figure whenever she allows ejecting someone. She wants to solve the mystery of the kidnapping. Miss Geraldine is the finest guardian in Hailsham and Ruth gives her all details. Kathy also joins the guard to solve this case. They suspect the senior boys as well as Miss Eileen because they do not like Miss Eileen. For further investigation, the woods are in their path. All students are afraid because they all hear horror stories about the woods. The game of chess is popular at Hailsham and symbolizes different characters that play their roles in their ways. Ruth always comments on the people who play the game of chess so Kathy supposes Ruth is very well but she does not know how to play chess. Kathy shows her disapproval and the disapproval of Kathy gives a reason for Ruth to drive her out from the secret guard group. Kathy also remembers the incident of Ruth's changing behaviour toward her after expelling her from the guard. Kathy says: "I felt hurt even before they went silent and stared at me, even before Ruth said: Oh, Kathy, how are you? If you don't mind, we've got something to discuss just now. We'll be finished in just a minute. Sorry" (53). Ruth and Kathy both try to solve this case but separately. Kathy knows about the influence of Miss Geraldine on her. During that time Kathy remembers her conversation with Ruth in rain under the eaves where both argue on the register. Kathy explains to her; she only wants to know about Christopher C. who is the monitor of the class. Kathy expresses her utterly mysterious behaviour towards Ruth. Kathy feels that she has done something wrong to Ruth by

saying this. She feels her plan has upset her dearest friend. She is confused but in the last Ruth walks off into the rain. Kathy wants to express her feelings but she satisfies her inner by saying that it is all right. “Didn’t we all dream from time to time about one guardian or other bending the rules and doing something special for us? . . . she hadn’t even mentioned Miss Geraldine by name” (60). Ishiguro represents the sentiments of the clones. The clones have human desires for basics things because they are primarily human. Ishiguro also explores the notion that at Hailsham there are strict rules. At Hailsham, human intimacy and relationship with the guardian are prohibited strictly. There is secrecy at Hailsham on these matters. In these lines, Kathy clarifies at Hailsham students are not allowed to hug each other. At Hailsham, human intimacy becomes the cause of revolt by the students against the system. But later in the novel, Ishiguro arranges the arena for Kathy and Tommy’s romance. Kathy clarifies: “There are some very good reasons why we can’t tell you where it came from. . . . A big mystery, then gave her a smile to show her I wasn’t trying to be nasty to her” (63). Ishiguro by this incident of the pencil case shows the condition of England. He represents that England undergoes storage in all the material things. So, the system of donation is the perfect example to explain the economic situation of England where most of the people depend on donations.

The title of the novel *Never Let Me Go* is referred to as a song. Kathy finds a cassette tape at the sale. The album is called *Songs After Dark* by Judy Bridgewater. The song never let me go is one of the songs on this album. Kathy thinks of the actual cassette that she has at Hailsham. Kathy explains about Miss Emily’s teachings who teach geography. She drives through Derbyshire and finds herself with a mock – Tudor pub and a war monument. She realizes that place has been shown to them earlier by Miss Emily in the class where she is present now. Miss Emily always drifts into her thoughts for a minute during her teachings because she knows the real fact. She tells: “You see, because it’s stuck out here on the east, on this hump jutting into sea, it’s not on the way to anywhere. People going north and south . . . For that reason, it’s a peaceful corner of England, rather nice. But it’s also something of a lost corner” (65). Kathy explores the

fear of Miss Emily who thinks about the future that is opposite to the reality of Hailsham. She compares the lost corner with the third floor at Hailsham where lost property is kept and informs that Norfolk is the lost corner of England. She gives some hints to the students about their future by giving them the advice to stay healthy. Kathy then explains the incident when Marge talks about smoking. Miss Lucy gives them a topic of smoking. She tells them to keep themselves healthy inside because it is most significant for them. She stops for a moment and gives her a different look. Kathy reminisces the old days: “It’s hard now to remember just how much we knew by then. We certainly knew – though not in any deep sense – that we were different from our guardians, and also from the normal people outside; we perhaps even knew that a long way down the line there were donations waiting for us” (69). The students know that something is not good in Hailsham but Miss Lucy does not tell them the truth exactly. The students do not force her to tell the reality because the girls from secret guard groups know that it is not reality.

In addition, Kathy explains her favourite track Oh baby, baby, never let me go. Kathy here makes clear that what she envisions when she pays attention to the refrain: “I’d imagine was a woman who’d been told she couldn’t have babies, who’d really, really wanted them all her life. Then there’s a sort of miracle and she has a baby, and she holds this baby very close to her and walks around singing: ‘Baby, never let me go . . . ’ partly because she’s so happy, but also because she’s so afraid something will happen, that the baby will get ill or be taken away from her” (70). Kathy pays attention to this particular song frequently whenever she gets any possibility to listen. The song is a love song and she narrates this particular song like a mother and baby story. She informs about her misinterpretations for a love song where she assumes baby as an infant rather than a lover at the age of eleven due to her innocence. Moreover, Kathy here explains her emotions where she has no parents in her life. Even she does not know about her origin. She feels lonesome and feels like an outsider because of the bad treatment of society. Kathy retains the last years at Hailsham along with recalls her memories of the age of thirteen at that time. She says: “The earlier years – the ones I’ve just been telling you about – they tend to blur into each other as a kind of golden time . . . I can’t help feeling a sort of glow”

(76). She clarifies those years that she and her friends spend at Hailsham are the best years. She has plenty of memories of those years. But now things have changed rapidly as a day moves into night. Miss Lucy is not satisfied with the method of Hailsham because they do not reveal the veracity to students. They want students not to face the fact and do not permit them to get ready in donating their organs. She tells them they are not supposed to be familiar with the fact at this stage. However, Miss Lucy informs the students of the reality because she wants them to know about the truth that waits for them. She tells them after completing their graduation from Hailsham they have to face real difficulties. The educational policies of the Cottage are different from Hailsham. Ishiguro goes with the views of Miss Lucy who makes clear to the students about the cruel reality of life. He explains childhood memories work as a mental pabulum in students when they are in a developing stage and face the difficulties of life:

The problem, as I see it, it is that you've been told and not told. If you're going to have live decent lives, then you've got to know and know properly. None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're not to talk that way any more. You'll be leaving Hailsham before long, and it's not so far off, the day you'll be preparing for your first donations. You need to remember that. If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you. (79-80)

Never Let Me Go explains the thought process of the clones in which they face the awaiting death in a particular time they learn how to live a decent life. Miss Lucy, who is the brave guardian, prepares them to face the upcoming situation with proper

consciousness. She suggests them not to disregard this fact or reality. Miss Lucy represents the shady attitude to the clones but Kathy tries to remain brave. Kathy knows accurately about the future, after eleven years as a carer, but she emphasizes her memories and present life. She does not want to think about her upcoming death.

Moreover, Kathy recalls the scene of the separation of Tommy and Ruth where she ignores Tommy because she does not want to show her deep love. They both have good chemistry from childhood even after Tommy and Ruth's dating. Kathy and Cynthia E. talk about Tommy and Ruth then Cynthia E. says: "Well, I suppose you're the natural successor" (98). Kathy wants to pursue her relationship with Tommy but she assists them to get back together at the request of Ruth but this incident hurts her so much. Ruth says: "I haven't told anybody else about wanting to get back with Tommy. Not even Hannah. You're the only one I trust . . . he'll know you're not bullshitting about me" (101). Kathy and Tommy have a conversation about Miss Lucy's attitude towards him instead of their relationship. She looks very upset and advises him about the gallery of Madame. He tells her about Miss Lucy that she says:

Look, there are all kinds of things you don't understand, Tommy, and I can't tell you about them. Things about Hailsham, about your place in the wider world, all kinds of things. But perhaps one day, you'll and find out. . . . students who leave here, they never find out much. Why should you be any different? . . . she was sorry for what she'd told me before. (106-107)

Here, Miss Lucy is guilty about her deeds that she did not tell anything to them so she tries to tell a little bit to Tommy but she is not able to express herself properly. She informs him that his art is important for him as evidence but Tommy does not understand her. Ishiguro by these words of Miss Lucy represents the bad face of life that is coming in the students of Hailsham. He exemplifies the society's double faces where they accept the organs donated by the clones but treats the clones in a very bad manner because they are not from their society. They use the clones for their benefit only. Kathy is anxious by this, so she finishes her conversation with Tommy by advising him to end his argument

with Ruth. Miss Lucy leaves Hailsham and Tommy and Ruth get back together because of Kathy. Kathy and her friends spend their last days in Hailsham and she thinks about the essays that she gets from the guardians. She believes this essay's task is the last task and farewell gift for guardians. This task also helps to keep them afloat in their new surroundings of the Cottage.

The second part of the novel highlights the image of the Cottages where Kathy goes with her friends. Others go to the White Mansion in the hills of Welsh and some to Poplar Farm in Dorset. The cottages are the leftovers of the farm and there are old farmhouses. All the things are converted there for their comfort level to live in. When they first reached there a list of chores is shown to them by the students who are living there. The students are the "veterans" (114) as Hannah called them. Kathy recalls the behaviour of the veterans and says:

The old farmhouse—the heart of the Cottages—had a number of fireplaces where we could burn the split logs stacked in the outer barns. Otherwise we had to make do with big boxy heaters. The problem with these was they worked on gas canisters, and unless it was really cold, Keffer wouldn't bring many in. We kept asking him to leave a big supply with us, but he'd shake his head gloomily, like we were bound to use them up frivolously or else cause an explosion. (115)

Ishiguro with the help of the origin of the clones takes the chance to investigate the query of self-knowledge and freedom. The clones obsess to find their original identity because they want to know the personality of the original for their better future. They are not aware of the fact that do they want to know their origins or not. Tommy and Ruth think over this matter of whether finding the original one is meaningful. Kathy explains that eight students of Hailsham go to a place that is beautiful and cozy. The veterans make fun of them and also feel pity for them. The first week is strange for them but they are glad that they have each other for help. Kathy reminds her of two years in the Cottage where she faces difficulty as well as easy-going days. She says: "I think of my pile of old

paperbacks, their pages gone wobbly, like they'd once belonged to the sea" (117). Kathy characterizes Keffer who is the sullen man. He is the man who looks after the maintenance of the Cottage. He behaves with students kindly when they call for things for their houses. He also helps the students when they leave the Cottage for their training. Kathy states that the atmosphere of the Cottage is free for discussion in the context of gender and companionship. She enlightens that no matter how they loath each other but they let each other go in their way. She says: "But then again, when I think about it, there's a sense in which that picture of us on that first day, huddled together in front of the farmhouse, isn't so incongruous after all unable quite to let each other go" (118). In the Cottage, the clones have freedom like they are students of sixteen to twenty years old. The clones are more aware of the outer world in the Cottage. They go for a tour treatment in the centres and visit there as donors. The couples do not believe in showy publicly. Ruth is very keen to show the students at the Cottage that she is mature enough. Ruth is doing contradictory to prove that Tommy and she are a couple rather than Tommy and Kathy. There is a couple named Susie and Greg who are the oldest students at the Cottage. The other couple is Chrissie and Rodney. They welcome Ruth as she is one of them. Kathy alerts her but she thinks Kathy is jealous of her. She believes that Kathy is alone and do not befriend older students as Ruth has. The veteran couples have taken all kinds of things from television programs. Kathy discovers this thing firstly rather Ruth is busy adopting their manners. The veteran does not like to spend time outdoors like the students of Hailsham. Both clones have different attitudes and rules. Kathy recollects the season of the autumn memories. She clarifies: "The veterans were spending more time indoors and generally going back to whatever routines they'd had before the summer. But those of us who'd arrived from Hailsham kept sitting outside on the uncut grass – wanting to keep going for as long as possible the only routine we'd got used to"(120). Ishiguro stands for the concept of the outlook of the veteran towards the students of Hailsham. He presents the two different outlooks of the veteran and the human beings' society. The students of Hailsham face problems in their society as well as in outer society. The older clones or veterans do not give any significance to the younger

clones of Hailsham. The outer society also does not like them because of their identity as clones. The clones are unaccompanied in the outer world.

Besides, Ruth has her desires and expectations for her life. Ruth wants to intermingle with the veterans for her better future. She starts to avoid Tommy and Kathy. The veterans always try to frighten Hailsham's students. There is one couple Chrissie and Rodney who shows their interest in Hailsham's students especially, in Ruth. They have their purposes of friendship with Ruth. The students of the Cottage think that the students of the Hailsham have different glamour. Hailsham gives the clones caring and better treatment in comparison to the Cottage. They give an offer to Ruth to come with them on Norfolk's trip. Norfolk represents the place in which all the lost things have finished. The place not only portrays the human being and thing that Kathy has lost but also signifies the memories that Kathy is recollecting. Ruth gets the ambience of sophisticated attitude and better education at the Cottage and considers that world the real one at the Cottage. She Kathy feels the loneliness that is why she recollects her past actions. Kathy does not trust Chrissie and Rodney because she is unconvinced about their intentions. She says: "Another thing that got to me was the way she always seemed to want to separate us: taking one of us aside when a few of us to join in something while leaving another two standards – that sort of things" (139). During the car ride, Ruth tries to show her growing attitudes towards the couples. Tommy after the trip to Norfolk explains to Kathy the deferral concept. He informs that it is only a rumour but Ruth tells Chrissie and Rodney that she has heard about deferrals to make them, please. In reality, there is no news they have heard at Hailsham. Ishiguro illustrates the idea of the nature of Ruth who believes in that matters in which she wants to believe only to live a normal life.

