T.C

KARABUK UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LITERATURE

A STUDY OF SELF-DECEPTIVE NARRATION OF TRAUMA IN KAZUO ISHIGURO'S *A PALE VIEW OF THE HILLS* AND JULIAN BARNES'S *THE SENSE OF AN ENDING*

MASTER'S THESIS

Prepared By

Ömercan TÜM

Thesis Supervisor

Assist. Prof. Dr Nazila HEIDARZEDEGAN

Karabük

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This thesis entitled "A Study of Self-Deceptive Narration of Trauma in Kazuo Ishiguro's A Pale View of the Hills and Julian Barnes's The Sense of an Ending" submitted by Ömercan Tüm was examined and accepted/rejected by the Thesis Board unanimously/by majority as a MA thesis.

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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Signature :

FOREWORD

I would like to express my gratitude to Assist. Prof. Dr. Nazila Heidarzadegan, for her academic supervision, continuous support, invaluable advice and constant encouragement in reaching my goals not only in academic circle, but also in my personal life.

In addition, I would like to thank all my professors for their hard work and contribution to the success of my studies.

Memory is a never-ending concept with lots of difficulties; yet leaving a written work will help us to have a place in this ephemeral place.

DEDICATION

I dedicate all my humble efforts

to

My Mom

ABSTRACT

The current body of work studies Kazuo Ishiguro's *A Pale View of the Hills* (1984) and Julian Barnes's *The Sense of an Ending* (2011) with reference to the concept of unreliable narrator. Both writers' choice of narrator allows the reader to interpret the stories from multiple perspectives, due to the intentional misguide throughout their narratives. The purpose of this study is discovering the roots of unreliable narrator moving from a traditional sense and showing its development with Sigmund Freud's psychoanalytic concepts. The thesis suggests that there are many underlying factors for narrating alternative stories, which may be the result of traumatic experiences. The alternative story or the altered version of the narrative suggested in this thesis could be interpreted as use of self-defense in order to survive. This study will analyse the narrative techniques employed in Kazuo Ishiguro's *A Pale View of the Hills* (1984) and Julian Barnes's *The Sense of an Ending* (2011) to detect self-deception as a defense mechanism to deal with traumatic experiences.

Keywords: trauma studies; unreliable narrator; psychoanalysis; defense mechanisms

ÖZ (ABSTRACT IN TURKISH)

Var olan çalışma Kazuo Ishiguro'nun *Uzak Tepeler* (1984) ve Julian Barnes'ın *Bir Son Duygusu* (2011) romanlarını güvenilmez anlatıcı kavramını ele alarak analiz etmeyi amaçlamaktadır. İki yazarın da eserlerinde kullandığı anlatıcılar, anlatımları sırasında kasten yaptıkları hatalar sonucu öykülerin okuyucular tarafından farklı şekillerde yorumlanmasına olanak sağlar. Çalışmanın amacı, güvenilmez anlatıcı kavramının geleneksel anlayıştan uzaklaşıp Sigmund Freud'un psikanaliz çalışmalarının sonucuyla gelişmesini göstermektir. Çalışma, güvenilmez anlatıcıların olayların akışını değiştirmesindeki sebeplerin geçmişlerinde yaşadığı kötü deneyimler sonucu savunma mekanizmasının ortaya çıkardığı bir durum olabileceğini savunmaktadır. Çalışma, Kazuo Ishiguro'nun *Uzak Tepeler* (2005) ve Julian Barnes'ın *Bir Son Duygusu* (2011) romanlarında kullanılan anlatıcı tekniğinin savunma mekanizmasının bir sonucu olan kendini kandırma kavramıyla birlikte analiz edecektir.

Anahtar Kelimeler (Keywords in Turkish): travma çalışmaları, güvenilmez anlatıcı, psikanaliz, savunma mekanizması

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SUBJECT OF THE RESEARCH

A Study of Self-Deceptive Narration of Trauma in Kazuo Ishiguro's *A Pale View of the Hills* and Julian Barnes's *The Sense of an Ending*

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of the current study is to trace the development of the unreliable narrator through significant development in psychoanalysis and with the emergence of trauma literature by analysing Kazuo Ishiguro's *A Pale View of the Hills* (1984) and Julian Barnes's *The Sense of an Ending* (2011).

The importance of the study lies in the significant development of unreliable narrator that became more complex unity through the theories of psychoanalysis and trauma literature.

METHOD OF THE RESEARCH

The study approaches the novels using Sigmund Freud's theories of psychoanalysis, repression and the contemporary studies of trauma literature.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

Both narrators in Kazuo Ishiguro's and Julian Barnes's novel are altering the events and offering the reader an alternative one in which they both look more innocent. The analysis will suggest that the working of mechanisms of defence could cause this altering of the narratives and make the narrators continue with their lives.

SCOPE AND LIMITATIONS / DIFFICULTIES

Although there has been no problem during the study, the question of whether the altering of the narratives by the characters conscious or unconscious act, was a difficult conclusion to arrive at.

INTRODUCTION

The narrative technique which is important in a fiction is accepted as one of the biggest elements deciding the quality of the work. Narration, thus, has long been challenged, especially by those post-modernist authors who formed new, and explored the long-existed narrative strategies and also formed new perspectives for different levels of interpreting the work. Although, "unreliable narrator" has long existed before the post-modernist writers, the post-modernist writers altered and established a new way of employing unreliable narrator which mostly focuses on the psychological and psychoanalytical reasons behind their narratives, rather than diverting the course of the story straightforwardly.

Among these psychological reasons, the diversion of the story because of working defence mechanism in the subconscious of the subject shows as an unconscious ability to transform an account into an unreliable one. The current thesis addresses the role and the function of unreliable narration in fiction by postmodern writers. In unreliable narration, the reader's attention is intentionally drawn away from the story due to narrator's inconsistencies, which make the reader question the accuracy of the novel and making the reader question the psychological causes of the unreliability.

On the other hand, in Europe, WWI is accepted as a turning point for Freudian's psychoanalytical theories as a means of treating the soldiers who were experiencing post-traumatic stress disorder (PTSD). Ever since Freud started to publish his ideas, they have been immediately employed by the popular culture. As Bertens claims, "psychoanalytic criticism focuses on […] 'cracks' in the text's façade and seeks to bring to light the unconscious desires of either the author or the characters the text presents"[1]. In Freudian terms, the gaps, omissions and the misremembrance of the events reveal the working of the defence mechanisms to prevent intolerably pain, which would damage the ego and therefore, represses the material from becoming conscious. For Freud repressed ideas were not to cease away from the unconsciousness. Based on the studies of Johann Herbart's concept of repression, Freud came with a model of repression, reminding us of the psychological symbol of iceberg, where not all the information is accessible to the consciousness, but still stays conflicting or struggling their way to the consciousness.

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[1] Bertens, . *Literary Theory: The Basics*, 133

Not many years later did Sigmund Freud come with a proper explanation of repression: "the essence of repression lies simply in the function of rejecting and keeping something out of consciousness"[2]. The current research includes such methods devoted to protect the subject from the painful experiences of the past. Therefore, the concepts trauma and memory will be the core interest in the current study which is in fact an interdisciplinary study including literature and psychology.

Later on, Freud's daughter, Anna Freud tidying up her father's studies, claimed in her book, *The Ego and the Mechanisms of Defence,* how repression is different from suppression each other since suppression is a conscious process while the initial one is not contrary to her father who used these two terms interchangeably.

Mainstream psychology has seen an increasing interest with the studies of repression. In the literature of memory, an important contribution came with the study of "retrieval inhibition" which is the missing link in intentional forgetting.[3]

Evolutionary psychologists have addressed to the importance of repression – and specifically self-deception which will be the case in the current thesis – for many adaptive reasons, along with the more effective deception of others. Anderson and Green have experimentally highlighted the "adaptive" function of retrieval inhibition for avoiding potentially interfering or unwanted memories colleagues.[4]

Studying two novels from different authors, the reader realizes the narrators' childhood traumas and failures of dependency pointing to psychic defences. Both novels clearly show the defence mechanism working in different levels affecting the lives, personal relationships and life structure of the characters. Therefore, in the current thesis, the never-ending effect of the trauma will also be studied as a necessary corresponded to the concept of repression. Being one of the prominent figures in the trauma studies, Cathy Caruth suggests on the traumatic event "the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it."[5]

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[2] Freud, *Repression*: *The Standard Edition,* 147.

[3] Bjork, Geiselman, Fishman: *Disrupted Retrieval in Directed Forgetting: A Link With Posthypnotic Amnesia*, 59.

[4] Anderson and Green: *Suppressing unwanted memories by executive control*, 366–369.

[5] Caruth, *Unclaimed Experience: Trauma, Narrativity and History*, 4.

At the core of the trauma studies lies the idea that the effect of trauma by escaping from the consciousness manifests itself as epistemological crisis that damages the subject's perception of time and space by repeating images and horrific flashbacks.

In Chapter II, within the scope of Freudian psychoanalysis, it is intended to answer whether the alterations and re-writing of the stories by the narrators in both novels a conscious or unconscious attempt.

In Chapter III, moving from the levels of consciousness, the study tackles the concept of self-defence and different ways of coping with the traumatic experiences happened in the past. Through this chapter, the topics, such as self-deception, distortions by reconstruction and inaccurate addition, and different levels of repression will be further discussed. Both in Kazuo Ishiguro's and Julian Barnes' novel, the narrators are suffering from different levels of traumatic experiences, mostly experienced in the early ages, therefore, this thesis will study different ways in which the characters use their defence mechanism to continue their life.

Chapter IV will discuss the concept of trauma and other concepts related to trauma in detail. The argument in studying the novels from trauma-literature perspective is not to accept these two novels as examples of trauma-literature, but trauma is an important concept dealing with the unreliability of the narrators. Both narrators, Etsuko and Tony seem to be found way to continue their life after their traumatic experiences in their past. However, the reader will soon realise that the effects of the trauma cannot be condensed in one event or a single period; reflecting the timelessness of trauma. Therefore, both characters regardless of their endless struggle to repress the truth, it will slip out the narrative and make the characters cope with their traumatic experiences.