Moving on, the novel contains various incidents, for example, the incident of birthday represents the emotions of the clones. The clone wants to spend a normal life like other human beings by celebrating the birthday but they are not allowed to do. When Ruth is busy to see the office with Chrissie and Rodney then some group's people stand around them idly. Ruth and Tommy go down to the High Street but the group follows her

there also. The strange behaviour of the people disturbs Ruth. Tommy tries to cheer up the mood of Ruth and he says: “a bit of fun” (164). She carries on: “Think about it. Why would she want to? We all know it, so why don’t we all . . . We all know it. We’re modelled from *trash*. Junkies, prostitutes, winos, tramps. Convicts, maybe, just so long as they aren’t psychos. That’s what we come from. We all know it, so why don’t we say it? Look down the toilet, that’s where you’ll find where we all came from” (164). Ruth explains to them she cannot do her office work due to her identity. She gets upset but Chrissie and Rodney try to cheer her up. They invite Ruth and the rest of the group goes to visit Martin. Martin is the friend of Chrissie and Rodney. Martin is a really strange guy and he works in Norfolk as a carer. Ruth decides to go to meet him and tries to convince Kathy to go but she says: “It’s nothing to do with that. I don’t want to visit carer. We’re not supposed to and I don’t even know this guy” (165). Ruth tells Tommy to come with them but Tommy decides to stay with Kathy. The incident shows that Tommy wants to spend his time with Kathy rather than with Ruth. Ruth does great work by making Tommy understand that he is preserving their relationship in comparison to his intense friendship with Kathy. Like Kathy, Tommy knows the truth or reality so he tries to find happiness in his predetermined clone life. Tommy tells Kathy about the present at Woolworth and she asks about the present from Tommy. He informs him that it is her favourite tape that she has lost at Hailsham. He expresses that Ruth has informed him about this tape because she wants to repay the kindness of Kathy that she helped in the matter of Miss Geraldine by finding the tape. They decide to find out the tape in Norfolk that is the lost corner of England. Both go to a second-hand shop to detect a duplicate copy of that tape. Tommy is sad but he decides to buy the duplicate tape for Kathy. Kathy cogitates memory of the trip of Norfolk and says:

I had to really hold myself back from giggling stupidly, or jumping up and down on the pavement like a little kid. Not long ago, when I was caring for Tommy, and I brought up our Norfolk trip, he told me he’d felt exactly the same. That moment when we decided to go searching for my lost tape,

it was like suddenly every cloud had blown away, and we had nothing but fun and laughter before us. (169)

The above textual expounds that Kathy enjoys spending time with Tommy in Norfolk. For Kathy, the purpose of finding her lost tape is not important. She is joyful because she spends her time with Tommy, her best and beloved friend. Kathy says: "I think Judy Bridgewater had more or less slipped from our minds. We were just enjoying looking through all those things together" (169). She is happy to listen to this and also pleased by spending time with Tommy. They go climbing way outside the shop to wait for others. He says to Kathy: ". . . I've been thinking about it for a while. I'm sure we're right, there was no talk like that when we were at Hailsham" (172). Tommy tells Kathy about the theory of Gallery. He informs the Gallery is selecting the artworks from each of the students at Hailsham. The Gallery, by the artworks of the students, judges the real soul mates. He says: "Suppose two people come up and say they're in love. She can find the art they've done over years and years. She can see if they go. If they match. Don't forget, Kathy what she's got reveals our souls" (173). Tommy explains to her that the Gallery decides the romantic couples by their artworks mean they love each other or not. Kathy thinks about the incident of a pillow when she plays the music of the tape. She recalls Madame that she feels very upset to see her like this way when she sways and clutches a pillow to her breast and assumes pillow as a baby. They end their conversation and the rest of the members of the group come back. The incident of the tape shows the close friendship of Kathy and Tommy. After the trip to Norfolk, everyone looks like they are in tension. Kathy notices that they are not speaking about the future's plan of Ruth.

Additionally, more and more veterans are going to their training with the coming of the spring season that makes Kathy and Tommy uneasy. Tommy shows Kathy his artwork of small creatures but she does not get any clear idea of his artwork. Ruth's self-importance remains to exist during the novel. Ruth and Kathy discuss the tape and Kathy informs her that she and Tommy find out this copy in Norfolk. Kathy also explains the artwork with Ruth but this creates tension between Ruth and Tommy and they have a fiery argument. Ruth is angry because Tommy has shown his artwork to Kathy, not to

her. Ruth tells Tommy that Kathy thinks he likes her and says: “It’s not just me, sweetie. Kathy here finds your animals a complete hoot” (192). This is not true Kathy wants to explain Tommy although she knows the fact that nothing can convince him. Kathy is angry at Ruth for her bitterness towards Tommy. Kathy comes back to her hut and leaves them with their conversation. Kathy is hurt and knows that Tommy is also hurt by Ruth’s words. She says:

Something in me just gave up. A voice went: ‘All right, let him think the absolute worst. Let him think it, let him think it.’ And I suppose I looked at him with resignation, with a face that said: ‘Yes, it’s true, what else did you expect?’ and I can recall now, as fresh as anything, Tommy’s own face, the anger receding for the moment . . . on a fence-post. (193)

The above lines explore the feelings and the adulthood of three characters: Kathy, Ruth and Tommy. Kathy is upset because Ruth’s bitterness gives a great blow to the relationship between Kathy and Tommy. She respects the artwork and hard work of Tommy. She always appreciates Tommy’s devotion to his project. She realizes the bond they share as young people. She comes to know that their lives as a carer will be difficult and lonely.

Hence, Ishiguro shows the positive side of Kathy who tries not to give up over and above her recognition which is important. Kathy has mixed emotions where she accepts her fate as a carer and wants to live her present moment with memories. Kathy recalls her months at the Cottage and gets nostalgic about the encounter in the churchyard with Tommy and Ruth. She says: “It never occurred to me that our lives, until then so closely interwoven, could unravel and separate over a thing like that. But the fact was, I suppose, there were powerful tides tugging us apart. . . kept a tighter hold of one another” (194). Kathy explains her vision of how the lives of three friends wave together with each other. Their lives are not separated easily as she thinks after an encounter with Tommy and Ruth.

It is also worth accentuating that Kathy starts her life as a carer after this incident. She says: "For the most part being a carer's suited me fine. You could even say it's brought the best out of me" (203). Kathy explains her job as a carer where she spends long hours and deals with different people and feels isolated in her job. She meets with Laura during her job who is a close friend from Hailsham as well as the Cottage. She is also working as a carer. Kathy says: "Sometimes I get so immersed in my own company, if I unexpectedly run into someone I know, it's a bit of a shock and takes me a while to adjust" (204). She reminds her memories of Hailsham along with the Cottage. The identity of Hailsham's student is represented by Kathy when she meets with Laura. She is, moreover, anxious about the older Hailshamists rather than the newer ones. Laura informs her about Ruth's first donation that has gone not good. Laura suggests to her to choose herself for Ruth's carer but she thinks it is not a good notion to become her carer. Laura also gives details about the closing of Hailsham. Kathy already knows this because she heard this news from Roger C. some weeks ago. She recalls memories of the incident and says: "Then one day I was coming out of a clinic in Suffolk and ran into Roger C., who'd been in the year below, and he told me with complete certainty it was about to happen"(207). Kathy feels bad and is shocked to listen to this news because Hailsham is not a school for her rather than Hailsham gives the path to her and her friends. Hailsham provides every facility and comfort to them. The closing news of Hailsham is a shift from the life of affectionate to life as a carer or donor. She faces many vicissitudes in her life as a clone and thinks about how the innocence of her childhood has affected by this shift. She relates the incident of balloons with her at Hailsham. She gives detail about a man who gets out like a clown's dress. He opens the backside of the van and takes out the bunch of balloons that are filled with helium. Kathy notices that the balloons have different shapes of faces and ears. The balloons seem like a little clan and bobbing in the air. He starts his walk in the same direction in which Kathy walks. Kathy states:

Every so often, I could see the man's fist, where all the balloon strings converged, and I could see he had them securely twisted together and in a tight grip. Even so, I kept worrying that one of the strings would come

unravelling and a single balloon would sail off up into that cloudy sky. Lying awake that night after what Roger had told me, I kept seeing those balloons again. I thought about Hailsham closing, and how it was like someone coming along with a pair of shears and snipping the balloon strings just where they entwined above the man's fist. (208)

The above textual accentuates that Kathy resembles her and other Hailsham students' lives with the balloons. She feels that the students of Hailsham are connected in the world because of Hailsham's bonding. For instance, if one balloon detaches from the group it loses its connectivity from the other balloons. Kathy emphasizes the notion of the balloons that belong to each other like her and her friends and the relationship of the students of Hailsham with each other. The thought of the school on the verge of shutting down Hailsham changes everything around us. This incident represents their lives as a clone at Hailsham where they have older connections with old friends but the news of the closing of Hailsham has cut the connection of their closeness. They have a connection with Hailsham only rather than human society because that is a different world of normal human beings.

Further, Kathy recalls the words of Laura who suggests her to become the carer of Ruth. Kathy moves to the recovery center in Dover a few days later. Kathy says: "Every so, that first time, we didn't say anything about the way we'd parted" (210). The first meeting between Kathy and Ruth creates an awkward situation for them because Ruth does not want to depend on her as a donor. Their relationship is defined by the silence they share feelings as a donor or carer. The condition of Ruth is not good after her first donation and now Kathy gives her first aid. As a donor, Ruth has lost her few organs but she does not pretend to Kathy and speaks her desire to Kathy that she wants to go to Tommy's recovery centre. Kathy asks her: "Are you sure you want to see him? Yes, she said, no hesitation, looking straight at me. Yes, I do" (212). Kathy decides to go to the centres of Tommy for the sake of Ruth. Ruth and Tommy are now in different centres for their treatment and both decide to go to Kingsfield to take Tommy to their centre. Kathy clarifies: "The Kingsfield, in other words, falls way short of a place like Ruth's center in

Dover, with its gleaming tiles and double-glazed windows that seal at the twist of a handle” (214). The three friends meet each other and they begin their journey by driving in small and twisting lanes. Ruth talks continuously in the car ride to the boat so Kathy interrupts her to help Tommy but Ruth’s smile is disappeared. The three friends arrive at the place of the boat and leave the car. Kathy enters the wood with Tommy and Ruth standing behind her. The condition of Ruth is not good when she sees a place with wires. Kathy justifies the behaviour of Ruth and explains: “‘Oh no,’ she said, anxiously. Then she turned to me: ‘You didn’t say anything about this. You didn’t say we had to get past barbed wire!’”(218) Kathy tells her that it is not difficult to do. They have to hold this wire for each other. Tommy makes his path under a wire barrier without any difficulty. He knows about his two donations but Ruth feels afraid. Kathy utter: “Her breathing was getting quite laboured, and as we walked together, she’d now and then lurch into me” (219). Kathy, Tommy and Ruth walk to marshy ground and find the boat. Ishiguro displays the boat as a symbol that represents the past events and hidden things that three friends want to uncover by their positive efforts. Ruth wants to go back to the past for correction and to reveal things that she has done. Three friends start their conversation about those people whom they know. They talk about Chrissie and Rodney. Chrissie is died after completing the donation and Rodney is well. The death of Chrissie reminds them of their future that is pending. Tommy explains about Rodney to Ruth and Kathy by saying: “‘I’ve seen a lot of people in Rodney’s position’” (222). The analysis represents the condition of clones as a donor where they play their roles as a donor for the betterment of human beings.

Moreover, Tommy explains to them he is an excellent donor but he was a lousy carer. Ruth supports Tommy and utters that donating is more vital than a carer. She says: “‘After all, it’s what we’re *supposed* to be doing, isn’t it?’”(223). Kathy takes their conversation as an insult to the profession as a carer so she says caring is also important. They start their conversation or debate on donation and carer. Ruth takes the side of Tommy as a team because she thinks that Kathy does not realize the complexities of their position. But Kathy has spent her life as a carer so she knows the values of the carer as

well as the life of a donor also. Tommy knows the reality somewhere so he remains unbiased. Kathy, Ruth, and Tommy get back into a car. Ruth sees the posters on the road and remarks to herself. Ruth thinks of her silliness to fulfill her dreams by the office in Norfolk. The office in Norfolk symbolizes dissatisfaction with the younger dreams of Ruth but she wants to see her future with the hope to alter the future of Kathy and Tommy. She does not want to discuss her past things and she does not care about the life of the office now. Tommy and Kathy tell her to do an advertisement as she has always wanted to do. Kathy talks about Madame while discussing the topic of advertisements or posters. Kathy realizes that she has made a mistake but Ruth stays calm after listening to this. Ruth says to Kathy: "Forgive me for what? Well, for starters, there's the way I always lied to you about your urges. When you used to tell me, back then, how sometimes it got so you wanted to do it with virtually anyone" (227). Ruth enlightens Kathy about her past deeds and requests to forgive her. She wants to make clear everything to her without knowing the fact that Tommy is also present in the car. Kathy is astonished by Ruth's changing behaviour. Ruth confesses that she has told wrong things about her. For example, in the Cottage, Ruth insults Kathy a minimum of three times. Ruth tells that Kathy has practised sexual desires because she wants to separate her from Tommy. Ruth wants to see Tommy and Kathy together to find a deferral. Tommy hears everything without expressing anything. Ruth urges Kathy to join Tommy in finding deferral. Kathy and Ruth say to each other: "It's too late for that. Way too late. It's not too late. Kathy, listen, it's not too late. Kay, so Tommy's done two donations. Who says that has to make any difference?"(229). Kathy requests Ruth to stop when she says continuously that they ought to be together. Tommy does not react on this matter and Ruth gives him a wrinkled piece of paper. Ruth has given the address of Madame to Tommy. Tommy thanks her and asks how she has found it. Ruth tells him she finds out this address with lots of difficulties but she knows the importance of this address in the lives of Tommy and Kathy. Ruth wants to give them her last gift. Kathy and Ruth after this incident recall their memories of the past at Hailsham. Kathy stops sobbing and understands that she has to drop Tommy Kingsfield and Ruth in Dover. Tommy gives

them a big smile and wave when he reaches in Kingsfield. Kathy and Ruth do not discuss anything in their journey back to the center of Ruth. Kathy takes back Ruth to her center and for many weeks Kathy cares for Ruth. Ruth attempts to convince Kathy to become a carer of Tommy. Ruth's condition becomes worse in the process of the second donation. She sees the worst state of Ruth. Ruth is dying and Kathy sits next to her and says: "It's okay, I'm going to do it, Ruth. I'm going to become Tommy's carer as soon as I can" (232). Kathy is unsure that Ruth has heard her or not. But Kathy feels that Ruth knew the idea to become Tommy's carer because Kathy has discussed this idea with her earlier. Ruth dies because she is not capable to handle the second donation because of her weak body. Kathy becomes the carer of Tommy after a year from the trip of the boat. Tommy does his third donation and recovers well. He needs more rest after the third donation so Kathy visits continuously in Kingsfield. The recovery center in Kingsfield is a large center for common people. The room of Tommy is a tiny private shelter. Kathy and Tommy spend time together and try to find happiness in that particular room. Kathy and Tommy become intimate first time because Kathy thinks about deferral. Kathy wants to ask him about his drawing of animals that: "Was he still drawing them? Had he kept the ones from the Cottages? But the whole history around them had made it difficult for me to ask" (236). After one month, on one afternoon, she sees Tommy's animal's drawing. Kathy sees his sketches of three separate kinds of a frog. That particular time gives her combine emotions or feelings that overwhelmed her. Kathy is happy that Tommy shares with her. But she recalls his previous works and thinks that he is trying to impress Madame with his new artistic work. Tommy's work gives sense to his life because he knows the concept of the Gallery so he wants to amaze Madame with his creative work. After a week Kathy comes back to Kingsfield and informs Tommy that she saw Madame. She explains to him that Ruth has given the correct address of Madame. She says: "I saw her come up the street and go into her house. Ruth got it right. The right address, right door, everything" (238). They decide to meet Madame as soon as possible in the context of deferral. Tommy is tensed and says: "If we get this . . . Suppose she lets us have three years, say, just to ourselves. What do we do exactly? See what I mean, Kath? Where do

we go? We can't stay here, this is a center" (240). Tommy is anxious because he does not want to stay in centre for the next years. He is worried about what will they do and where will they go. The news of Miss Emily and Madame is shocking to Kathy and Tommy. Ishiguro represents the dystopic condition of Kathy and Tommy who do not have any shelter to stay. Tommy wants to live in a different or separated society where they find people like them. The clones are not allowed to live in the society of human beings.