Last two chapters of the thesis will study the novels in different chapters in which the Chapter V is devoted to *A Pale View of the Hills* by Kazuo Ishiguro and Chapter VI dealing with *The Sense of an Ending* by Julian Barnes. Ishiguro's first novel deals with topics such as war, trauma, motherhood, homelessness and personal alienation. A Japanese mother, Etsuko's fragmented memories of the painful period of wartime from which she was the only survivor of her family. She is in the present time alone in the countryside of England, after two marriages, she is trying to cope with her "Japanese" daughter's recent suicide. In order to cope with all these traumatic experiences in life, she projects her own story with imaginative doubles Sachiko and Mariko. Her self-protective manner, distancing herself from the story is

also mentioned in the title of the story referring to her way of seeing the pale view over the hills.

In Chapter VI, the narrator in Julian Barnes' novel, *The Sense of an Ending* comes to a point of re-evaluating his past. The narrative reveals many inconsistencies in Tony's initial version of the truth, whether conscious or unconscious, through the narrative power, Tony finds the chance to alter the events, and presents a Tony-ed version of the past. However, similar to Ishiguro's novel, the truth finds its way in between the Tony's lines and the reader will soon realise the unreliability of Tony's narrative.

CHAPTER ONE

FREUD'S THEORY OF TRAUMA

1.1 Freud's Level of Consciousness

Although, Freud is often called the discoverer of the unconscious, in order to understand his concept of repression, it is necessary to focus also on his ideas on ordinary, unrepressed thinking. Freud came up with the triple division of mind into conscious mind, pre-conscious and unconscious mind.

The conscious mind which is formed through events, memories, fantasies and the sensations obtained by sense organs along with the feelings and emotions, which become aware at present. The mental images which are not sensed at the moment can become *latent*, and may come back to conscious mind again. However, the conscious mind does not constitute alone since the unconscious acts.

The pre-conscious memory or the available memory consists of the experiences and desires which can easily be recalled and always-available to conscious mind. Freud states:

> The majority of conscious processes are conscious only for a short time; very soon they become latent, but can easily become conscious again….in the condition of latency they are still something psychical. We call the unconscious which is only latent, and thus easily become conscious, the 'preconscious' and retain the term 'unconscious' for the other.[6]

The realm of unconscious includes long-buried memories, emotions, thoughts and impulses to which conscious mind do not have direct access. As conscious and preconscious minds are defined by internal consistency, temporal arrangement and adaptability to outer world, the unconscious by its nature is timeless and chaotic.

As for the sources of unconscious, they are gained through inheritance and experience, most of its content is repressed within. Although the conscious mind seems to have no explicit access to these memories that have a significant influence on the process of the conscious mind.

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[6] Freud, *New Introductory Lectures on Psycho-Analysis. The Standard Edition of the Complete Psychological Works of Sigmund Freud,* 102-103

The true representation of the victims of different traumas have been the subject of discussion for academics, as after an author portraying the events, those text are no longer expected to be belonging to a single individual, but rather an expression of issues, Caruth, on this perspective, suggests: "history, like trauma is never simply one's own," but "that history is precisely the way we are implicated in each other's traumas"[7]. Therefore, traumas moving away from an individual perspective becomes an umbrella term having all underneath.

1.2 Mechanisms of Defence

Although initially both repression and defence were used interchangeably in Freud's writings, later, they were categorized and disassociated as mechanisms of ego-protection and unconscious means to control dangerous input causing anxiety. Repressive defence mechanisms include amnesia, conversion, reaction-formation, projection, displacement (substitution), isolation, undoing, and denial. Freud initially distinguished repressive defences and it seems probable that their common orientation around alterations of conscious representation as a means of controlling anxiety represents the fact that psychoanalysis historically began with the study of consciousness and unconsciousness. The defence mechanism works in a way by preventing the dangerous impulse from achieving an active form of repulse. As their connection to emotional, Freud states:

> Ideas are only repressed because they are associated with the release of feelings which ought not to occur. It would be more correct to say that repression acts upon feelings, but we can only be aware of these in their association with ideas.[8]

1.2.1 Self-Deception

Although memory has come to the recognition of the scientist, and later, artists, writers and philosophers have long been aware of the importance of subjective experience of memory. Though the progress is rather slow, those areas have always focused on the concepts of remembering and memory. Memory is not a sole, or a total unit of the mind, it is opposite to what was assumed so far as a variety of very distinct and diverse process.

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[7] Caruth, *Unclaimed Experience: Trauma, Narrativity and History,* 24

[8] Freud, *Delusion and dreams in Jensen's Gravida,* 48-49

The study of memory has become a key concept in other fields of arts and humanities such as literary, media and film studies, as well as history, postcolonial studies, along with anthropology. However, the concerns and the inadequate findings on the complexity and the fragmentation on the methodologies, Alon Confino suggests: "critical reflection on method and theory, as well as systematic evaluation of the field's problems, approaches, and objects of study"[9]

Memories are stored and retrieved not in a passive way, but stored with the emotions attributed to them and effected by series of distortions and errors occurred during mental activities. It is also significant to mention that memories are not separable from the experiences happened previously. It is natural to experience both pleasure and anxiety as the authentic learning. The reaction to both is related to the knowledge, prior experience and the importance of the notion to the self. For Freud, the circle of knowledge starts with perception and it ends with response, during this circling; it can easily be manipulated by being diverted, transformed, or erased. The natural modification starts from the very beginning when information goes through the first memory system.

The information in first memory system either disappears or goes to other memory systems. For Freud, it is the unknown piece of information that plays a key role in human behaviour. Once memories are assumed to be related to self, or ego, the information is transformed by self-defence mechanism or barred from conscious awareness. Experiences are encoded by brain whose connections of network have been already determined by the previous encounter with the world; it is this pre-existing knowledge that influences the way memories are encoded and retrieved highly contributed by the nature, texture and quality of the moment.

Schacter, in his book named *Searching for Memory* states:

> Memory, as complex and usually reliable asset, can sometimes deceive us badly. Yet even though memory can be highly elusive in some situations and dead wrong in others, it still forms the foundation for our most strongly held beliefs about ourselves[10]

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[9] Confino, *Collective Memory and Cultural History: Problems of Method,* 1387

[10] Schacter. *Searching for Memory: The Brain, the Mind, and the Past,* 7.

The fragility and vulnerability of memory highlights the dependence of behaviour on it.

> The recognition that one's thoughts, behaviour and feelings run contrary to reason, and contradicts one's identity as a rational being, naturally provokes self-interrogation, along the following lines: What causes irrationality? Is it the result of choice, or the effect of a mechanism? To what extent does irrationality involve self-awareness? Should it be said that the irrational mind is divided? What – if anything – is the purpose of irrationality?[11]

Why do people deceive themselves? What is the underlying factor that enables people to be both the deceiver and deceived? One of the sub-branches of mature system of social theory is self-deception from lying to oneself, or biased-information.

It is natural to feel anxious from experiences that result in finding prior belief or perception was mistaken. Though the response may change from one person to another, the intensity and the means of outbreak of the feelings may differ as well.

People may choose to deceive themselves if the self-image is challenged and damaged. The act of deceiving not only occurs by telling lie, but also by evading or exaggerating the truth or casting doubt on it. The reason for deceiving oneself may be caused by different reasons. The three main functions of self-deception can be summarised as follow: First, protecting the self: self-deception can be used as a means of self-protection, preventing harm to self-esteem, etc. Secondly, achieving the goal: self-deception may also be instrumental in focusing only on the desirable aspects of the goal, ignoring the undesirable interference. Last, deceiving the others: by concealing the current psychological status, deception may also be used to manipulate others.

The idea of unconscious motivation refers to the gaps and distortions that may be revealed in consciousness. This hypothesis that brings coherence to mental and behavioural data was first studied by Sigmund Freud. From different clues including slips of the tongue, failures of memory or bungled actions he assumed they might be revealing unconscious intentions at a deeper level.

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[11] Gardner, *Irrationality and the Philosophy of Psychoanalysis*, 1

Sartre refers to self-deception or bad faith (mauvaise foi) in his terms. He describes consciousness as "a being, the nature of which is to be conscious of the nothingness of its being".[12] For him, a thing may be present to a person countless times, but it cannot be said to enter his experience; "A person's "empirical thought depends on the things he has experienced, but what these shall be is largely determined by his habits of attention".[13] Thus, the essence of existence gains meaning through habits of attention.

Sartre also states that "bad faith" may be best explained as "a lie to oneself, on condition that we distinguish the lie to oneself from lying in general" which naturally requires a second company. [14] Criticizing Freud's model, especially on the idea of censor, he claims:

> Thus, psychoanalysis substitutes for the notion of bad faith, the idea of a lie without a liar; it allows me to understand how it is possible for me to be lied to without lying to myself since it places me in the same relation to myself that the Other is in respect to me.[15]

Here, Sartre demonstrated that the censor has to be aware of the truth in order to provide resistance, that is, in order to deceive one's self "successfully", one must be aware that they are in "bad faith". However, Sartre's idea like Freud's unconscious, locates his "bad faith" in a location of mind which is not easily accessible.

Like Jean-Baptiste, the main character of Sartre's *The Fall*, who emphasises his ability to forget, still continues to talk about the characters and events which remind the reader that forgetting something, specifically relevant to self, may be a useful tool for self-defence. Psychological researches on memory also suggest, the suppression of a unpleasent event may cause to an obsession with the memory, as well.

Memory distortion, therefore, has long been a significant theoretical and empirical problem for psychologists who are interested in understanding how memories are encoded, stored, and retrieved. Also it plays an important role in clinical psychologists or psychiatrists who are concerned with understanding the memories and their effects on their patients.

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[12] Sartre, *Being and Nothingness,* 147.

[13] James, *The principles of psychology,* 286.

[14] ibid., 147.

[15] ibid., 154.

According to the traditional view, self-deception is not a conscious act caused by some psychological problems and from the modern viewpoint, deceivers may intentionally deceive the others.

At the beginning of the 1990's psychologists have discovered a recent mental illness, the false memory syndrome which causes people who had experienced psychotherapy and sought help from counselling, to talk about series of childhood abuse that actually never happened. The reason for such a condition was assumed to be a wrong medical therapy, since most of the therapist, despite lack of interest or relevant clues, tried to practice some kind of hypnoses to detect psychological problems caused by traumatic or abusive events of the childhood which are currently forgotten or repressed.

As Phil Mollon, the author of *Freud and False Memory Syndrome* (2000) suggests, "our current knowledge of memory shows that it can be subject to a number of distortions"[16] as remembering is also highly resembles telling a story by reconstructing the elements and order.

Freud was blamed for his theories of hysteria and repressed feeling. On sexual abuse, Freud had published two articles both dated back to 1896. *Further Remarks on the Neuropsychoses of Defence,* the initial one, includes his study of a group of people showing similar symptoms and the second one *The Aetiology of Hysteria,* which is similar to the first one but it directly speaks to the audience, accepting criticism and objection.

Freud begins with quoting Josef Breuer, his earlier companion:

The symptoms of hysteria . . . are determined by certain experiences of the patient's which have operated in a *traumatic* fashion and which are being reproduced in his psychical life in the form of mnemonic symbols[17]

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[16] Mollon, *Freud and False Memory Syndrome,* 6.

[17] Freud, *The Aetiology of Hysteria,* 193.

Although, Freud constantly criticizes the concept of false memory syndrome, he sees the recovered memories as a combination of truth and falsehood, stating:

> If the infantile experiences brought to light by analysis were invariably real, we should feel that we were standing on firm ground; if they were regularly falsified and revealed as inventions, as phantasies of the patient, we should be obliged to abandon this shaky ground and look for salvation elsewhere. But neither of these things is the case: the position can be shown to be that the childhood experiences constructed or remembered in analysis are sometimes indisputably false and sometimes equally certainly correct, and in most cases compounded of truth and falsehood.[18]

Similarly, on his famous *Interpretation of the Dreams* he emphasises that although dreams are based on the materials provided by memory, they present fragments of reproduction and mixture of the materials collected from external world. Mollon's discussion on Freud's ideas and later criticism on the false memory syndrome allows readers to gain a general understanding of the concept.

In modern memory distortion or misinformation effect literature, researchers have been considering two classes of memory impairment hypothesis; the initial is "retrieval-based memory impairment that is about reserved version of an event which remains intact, however, misinformation makes it difficult to acquire. The second theory is the "storage-based memory impairment" which states the material is changed and transformed by misinformation.

Whether memories are impaired or not, these people seem to believe the accuracy of their false memories. Johnson (1988) claims that mental dysfunctions (for example, schizophrenia) may lead patients to believe in their false memories.[19]

The idea that memories can be easily altered raises the question of extracting an entire memory out of a material that never happened. In order to determine possibility, Loftus and Coan (1994) studied on five people who were trusted members of their families. They were convinced that they were lost until about the age of five.[20] Before long, the patients started to invent stories, and each day all the fragments of the memories became more detailed.

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[18] Freud, *Introductory Lectures, Lecture XXIII: The Paths of the Formation of Symptoms,* 367.

[19] Johnson, *Discriminating the origin of information,* 34-65.

Barlett in 1932 insisted that memory is a constructive process; essentially claiming that recall is not an effort of retrieval, but a reconstruction in which the material is transformed into a coherent material with the help of pre-existing knowledge.[21]

Another related perspective is the status of the subject, in terms of age, encoding, retention and forgetting. Simply stated, memories cannot be retrieved unless there are enough materials to recall, and the reliability of a memory depends on external factors such as age or the mental readiness to encode a piece of memory in the brain. From this perspective, an event may only be recalled in adulthood if sufficient perceptual details were initially encoded and are still recoverable to be recoded and given an adult interpretation.

1.2.2 Distortion by Reconstructions and Inaccurate Addition

Studying memory, one must accept the reconstructive characteristics of memory. The mental "schemas" including cultural habits, logical expectations and personal biases intrude and distort memory. The first means of distortion for Bartlett is "omission".[22] Remembering hides "omissions" but cannot eliminate them. However, as nature abhors vacuum, psyche abhors gaps and actively tends to fill-in these gaps in a "fundamental effort after meaning."[23] The subject who is trying to recall the past, not only loses some of the material, but also systematically augments the material to create a uniting meaning out of it. The process is filling in blind spots of the memory.

The construction and reconstruction theories of Freud and Bartlett are similar except their motives. For the schemas, Bartlett claimed cultural habits, logical expectations and intellectual considerations. However, these intellective schemas do not exclude specific emotional schemas (wishes, emotional attitudes, defensive needs). About motives, the differences are one emphasised, due to the differences of the stimuli. Bartlett occasionally points to the direction of defensive distortion, when he states, "if the affect is displeasing, distortions are more likely to occur"[24]

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[20] Loftus & Coan, *The construction of childhood memories*

[21] Barlet, *Remembering: A study in experimental and social psychology.*

[22] Barlet, *Remembering: A study in experimental and social psychology,* 227.

[23] ibid,. 227.

[24] ibid,. 91.

As for defence mechanism, Baumeister et al. (1998) define defence mechanisms as efforts by individual sustaining "preferred views of themselves"[25] In a similar perspective, McAdams (1998) concentrates on how people 'make sense' of their identities or life stories. Defence mechanisms are "viewed as narrative strategies that shape how a life is told" and an "affinity between stories and human life" is emphasized.[26] Repression may also be defined as the act of turning away from, and inhibiting, wishes and desires that are presumed to endanger threat. Discussing repression, the question of conscious repression arises. However, the purpose of repression is to develop a mean to prevent the target from being conscious.

1.2.3 Repression

Repression has always been a challenging concept for the scientific psychology. Even today, it is not certain whether repression is an outcome of a mental activity or just a myth. Although it is traditionally associated with Freud, Johann Herbart (1824–1825), who is accepted as one of the founders of scientific psychology, focused on the concept of repression designating the inhibition of ideas by other ideas. Herbart's 'repression' was not totally a defensive repression. It is important to distinguish between the mechanism and the defence.[27] The mechanism stands for the basic process, while defence is using the mechanism. The concept forms the basis of challenged theory, but non-psychoanalytic thinkers have questioned the status of the concept. For Freud, psychoanalysis is the study of deep psychology since he believed that there are various layers of human mind withdrawn from consciousness.

While talking about repression, it is not possible to encounter with the persistent problem of relationship between repression and defence. Most scholars dealing with Freud's writings agree that earlier description of repression was seen as forgetting the painful events, or not being able to recall them. As it was believed to be the main definition, Freud also used the term 'defence' interchangeably attributing it to a limited meaning. In 1926, after gradual diminishing use of the interchangeable words, Freud proposed 'defence' as a form of ego-protection mechanism while he was writing *Inhibitions, Symptoms and Anxiety*.

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[25] Baumeister, *Masochism and the Self*. Psychology Press, 2015. *The Self*, 1082.

[26] McAdams, *The role of defense in the life story,*1125-1127

[27] Anderson & Green, *Suppressing unwanted memories by executive control*

Freud's 1915 article on 'repression' is considered to be his definitive statement of the concept. His formal definition of the term was "the essence of repression lies simply in turning something away and keeping it at a distance, from the conscious"[28] Therefore, in many different forms, any means of keeping material at a distance from the conscious was considered as repression. Freud also continued to examine repression in phobias, conversion and obsession as well. Freud argued that "theory of repression is the corner-stone on which the whole structure of psycho-analysis rests"[29]

Breuer and Freud uses the term 'repressed' or in German language, *verdrangt* for the first time in 1895 in *Preliminary Communication* (1895)[30]. Working with Breuer, Freud had not yet formulated many of his ground-breaking formulations such as infant sexuality, Oedipus Complex, ego, superego and id. In this perspective, 'traumatic' memories are not accessible due to motivated forgetting: "it was a question of things which the patient wished to forget, and therefore intentionally repressed from his conscious thought and inhibited and suppressed."[31] Repression in this sense is defensive, a mechanism preventing "incompatible ideas" that arouse unpleasure (such as shame, self-reproach or psychical pain) from association with conscious thinking.[32]

It was normal for the nervous system to gain a "flight from pain attitude towards unwanted stimulus"[33]. He states: "there is a normal trend toward defence that is, an aversion to directing psychic energy in such a way that unpleasure results."[34]

Repression is akin to withdrawal from painful stimuli and acts "as a mean to minimize the immediate distress following psychical traumas".[35]

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[28] Freud, *Repression,* 147.

[29] Freud, *On the history of the psychoanalytic movement,* 16.

[30] Breuer & Freud, *Studies on Hysteria.*

[31] ibid., 10.

[32] ibid., 157.

[33] Freud, *Project for a Scientific Psychology,* 307.

[34] Masson, *The complete letters of Sigmund Freud & Wilhelm Fliess,* 163.

[35] ibid., 116.

Still Breuer and Freud were indifferent concerning the nature of the trauma: "[a]ny experience which calls up distressing affects—such as those of fright, anxiety, shame or physical pain—may operate as a trauma of this kind"[36]. Therefore, any unpleasable experience could be traumatic, and no distinction is made regarding either the cause or intensity of unpleasure.

In their early work, Freud and Breuer believed that traumatic events lead to neurosis. They believed that external events had more impact on the subject far greater than what is known or studied. For them, a normal person had the ability to work through a traumatic event bringing the disappearance of the unwanted affect, while for other people the memories of such events were too painful to recall and that they could not cope with the past. Thus, such memories disappear from the consciousness.