In addition, Kathy and Tommy decide to go and talk to Madame. They have to face difficulties to reach there. They are an hour late because of Tommy's tests. After this process, they finally reach Madame's town before six o'clock. Soon, they see Madame and follow her with a safe and secure distance. Kathy recalls the memories when they followed Ruth in Norfolk. Finally, they confront her at the gate of her house. Kathy and Tommy have hope for the best to learn who they are. Kathy introduces: "Madame,' I said, learning over the gate. We don't want to shock you or anything. But we were at Hailsham. I'm Kathy h., maybe you remember. And this is Tommy D. we haven't come to give you any trouble" (243). Kathy explains to her that they are an older student of Hailsham and wants to talk to her. Madame is shocked to see them, at first, she is already scared of them at Hailsham. But she welcomes them in her house. Ishiguro puts his view on the changing attitude of real human beings toward the clones. The real human does not want to watch them and touch them. So, they have a dystopic vision about clones. Kathy and Tommy sit in the darkroom and wait for Madame. They remind Ruth and their trip to the boat. Kathy and Tommy are now alive from the five students and have hope of a deferral. Both believe the possibility to find out Madame that has become possible just because of Ruth. They look at the decoration and Hailsham's picture but Kathy is unable to identify the view of the school. But Tommy tries to remind her about an incident near the pond. Kathy feels that she has forgotten some memories of Hailsham but Tommy remembers everything. Madame is busy with something and both hear a voice that comes from the second floor. Madame comes to them and asks why they are here. Kathy explains to her that she and Tommy are in love. Madame gives her reaction in surprise and says: "You say you're *sure*? Sure that you're in love? How can you know it? You

think love is so simple? So you are in love. Deeply in love. Is that what you're saying to me?"(247). Madame is in shock and has little tears in her eyes. She feels bad by thinking that the clones are soulful and have desires like a human. The above lines show the feelings of love relationship of the clones. They want to fall in love and suppose they are in love as well as form their relationship like a real human. She feels that the clones deserve the best treatment like a human. Tommy also presents his art to Madame for the Gallery to become a pair from souls. He wants to show that they are in love and deserve a deferral. Because both know the clones that have the same creative art they become soul mates. Madame looks them in surprise and tells them this is not the aim of the Gallery. They think she shows them way to her renowned Gallery. Tommy and Kathy notice that Madame has her memories of Hailsham by seeing an image of Hailsham at her home. Tommy gets anxious and says to Madame that they are here for her Gallery. She says: 'My Gallery?'(248) She is astonished to listen to the word my Gallery. She makes clear them their artworks display their souls only. Ironically, the image of Hailsham is the path to reconstruct the past time of school. The guardians of Hailsham conceal details from them. Miss Emily sees Kathy and Tommy behind the doors. Kathy observes the existence of the fourth person. Madame addresses someone to speak with them: "You speak to them. It's you they've come to speak to. I suppose it is. The figure in the wheelchair was frail and contorted, and it was the voice more than anything that helped me recognise her. 'Miss Emily,' Tommy said, quietly softly" (250). Tommy and Kathy come to know the exposure that Miss Emily is the actual headmistress of the school of Hailsham. Miss Emily starts to speak with Kathy and Tommy and tells them she is the one with whom they want to talk. Madame or Marie-Claude informs them Miss Emily is right. She tries to remember the names of them and says: "I think I shall remember. You're the boy with bad temper. A bad temper, but a big heart. Tommy. Am I right? And you, of course, are Kathy H. You've done well as a carer" (251). She informs them they have heard a lot about them and she remembers them. They are glad to learn that she remembers them. Miss Emily makes clear them about Hailsham by giving them every detail. They ask about the rumour whether that is true or not. Miss Emily gazes them for a moment and

then tells them that she is glad to see their seriousness. They have hope and ponder with awareness but she feels regret for them. She does not want to disappoint them. Kathy and Tommy stay calm and the words of Miss Emily crush them as well as their hope. Kathy asks: "Is it the case, then, that deferrals don't exist? There's nothing you can do?"(253) Miss Emily tells them there is no reality in the rumour and says sorry. Tommy asks them if the rumour is wrong then why they had collected their artworks and asks about the existence of the Gallery. She tells them there is a gallery in this house here. But there is no room for all of it here. She tells them they want to know about their artwork. Kathy says: "Why did we do all of that work in the first place? Why train us, encourage us, make us produce all of that? If we're just going to give donations anyway, then die, why all those lessons? Why all those books and discussion?"(254) Miss Emily gives them answers with the help of their question. She tells them they have given their artwork to Madame because the artwork reveals what they are in from inside. She informs them that she takes their artworks because she thinks it represents their souls. She says: "Or to put it more finely, we did it to prove you had souls at all" (255). Kathy asks why she needs to prove they have souls. She explains to them the outer world is very hard for them and they are lucky that they studied in Hailsham. She says: "All round the country, at this very moment, there are students being reared in this deplorable conditions, conditions you Hailsham students could hardly imagine" (255). She gives more details about Hailsham that Madame and she starts this school with more difficulties to give the best education and culture. And now they are more educated and cultured and have good lives. She explains to Tommy that they collect their artworks and select the best work. They put that work on exhibitions and represents cabinet ministers and famous people in the late seventies when their influence was on height. In the post-war period of England , people believe the clones were associated with human. Miss Emily says:

From your perspective today, Kathy, your bemusement is perfectly reasonable. But you must try and see it historically. After the war, in the early fifties, when the great breakthroughs in science followed one after the other so rapidly, there wasn't time to take stock, to ask the sensible

questions. Suddenly there were all these new possibilities laid before us, all these ways to cure so many previously incurable conditions. Yes, there *were* arguments. But by the time people became concerned about . . . about students, by the time they come to consider just how you were reared, whether you should have been brought into existence at all, well by then it was too late. There was no way to reverse the process. How can you ask a world that has come to regard cancer as curable, how can you ask such a world to put away that cure, to go back to the dark days? There was no going back. However uncomfortable people were about your existence, their overwhelming concern was that their own children, their spouses, their parents, their friends they tried to convince themselves you weren't really like us. That you were less than human, so it didn't matter. (257-258)

Miss Emily notifies that due to the Morningdale Scandal everything has come to an end. Kathy asks about the Morningdale scandal then Miss Emily informs that in Scotland, James Morningdale who is the scientist starts experimentation on clones. He wants to create a clone that gives a fearful atmosphere to people by creating a superior clone with enhanced characteristics. He takes his research very seriously and wants to go beyond legal boundaries. This reason has created chaos across the nation and the situation has become difficult for the clones, in ethical perspectives, that already exists. This negative impact gives a hit to the economy that supports Hailsham by the 1990s. So, lack of money gives reason to shut Hailsham forcefully. Ishiguro represents fear because the clones congregate among the English people. Miss Emily tells them everything and nobody speaks for a while. Kathy and Tommy do not believe that this is the end and Tommy utters that there is no deferral. Tommy asks Miss Emily again about the lessons and everything that he learns from Hailsham. Miss Emily says: "You have to accept that sometimes that's how things happen in this world. People's opinions, their feelings, they go one way, then the other. It just so happens you grew up at a certain point in this process" (261). Tommy is still angry and says that this is about their lives, not a trend that

just came and went. But Miss Emily says sorry to them. She feels self-satisfied by telling everything to them about Hailsham and the Gallery. Ishiguro wants to emphasize the fact that opportunity, luck and destiny intermingle and important aspects in human lives. He represents the difference between the lives of clones and real human. Human beings have opportunities to do things that they are liked or not like to do in comparison to the clones. Because the clones do not have the same chances in their lives as human beings. But the fact is fixed or true that life will end one day. Tommy recalls Miss Lucy and her methods and asks Miss Emily about her. She replies to him that the methods of Miss Lucy are not good for the future of the clones so she fired her from Hailsham. Kathy tells her about attitudes of Madame that she does not like them and always afraid of them. Miss Emily replies in a soft voice: "Marie-Claude has given everything for you. She has worked and worked and worked" (263-264). Miss Emily and Madame have done lots of things in favour of the clones. Miss Emily tells them they must go and Kathy and Tommy stay in the hall for minutes and stands outside. They see Emily's assistant George who helps her to get into the car. Kathy and Madame recall the song Never Let Me Go in their last conversation. She is amazed that Kathy remembers that incident and Kathy understands now that why on that day Madame is cried by watching her dance. Because she is the only one who realizes the outer world is so cruel. The life of the clones is difficult to survive in the outer world. But she does not do anything now and says: "Poor creatures. I wish I could help you. But Now you're by yourself" (267). After that Kathy and Tommy come back to Kingsfield. Tommy tells Kathy to stop the car near an unlit spot. Kathy hears screams of Tommy and comes out of the car at his third scream. Tommy's anger outbreak and he is shattered. Kathy manages to calm him down and Tommy apologizes to her for his behaviour. He knows there is nothing left and he is furious about the system that is imposed on them without their wishes. Kathy explains their feelings and emotions by saying:

And so we stood together like that, at the top of that field, for what seemed like ages, not saying anything, just holding each other, while the wind kept blowing and blowing at us, tugging our clothes, and for a moment, it

seemed like we were holding onto each other because that was the only way to stop us being swept away into the night. (269)

The above lines explain the irritation of Tommy who accepts his fate as the clone. All the things that happen to them show their maturity and self-knowledge. They find the answers that they want to know since their childhood. But their search for answers disappoints along with the information from Miss Emily that there is not any possibility of deferral. They hold each other tightly because of their fear to lose each other and express their emotions by requesting through the song *Never Let Me Go*.

Tommy and Kathy go for a walk outside and Tommy informs her that he wants to find a new carer for donating his life. Kathy becomes sad and says Tommy she wants to be with him because Ruth wanted that. But Tommy rejects her plea because he wants to stay alone in his final donation. Kathy understands his emotions and says a final goodbye. Kathy gets into her car and Tommy keeps standing there till the end with his smile and waved. Kathy got news from someone that Tommy has completed his final or fourth donation. She talks to one of her donor who complains about memories that fade rapidly. She says: “But I don’t go along with that. The memories I value most, I don’t see them ever fading. I lost Ruth, then I lost Tommy, but I won’t lose my memories of them” (280). Kathy represents the idea that memories are the only medium by which she feels her past with her friends. She has lost everything in her life and does not want to lose them because memories are valuable for her. Kathy wants to share that she has imposed life but she has life or memories like human beings. Kathy indulges herself after Tommy’s death. She tells at one stage on the road she does not know where she is going. Then she spots a few trees on the road that are in distance. She drives up toward them and stops her car and gets out. She says:

I was thinking about the rubbish, the flapping plastic in the brances, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I’d ever lost since my childhood had washed up, and I was now standing here in front of it, and

if I waited long enough, a tiny figure would appear on the horizon across the field, and he'd wave, maybe even call. The fantasy never got beyond that – I didn't let it – and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to whatever it was I was supposed to be. (282)

In the above lines, Ishiguro explains the concept of trash by Kathy. Kathy gives detail of the place that is grey, dull and full of garbage. Kathy clarifies that she wants to recall her good memories from the past. She imagines Tommy who waves her and is calling her. The memory of Tommy gives her reason to cry but she does not do and maintains herself. She remains calm with the thought that Ruth and Tommy are close to her in her heart and intellect.

However, Ishiguro tries to define how the main protagonists reconstruct the past with the help of memory -- a procedure by which an individual tries to quest for identity which becomes the search for one's history. It is hard for the main protagonist and her friends to believe their flaws and failures but they cannot get escaped from their cruel fate because they lack capacity. So, they accept their fate and identity as a clone as per their history.

Chapter V

Historical Reconstruction: Memory as a Trope

Ishiguro, through his writing style, has given different concepts of reconstruction of history in his previous novels but in these two novels, he has employed the historical reconstruction in a different way where the characters represent their quest to achieve their different identities with the help of fragile memories. In his previous novels, he has discussed the Japanese culture with historical perspectives as well as explores the relationship between history and memory. In the fourth novel, *The Unconsoled* (1995) Mathew Beedham states:

The switch in style was a deliberate artistic choice. Frustrated by critics who attempted to categorize him as a realist and who continually sought to ground his novels in their historical context, he introduced a radically new structure that has had a sharply polarizing effect on readers . . . and have a unique contribution to the representation of consciousness. (102)

The above textual elucidates Ishiguro's new perspective to develop a new kind of approach in which he gives his message that all his previous novels explore the lives of the people, their focus on their memories to understand the present lives, their regret, guilt, and post-war Japan and British culture with historical events. Conversely, these two novels reconstruct history in the context of magic realism and hyper-reality. The characters of the novels create their different identities with their fragile memory. The structure of previous novels explores the historical events with the trope of memory but these two novels reconstruct history in another way. For example, *The Unconsoled* reconstructs history in the present and absent perspectives. In this novel, the narrator plays the role of father and son at one point and does not play any role simultaneously. In *The Buried Giant*, Ishiguro stresses the method by which the society remembers and forgets the history and its secrets through the novel that reveals the true identities of the characters or the protagonists. All the earlier work of Ishiguro represents the real world

issues but from *The Buried Giant* he turns away from his real issues to a fantasy world. In the novel, the weakness of memory has a resemblance and it plays a vital role to provide comfort and restore human relationships. This novel explains the historical events that are linked to the Romans, Britain and the Saxons rather than the post-war period like the previous novels. Ishiguro reconstructs history with the help of the story of the novel that is about a couple, Axl and Beatrice who set off their journey across the disturbed land in search of their son. The present discussion explores how contemporary writers and readers try to find out the influence of *The Buried Giant* in reconstructing history. The chapter enlightens how memory and history work together to form the different identities of the protagonists and how history and memory are dependent on each other and are equally valid. The characters feel solitude and spend their lives according to their imagined world with fragmented memories that are influenced by their troubled families. The main protagonists Mr. Ryder and Axl and Beatrice lose their link from their past because they do not have a clear link to their past. Moreover, their disintegrated memories have given them fragmented identities in their present. The characters try to revisit the past that they have lost. Jameson illustrates the cause of fragmented memory or identity as the lack of connection with history.

The novel is about a renowned pianist who arrives in a Central European city to give his performance but he forgets about his concert. He cannot say no to anyone in the matter of concert because the whole town is experiencing low self-respect due to their local musicians or past events. The people of the town are expecting a new start by the arrival of Ryder. Hoffman is the one who is organizing the event. Gary Adelman in his work *Doubles on the Rocks: Ishiguro's The Unconsoled* explains Ryder in this way:

a concert pianist who lives in the past, haunted by memories of parental abuse. Fearful of failure, conditioned by his parents to believe himself a mediocrity, he is driven by the fantasy of winning their favor and deserving their love, so that he can escape the fate of becoming what he is already in essence, the spitting image of his hated father. All of Ishiguro's

energy goes into constructing a cage of the past from which Ryder cannot escape. At the end of the novel, the retrospective impression is of having overheard a confession, the sort that is nakedly revealing yet capable of altering nothing. (167)

The above lines explain that Mr. Ryder always is most of the time, haunted by his childhood memories of the past where he lived with his parents that remind him of his unpleasant experience. He evokes his memories and lives in his fantasy world to gain love and affection from his parents. Ishiguro signifies the main protagonist as an individual who does not want to evaporate his past and shows his lack of self-reflection in the novel.

The journey of Ryder is an emotional process where he tries to find out his past. He always blames others for his unusual situation. The memories of the past of Ryder explain his inner reality. He wants to escape from his memories of childhood because of the conflict with his parents. The character of Ryder explores that as a narrator he tries to hide his past sometimes and simultaneously sometimes he is possessed with the past. The novel elucidates that Ryder feels isolated in the society or his community due to his memories of childhood that gives him different identity. Ryder fails to express his recollections with his close friends about his past. His habit to forget things explores his ineffective act of reconstructing his past identity. The story of *The Unconsoled* explains the twisted memory that is full of the narratives of the past of the other characters also. Memory and realization are intermingled in the novel. Ryder always doubts his identity and thinks what other people's opinions regarding his identity. Ishiguro creates the story in Central Europe somewhere where the country has faced defensive or locality conflicts historically; this particular country is described mainly by an individual and collective memory of its inhabitants. Ishiguro explains:

In a way, the first three novels were each an attempt to rewrite of horn down the material used in the previous one. It was almost three attempts to cover the same territory. With *The Remains of the Day*, I came to the end

of that process. But as I got older (I'm forty now) I wanted something that would reflect the feel. Life didn't feel to me like a process whereby episodes came at you and you didn't live up to the moment or you did. It wasn't as clear as that; things seem messier. I wanted to write a book not from the viewpoint of someone looking back and ordering his experience, but of someone in the midst of chaos, being pulled in different directions at once, and not realizing why. (Jaggi 117)

The above lines explain the first three novels where historical realism is explained. The novels give details about the culture, social and political context that is an epidemic of World War II. But this fourth book explains the fictional realism where the protagonist also tries to find out his real identity. In his first three novels, all the characters made their best to accept their past with their fragile memories in their present life in a new country whereas *The Unconsoled* is different from these earlier novels because it represents elements of dream with the help of trope of memory. *The Unconsoled* also explores the sufferings of the main protagonist who suffers in his adulthood due to his bad experience of his childhood and separation from his parents.

The novel investigates the rudiments about what happened in the past of Ryder. This is an effort to conquer the critical replies to his previous work in which he takes historical elements as vital in his novels. Richard Robinson states that: "Ryder's dream world is one in which the referent – the outside – is expelled from the sign" (112). *The Unconsoled* explores the irregularity of memory of Ryder. The one incident of the car in the novel explains the concept of unreliability because Ryder sees an old car but he does not find that the car was his father's car at first glance. He realizes this thing later by recalling the old memories that give him more hints related to his past as well as connect his mind to happy past memory where he recalls the incident to look for a new bicycle for him by his family:

Then, as we had sat in her little sunlit parlour with our teacups, she had referred to us once more as 'people like yourselves', and suddenly, in the

midst of listening to my father talking about the sort of bicycle most suitable for a boy of my age, it had dawned on me that to this old woman my parents and I represented an ideal of family happiness. A huge tension had followed this realization, one which had continued to mount within me throughout the half-hour or so we had stayed. It was not that I had feared my parents would fail to keep up their usual show – it was inconceivable they would have started even the most sanitized version of one of their rows. But I had become convinced that at any second some sign, perhaps even some smell, would cause the old woman to realise the enormity of her error, and I had watched with dread for the moment she would suddenly freeze in horror before us. (Ishiguro 264)

The above textual explains fares of Ryder that everyone comes to know about lies of his family. The analysis represents that the identity of Ryder is affected by his familial discords. They present that they have a happy and ideal family to others but in reality, his family has a different opinion. Ryder does not want that another person should come to know about the reality of his family. The incidents of family, bicycle, and expectation of his parents coming in the concert all are explaining blurriness of the narrator's dream and memory in the novel as well as these memories brings back him to the past events. Ishiguro explains this: “. . . I'm trying to find some territory, somewhere between straight realism and that kind of out-and-out fabulism, where I can create a world that isn't going to alienate or baffle readers in a way that a completely fantastic world would”(conversation 75).

This fourth novel explains the multi-covered concepts like the identity of Ryder as a pianist, expectations of touring, the difference between appearance and reality, emotional journey, and how he tries to protect his identity by his fragile memories. The identity of Ryder is damaged in three aspects: his childhood pain, as an excluding, and as a celebrity, and demand from him by people at the venue. The novel starts with the arrival of Ryder in the hotel where the manager Mr. Hoffman does not attend Ryder due

to some important work and Ryder as a pianist listens to Mr. Brodsky's music in the muffled traffic noise. He explains: "Someone was playing a single short phrase – it was from the second movement of Mullery's *Verticality* – over and over in a slow, preoccupied manner" (4). The story of Stephen explains the excitement of Ryder for Thursday Night concert because he wants to gain his parents' attention and love like Stephen. Stephen also tries to gain his parents' trust and tries to prove his ability but his parents do not trust him. Ryder listen to their conversation that represents his connection with the story of Stephen. Ryder wants to prove his parents his capability by giving best performance because he is at the peak point now. In his childhood, he has bitter memories and familial discord so he wants to restore that love and happiness by giving his best performance in front of his parents. Ryder loses his own identity in two ways. He loses his identity as a cultured person, social conversationalist over and above as a luminous pianist who is always busy in concert and in demand also. He shows his self-obsession to protect his fragile identity.

The title of *The Unconsoled* elucidates the meaning that music is medium to heal a person. Artists are culturally representatives for speech and interviews and host rather than an artist. Ryder and all the other characters of the novel have lost their hopes in the career of music as well as they think that love is also reliant on success. Ryder recalls the memory of Sophie while talking with Boris and thinks about Sophie:

How much longer can they expect you to carry on like this? Neither of us are so young any more! You've done your share now! Let somebody else do it all now! . . . the fact is, people need me. I arrive in a place and more often than not, find terrible problems. Deep-seated, seemingly intractable problems and people are so grateful I've come. But how much longer can you go on doing this for people? And for us, I mean for me and you and Boris, time's slipping away. . . . They don't understand the first thing about modern music, and if you leave them to themselves, it's obvious,

they'll just get deeper and deeper into trouble. I'm needed, why can't you see that? I'm needed out here! . . . You live in such a small world! (37)

Ryder looks back at his life and recalls the memories of Sophie at present. He explains that city has invited him to reconstruct the community's people. They are interested in modern music but they do not unite themselves. They have their demands from celebrities and worship them according to their demands. He talks sarcastically with self-confidence when he arrives late for appointments and says that: "The world seems full of people claiming to be geniuses of one sort or another, who are in fact remarkable only for a colossal inability to organise their lives' modify" (146). The analysis explains Ryder's identity as a celebrity where Ryder ventures his uncertainty into Sophie. He is confused between the world of appearance and reality. Ryder has misplaced his schedule and expels his anger on the others but he does not change himself.

The novel explores the relationship of parents and children with every major and minor character. The novel represents different phases of the life cycle. Firstly, the life trajectory of Ryder, secondly, young Stephen's hope to present himself as a musical celebrity, thirdly, Hoffman who is the composer, the next one is an elder and drunken conductor who is Brodsky and lastly, Christoff who is the aged cellist. The relationship in each group remains stationary despite hope for change. In his three-day journey Ryder has to arrive at central European and rehearse on a cultural crisis for the civic support society in the concert hall as well as fly on to the next venue of the concert. Ryder is haunted by his performance because he thinks that his parents will come to see his performance and love him as well as each other also. Ryder forgets his schedule of three days and does not recognise his family members. Moreover, he struggles with his real identity due to his control and denial attitude. He recalls his childhood memories by seeing the hotel room. He ruminates:

I was just starting to doze off when something suddenly made me open my eyes again and stare up at the ceiling. I went on scrutinizing the ceiling for some time, then sat up on the bed and looked around, the sense of

recognition growing stronger by the second. The room I was now in, I realized, was the very room that had served as my bedroom during the two years my parents and I had lived at my aunt's house on the borders of England and Wales. But I had told myself it was nothing and, resting my cheek back down on the green mat, had continued with my battle plans. (16)

The analysis discovers the awful injuries that families impose on their members. It explains the unclear experience of the main protagonist that shows his loss of life. The process of memories starts from the past but memories decide their present situation or sadness in which he loses their identity. Ryder recalls his childhood memories that are triggered through certain scenes in his present life. For example, from the hotel bedroom Ryder is reminded of his aunt's house that on the borders of England.

Furthermore, other characters start their demand from Ryder on his arrival in the hotel. Ryder, as a celebrity, has to listen uncomplainingly to Gustav who is the porter of the hotel, like Stevens, he also shows respect for all porters. Ryder responds Sophie in a rough manner when she tells him to look over a new flat as a house for all of them. Later, he meets with his school friend Sauders who recall the memories of school time. Stephan tells Miss Collins to try to boost up Brodsky to join or perform the orchestra. Stephan wants to give the best performance by organizing a piano tutorial to cheer his parents and audience. Ryder looks into the other characters' fret that is why Ryder observes the conversation of Stephan and Miss Collins though he was inside the car: "The door closed behind him, but by learning right back in my seat I found I could still see the two of them clearly illuminated in the narrow pane to the side of the front door" (56). However, Ryder senses what is going on his mind while driving: "But then I caught sight of his profile in the changing light and realized he was turning over in his mind a particular incident from several years ago. . . . now his fear that I would prove unable to help him had caused him once more to bring it to the front of his mind" (65). Ryder sees the fear of failure about performance on Thursday Night in the eyes of Stephan. The novel represents the identity

of Ryder in such a way where he is known about the other characters' information that what they wish him to know and also could see what they do not want to show him. Robinson explains the historical aspect: "The citizens of *The Unconsoled* live in a synthetic, paper-made europolis without a particular history" (117).