In their initial studies, the focus of Breuer and Freud was on the repression of traumatic experiences happened through adulthood. Freud, later on came to believe that the adult's traumatic breakdown may observed in childhood experiences especially sexual ones. The idea caused him to come up with the seduction hypothesis that is the fundamental condition for the growth of sexuality in adulthood is actually a sexual seduction during childhood:

> "Repression" of the memory of a distressing sexual experience, which occurs in maturer years, is only possible for those in whom that experience can activate the memory-trace of a trauma in childhood.[37]

Repression has two different stages. The first one acts as a foundation for the second one and is separated by puberty. In initial stage, sexually immature child is victimized by an actual sexual seduction by an adult or another child. This experience is not assimilated but persists as "unconscious memories"[38] It is not considered pathogenic unless the memory of seduction is revived after puberty: "it is not the experiences themselves which act traumatically but their later revival as a memory after the subject has entered sexual maturity"[39] As the period of puberty escalates the capacity for sexual reaction, the reflections of the earlier experiences influence current events after their rearousal, and feelings and related memories inevitably become compulsive and incapable of usual inhibition.

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[36] ibid., 6.

[37] Freud, *Further remarks on the neuropsychoses of defence,* 166.

[38] Freud, *The aetiology of hysteria,* 211.

[39] Freud, *Further remarks on the neuropsychoses of defence,* 164.

The early encounter is explained by Freud as following (1896): an early sexual seduction during sexual immaturity leads to unassimilated 'unconscious memories'; at sexual maturation self-reproaches become attached to the memory of the seduction; both memory and self-reproach are repressed and replaced by primary symptoms of defence, typically conscientiousness, shame, and self-distrust; there is a period of apparent health (successful defence) and illness is "characterized by the return of the repressed memories—that is, therefore, by the failure of defence"[40]. In this perspective, it is the memory of the seduction that is targeted by defence and for adult repression to occur an 'incompatible idea' must have some (logical or associative) connection with the 'unconscious memories' of the seduction experience.[41]

Repression functions by inhibiting the guiding instinct of the behaviour believed to cause anxiety. Consequently, the behaviour leading to the feared and desired experience is repressed as well: "The rejection of the idea from the conscious is, however, obstinately maintained, because it entails abstention from action, a motor fettering of the impulse"[42] After being repressed, traumatic experience remains in different states of activation[43], in part mediated through secondary satisfactions, which typically take the form of substitutive phantasies.[44] These secondary aim forms the targets of repression proper (*eigentliche Verdra¨ngung*) or afterpressure (*Nachdra¨ngen*).[45] Even though memories are influenced by repression, they are the target of endogenous motivational factors, that is, through this process the subject's memories of satisfaction are also believed to be targeted.

One of the least mentioned aspects in Freud's theory of repression and defence is his idea that repression, which emerges in adulthood, actually depends on prior existence of repression in childhood. After his theory of seduction, Freud outlines a similar concept of repression consisting of three stages: fixation, repression-proper, and the return of the repressed. He comes up with a similar account in the meta-psychological paper, *Repression*, with a significant difference where the first phase is described as primal repression.

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[40] ibid.,169.

[41] Freud, *The aetiology of hysteria,* 211.

[42] Freud, *Repression,* 157.

[43] ibid.,151.

[44] ibid., 151.

[45] Freud, *Delusion and dreams in Jensen's "Gravida",* 148.

In both, primary repression is a result of formation of central unconscious ideas, secondary repression aims to target either mental derivatives of the primary repressed material, or sharing associative connection with it. The final phase constitutes the failure of repression and resulting neurosis (return of the repressed).

Specifically, all adult neuroses assume primary repressions, continuing the theme of the seduction theory, where an infantile repression was a necessary factor for later breakdown.

The essential idea behind the concept of primal repression appeared in *The Interpretation of Dreams*, which was written for two years (1897-99) following Freud's abandonment of the theory of sex seduction. By 1911 the concept of primal repression was mostly well developed.

The first phase, fixation, explains the necessary condition of every 'repression'. One instinct or instinctual component fails to accompany the rest along the anticipated normal path of development, and, because of inhibition in its development, it is left behind at a more infantile stage.[46] The second phase repression proper stems from more highly developed system of the ego and represents 'after pressure'. Repression proper is stated to be an active stage while the initial one is represented to be passive:

> Where this is so, the repulsion exercised by the conscious system and the attraction exercised by the unconscious one tends in the same direction towards bringing about repression. The two possibilities which are here treated separately may in practice, perhaps, be less sharply differentiated, and the distinction between them may merely depend upon the greater or lesser degree hi which the primarily repressed instincts contribute to the result.[47]

Through the failure of repression and return of the repressed, fixation that implies a regression of the libidinal growth to that stage begins. For Freud, repression proper would not take place without primary repression, which is experienced in childhood.

Freud mentions two different motives for primal repression. The first one identifies instinctual impulses against events which are intense and overwhelming for the individual. Freud mentions nongratification as motivating repression when he states, "repression does not

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[46] Madison, *Freud's Concept Of Repression And Defense, Its Theoretical And Observational Language,* 92.

[47] ibid., 93

arise in cases where the tension produced by lack of satisfaction of an instinctual impulse is raised to an unbearable degree"[48] Freud's second motive for the primary repression appears when the satisfaction of an instinct is externally dangerous "an instinctual demand is, after all, not dangerous in itself; it only becomes so inasmuch as it entails a real external danger, the danger of castration"[49]

In addition, "the instinctual situation which is feared goes back ultimately to an external danger situation"[50] The major source of danger is externally situated in the form of parental injunctions: "[Repression] can almost never be achieved without the additional help of upbringing, of parental influence. . . which restricts the ego's activity by prohibitions and punishments, and encourages or compels the setting-up of repression"[51] The famous Oedipus Complex actually provides an illustration of this situation: the young boy believes his mother to be desirable, however, the fear of castration surpasses this fear, motivating the subject to repress the feeling.

Repression originally refers to the process of a conscious lowering or reducing the accessibility of the target material. It also refers to mental healing process preventing intolerable psychological material to consciousness. However, it is only understood to be a defense mechanism when the purpose of it is against psychological distress.

Simple inhibition refers to specific target (some tragic events, a taboo desire) which is repressed or blocked from consciousness. Inhibition of consciousness may show degradation over time; therefore, some parts may be forgotten or lost. With retrieval effort "the work of remembering", the forgotten partially returns and memory is enhanced, just as it is diminished or removed with retrieval inhibition.[52]

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[48] Freud, *Repression*, 147.

[49] Freud, *Inhibitions, symptoms and anxiety,* 126.

[50] Freud, *New introductory lectures on psycho-analysis,* 89.

[51] Freud, *Splitting of the ego in the process of defence,* 185.

[52] Breuer & Freud, *Studies on Hysteria.*

Structured inhibition as it is often referred, defensive repression may not be enough to cover the past totally, but rather a way to subtract-out only the most problematic elements of the target. It is a process in which the subject isolates or disassociates the aspects of an emotional memory into different parts, inhibiting only emotional aspects of it.

Denial is one of the significant components of the repression process. Through the process of repressing, the subject operates in inhibiting the external experience with an internal knowledge of experiences in the process.

Freud's components must necessarily be taken into consideration while discussing the concept. By Freud the multiple meanings of repression was studied by Freud: (a) a target focusing of the 'desires, (b) an act of inhibition of an offending wish, (c) a primary stage experienced during childhood, or (d) later repressions caused by moral and cultural norms, but it is not very common to find detailed analysis in academic studies.

Carlson, Martin and Buskist (2004) define repression as follows: "The mind's active attempt to prevent memories of traumatic experiences from reaching conscious awareness"[53] Freud's idea of instinctual impulses caused by repressed memories is not mentioned. Thus, it is common to find insufficient studies mentioning the concept of repression without either reference to wishes, conflicts, or primary and secondary repression.

For Herbart, repression was caused by the limited capacity of the consciousness. The inhibited ideas do not exist naturally, but pass into a 'state of tendency', which was philosophical term used for "unconscious" and was below the 'threshold of consciousness'. The repressed ideas can, with changed circumstances or in recombination, overthrow the current ideas about consciousness and repress them in turn.[54]

Long before the creation of psychoanalysis, similar to Herbart, Freud hold the idea that repressed ideas do not cease to exist. While Herbart was still focusing on hypnotherapy and catharsis, through these ideas Freud had already been espousing the notion of defensive repression a new interpretation of Herbart's dynamic model of consciousness.

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[53] Carlson, Martin & Buskist, *Psychology,* 600.

[54] Erdelyi, *The unified theory of repression,* 5.

Some years before *The Interpretation of Dreams* (1900/1953), which for many scholars marks the beginning of psychoanalysis, Freud published a two-part case history of one of his female patients who had problems in breast-feeding her baby. For him the woman was in two conflicting positions unconsciously; she both wished to breast-feed her baby and did not wish to do it simultaneously.

Through non-realization of unconscious willingness and unwillingness the terms dissociated and inhibited were shortly accompanied by repression and suppression in Breuer and Freud's (1893/1955) 'Preliminary Communications,' which is the first section of their 1895 classic, *Studies on Hysteria*. Freud and Breuer notes in the work: "It was a question of things which the patient wished to forget, and therefore intentionally repressed from his conscious thought and inhibited and suppressed"[55] Here, Freud and Breuer claimed: It was a question of things which the patient wished to forget, and therefore intentionally repressed from his conscious thought and inhibited and suppressed.[56]

Throughout the work, there is no direct reference to repression process being unconscious, on the contrary, the counterpart of repression, suppression, suggested to be conscious. Though Freud worked nearly half-century on writing psychological aspect, he still used repression and suppression interchangeably.

Anna Freud, Freud's daughter since 1930's tried to methodize her father's work in her book *The Ego and the Mechanisms of Defence*, imposing that repression was unconscious, while suppression was its conscious opposite. For Freud, on the other hand, these complex mental processes whether conscious or unconscious did not become something else just because they crossed some hypothetical threshold of consciousness.

In a footnote included in 1914 to *The Interpretation of Dreams*, Freud states, "In any account of the theory of repression it would have to be laid down that a thought becomes repressed as a result of the continued influence upon it of two factors: It is pushed from the one side and from the other."[57]

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[55] Breuer & Freud, *Studies on Hysteria,* 10.

[56] ibid., 10.

[57] Freud, *The Interpretation of Dreams,* 547.

In his article, "The Unconscious," Freud (1957) put the idea that, "Consciousness stands in no simple relation . . . to repression.[58] Still in psychiatry and clinical psychology of last two decades, the conscious-unconscious question in repression and defence has gained contradictory trends. Defence, which had been conceived by Freud as a voluntary ('intentional,', 'motivated') act, is rendered as 'relatively involuntary.'[59]

Without mentioning the epistemological questions of intention or the conscious-unconscious process, repression is also defined as "a mechanism in which the person is unable to remember or be cognitively aware of disturbing wishes, feelings, thoughts, or experiences."[60]

On the contrary, American Psychiatric Association significantly retreats, claiming defence mechanisms and 'coping styles' are treated equally, and defence mechanisms are explained as processes from which "individuals are often unaware, even if it is claimed, somewhat self-contradictorily, that "Defence mechanisms (or coping styles) are automatic psychological processes."[61] The automatic psychological processes, or coping styles are self-defensive mechanisms, therefore it is possible to claim both suppression and repression belong to the same category. From Freud's aspect, there is no special area separating consciousness from unconsciousness but a fuzzy region where two merges.

Recently, repression as an inhibited concept or suppression of specific mental concepts has been a mainstream topic on psychology. 'Retrieval inhibition' as a bridge of linking the missing parts in intentional forgetting is accepted to be an important discovery in the field of experimental literature, which is also the basis of the current dissertation.[62]

In his book on repression, Billig claims that normal language development involves mastering and automatisation of competence to both express and repress ideas.[63] In his earlier works, Freud emphasizes that by the word repression he meant simple inhibition or a sudden outbreak from consciousness of some idea or an impulse.

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[58] Freud, *Repression,* 192.

[59] Freud, *The Interpretation of Dreams,* 393.

[60] Freud, *The Interpretation of Dreams*, 394.

[61] American Psychiatric Association, *Diagnostic and statistical manual of mental disorders*, 807.

[62] Bjork, *The updating of human memory.*

[63] Billig, *Freudian repression: Conversation creating the unconscious.*

He also noted that the process of repression may also be partial. He studied patients who seemed to disassociate the factual and affective components of an idea repressing only the affective part. Later, through these clarifications, he identified some other concepts including, projection, reaction formation, symbolization, displacement, rationalization, etc. Therefore, he differentiated all the terms as defence mechanisms.

The meaning of home and the related concept, homelessness has been a main subject in literary studies from psychoanalytic viewpoints. It is not possible to degrade the concept to a specific definition or understanding as the critics define and analyse the concept in many different perspectives. Gurney approaches the concept as an ideological entity appeared from people's emotionally charged experiences of where they happen to live.[64] Thus, if home is really the core of the body where the heart is, then it cannot be a 'socio-spatial system.'[65] From a sociological point, 'home' resembles 'city', and as a distinct intellectual concept in urban sociology.

Since Gurney's approach to 'home' is ideological one, the meaning of home as a physical entity disappears as he argues even homeless people have a home, where the streets become a way of their representation.

The tendency towards returning of the repressed is highly associated with Freudian concept of 'the uncanny', which is the return of something familiar or homely previously estranged for a period from the conscious-awareness due to depression.

Sigmund Freud's famous article attracted critical attention in the beginning of the seventies as psychoanalysis turns into an important tool to interpret the literary works and gained position in literary studies. Samuel Weber's essay, The Sideshow: Remarks on a Canny Moment, first published in 1973, which is now a classic in the literature of the uncanny, identifies the topic as an 'emotive phenomenon' defined with feelings of fear, anxiety, weirdness, and etc. His essay is generally accepted as a guidebook to understand Freud's concept in relation to literature. Weber also mentions Freud's inability to define uncanny in a complete way implying the fact that uncanny is indefinable.

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[64] Gurney, *The meaning of home in the decade of owner-occupation: towards an experiential perspective,* 26-20.

[65] Somerville, *Homelessness and the Meaning of Home: Rooflessness or Rootlessness?,* 115.

The uncanny does not seek not for definition, but its structure demands reading. The process of reading foregrounds textuality and interpretation of the uncanny, as the critique of identity:

> the reading that I now propose to undertake," Weber states, "seeks . . . to avoid the impasse of interpretations which—like Freud's Musterung— conceive and organize their own activity, consciously or unconsciously, in terms derived from a notion of perception ('vision') which in turn is based upon ontological presuppositions that the problematic of castration precisely and decisively dislocates: namely, upon the presence and identity of the 'object' in question.[66]

The 'uncanny', which derives from German term 'unheimlich' is a problematic term since its definition was not clear and generally was coincided with what is fear. The concept of fear in uncanny represents what is unknown or unfamiliar.

He conceptualises the exploration of the term uncanny as a concept contains the opposite meaning within:

> Thus, *heimlich* is a word the meaning of which develops in the direction of ambivalence, until it finally coincides with its opposite, *unheimlich. Unheimlich* is in some way or other a sub-species of *Heimlich*…If we go on to examine individual instances of uncanniness, these hints will become intelligible to us.[67]

A main aspect in Freud's understanding of the uncanny becomes his search of the uncanny in the fields of literature and art. Freud presented a fictional narrative of the uncanny that exposes unambiguous existence of the uncanny in real life. For him, this showed the result of the ability of the art and literature to form unlimited modification and alteration to the primary fantasy about the uncanny. In fiction, for example the author has both power and skill to create a text, which is impossible to imagine in the real world. Therefore, fiction has not been intended to arise uncanny feelings, yet, in real life many occasions produce the profound feeling of the uncanny.

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[66] Weber, *The Sideshow, or: Remarks on a Canny Moment,* 1115.

[67] Freud, *The Uncanny,* 347.

Specifically, fictional narrative can both evoke and exclude the uncanny in every imaginative circumstance. Namely, fiction deals with demons, ghosts and other mythical creature and never creates a feeling as they comply with what Freud calls 'poetic reality.'[68]

Moreover, Freud's theory of the uncanny starts with the child's repressed fantasy of losing the most precious thing it ever has. The father appears to bring the prohibition and elimination of a primordial mother-child love-bond obviously owns a significant part in this fantasy. Later on, stimulus bringing the hidden and horrible feelings to light creates the uncanny feeling. Freud identifies the uncanny feeling as a by-product of castration complex and castration anxiety. Hence, the uncanny refers to what rearticulates those repressed imagined traumatic experiences. For the uncanny situations, the last component that Freud mentions is solitude and darkness that recover the infantile anxiety.

The clash between subject and object disappears through destruction in the structure of identity. Since there is not any fixed definition of the uncanny, neither of the characteristics of the uncanny could be predicted. Weber writes that:

> Nevertheless, the shunting aside of the uncanny by most 'scholarly' discourse and research does not succeed in putting it to rest. Rather, like the Sandman, the uncanny crops up again and again, with surprising resilience, where it is least expected: as a figure of speech, an atmosphere of a story, an allegorical instance. Announced by the sound of approaching steps, of heavy breathing, wheezing or coughing, or other semi-articulate sounds, uncanny figures and situations return to remind us of the difficulty of distinguishing clearly between language and reality, between feelings and situations, between what we know and what we ignore. Defiguring of the figure, the Sandman [The uncanny guest - sb] marks the spot where what is (there) and what is not, presence and absence, coming and going, can no longer be clearly distinguished.[69]

Upon the appearance of the marginalized characters in intertextual fiction, McLeod suggests, "At the limits of conventional knowledge, these figures return as disruptive 'unhomely' presences that cannot be articulated through existing patterns of representation."[70] The return to the trauma, in literary sense, indicates the existence of a loss which has not been mourned.

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[68] Freud, *The Uncanny,* 249.

[69] Weber, *Freud-Legende,* 19-20.

[70] McLeod, *Beginning Postcolonialism*, 91.

These intertextual references may emerge in a text as a lost, both on individual and on collective levels. For Freud, the feeling of the uncanny does not result from what is new or unfamiliar; on the contrary, "it is that class of the frightening which leads back to what is known of old and long familiar."[71]

Similarly, it is the reappearance of the familiar feelings, which are repressed, and evoke the feeling of uncanniness in the subject. Thus, Freud concludes that:

> an uncanny experience occurs either when infantile complexes which have been repressed are once more revived by some impression, or when primitive beliefs which have been surmounted seem once more to be confirmed.[72]

1.3 Trauma

Trauma is basically explained as a reaction to a catastrophic event, which results in psychological damage, however, Cathy Caruth, who plays unarguably an important role in the trauma theory, defines trauma as a unity of experience in which "the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it."[73] She emphasises a belatedness related to the traumatic moment. For her, the traumatic experience is not initially defined as traumatic, but it is redefined as traumatic later, appearing in flashbacks, nightmares and repetitive actions and images. Rather than degrading it to a single event in the past, trauma appears to be one part of the subject's identity and appears in the present making it difficult for subject to continue his life. Trauma destroys subject's perception of time and space, and instead returns to as disturbing images and compulsive behaviour.

Studies on trauma initially started with the research of hysteria by French neurologist Jean-Martin Charcot..[74] Later, through the concepts of 'traumatic neuroses' and 'common hysteria', Freud and Breuer coined the new term 'traumatic hysteria'[75]

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[71] Freud, *The Uncanny,* 219.