Additionally, the novel represents the past and painful childhood of Ryder where he covers his painful memories by defenses them. He does not want to show his true identity to all that is why he has a double personality. All his childhood memories are not specified directly by him rather he presents information with the help of his fragile from his past. By the other characters like Stephan and Boris, Ryder gives details of his childhood experiences. Gray Adelman states: "the artistic aim of *The Unconsoled* is to externalize the central character's interior life by means of doubles. . . . The other characters exist only in reference to himself as points of view on himself, as his stand-ins in a narrative he continuously relives" (178). The analysis explores the fact that Ryder has fear and is gripped by the pain of childhood memories. He does not want to do the same to his child that he has faced in his childhood. But at the end of the novel, he does the same thing that he has experienced in his past. The behaviour of Ryder towards his family becomes unkind because of the painful memories of his childhood. He presents the same identity and attitude to his family as his parents. The character of Stephan Hoffman represents the common things of Ryder. He represents the young Ryder whose wishes are repressed by his parents. Stephan finds himself overwhelmed by a variety of feelings and sentiments: "Naturally he was frustrated at this failure to persuade his parents to return to their seats a nagging fear he had not experienced for some years—namely that what his father had said was true and that he was indeed the victim of some massive delusion"(481). Here, the character of Stephan represents the same identity as Ryder who wants to recapture his parents' attention. Moreover, Fiona Roberts who is a school friend of Ryder also points out the complicated relationship of Ryder with his parents. They have a conversation that represents Ryder's wish to be alone in his life. She says: "That's silly. That means you'll be all on your own. You'll get lonely. I don't mind that, I like being lonely" (171). Ryder does not want the past to get repeated because of

his parents' conflict. He does not want to create the same failed identity as his parents. He feels the strange combination of fear and excitement that he has experienced in his training session where he tries to fight off his emotions. Fiona Roberts reminds him about his parents' old memories and fighting. She tries to make Ryder understand his parents fighting reasons. She says: "It won't be like that at all. Husbands and wives don't always argue all the time. They only argue like that when . . . when special things happens. . . . Don't you know? Don't you know why they argue all the time?"(172) The analysis represents that Ryder shows again his challenging relationship with his parents in his own family. But he makes distances from his wife Sophie and son Boris due to his fear. This fear symbolizes that he would indulge again in family discord as his parents have done. He wants to make a good family picture with his true identity and without any fear. Boris is also the representation of the childhood experience of Ryder because he also always left with Sophie when Ryder is on his concert trip. Boris is shown as a grandchild of Gustav, at first, but the novel reveals that he is the son of Ryder. When Boris arrives at their house he recalls his childhood memories and Ryder also recalls his memories. He ruminates:

The room was by now growing steadily more familiar to me. The triangular clock on the wall, the cream foam sofa, the three tired hi-fi cabinet; I found object after object, as my gaze fell on it, bringing with it a poignant nudge of recognition. . . . To me, a nine-year old, the house quickly came to represent not only an exciting change, but the hope that a fresh, happier chapter was unfolding for us all. (214)

These textual words explicate that the childhood house of Ryder has common characteristics with the house of Boris and Sophie. Ryder tries to protect Boris from the bad influences of neighbours. Ryder does not want any bad effect on Boris because he wants to live a happy life with his family, but later, he does the same thing with Boris. Moreover, there is the episode when Ryder explains to Boris about his situation and

continues traveling. He explains to him about his central performance which secures his identity as a celebrity once and for all. He says:

Boris, I know you must be wondering. I mean, why it is we can't just settle down and live quietly, the three of us. You must, I know you do, you must wonder why I have to go away all the time, even though your mother gets upset about it. Well, you have to understand, the reason I keep going on these trips, it's not because I don't love you and dearly want to be with you. I mean the very special one, the very important trip, the one that's very very important, not just for me but for everyone, everyone in the whole world. And you see, once you miss it, there's no going back, it would be too late. . . . They get bitter and sad. By the time they die, they've become broken people. So, you see, Boris, that's why. That's why I've got to carry on for the moment, keep travelling all the time. Boris, I hope you can understand what I'm saying. (217-218)

The study here represents the identity of Ryder as a father and celebrity who wants to enjoy his time with his family. But due to his continuous traveling and concert, he is not able to do so. He explains his circumstances and reasons to his son because he wants to create a pleasant image in his son's life. He does not want to give him the same life that he had. Additionally, the incident when Ryder takes away his handiwork manual which he has given to Boris. Boris wants to keep that manual but he says: “. . . ‘It's just a useless old manual someone wanted to throw away. . . . Utterly useless. No thought, no affection, nothing went into it’” (471). Ryder shows the same attitude to Boris as his parents. This analysis exemplifies not only Ryder's reminiscence of the identity of his parents as well as his relationship with Sophie and Boris where he reflects the same attitude towards them as his parents. Ryder makes the distance from his family in supper and hides himself in the newspaper and criticizes the food as well as ignores his child. He spells his temper on Sophie because his well-planned supper is ruined due to bafflement.

Furthermore, *The Unconsoled* represents the isolation of Ryder from the community. Ryder is disturbed by his past because of his childhood memory that forms his inner identity. The past of Ryder focuses on the city and his parents' relationship. Pedersen who is the citizens explores his past faults. He says: "I'm realistic enough about the situation, Mr. Ryder. One has to be ruthless. Our city is close to crisis. There's widespread misery. . . . He and everything he has come to represent must now be put away in some dark corner of our history" (99-100). This point explains the crisis of the city and Ryder's visit to the city for advice in the context of cultural and melodic values. He also meets with musician Christoff who explains to him the condition of the city. He says: "Yes, you're brilliant musicians, one of the most gifted presently at work anywhere in the world. But nevertheless, even an expert of your caliber needs to apply his knowledge to a particular set of local conditions. Each community has its own history, its own special needs" (187). He illustrates Ryder about the problems of the community that it depends on the people of the city that what they want to maintain and what to forget about the past. Moreover, the people have complex thoughts toward Max Sattler who is the historical figure of the city. One of the citizens explains the incidents from the past that occurred nearly a century ago. He says: "Max Sattler – why that whole episode in the city's history – has come to mean so much to people here But you see, Mr. Ryder, as you've no doubt discovered, Sattler has gained a place in the *imagination* of citizens here. His role, if you like, has become mythical" (374). Their conversation clears the concept of forgetting and remembering from the past as well as the crisis of the city. Ryder is confused with the memories of the community because he feels distressed to face the memories of the other people. Ryder wants to enjoy his personal space in his imaginary hometown but he is not able to adjust to his memories and memories of the people that are around him. He countenances the situation of a dilemma when he re-examines his private past as well as its cooperation with historical records where he tries to reconstructs history with his memories. Ryder wants to isolate himself from the local problems so for this reason he considers himself as an outsider in the novel.

Additionally, the other incident of journalists also gives details about the identity of Ryder as a musician. The journalists negatively talk about him without noticing him. Ryder hears their conversation and also their offensive remarks about him. He says: “. . . With these types, you just have to keep up the flattery. So all the time you snap, keep shouting “great”. Keep exclaiming. Don’t stop feeding his ego’ . . . I’ll bluff my way. But let’s not waste too much time. . . . Let’s have no mistakes, remember he’s a touchy bastard” (167). Fiona who is a tram conductor also blames Ryder for his failure. She tells him that she is treated like a princess among her friends but his failure demolishes his name as well as her reputation among her friends. Particularly, in that circle that has looked after his parents. She kindles his memories of childhood where he spends his life without love and containment. She warns him in anger and says: “You’re just being silly. No one likes being on their own. I do. I like it. How can you *like* being lonely? I do. I just do” (171). This particular incident represents Ryder’s self-absorbed and denial to admit his dissatisfaction. Ryder thinks he is responsible for the sadness of his parent so he always remains sad. He leaves his frustration on his family on Sophie and Boris who always try to console and love him. In addition, Ryder criticizes Kazan and says: “These failures of nerve are, in my experience, very often associated with certain other unattractive traits. . . . A fondness for pointlessly matching fragmented passages with each other. And at the more personal level, megalomania masquerading behind a modest and kindly manner” (202). Ryder explains his views to Christoff and he appreciates the motif of celebrity because he wants to idealize himself in the eyes of Ryder. In addition, Ryder, in *The Karwasinsky Gallery*, gets angry because no guests recognized him. He represents his wounded self-importance into them and says:

Look, I shouted, just stop this! Just for one second stop this, this inane chatter! Just stop it for one second and let someone else say something, someone else from outside, outside this closed little world you all seem so happy to inhabit!’ . . . For one thing, you lack basic manners. Look at the way you treat each other. Look at the way you treat my family. Even myself, a distinguished figure, your guest, look at you, far too concerned

about Oskar's art collecting. In other words, too obsessed, obsessed with the little internal disorders of this thing you call your community, too obsessed to display even the minimum level of good manners to us. (271)

Ryder feels an outsider when nobody gives him attention as a celebrity in the city and explores their manners towards him and his family. Here, the identity of Ryder is ignored once again where he tries to connect to the community of the locals.

Later, the novel reveals the failure of Miss Collins where she is waiting for her husband, Brodsky. He says: "Forgive me, Miss Collins, but I can't help feeling you're really not as convinced by your own arguments as you would like to be. That somewhere deep down you've always been waiting and waiting for your old life, your life with Mr Brodsky, to resume" (276). Miss Collins does not agree with Ryder's thoughts and explains to him that time has passed so rapidly so she wants to leave things the way they are. Ryder and Sophie leave the place. Ryder tries to make a close relationship with Brodsky but his attempt goes in vain. Ryder asks him about his wound: "You're refereeing to a wound of the heart, Mr Brodsky?" . . . No, no, I meant simply, I had a wound. I was injured, very badly, many years ago. . . . It's never healed properly. I've had it for so long now, it still hurts me.' 'I'm sorry to hear that. It must be a great nuisance" (308). Ryder wants to share the emotional pain of Brodsky but when he gets to know about the wound he does not give any more attention to him. Brodsky wants to recover his relationship with Miss Collins but Miss Collins also leaves him by saying that he loves his injury only. She says: "I won't come, Leo. Wherever you're going now, you'll have to go by yourself. . . . Always your wound. Oh, how I hate you! How I hate you for wasting my life! I shall never, never forgive you! That's your real love Leo, that wound, the one true love of your life!" (498) Miss Collins explains the attitude of Brodsky who always thinks about himself. He wants to get back to Miss Collins in his life to shun his isolation. He wants to give his best performance in the concert but in the end, he fails to do and he lost his identity.

Furthermore, on the day of concert, the arrangements are still not done. Ryder gets panicked. He says to Miss Collins: “. . . triggered something, causing me suddenly to remember that my parents were due shortly to arrive in the city. . . . seizing me with an icy panic that was almost tangible, the realization that I had not prepared at all the piece I was to perform them this evening” (328). Miss Collins assures him that he is a man who is known as an “international genius” (301) so there is no need to be scared of his performance in the concert. He assumes that his parents are coming to his concert. Then, he finds his old school friend Parkhurst who is in his role of clown still like his school days time. They recall his old days of school. Ryder thinks about his performance once again and the reappearance of Brodsky as a conductor. Brodsky is still attached to his ex-wife but she keeps her distance from him. Ryder’s childhood memories reflect over him. Hoffman gives details about his marriage to Ryder. Hoffman tries to get back Christine’s love through Ryder. He remarks: “. . . I performed my role as her husband quite magnificently” (350). He explains to Ryder his wife’s interest in the poetry of Baudelaire. He says: “*I had never known of her love of Baudelaire! She had never revealed this passion to me!*” (351) Hoffman also illustrates his hope for his son Stephan because he wants to see him as a musical genius. But mentions him as less talented and personifies him as a great mistake of Christine in her life. Stephan also faces the same situation as Ryder. He also wants to give a surprise to his parents with his talent. The outer journey repeats Ryder’s psychic journeys of life that finish up in a psychic wall where he faces unbearable reality and disastrous disappointment. Ryder expresses his feelings to Sophie about his parents and says:

Instead there are all those other things people expect me to do. You think tonight’s easy for me? My parents, they’re coming tonight. That’s right! They’re coming at last, tonight! And look what happens . . . They take so much for granted, all these people. . . . They’ll probably turn on me tonight, it wouldn’t surprise me. When they get unhappy about my answers, they’ll turn on me, and then where will I be? I might not even get

as the piano. Or my parents might leave, the moment they start to turn on me. . . (444)

Ryder tells Sophie about his pressure that it is not easy for him to do this concert. He shows his nervousness when he does not find the concert hall. He explains his condition where everyone expects from him but he thinks about his parents' visit to the hall. He does not want to lose his last chance to gain his parents' love by giving his best performance. Ryder reconstructs history with his memories where as a child he has a fear that his parents will leave him if he does not handle the situation correctly. The phone call to Sophie represents the soft corner for Sophie in Ryder's heart as well as Sophie also. Lastly, Boris tries to deal with his dying Gustav and his mother but Ryder still demands attention and support and he does not show any sympathy and connection. Ryder makes difference from other performers when he sees the stage. Stephan starts to play on the stage but his parents do not show any connection with their son and leave the auditorium. The situation becomes worst and the evening ends with ostentatious confusion. All this happens because everyone is distressed from their inner side and does not take things seriously. Ryder does not get on stage and does anything. He does not give his community speech and piano performance. Later, Miss Startmann makes him clear that they have checked hotels and transport but there is no news of his parents' arrival. Ryder says:

. . . Surely it wasn't unreasonable of me to assume they would come this time? After all, I'm at the height of my powers now. How much longer am I supposed to go on travelling like this? Of course, I'm sorry if I've put anyone to unnecessary inconvenience, but surely it won't come to that. They must be here somewhere. Besides, I heard them . . . it's not unreasonable . . . (512).

Ryder represents his disappointment that his parents are not coming. He collapses in a chair but Miss Startmann tries to console him. She tells him that over the years as his fame will spread in the whole city people will remember about your parents visit in the

city. Ryder feels that it is his failure that he has done nothing in the concert hall. On the lawn, nobody recognizes Ryder and he is unnoticed by waiters and remaining customers. Ryder as a celebrity fails to give his best performance and experiences that he has lost his identity because another local celebrity will be chosen for the performance about cultural values. The people feel disappointed and remain unconsolated by a celebrity like Ryder.

Moreover, Ryder narrates a tale like a stranger through his fragile memories about his family discords for the reason that he has an image of troubled relationship in his inner world. He says: “. . . As ever, my experience and my instincts proved more than sufficient to see me through. Of course I felt a certain disappointment about the evening, but then, . . . After all, if a community could reach some sort of equilibrium without having to be guided by an outsider, then so much the better”(524). Ryder is confused with the old memories that brought him back and reworked over and over. Ryder recalls memories of his father-in-law Gustav who is dead now and to whom he does not give attention earlier. He says: “I’m very sorry. . . as you know, I had only known him for a few days, but he had been very kind to me, assisting me with my bags and so on” (525). For Ryder, past memories are the central parts where he confers with the help of public memories by reconstructs history. He feels isolated and is unwilling to perform in the absence of his parents, Sophie and Boris are not even around and he is not giving his performance. He feels like he has lost everything in his life when Sophie and Boris leave him. Sophie’s words hurt him and he realizes his own grief and regrets over his identity as a father. Sophie at the ending says: “Leave us. You were always on the outsider of our love. Now At look at you. On the outsider of our grief too. Leave us. Go away. . . He’ll never be one of us. You’ve got to understand that, Boris. He’ll never love you like real father” (532). Ryder is overwhelmed physically and mentally by his fragmented memories because he has lost his identity. All other characters also have the same feelings, for example, Stephan says: “I realize now I can never reach the levels I want to here, not in this city” (520). He feels that he has lost his identity in the city where he is not able to conduct a good performance. He thinks of himself as a historical figure.

The Unconsoled appears as a novel that represents a lack of reality because Ryder is confused with his inner world's process of recollections. The setting of the novel also shows a failure to gain distinct cultural and individual identity. Peter Oliva states: "The book is supposed to be a metaphor for the way most of us have lives that we blunder through, pretending we know where we're going but not really knowing where we're going" (122). Ishiguro represents the character of Mr. Ryder who tries to fulfill his promise as a celebrity but he fails to do the same. He lost his identity as a celebrity due to his failure at his performance and as a father also because of his fragmented memories. All characters try to build up their identities in their lives with fragile history because it provides them hope to evaluate themselves with the superior people of the society. It is all about the elusiveness of identity and treachery of memory, regret, and hope of redemption.

The present analysis displays the relationship between history and memory by the novel *The Buried Giant*. The novel explains the victory of King Arthur over the Saxons. It emphasizes the role of history in recollections of cultural values with the help of memories. It explains the couple who recalls their past and shows their authentic love to each other. Ishiguro represents the stable bond of Axl and Beatrice with each other till the end. The characters reconstruct history by recalling or forgetting memories of some incidents from their past in the period of post-Arthurian. The novel explores the notion of individual and collective identity and problems of memory. In 2005 interview with Spiegel Ishiguro states:

I remain fascinated by memory. What I would like to tackle next is how a whole society or nation remembers or forgets. When is it healthy to remember, and when is it healthy to forget? ... it's such a big subject. I think my books have concentrated on countries going through big social changes on the one hand, or individual memories on the other hand, but I've never been able to put these two things together. It is quite a challenge. (Moore)

Ishiguro represents the combination of society and individualism in his previous work and gives equal significance to them. He wants to write the novel that represents the image where people remember and forgets their history not as an individual but as a community as well as citizens of the countries. *The Buried Giant* is set in the optional world of ancient Britain where its central troubles investigate the present and the recent past. For a society or nation it is necessary to understand that they should have knowledge of their shared past because memories are the source by which nations or individuals maintain identities.

The present analysis explains the relationship of *The Buried Giant* with the historical events by using features of the Arthurian romance of Axl and Beatrice who want to find out their son. The novel starts where Axl, the main character, realizes his missing past that has vanished from the memories of the people. The main characters Axl and Beatrice are elderly couples who start their journey to reveal the secrets of their past. They face many difficulties during their journey when they encounter different persons. They assume their love will remain the same or stronger during their journey. Their journey discloses to them the dark and forgotten sides of their affection for one another. They meet with Sir Gawain, Wistan the Warrior, the Boatman or the narrator and Edwin during their journey to find out their son. Sir Gawain is the nephew and knight of King Arthur. He is a contiguous friend of Arthur who takes both responsibilities. Firstly, he supervises Merlin, who is famous for the magical power in Arthurian England and curses on the breath of Quering that gives her breath skill with whom everyone forgets their past. So, Sir Gawain protects the locale of Quering as a protector. Secondly, he maintains the peace between Britons and Saxons. *The Buried Giant* represents the war between the Britons and the Saxons. Axl plays the role of a statesman under the supervision of King Arthur. He follows the treaty that decides to leave Saxon women and children by Britons but the war becomes stronger and the Britons despoiled the treaty by butchering the whole village. Merlin casts his magic charm or curse on the she-dragon to save the warriors of war or to evade revenge. Both the Saxon and the Britons forget that the war had ever happened but Wistan who tries to deal with the situation starts to grow up with

Britons. He has been spared by the mist. He tries to murder the dragon and then encourages the Saxons to take revenge for their defeat. Gawain is the person who opposes Wistan and supports the dragon for the peace of the country.

The novel illustrates the sufferings of the characters in the context of loss and painful experience as a victim and performer. Peter Childs in *Contemporary Novelists: British Fiction Since* gives details. Ishiguro has published his seven novels and the novels are concerned: “with individuals scanning their current and the past lines for clues to their sense of identity, loss, or abandonment” (126). *The Past Within Us: Media, Memory, History* explains history as:

Our vision of history is drawn from the diverse source: not just the narratives of history books but also photographs and historical novels, from photographs and historical novels, from newsreel footages, comic books and, increasingly, from electronic media like the internet. Out of this kaleidoscopic mass of fragments we make and remake patterns of understanding which explain the origin and nature of the world in which we live. And doing this, we define and redefine the place that we occupy in this world. (Morris- Suzuki 2)

Ishiguro is not satisfied with the view of Morris –Suzuki rather he is in favor of the role of the history of ancient times. He wants to represent the resources from the historical perspective with the help of the novel.

In *The Buried Giant*, the uncertainty of memory represents human memory in a more sufficient manner where it increases questions about identity. Memories are the shades of past incidents and can be provoked by recalling them. The main protagonists, Axl and Beatrice demonstrate their honest willpower to recover their past although for other characters this is the unconscious stage of memory. Axl knows this very fact that he does not remember all the memories of the past but he has something to reexamine and embrace. The characters represent the condition of memory loss.

You may wonder why Axl did not turn to his fellow villagers for assistance in recalling the past, but this was not as easy as you might suppose. For in this community the past was rarely discussed. I do not mean that it was taboo. I mean that it had somehow faded into a mist as dense as that which hung over the marshes. It simply did not occur to these villagers to think about the past – even the recent one. (7-8)

These lines discuss the community of the village of Axl. The novel emphasizes a condition in which the characters forget their past memories and they are not in the condition to form new memories even from their recent situation. They all are under the effects of the mist and the memory loss aims to suppress society's disturbance and try to finish uncomfortable and unsolved questions.

Furthermore, the novel also represents Axl and Beatrice as a pair of Britons more willingly than a British pair because they show the difference between contemporary notions of Britain and the historical era in which the novel is set by Ishiguro. The present discussion explores how contemporary writers and readers struggle to discover the influence of *The Buried Giant* in reconstructing history. Ishiguro highlights the concept of Britons and the British where he gives details of the differences between modern Britain people and Briton people in which he sets the novel. He explains through this novel, the identity of the British especially in which the identity is attached to the landscapes. The novel discovers the complication of the remembering and forgetting process by giving reference to the early medieval history of the period of the post-Roman in Britain. The memories of the war, historical events, and memory loss explore the self or individual identity and collective identity. The initial part of the novel starts with a silence which is disguised by the buried past where the calmness of memory is disturbed by loss. Many historians consider the period between the end of the Roman and the beginning of the Anglo-Saxon as a blank period in history that is why Ishiguro sets his story in fifth and early sixth century Britain. Ishiguro describes this period as a historical gap that explains several assumptions about disposal of masses of a discarded

ethnic group to set up civilization and an attempt to maintain the peace that has happened then. Another side of memory loss explores the forces by which the situation of peace is maintained. Ishiguro states that in every society, the buried giant has existed and these giants are in the condition to get up. The notion of the memory explores by two concepts where the former concept illustrates the collective memory that affects the honesty of the group and the nonviolent relation with rival nations or communities. Next, it gives details of individual identity or memory in which an individual is influenced by one's self or identity as well as his relation with another human being. The memory of literature does not depend on passive transmission because writing is "both an act of memory and a new interpretation, by which every new text is etched into memory space" (Lachman, 301). *The Buried Giant* is an example that suggests the connection of medieval mythical tradition with modern fantasy literature.

Ishiguro discusses historical fiction in all his novels but *The Buried Giant* is the novel in which he, firstly, represents an image of the sixth century and takes us back to that particular century where giants, fairies and dragons all are discussed by him. Romans have long since departed and Britain and Saxons face troubled peace. The novel begins with the realization of Axl that his past is missing and vanished from the memory of the people. Axl and Beatrice who are elderly Britons start out their journey in search of their son who has lost in the mist of post-Arthurian England. They think he lives in another village. The entire land is affected by a mysterious mist that deprives the memories of the people. There are only a few people who recalls their past or the day before. Their memories are the only medium that creates their identity by reconstructing history. They try to rediscover memories but faces death. The novel explains the realization of Axl where he becomes the observer of collective forgetting or identity. The characters are suffered because of the magic influence or mist by dragon Querig. The main characters are not able to recall their memories to construct their present and miss a big part of their past. All the events that occur in their life for the events are happening as if, they have occurred the first time in their lives because of memory loss that makes their identities misty. The characters come to know about their real identities when the effect of the mist

diminishes later. Christina Wald explains this notion with the help of Freudian concept of belatedness that: “the traumatic event as such has never taken place: the past is belatedly created through its ostensive repetition in the future” (96). The initial part of the novel elucidates the characters’ presumption of England where the narrator explores this concept by the former lines of the book: “You would have searched a long time for the sort of winding lane or tranquil meadow for which England later became celebrated. There were instead miles of desolate, uncultivated land; here and there . . . that could kill a dozen pigs in a single day and produce green rashes on the cheeks of children” (Ishiguro 3). The analysis points that the novel is situated in an imaginary England where the people are populated by the plagues as well as human arrangements dug deep into the land. The mythical creatures like dragons and ogres abduct small children. They arrange some things with themselves before taking off. They have a fear of monsters and ogres in their journey and after a long span, they enter into the villa where they do not find anybody. The condition of the villa represents as if the Romans have lived in England and the novel represents the dark side of the country. The novel represents historical reconstruction where it makes it possible to spread the memory of literature:

I have no wish to give the impression that this was all there was to the Britain of those days; that at a time when magnificent civilisations flourished elsewhere in the world, we were here not much beyond the Iron Age. . . . Mostly you would have found communities like the one I have just described and unless you had with you gifts of food . . . I am sorry to paint such a picture of our country at that time, but there you are. (4-5)

The above quote depicts the bad image of Britain of that time. The story discloses and apologizes as well as provides the dark impression of England of that period. The analysis explains the suffering and pain of the people due to their memory loss that takes away their identities. The characters cannot think about whole incidents of their lives together and this incompleteness disturbs them all through the novel. Furthermore, the analysis explains the situation of community to readers where they face problems to recall their past. They do not have anything to discuss with each other due to memory

loss. Axl and Beatrice are the only ones who has some memories of their son and that is why they set off their journey in search of their son. The condition of the memory loss is introduced by these:

You may wonder why Axl did not turn to his fellow villagers for assisting in recalling the past, but this was not easy as you might suppose. For in this community the past was rarely discussed. I do not mean that it was taboo. I mean that it had somehow faded into a mist as dense as that which hung over the marshes. It simply did not occur to these villagers to think about the past – even the recent one. (7-8)

These lines talk about the particular community of the village of Axl where he thinks that his village is the only one that suffers through the concept of memory loss but it is a countrywide problem. The past is not taboo for the community rather it only happens because of the dense mist. The dense mist does not allow people to recall their past, over and above the memories of the recent one are also forgotten by the people. The main aim of this memory loss is to suppress or control the community instability of the nation.

Moreover, the mist has its bad effects on all the characters and they have a fear that they will lose their identities forever. The episode of the rabbit woman also represents the fear of the mist in the eyes of Axl and Beatrice. Beatrice explains the woman: “Seated on a piece of fallen masonry was a small, bird-like old woman- older than Axl and Beatrice – in a dark cloak, the hood pushed back enough to reveal her leathery features” (38). Axl and Beatrice take shelter in the villa where the strange man explains the concept of the boatman. The boatman sails the couple to the island and takes that couple to the island who wants to go together to prove that their bond is strong. He explains to them the test of the couple that represents their love and bonding with each other. The boatman makes clear to Axl and Beatrice the questions that he asks related to happy and sad memories. The boatman says: “Occasionally a couple maybe permitted to cross to the island together, but this is rare. It requires an unusual strong bond of love between them” (45). The narrator gives details about the couple whether they are capable

or not of the test by recalling the history of their lives. Beatrice shows her fear to Axl and says: “When I heard this I was only partly afraid, . . . about how this land had become cursed with a mist of forgetfulness, a thing we’ve remarked on often enough ourselves”(50-51). Beatrice also explains the questions of the lady when she asks them: “How will you and your husband prove your love for each other when you can’t remember the past you’ve shared? And I’ve been thinking about it ever since. Sometimes I think of it and it makes me so afraid” (51). Beatrice is scared that if they both do not recall their past together then she must not have the same love for Axl like she has earlier because they are not capable to remind their past or identities due to mist. Axl does not want to remember the past because he is scared of the wounded past that will destroy their love rather Beatrice wants to recall their collective memories for their happy and loving life. Axl and Beatrice fight internally for what is good for them to forget or remember the past? He says: “Should memories return, and among them of times I disappointed you. Or yet of dark deeds I may once have done to make you look at me and see no longer the man you do now. no matter what you see once the mist’s gone” (294). These lines represent Axl’s tension that what will happen when Beatrice will recall her memories. He promises her to keep the same feeling in the future that she has right now in her heart for him. Beatrice promises him because she also wants to get rid of the mist for the sake of Axl. The mist gives delightful and awful experience to people of Britons and the Saxons who lives a peaceful life in their nation due to effect of the mist. The mist symbolizes the positive and negative aspects of the people where they have lost their identities but live in a peaceful atmosphere and Beatrice explains: “Is it not better some things remain hidden from our minds?”(179) Beatrice gives details that to remember their past does not give her fear because they all have bad as well as good memories. She clears that if the old memories make them cry with anger, the life that they share now gives them strength to share the same life after the removal of the mist. The mist gives them a chance to heal old wounds in Britain.