[72.] ibid., *248.*

[73] Caruth, *Unclaimed Experience: Trauma, Narrativity and History*, 4.

[74] Herman, *Trauma and Recovery,* 10.

[75] Breuer & Freud, *Studies on Hysteria,*5.

In their collaborative work*, On the Psychical Mechanism of Hysterical Phenomena: Preliminary Communication* published in the Studies, they claimed 'traumatic hysteria' as a memory disorder:

> the causal relation between determining psychical trauma and hysterical phenomenon is not implying that the trauma merely acts like an agent provocateur in releasing the symptom, which thereafter leads an independent existence[76]

Later on, the same documents proved how Freud and Breuer discovered the symptoms experienced with the hysteria vanished as soon as the 'accompanying affect' had been verbalized; and the 'cathartic method' or 'talking cure' was introduced.[77]

1.3.1 Time and Intertextuality

With the growing interest in trauma studies in recent years, it has two concepts memory and history to literature in which narratives show an attempt to recover and represent long forgotten and repressed events that need to reappear in the consciousness as a way to cope with the present. The concept owes a significant part to Freud's researches describing the endeavour to remember, rework and reinterpret the previously forgotten events, which may be carrying numerous clues on the psyche of a person. However, in an epistemological level, trauma destroys the traditional concept of time as Aiimee Pozorski suggest that it has its own 'trauma's time'[78] As for the literature, throughout the narrative, trauma may appear as verbal slippages buried in the text, the past and the real world, often with repetitive symbols, and sudden flashbacks hunting the characters.

According to Caruth, Freud was amazed by how trauma haunts the individual by recurrent dreams. For scientists, the understanding of trauma lies in the literal and repetitive quality of the remembered event returning to a person in the form of flashbacks and repetitive behaviour signalling the need to be understood. Caruth suggests that there is a "delay or incompletion in knowing, or even in seeing, an overwhelming occurrence that then remains, in its insistent return, absolutely true to the event"[79]

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[76] Breuer & Freud, *Studies on Hysteria*, 6.

[77] ibid., 6.

[78] Pozorski, *Trauma's Time,* 71.

[79] Caruth, Unclaimed Experience: Trauma, Narrativity and History, 5.

Since the past is not accessible, it cannot be known certainly, but endlessly repeated to make itself known. Intertextuality shares a structural characteristic with trauma as being temporal, it is actually the disruption of temporality. Here, Anne Whitehead claims, "[i]ntertextuality can suggest the surfacing to consciousness of forgotten or repressed memories."[80] Barthian 'death of the author' and the birth of the 'modern scriptor' changes temporality:

> The temporality is different. The Author, when believed in, is always conceived of as the past of his own book: book and author stand automatically on a single line divided into a before and an after […]. In complete contrast, the modern scriptor is born simultaneously with the text, is in no way equipped with a being preceding or exceeding the writing, is not the subject with the book as predicate; there is no other time than that of the enunciation and every text is eternally written here and now.[81]

In literature of trauma, according to Barthes the text is articulated in a permanent or continuous present tense. Therefore, the text is connected to trauma's never-ending time. As a key device in trauma fiction, intertextuality may appear as an atemporal nature dissolving temporality in the narrative, which appears following an event previously known, so that the character looks stuck, as a victim of the fate.

Like what Barthes and Caruth have explained, the poststructuralist formation of intertextuality considers the traumatic experience or memory as a social and collective rather than related to one individual. In addition to multiple voices in the text, intertextual texts engage the reader in the process, leaving them the chance to interpret the story. Intertextuality is a concept that gives the reader countless methods to interpret texts that consider all literary works as a product which may contain the traces of many other texts. As a post-modern notion, the concept of intertextuality any artwork may refer to, recycle or draw themes and ideas from pre-existing works of art.

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[80] Whitehead, *Trauma Fiction,* 85.

[81] Barthes, *An Introduction to the Structural Analysis of Narrative,* 145.

Graham Allen mentioning the history of "intertextuality' states its current meanings and applications claiming that intertextuality is "an attempt to understand literature and culture in general" and believes that it "foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life."[82] He also focuses on an important part of intertextuality, "the systems, codes and traditions of other art forms and of culture in general are also crucial to the meaning of a work of literature."[83] Therefore, in intertextual analysis, the reader becomes an active participant following the text on different levels to get the meaning, which inevitably exists, in a series of links of related works. Therefore, intertextuality not only challenges the traditional ways of interpreting the text but also disrupts the idea of searching for a fixed meaning of any text.

Therefore, the intertextuality appears in trauma narratives through the uniting the notions of history and memory, since the literature seeks for recovering and narrating long forgotten and repressed experiences. Trauma destroys the traditional interpretation of memory, and breaks the boundaries between past, present and the future. Intertextual references in literature arise through slips between different texts and also between different layers of time; past, present and future.

1.3.2 Dissociation and Trauma

Upon his earlier studies, Freud suggests "We invariably find that a memory is repressed which has only become a trauma by deferred action"[84] His main idea is that an experience becomes traumatic only if it is internally revivified. In his collaborate work with Breur, Freud describes traumatic hysteria as a memory disorder claiming,

> the causal relation between the determining psychical trauma and the hysterical phenomenon is not of a kind implying that the trauma merely acts like an agent provocateur in releasing the symptom, which thereafter leads an independent existence," on the other hand "the psychical trauma – or the memory of the trauma – acts like a foreign body which long after its entry must continue to be regarded as an agent that is still at work.[85]

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[82] Allen, *Intertextuality,* 5-7.

[83] ibid., 1.

[84] Breuer & Freud, *Studies on Hysteria, 3*56.

[85] ibid., 6.

Namely, rather than a relay of action, the event which is reserved in the conscious, is simultaneously being resuscitated and it is ready to be re-enacted to appear when the patient confronts a similar situation, triggering the same stimuli. A significant development in understanding the concept is linking the trauma and dissociation. For Schacter, trauma could be explained, "as the experience of being made into an object, a thing, the victim of someone else's rage, of nature's indifference. It is the ultimate experience of helplessness and loss of control over one's own body."[86]

The traumatic event causes the subject's feeling of unreality, automatic movements, lack of emotion, sense of detachment and inability to feel deeply about anything. For Schacter, trauma can also be explained as a 'sudden discontinuity in experience' leading discontinuity in the memories of the subject, probably as a way for self-protection.[87]

Many patients with PTSD[*88] are haunted by the vivid memories of the traumatic event and flashbacks can be elicited by diverse sensory and cognitive stimuli associated with the original trauma.[89] Naturally, patients begin to avoid such stimuli in their everyday life to be able to continue their life.

Dissociative states are known to be responses to psychological traumas, where the term 'dissociation' describes a cycle in which "perceptual, affective, memory, and identity functions are altered."[90]

The contemporary studies on the memory distortions explain that memories are not stored in an isolated space that could interfere with each other. Keeping this idea in mind, one could easily come up with the question that is it this connection that may deceive the person, or cause the subject to have delusion? It is also important to note that although self-deception may serve in accord with a person's interest, we cannot totally accept it as a case of biased thinking. Since self-deception is not a case of irrational thinking without any basis leading to it, yet, it is lead due to fatigue, shock, trauma or any other amnesia related illnesses.

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[86] Schacter, *Searching for Memory: The Brain, the Mind, and the Past,* 135.

[87] ibid., 137.

[88] Post Traumatic Stress Disorder

[89] Litz, Keane, &McNally et aI.,, *Information processing in anxiety disorders: Application to the understanding of post-traumatic stress disorder.*

[90] Schacter, *Searching for Memory: The Brain, the Mind, and the Past,* 155.

Kent Bach in his analysis of self-deception introduces three different ways of deceiving oneself as "rationalization, evasion and jamming"[91] Rationalisation justifies an action by using the motives that seem acceptable to others. The rationalisation is obviously limitless and therefore a dangerous tool, since the rationalizer does not disregard any evidence against his own desire to what he wants to believe by constructing false hypotheses that render other evidences. None of these hypotheses seem odd to the deceiver, as they seem to the outsider. Reasoning belief into a conclusion, a biased one, may not always serve as desired, however it will still be convincing that he is right to believe in that, with or without any solid reasoning.

Evasion is turning one's attention away from the prohibited subject. This may not represent self-deception since the subject does not want to be reminded of the events causing embarrassment or horror. In order to reduce personal pain, one may use this technique by distracting the subject.

While rationalization appears more as a self-deception tool, since in rationalization the subject convinces himself about the truth of his ideas, evasion is rather naïve in its nature; the subject is fully aware of the events or ideas that should be avoided. As for jamming, the subject would be obsessed with thinking about other possibilities without admitting if he was not stuck with his current situation.

The subject focuses his attention on what would be his life without his current position. For example, a person who has a disabled son or daughter, might wish he or she were dead. Although it is never admitted, other possibilities that are more desirable are always considered.

Like evasion, jamming occurs at a real stage that contains elements of reasoning. Evasion provides an anti-thesis towards the situation, by avoiding it, while jamming deceives the mind with other possibilities of life. However, despite their differences what they have in common is they are self-deceived. Discussing motivation behind self-deceiver's desire, psychological state, beliefs and emotions should be included. Commonly, the concept of motivation requires reasoning, yet, in self-deceiver's case, reasoning may not be based on realities, but the realities appear to be in accord with his beliefs and sincerely deny the facts, or avoid it by supporting his own reasoning.

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[91] Bach, *An Analysis of Self-Deception*, 357.

The study has used trauma as a theory at different levels, from different sources and studies. Judith Herman observes three different phenomena in individual consciousness: "repression, dissociation, and denial."[92]

1.3.3 Literature of Trauma

Literature has witnessed a growing number of publications dealing with trauma representation of trauma, and description of apparently unspeakable events in last two decades. Besides trauma literature, Holocaust studies also depicted the events and the texts used as a medium of negotiating the traumatic event by retelling it. The high demand of both fictional and non-fictional traumatic studies led to the birth of contemporary trauma theory in the United States in the early 1990's by significant literary scholars such as Cathy Caruth, Shoshana Felman, and Geoffrey Hartman, former students or co-workers of the deconstructionist literary critic and theorist Paul de Man at Yale University. Such an emergence changed the perspective upon the relationship between literature and trauma. Therefore, trauma literature is an accepted subgenre of literature influenced by literary practice and psychoanalytical theory. It is also possible to mention a recently developing genre called trauma fiction as well. As Anne Whitehead states, there is a mutual influence between trauma theory and fiction, "in which each speaks to and addresses the other."[93]

Concepts such as representation, memory and witnessing raised with the study of trauma have also been part of literature and literary studies; today what these theories do is to distinguish the effects and consequences of trauma while simultaneously re-creating the genre itself. Cathy Caruth employs the image of the wound "that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available", in order to represent that trauma may be better explained and understood through literary and symbolic language.[94] For Shoshana Felman the question of narrating trauma is a struggle to represent the 'crisis of truth' which is connected to literary language and witnessing; as trauma renders witnessing from within impossible, a belated figurative and literary representation of traumatic experience displaces referential truth.[95]

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[92] Herman, *Trauma and Recovery,* 7.

[93] Caruth, *Unclaimed Experience: Trauma, Narrativity and History*, 4.

[94] ibid., 4.

[95] Felman & Laub, *Testimony: Crises of Witnessing in Literature,*5.

As trauma studies is accepted in the humanities, concept of 'the real' suggested by Ana Douglass and Thomas A. Vogler, returned to 'mainstream discourse like the Freudian repressed, as a traumatic event,' which "bears a striking similarity to the always absent signified or referent of the poststructuralist discourse, an object that can by definition be constructed retroactively, never observed directly", since it "violates expectations and traumatizes the perceiving subject," and thus "cannot be anticipated or reproduced," the traumatic event "allows a return to the real without the discredited notions of transparent referentiality often found in traditional modes of historical discourse."[96] In other words, coherent study of 'the real' along with trauma studies showed that they are not opposite to each other, but unlike what is presumed before, they are quite coherent.

From a literary perspective, the theme of trauma is studied from a social perspective for abusing and offered social critique, rather than ignoring external reality. Literature dealing with the reasons and consequences of individual situations focuses on a more personalized aspect rather a wider scope as other fields tends to do. Laurie Vickroy claims "literary and imaginative approaches [to trauma] provide a necessary supplement to [these] studies" since they "bring a kind of sociocultural critical analysis that helps readers formulate how public policy and ideology are lived in private lives"[97]

Although trauma literature is seen as a pathway towards the emotions of the person or traumatized psyche, it is not completely depended on the truth, but free to explore ways in which trauma allows representation, for instance, through symbolic language. Like the question of representability of truth in trauma literature, Douglass and Vogler believe that "[a]n event that defies all representation will best be represented by failure of representation" and they doubt that realism is "the most effective mode for representing trauma."[98]

Ronald Granofsky in his *The Trauma Novel* (1995) analyses the new subgenre appearing after 1945 with the works by authors such as Doris Lessing, Margaret Atwood, William Golding, etc. Though the birth of this genre may be in a period between modernism and postmodernism, the techniques and methods show a development towards postmodernism. The trauma novel deals with the impact of collective trauma on individual minds by mentioning the traumatic events and the responses to it.

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[96] Douglass & Vogler, *Introduction. In Witness and Memory: The Discourse of Trauma,* 5.

[97] Vickroy, *Trauma and Survival in Contemporary Fiction,* 221-222.

[98] ibid., 32-33.

CHAPTER TWO

A BLURRY VISION IN KAZUO ISHIGURO'S

A PALE VIEW OF THE HILLS

> *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 recolle ctions I have gathered here.*
>
> Etsuko, *in A Pale View of Hills*, 156

A *Pale View of Hill* is Kazuo Ishiguro's first novel, through its style, and narrative structure and artistically used irony it is considered as a novel of a much more experienced author. The novel deals with the topics such as post-atomic war environment, child-parent relations, cultural conflicts as well as the problems resulting from aged memory. Although the scope of the novel is so varied, the book is a brief one, leaving mostly unanswered questions for the reader. The story is told by Etsuko, a middle-aged Japanese woman currently living in the countryside in England and deals with her younger daughter Niki (from her second marriage to an English journalist) and her older daughter Keiko (from her first marriage to a Japanese businessman Jiro Ogota) who has recently committed suicide. The story moves back and forth through Etsuko's fragments of memory and daydreams between present and past, England and Nagasaki. The present is in Etsuko's country house in England where her daughter Niki visits her. Although both parties are not preoccupied with thoughts of Keiko; who has recently committed suicide in her rented apartment in Manchester, few are concerned with, since both feel that death of Keiko's "hovering over"[99] Past that forms the major timespan is narrated by Etsuko and centres upon one summer after the tragic nuclear devastation of Nagasaki. During this summer, Etsuko is pregnant to her first daughter and the reader immediately catches the glimpses of Etsuko's doubts about motherhood.

Not explicitly, the reader sees a patriarchal way of living in Etsuko's life in her first marriage. Her husband, Jiro who is preoccupied with his work, neglected, or bullied his wife constantly, even not happy with his father's visit to them.

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[99] Ishiguro, *A Pale View of the Hills,*10.

His overall behaviour represents his professional life, since he was ironically named as "Pharaoh" at work because he "works like slaves while he does nothing himself."[100] What is more significant than Etsuko's own family issue is Etsuko's brief relationship with a mother and daughter, Sachiko and Mariko, whom Etsuko met while she was in her "third or fourth month of pregnancy"[101] From the very beginning, the difference in their lifestyles and life perspectives is pictured when Sachiko and Mariko moved into an old, unelectified cottage across from Etsuko and Jiro's modern, post-war apartment flat. Although there are some physical differences, both reader and Etsuko identify her with Sachiko. It is understood before long that Sachiko lost her abusive husband in the war. Sachiko's husband was "very strict and very patriotic"; never "the most considerate of men," he forbade Sachiko to study English, even forcing her to throw away her English books.[102]

Etsuko is not truly able to confront with her painful past and personal failures that she sometimes is successfully able to repress her past. Therefore, Etsuko's story is never explained thoroughly. In the first paragraph of the novel, she admits her "selfish desire not to be reminded of the past" while paradoxically the novel is all about her narrative of her past and present.[103] Therefore, she avoids mentioning Keiko's suicide to her acquaintance, Mrs. Waters, and invents an alternative story to repress the reality. She excuses herself from the reader by telling, "It is possible that my memory of these events will have grown hazy with time," or "that things did not happen in quite the way they come back to me today."[104] Shaffer comments on appearance and reality of Etsuko's narrative as:

> …just as a wound on Mariko's cheek turns out to be a smudge of mud (16), and just as people smile and laugh when they are sad and disappointed (131-149), things are not as they at first appear to be in Etsuko's story of another woman's sacrifice of her daughter. Indeed, her narrative itself resembles the money she at one point offers Sachiko: both are "wrapped" in a "silk scarf of a suitably discrete pattern" (71). Or like Sachiko's cottage, much of which remains "in shadow," Etsuko's real story is a dimly lit one the reader must strain to make out. Like Etsuko's uncommunicative relationship with Jiro.[105]

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[100] ibid., 61.

[101] Ishiguro, *A Pale View of the Hills,* 12.

[102] ibid., 10.

[103] ibid., 9.

[104] ibid., 41

[105] Shaffer, *Understanding Kazuo Ishiguro,* 17.

She is too confident to leave her daughter with Etsuko who was then a stranger to her.[106] The most disturbing of event however, is when she leaves Mariko alone in order to spend hours with an American soldier, Frank who constantly promises to take them away from the miserable life, yet still appears neither frank nor man of his word. Although there many instances that Frank disappoints Sachiko, she cannot realise his insincerity insisting that: "Why would he have gone to all this trouble if he wasn't absolutely sincere? Why would he have gone to all this trouble on my behalf?"[107] Though her fate is never portrayed, Sachiko is known to be betrayed.

The major deviation of Etsuko's narrative is when the reader discovers at the end of the novel that the projection of Sachiko and Mariko is unrealistic, and in Freudian sense, the reader presumes that Etsuko displaces her own guilt for neglecting and abusing Keiko with Sachiko and Mariko's relationship. Obviously, Etsuko feels guilty because of her failure as a parent, which is the main motive in her daughter's suicide. The reality of the story of Sachiko and Mariko is never explained; therefore, the reader has two different ideas about the situation, and however, what is certain about the portrayal of Sachiko is as Ishiguro himself calls "a highly Etsuko-ed version" of Sachiko's story.[108]

The narrative abounds in similarities between Mariko and Keiko such as Sachiko makes Etsuko "laugh self-consciously"; and Mariko makes Etsuko "experience a curious feeling of unease"[109]. Furthermore, Etsuko's inability to object to Sachiko about leaving Japan ironically mirrors her own failure:

> But such things are long in the past now and I have no reason 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 from going over such matters again.[110]

In addition, when Sachiko in Etsuko's presence, insists that it is for her own best interest to leave Japan, she then adds, "you know that yourself, Etsuko"[111]

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[106] Ishiguro, *A Pale View of the Hills,*15.

[107] ibid., 169-170.

[108] Mason, An Interview with Kazuo Ishiguro, 341

[109] ibid., 15-16.

[110] ibid., 91.

[111] ibid., 170-171.