Moreover, the journey of Axl and Beatrice is to find out the true meaning or the quest for identity as well as their son. They always experience the change when they meet

with others people. The goal of their lives is to find out their answers that what is happening and who they were. They try to regain the memories of their son and their identities as now they are. *The Buried Giant* explores the reality of life about how forgetfulness gives details of things of the notion that has been buried due to this memory loss. A newspaper article '*The Buried Giant*' *Unearths Truths* states:

Little resentment between Saxons and Britons survives, because the terrible, bloody deeds of the past have been buried under a layer of collective forgetting. Ishiguro thus raises a compelling point, forcing the reader to consider whether a safe, peaceful life is worth the loss of memory and identity. (Le)

Lien E. Le, in the above quote, explores the concept of memory and identity where the mysterious mist is like a positive effect on the people because they have left the pain behind. Forgetting past gives the peaceful lives to people but losing one's identity or keeping hold of past that what has happened in the past as well as who they are in their present lives.

Moreover, another incident signifies the relationship between Saxons and Britons where Axl is afraid to enter the Saxons' village. The village of Saxon represents the look of the traditional village and there are some soldier guards at the gate. Beatrice assures him that she knows them and they know her also because of her trade. The friend, who is the head of the village, of Beatrice meets them. Axl and Beatrice are Britons only in the Saxon Village but everyone maintains the peace and welcomes them because of their business or trade. The language of the Saxons is different from the Language of the Britons that is why they have different identities. But Beatrice can speak Saxon as well as the Britons because she trades with other Saxon women. Axl observes the strange man in the village who is the center of attraction among the people of the village. He meets Ivor who is a Briton and mayor of a Saxon. Beatrice and Ivor are friends and he explains the belief or superstitious values of the Saxons. Beatrice says: "These Saxons are a great burden to you, Ivor. Perhaps you're wishing to be back with your own king, even with

the boy returned safe and the ogres slain” (84). Ivor explains that people notice things without knowing the fact because they do not think beyond their limits. He makes clear that the Saxons live with unawareness due to the mist. Wistan talks about Edwin with Axl and requests to take Edwin to their village of the Britons for the safety of his life. Edwin is a young boy who is captured by the beast. Sir Wistan saves him from the people of the village because Saxons think that he is beaten up by the beast. Wistan wants to model him as a great warrior to take revenge on the Britons. Wistan is a Saxon warrior who travels throughout England to notice how Britons and the Saxons live together. He wants to kill the dragon Querig. Axl agrees to take the boy with them to their village. He says:

I think it an excellent plan. My wife and I were distressed to hear of the boy’s plight, and we’ll be happy if we can aid some resolution. And what you say is wise, sir. It’s among Britons, surely, he’s safest now. I’ve no doubt he’ll be received with kindness at my son’s village, for my son himself is a respected figure there, practically an elder in all but his years. He’ll speak for the boy, I know, and ensure his welcome. (94)

Ishiguro emphasizes the relationship between the Saxons and the Britons where they have different identities. Wistan is sure about Edwin’s adjustment in the village of Britons. Edwin is the Saxon boy who does not know the language of the Britons.

Further, Wistan gives confidence to Edwin who is a Saxon boy to fight against the Britons. He tells him about the bad behavior of the Britons though Edwin asks the reason: “I don’t understand, warrior. Must I hate a Briton who shares with me his bread? Or saves me from a foe as lately did the good Sir Gawain?”(276). Wistan wants Edwin to see his real identity as a Saxon. The older wants to promote to bring hatred throughout generations. The analysis shows:

Some of you will have fine monuments by which the living may remember the evil done to you. Some of you will have only crude wooden crosses or painted rocks, while yet others of you must remain hidden in the

shadows of history. You are in any case part of an ancient procession, and so it is always possible the giant's cairn was erected to mark the site of some such tragedy long ago when young innocents were slaughtered in war. (305)

The above mention lines state the memories of war between the Saxons and Britons that remain uncovered. Moreover, the personal memory is the only medium that explains these memories of war by those people who lived there. Some monuments explain the image of evil incidents from the hidden history. These monuments give details to people about the memories of the war but a mist put off the appearances of war memories. This explanation represents the importance of memories where the narrator focuses on the values of monuments from hidden history rather than horror in darkness.

The conversation of Wistan and Gawain symbolizes their different perspectives for the future. Wistan and Gawain also explore their different identities with their different thinking for the future in the context of the mist. Wistan wants to destroy the dragon to enlighten the wounds and says:

The giant, once well buried, now stirs. When soon he rises, as surely he will, the friendly bonds between us will prove as knots young girls make with the stems of small flowers. For you Britons, it'll be as a ball of fire rolls towards you. You'll flee or perish. And country by country, this will become a new land, a Saxon land, with no more trace of your people's time here than a flock or two of sheep wandering the hills untended.(340)

These lines show the wish of Witsan to shatter the relationship between the Saxons and the Britons by disclosing the cruel attitudes of the Britons. Wistan reveals the fear that again controls the country. On the contrary, Gawain is not in favour to kill the dragon rather he wishes for the lives of the dragon to facilitate the young ones. He wants the young ones to forget the past memories of fear or war. He says:

Yet it's long past and bones lie sheltered beneath a pleasant green carpet. The young know nothing of them. I beg you leave this place, and let Quering do her work a while longer. Another season or two, that's the most she'll last. Yet even that may be long enough for old wounds to heal for ever, and an eternal peace to hold among us. Look how she clings to life, sir! Be merciful and leave this place. Leave this country to rest in forgetfulness. (327)

Gawain gives favours peace and recommends Wistan that mist has occurred due breathing of the dragon. He believes that the mist is the only medium that stops the violent war. The analysis represents Wistan who is a virile warrior of Saxon. He is sent by his king to kill Querig who is the she-dragon as well as the cause of the mist by which people have lost their memories. On the other hand, Sir Gawain is on a mission to protect the dragon by King Arthur to save people from painful memories of war. Wistan tries to reconstruct history by taking the elements from war landscapes rather Gawain tries to heal the wounds of landscapes and covers the buried lands. Gawain explains that past war memories and violence are a natural process of birth and death. The misdeeds that are occurred now will be included in the historical structure of the past that is no longer familiar to them.

In addition, Wistan has the power to browse historical detail from on the face of it with indecipherable options. He represents the assumption within the chance of extracting the first violence, of reading the post-apocalyptic landscape and dust to trace back the past events and preserve their significance as a part of one identity. Wherever, others see a peaceful place, a cloister occupied by pious monks, Wistan sees the charming trace of the past that square measure indecipherable to others: "the monks here hardly know what they pass each day" (163). Wistan will hear and comprehend "Or maybe my fears derive simply from what these walls whisper to me of days gone by" (160) which is why he suspects that similar violence will still happen there. He tells an explicit story of what happened within the fort, reading the traces left within the architecture:

Through this Watergate would be let past, quite deliberately, a measured variety of the enemy . . . Now those isolated between the two gates, in that space just there, would find themselves outnumbered, and once again, attacked from above. They would be slaughtered before the next group let through. You see however it worked, sir. This is today a place of peace and prayer, however you needn't gaze so deep to find blood and terror' You read it well, Master Wistan, and I shudder at what you show me. (161)

Wistan, then, goes on length to interpret the story written within the design of the yard, currently employed by the monks as a repair. It has to assemble in an area within which youngsters, girls and previous folks gather to look at their enemy die in agony. It is a pleasure they expertise before they lose the battle, grasping that within the finish they're going to be defeated: "But they know that within the finish they're going to face their own slaughter. . . . That's why I say, sir, my Saxon cousins would have stood here to cheer and clap, and also the more cruel the death, the more merry they would have been" (162). Wistan discovers another story of butchery inscribed within the awkward design of the previous tower. Once more, this device is supposed to cause the maximum amount of harm and suffering as doable, inflicted by the losing party against their enemies. At this point, the enemy's square measure is tread by a fireplace within the high tower from that there is no escape. Wistan recalls the feelings of trauma as victim and offender simultaneously. Sir Gawain exposes the power of the landscape to heal its wounds and conceal the burial grounds underneath a layer of inexperience: "Yet it's long past and the bones lie sheltered beneath a pleasant green carpet" (327).

The novel represents Sir Gawain as a daydreamer and he also explains himself like: "I may look burdened by years. But I remain a knight of the great Arthur. If you'll tell me your troubles, I'll gladly help you as I can" (235). He recalls his days of past when he was a grand Arthurian Knight. He is a personality who does not dare to face the

unkind reality. He faces the situation of weakness and confesses the gloomy past of Britons to Axl and Beatrice.

Here are the skulls of men, I won't deny it . . . I dare say, sir, our whole country is this way. A fine green valley. A pleasant copse in the springtime. Dig its soil, and not far beneath the daisies and buttercups come the dead . . . Beneath our soil lie the remains of old slaughter. (195)

The above lines explain attitude of Sir Gawain as well as his criticism toward the society where the society decides to forget communally and makes history by myths and stories with the purpose of preservation of national and cultural identities.

Axl tries to recall the memories of the past and says: "I don't know, princess. When the man speaks of wars and burning houses, it's almost as if something comes back to me. From the days before I knew you, it must be" (48). Here, the present discussion gives the former sign of Axl's prediction that he feels that he has lived in a village that is burned by vicious persons or he is a victim. He discovers his past and during his journey, he comes to know how to identify a soldier when he meets with Sir Gawain. During their journey, Axl, Beatrice, Edwin, and Wistan, Wistan face humiliation by the soldiers of Britons who grab the hair of Wistan and says: "No one cut your hair, Saxon?"(111). He feels like he has lost his power but he does not speak any word to save Edwin. Axl analyses the fight between Sir Wistan and the tall grey-haired more solid soldier on the other side Sir Wistan and Sir Gawain assumes that Axl is an earlier knight of King Arthur. At the end of the novel, Axl just wants to be a husband of Beatrice rather than a knight of King Arthur. The reveries explore how Sir Gawain grasps extra memories from the past rather than any other characters. He ruminates his vigorous contribution to the genocide of the Saxons and does not want to believe the reality. He is blamed for killing the innocents:

A slaughterer of babes. Is that what we were that day? And what of that one I escorted, what became of her? Was she among you just now, ladies? Why gather about me this way as I ride to my duty? Let an old man go in peace. A slaughter of babes. Yet I was not there, and even had I been,

what good for me to argue with a great king, and he my uncle too? I was but a young knight then, and besides, is he not proved right each year that passes? (244)

Sir Gawain wonders about the past actions so he wants to maintain peace in the country. Sir Gawain is a faithful knight who tries to complete his task even when he faces death. Sir Gawain's main focus is to stop the violence that they have committed in the past and give a peaceful future to the next generation with their own identity. The chapter of reveries represents the thinking and recollection of the period when once, Sir Gawain was an enormous knight. The journey of Axl and Beatrice represents a search for one's identity in which they experience complex circumstances and Sir Wistan's wish to take revenge from the Britons for justice as well as the revelation of historical truth that has been buried.

After the fading of the mist, Axl and Beatrice ponder about their son's memories slowly and find out that he has died in earlier years. They meet a Charon person as a boatman who carries people to another world. He is seen as a symbol of death that gives chance to ship them crossways to an island. He informs them that their son perhaps has been buried on that particular island. Axl and Beatrice are scared because of another unexpected separation when they listen to the words of the boatman: "it requires an unusually strong bond of love between them" (45). He explains the couple, who prove the strong bond of love they have attained, to travel to the island with the company of each other. But Axl and Beatrice are in fear due to the mist because their memories are still fragile and they are in a dilemma how they will be supposed to show their bonding with fragile memories? As Axl worriedly ponders: "Could it be our love would never have grown so strong down the years had the mist not robbed us the way it did? Perhaps it allowed old wounds to heal" (361). The boatman promises they will dwell on the island together, yet refuses to ferry them both simultaneously: the storm, he says, does not allow him to carry more than one passenger at a time. The novel ends with the boatman's small vessel ready to ferry a feeble but trusting Beatrice, and with Axl worriedly and heart-wrenchingly, waiting ashore.

Axl and Beatrice fail in their mission to search for their son who had died long ago but they do recall their memories from the past life. They remind their insensitive moments from their past like the disloyalty of Beatrice to Axl, the anger of Axl as well as their understanding as a couple that covers their past problem from their present lives due to the mist. Axl says: “For it’s true there was a small moment she was unfaithful to me. . . . He left vowing to know never to return, and was still away from us when she and I were happily reunited” (356). Axl illustrates to boatman the true identity of their relationship before the mist. He makes it clear that their son is the witness of their bitterness. Their private buried giant explores the feeling of suppression of another suffering. Axl mourns his son’s death when they go on the grave of their son. Axl states to boatman:

Gain? There was nothing to gain, boatman. It was just foolishness and pride. And whatever else lurks in the depths of a man’s heart. Perhaps it was a craving to punish, sir. I spoke and acted forgiveness, yet kept locked through long years some small chamber in my heart that yearned for vengeance. A petty and black thing I did her, and my son also. (357)

Axl gives details about the real identity that they have in past years and now after the death of she-dragon he forgives his wife. They have good memories in the course of the mist time so Axl says that the wound cured slowly but it did finally. They recall their memoires and forgive each other for their attitude of the past but this attitude brings transformation in their life. Another world is a mysterious island which is imagined in the novel. A mysterious island is a place with odd qualities: “Many cross to it, yet for each who dwells there, it’s as if he walks the island alone, his neighbours unseen and unheard” (350). This represents their bond of love but their final journey to the island undertakes individually. They are not able to go on an island together. Halbwachs focuses on the social aspects of memory: “it is in society that people normally acquire their memories. It is also in society that they recall, recognize, and localize their memories” (38). This quotation gives detail about the significance of memory for the functioning of society. The collective memory loss in *The Buried Giant* is planned to unite society but it fails to

do so because it lacks memory. People are doubtful of newcomers because they are not in a condition where they make new memories appropriately.

The novel explains that Axl and Beatrice want to recall their memories for the sake of their identity.

You and I longed for Querig's end, thinking only of our own dear memories. Yet who knows what old hatreds will loosen across the land now? We must hope God yet finds a way to preserve the bonds between our peoples, yet custom and suspicion have always divided us. Who knows what will come when quick-tongued men make ancient grievances rhyme with fresh desire for land and conquest? (340)

In the end, Axl comes to know the effects of murdered Quering and the responsibility of Quering to erase memories of war from the lives of people that is somehow good for them especially for him and Beatrice for their relationship. Axl and Beatrice experience good memories in their long journey due to the effect of the mist. Axl represents his feelings to the boatman about circumstances by saying that he has done bad things with his son and wife.

Conclusion

The works of Ishiguro have a significant place in the contemporary world where he illustrates the aspect of culture whether it is Japanese or the British. The characters' emotional world is portrayed as a main concept in the novels by explaining the inner conflict and renovation of the characters with the historical background of World Wars with the trope of memory. The novel explains the pain and sufferings of the characters and how their past has inflicted their present lives. Japanese culture plays an important role in the first three novels where Ishiguro represents the impact of other cultures. The works of Ishiguro searches perceptive of the human mind. His works explain the private desires of the characters where they are disappointed by themselves as well as have tried to comfort their present lives by seeking their complicated past. Chu-chueh Cheng states: "Japanese women of Etsuko's generation wish for something other than the material comfort that American products give; they seek the freedom and opportunities that America promises" (164). Ishiguro explains the injuries and harm that people have faced by historical events where they have experienced emotionally as well as have tried their best to survive in another country in a different culture. The novels illustrate the literature that it is a reflection of human understanding about life. All the characters have struggled to search for their identities with the help of the trope of memory. The journey of emotional and physical losses has severely affected the lives of people due to their past. The works explore the concept of memory which is important in terms of one's own identity in the ruined world. The analysis focuses on how memories are important to reconstruct historical events to give a sense of the present lives. *A Pale View of Hills* gives details of the Japanese culture as well as the struggles of the protagonist to adjust to another country with a new culture. The memories are the only medium for her to live her present life where the cultural values have changed. The main notion highlights how Etsuko reconstructs history by making modifications in her life after the turning point of the war. Etsuko evokes her memories of Nagasaki, Japan, and feels helpless in a new country after the death of Keiko. She reminds the past to believe in her own identity by

analyzing her past life in Japan and her present life in England. Etsuko discovers how culture and country are imperative for her elder daughter Keiko to survive in another country. The novel represents that the memories are related to the surrounded atmosphere. Keiko commits suicide because she is not comfortable in a new atmosphere that has depressed her. The impact of other cultures gives Keiko a reason for depression as well as suicide. Mariko also shows the importance of historical events and culture because she wants to live with her Japanese culture but Setsuko wants to go to America to live her life with freedom. Etsuko ruminates memories by signifying history to understand her present life. Etsuko explores her memories that are interrelated to her own identity, her regret of the past life in Japan, and her attempt to conquer her guilt. Ishiguro explains the impact of historical events on an individual life where memories are remembered by the characters. The feeling of regret gives Etsuko a way to reconstruct memories of historical events by crossing the border between Japan and England because the past does not leave her and the present is beyond control. Ishiguro's *An Artist of the Floating World* portrays the concept of memory where Ono reconstructs and reorganizes the past and is in doubt about the circumstances or memories of his past. The identity of Ono is explained as a Japanese painter and by Ishiguro who tries to understand where he exists in the society after the war. He explains that he is observed like a traitor after the defeat of Japan in the war. Ono feels always unaccompanied with setting apart in thoughts, culture, and generation gap after the war in Japan. Ono goes through painful experiences in his life because of his past actions but he is aware of his actions in his present life. To convince his feeling of guilty he ruminates all his memories from his past. He is attached to his grandson Ichiro so he always tries to teach him the cultural values of Japan. The post-war period explores how Ono thinks that everyone has changed their opinion towards him after the war. He does not get the same prestige from everyone as earlier but he accepts his mistakes to support the wrong Nationalists. He comes to realize at the end of the novel that he has wasted his life's biggest part. Ishiguro explains how an individual, in the end, accepts the painful reality of life and identity by reshaping One's life with the help of memories. Memories of Ono give details of the history of the

war era as well as his attempt to preserve the old values of his Japanese culture. He does not accept the new values of American culture. Silvia Tellini in *Identity and nation in Kazuo Ishiguro's An Artist of the Floating World* explain Ono's character by saying:

Eventually, the artist perceives that there is a floating territory full of cheerful young people in transit, walking across a bridge between two worlds; and he feels hopeful about their future. While he is contemplating them from a distance his description reminds us of the motifs he used to paint at Mori-san's villa; paintings that had given him a glimpse of the floating world in the past, seem transmuted now into a floating optimistic hope for the future of the next generation. (9)

With the help of memories, he gets to know his role in history. He recalls his paintings of the village of Mori-san by which he gives details of his floating world from the past. The ending part of the novel represents his positive attitude and hope for a better future for the next generation. Ono looks back on history and thinks about his past life of the post-war period because in a new Japan he feels everybody stands against him. The concept of post-war is the most important period to clear sufferings of the inner conflicts and how characters understand their world. The time of the war explains the situation of Japanese society where Ono faces many controversies. In *The Remains of the Day*, he explains an attempt of the narrator to recall memories. The life of Stevens represents two perspectives in which the past explores the world wars periods and in present, he takes holiday after long time. Stevens realizes the actions of his past life as well as at the same time he comes to know the reality of life and tries to admit his present life optimistically. Stevens symbolizes the inability to show his feelings when it was necessary for the past life that leaves regret for him only. Ishiguro presents throughout the novel that every person has the right to live a free life without any burden. The character of Stevens highlights how human beings can be while tackling their present life with memories. Stevens expresses his disappointment in the last lines of the novel where he fails to maintain his relations in his private life. Ishiguro gives details that the memory of Stevens provides him a medium

to survive his present life positively as well as gives him the strength to live with the remaining things of his present life. Stevens represents himself as a sufferer by historical events like Etsuko and Ono. One such example is:

Both memory and self [identity] are dynamical systems, neither remain static during the interval between event encoding and autobiographical recall. In fact, both the content of memory and the element that constitute the self are thought to change as function of new experiences, knowledge, and reorganization of what already exists. Interestingly, such changes can include the creation of false memories about past events, false memories that tend to be constrained by our self concept. In particular, false memories about our past are more easily thought to be authentic if they are consistent with our cultural view of ourselves. (Howe 45)

Ishiguro represents that memories do not reflect the past rather it is a process of reconstruction. Stevens also recalls his memories to search for his present identity with his fragile memories and rediscovers his past life where he wants to become a perfect butler. He wants to be perfect like his master Lord Darlington. He is in a state of dilemma regarding his personality or identity as a butler when he reexamines the past. He confesses the mistakes that he has done in his personal and professional life and in the end becomes capable to find out his self-esteem. Ishiguro explores the notion that memories, whether superior or shocking, are the medium to create identity because it helps people to move on their lives. Ishiguro, through the character of Stevens, narrates the hidden feelings of Stevens where he knows how much he needs to reveal and how he shows his disagreement with himself.

In *When We Were Orphans*, Ishiguro elucidates the journey of Banks where he faces three different shocks of his life. Firstly, in his childhood he loses his father and mother all of a sudden. Secondly, he loses his identity after his parents' mysterious disappearance, he lives his whole life like an orphan, and the third shock when he comes to know about the reality of his parent's disappearance by Uncle Philip and he breaks all

his relation with him. Memory gives satisfaction to oneself and always creates confusion with reality. All individuals try to make an identity that is always incomplete but gives a constant edge to the future. Banks' journey represents the class tensions created in the society of China in the war of Opium that was followed World War I as well as Shanghai's damage by the fascist Japanese invasion of China. Memories give liberty to an individual to express feelings from one's own perspective. Banks recalls his memories of childhood when he was with his parents and the sudden disappearance of his parents from his life. He feels happy in his world with the company of his parents where he thinks his parent plays a role of shelter for his whole life but their loss gives him disturbed life where he always searches for his identity. The analysis represents that he tries to find out his identity in three ways like his childhood identity to omit the tag of orphans, his adulthood identity to remove bad experiences from his life, and identity as a detective where he comes to know about the reality of his life or his identity as a detective when Uncle Philip exposes the truth at the end of the novel. The novel also explains historical events where Banks shows his worry for the Japanese soldiers during his journey. The fiction elucidates his efforts to live his life with Jennifer friendly as well as the courage and sacrifice of his mother for his better future and concerns of Sarah towards him. All the incidents show his achievement and disappointment in an ironic way where he searches for his identity only. As Ishiguro declares in an interview:

I am not interested in writing about storytelling, but I am interested in storytelling in the sense of what a community or a nation tells itself about its past and by implication therefore where it is at the moment and what it should be doing next. If you want to draw a parallel between how individuals come to terms with their past and decide what to do next, and how a nation or a community approaches such things, then the issue of storytelling is an important one. (Matthews 117)

The opinion of Ishiguro about storytelling explains that the community and individual play significant roles to give the meaning of the future by exploring memories of the past in the present time.

The themes of the novels of Ishiguro are interrelated to other novels where it induces the thoughts of characters. Every character of the novel, *Never Let Me Go*, explains their struggle to look for their identity. They face their life's struggles and differences to get a place in human society. Ishiguro represents technology where the ability of human beings plays an important part in a superior or inferior future. The novel represents the dark phase of human society where they accept the donation of the clones but does not accept them because of their identity. The characters of Ishiguro portray their roles realistically by conveying the message. The novel makes it clear that how autobiographical narrative represents the subjugation of the social group as well as memories of the individual to conquer incidents of life. Ishiguro explains understanding, apathy, identity, and twisting through the novel. In the novel, *Never Let Me Go*, Kathy recalls her peaceful memories of Hailsham and the Cottages. She reconstructs memories of her life where donation is an important part of everyone's life. She does not show any anger when she comes to know the reality and purpose of her life. She does not express any regret from her past like the other characters Etsuko, Ono, and Stevens who are regretted in their past life and want to change their past actions. The novel represents the inner life of the clones in a world where everyone hates them due to their identity. as well as traditional art forms of self-expression and voice to the emotions of the clones. Tommy and Ruth suffer due to donation and at the end of the novel both die in the process of donation. She gets nostalgic by thinking about her future because she knows the circumstances of the future. Tommy and Ruth are dead and she will die soon but she does not complain to anyone. The novel gives detail of Kathy who finds out the true meaning of her inner self as well as her life as a carer. In this novel, Ishiguro does not only represents the process of clones' life and the scientific world rather he researches the process of human beings where they face their own death. Matthews states that:

I suppose, ultimately, I wanted to write a book about how people accept that we are mortal and we can't get away from this, and that after a certain point we are all going to die, we won't live forever I wanted the characters in *Never Let Me Go* to react to this horrible programme they

seem to be subjected to in much the way in which we accept the human condition, accept ageing, and falling to bits, and dying. (124)

Kathy makes it clear that what can be the responsibility of the carer and explains how the donor's identity is different from the normal life. The character of Kathy illustrates that any individual can make life easier or valuable even though the hard reality of life is death. Kathy faces her reality where the time is fleeing and death is coming but she shows that temporary life does not represent hopelessness of life. She lives her life in a positive way where she accepts her real identity. The thoughts and emotions, as well as the subjective process of memories, make cloned human that gives a reason to survive in the society with their identity.

Ishiguro represents the history of hundred years since Romans left England in *The Buried Giant*. The Britons and the Saxons are two tribes that try to protect themselves from each other. The novel explains Axl and Beatrice's journey to find out their son who has died of the plague many years ago. They also want to search for their real identity because they forgot their past due to the mist. The novel explores the concept of identity that is created by history with the help of memories. Axl and Beatrice, in their journey, go through with their external and internal self. The novel explores the notion that how self-esteem is important for an individual to accept the identity through memories that gives a base to an individual to create identity. Every work of Ishiguro represents the significance of memory in the quest for identity. The novel explores the notion of romance and hopes that shows the thought process of Ishiguro where he is not focused only on the story itself rather he uncovers complex connection between history and present, individual and collective memories and recollection and forgetting. Ishiguro illustrates the role of literature, by describing the historical period of the illusionary past of the Arthurian romances, in protecting and dispersal of cultural memories where the novel plays an important role and becomes the symbol of cultural remembrance. *The Unconsoled* is a fantastic novel that explains the main protagonist, Ryder who tries to find out his identity in the European city in his concert. With the help of others

characters, Ryder feels different phases of identities in his life like child Boris, Stephen Hoffman, and Brodsky. The novel represents every character's experiences as well as their childhood memories that turn out to be a failure only and tough life for the future. In these two novels, the protagonists suffer in the same manner. Axl and Beatrice set off their journey in search for their son as well as their lost identity. Ryder also, throughout his travel, tries to find out his real identity with his childhood memories. Both novels explore the importance of identity in any individual's life with the help of memory. The main protagonists face problem or difficulties that give them chance to rediscover one's self. The novels also show the role of society in any individual life where any individual sees one's own identity with the perception of the society where they try to adjust with them and feels they are also part of the same society.

The present study also explains everyday life that meets with a new and different reality and provides a meaning to life where every character faces the reality of life with the passage of every single moment. Some of them accept reality and some do not accept it. They try to hide their emotions, feelings, pain, sufferings, and truth to feel comfortable in their lives. They create their path to deal with society and situations. To handle their present life, they do not accept their feelings and memories of the past because some memories of the past are fearful for them and give them pain only.

In the concluding part, through the intensive study of history and memory, a crux of knowledge is plunged out. Ishiguro paints the lives of the characters on the canvas where he explains the strange circumstance of lives of the characters of their past lives events with memories. He explains the image of Japan that is created from his parents' teaching and his study of Japanese culture. The study explains the concept of dislocation that the main protagonist of *An Artist of the Floating World* faces due to the pressure of a new culture in Japan after World War II. The study explains the working of a human mind in shaping the identity of an individual. Memory shows a brittle power whose truth other than a relative is the contrast between public memory and private story. Memory

goes through a filter for the characters by recognizing their history because by memory they can recall their past to formulate identity in their present.

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