Not stated directly, the last coincidence of similarity between Etsuko and Sachiko is about motherhood that represents a cause of anxiety, depression and feeling of inadequacy, all of which displaced in Etsuko's representation of Sachiko. As Mrs. Fujiwara reveals that Etsuko seems "unhappy" and "miserable".[112] Consequently, she shows an attempt to comfort her, "Once the child comes . . . you'll be delighted, believe me".[113] Niki, her second daughter, similarly expresses same approach to motherhood and insists: "I don't want to just get stuck away somewhere with a husband and a load of screaming kids."[114]

Freud's slip of tongue, which is also called parapraxis is an unintentional mistake in speech, memory, or physical action that is interpreted as to occur because of the intervention of an unconscious subdued wish or internal train of thought. True to this theory, through the end of the novel, Etsuko for a moment stops pretending that the story of both women is different. Therefore, as Ishiguro explains, the truth "slips out: she's now talking about herself. She's no longer bothering to put it in the third person."[115] In a dramatic change, the narration turns into Etsuko's dialogue with her daughter Keiko. Etsuko comforts and promises her daughter: "Everyone's a little frightened of new things. You'll like it over there", and "if you don't like it over there, we can always come back."[116] However, after a brief moment, she still urges Niki to "not discuss it any further" that "there's no point in going over all that now."[117]

In an interview, Ishiguro comments on Etsuko's narration. She "talks around" what is actually leading her to struggle, employing a "language of self-deception and self-protection. She tells another story of past and talking about somebody she once knew. The overall narrative strategy of the book is "about how someone ends up talking about things they cannot face directly through other people's stories."[118] Ishiguro refers to projection and rationalization, both of which, like repression, are defence mechanisms.

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[112] Ishiguro, *A Pale View of the Hills,*24-77.

[113] ibid., 77.

[114] ibid., 77.

[115] Mason, *An Interview with Kazuo Ishiguro*, 337

[116] .ibid., 172-173.

[117] ibid., 176.

[118] ibid., 337.

Such defence mechanisms enable the individual in question to transfer feelings of personal guilt to the external world in Etsuko's case and becomes an attempt to avoid punishment and self-blaming.

Niki, on the other hand, represents her rational consciousness, reasoning her actions functions chiefly as Etsuko's rationalizing voice, explaining, "so many women", Niki tells Etsuko, "get stuck with kids and lousy husbands and they're just miserable. But they can't pluck up the courage to do anything about it. They'll just go on like that for the rest of their lives. . . . It couldn't have been easy, what you did, mother. You ought to be proud of what you did with your life."[119] And later Niki adds: "And you did everything you could for [Keiko]. You're the last person anyone could blame."[120] This lines echo what Etsuko herself is trying to convince herself for, but she cannot avoid from her guilt for removing Keiko from Japan.

In their separate ways, both Etsuko and Keiko suffer from tragic nightmares causing them to struggle in their own house. At one point, Niki asks her mother to use the guest bedroom, since her own room is across Keiko's room. Etsuko similarly is haunted by daydreams and sounds coming from Keiko's room and upon inspecting the room she "feels the cold."[121]

At one point, Etsuko recounts a recent dream with a little girl swinging in the park, although at first, it is understood as an innocent dream, later it is revealed that it was not the girl that Etsuko and Niki saw the other day, but "but with my having remembered Sachiko two days previously."[122] Although it is denied, clearly, the girl in the dream is not "on a swing at all" yet, she hanged herself.[123]

The similarities of the women characters through the novel are not only attributed to mothers, but to the daughters, as well. Etsuko remembers many instances in which Mariko recounts stories about a mysterious woman coming from across the rivers.

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[119] ibid., 337.

[120] Ishiguro, *A Pale View of the Hills,* 89-90.

[121] ibid., 176.

[122] ibid., 88-89

[123] ibid., 55.

At first, Etsuko tries to comfort her by telling "It's just trees and forest over there" but Mariko constantly insists upon the existence of a woman, beyond the river, who presumably suggests Mariko will take her to her house: "The woman from across the river. She was here last night. While mother was away. She said she'd take me to her house, but I didn't go with her. Because it was dark."[124] The symbol of the river and the mysterious woman represents the fear of death, which is also shared by Niki who resists the fact of her sister's suicide and therefore, is intolerant to the concept of death.

Crossing the river for the first time evokes strange feelings in Etsuko which she describes as:

> While crossing it, I stopped for a moment to gaze at the evening sky. As I recall, a strange sense of tranquillity came over me there on that bridge. I stood there for some minutes, leaning over the rail, listening to the sounds of the river below me. When finally, I turned, I saw my own shadow, cast by the lantern, thrown across the wooden slats of the bridge.[125]

These lines above represent a metaphorical transpassing into the uncanny realm of unknown death, which is in its own way peaceful, tranquil and inviting just the way the death seemed to Keiko who committed. Mariko's constant fear of the mysterious woman, always showing up across the river, could have a similar interpretation. The symbol of death in the novel from Freudian perspective suggests "the existence of a death-wish, a sado-masochistic urge to self-destruction that is triggered when an individual's aggression cannot find satisfactory outlet in the external world."[126] The same aggressiveness is lead to the mothers by their daughters.

For Freud, the act of suicide is the "fulfilment of a punishment (self-punishment)", no one, he insists "finds the mental energy required to kill himself unless, in the first place, in doing so he is at the same time killing an object with whom he has identified himself, and, in the second place, is turning against himself a death-wish which had been directed against someone else."[127]

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[124] Ishiguro, *A Pale View of the Hills,* 18-19.

[125] ibid., 172.

[126] Shaffer, *Understanding Kazuo Ishiguro,* 31

[127]. Freud, *Five Lectures on Psycho-analysis*, 162-163

Perhaps Mariko's (and Keiko's) suicide attempts could be a punishment for the abusive acts of their mothers. From this perspective, Sachiko's mean behaviour to the kittens that her daughter is very fond of, shows the way she treated her daughter. Sachiko scolds Mariko:

> Aren't you old enough yet to see there are other things besides these filthy little animals? You'll just have to grow up a little. You simply can't have these sentimental attachments forever. These are just . . . just animals don't you see? . . . What does it matter about the dirty little creatures?   . . . Why can't you understand that, Mariko? Are you really too young? It's not your little baby, it's just an animal. . . .[128]

Therefore, it is possible to interpret these lines as the way Sachiko treats her own daughter as no more than a "filthy little" animal which is worthy of any kind of treatment. The tragic scene comes to its climax where Sachiko takes the kittens to the river, as a symbol of death to drown them, representing two different occasions: first one is the mysterious child murders happening at that time, the second one is Sachiko's reasonable explanation of the mysterious woman whom Mariko has witnessed a woman drowning her own child in Tokyo. The symbolic murder of Sachiko does not show any parallelism with Etsuko and Keiko, until the end of the novel, when Etsuko compares her own treatment to the "young tomato plants" in her garden in the English country house: "I've really rather neglected them"[129] that "I really have been rather neglectful about those tomatoes this year. . ."[130] Both of these scenes reveal other stage in Etsuko's consciousness where she is guilty as the murderer of Keiko, figuratively speaking. The guilt appears through a series of associated images or events like "Mariko climbs trees"[131]; "Etsuko dreams about a girl hanging from a swing/noose"[132]; a particularly disturbing child murder occurs that summer, "The tragedy of the little girl found hanging from a tree"[133] and Etsuko is always haunted by an image of Keiko "hanging in her room in Manchester."[134]

.[128] Ishiguro, *A Pale View of the Hills,* 165.

[129] ibid.*,* 91.

[130] ibid., 92.

[131] ibid., 118.

[132] ibid., 96.

[133] ibid., 156.

[134] ibid., 54.

In addition, while trying to convince Mariko when she has run down to the river, Etsuko finds "an old piece of rope" caught around her ankle, a rope reader associates with Keiko's noose she removes and then holds in her hands shortly before catching up with the girl. Mariko is hysterically scared, clearly thinking that Etsuko is planning to use the rope to hang her, and with "signs of fear . . . appearing on her face," repeatedly asks, '"Why have you got the rope?"[135] Similarly, later in the novel just before it becomes evident that Etsuko is convincing not Mariko but Keiko about leaving Japan, Mariko looks at Etsuko doubtfully and watches her closely:

> "Why are you holding that [rope]?" she asked.
>
> This? It just caught around my sandal, that's all."
>
> Why are you holding it?
>
> I told you. It caught around my foot. . . . Why are you looking at me like
>
> that? I'm not going to hurt you."[136]

From this perspective, while Etsuko was trying to comfort Mariko for the first time telling "Everyone's a little frightened of new things. You'll like it over there"[136], the phrase "over there" could also be a reference to death, symbolically to the other side of the river. In an interview with Gregory Mason, Ishiguro explains his personal interest in first-person narrators:

> things like memory, how one uses memory for one's own purposes, one's own ends, those things interest me ... deeply. And so, for the time being, I'm going to stick with the first person, and develop the whole business about following somebody's thoughts around, as they try to trip themselves up or to hide from themselves[137]

In an unreliable narration, the narrator does not state the actual intention beneath the story. The possible way for the reader to is to read between the lines. Most of Ishiguro's novels and his main characters make it possible to examine them from a psychoanalytic perspective since both the characters and the storyline between past and present, Most of Ishiguro's novels and his main characters make it possible to examine them from a psychoanalytic perspective since both the characters and the storyline between past. Present and past become a significant tool in interpretation of their current positions in life, deflections, silence, and is a means of self-defence.

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[135] Ishiguro, *A Pale View of the Hills,* 83-85.

[137] ibid., 173.

[137] Mason, *An Interview with Kazuo Ishiguro,* 347.

Analysing Ishiguro's novel for defence and defence mechanism is a tool for keeping the undesired and repressed elements in consciousness.

For Anna Freud, the ego's struggle with its instinctual drives, which is called defence mechanisms, is driven and repressed by instinctual anxiety, objective anxiety, and anxiety of conscience. In order to analyse the levels in which defence mechanisms operate, the author focuses on ten different types. Along with regression, repression, reaction formation, undoing, isolation, projection, introjection, reversal and turning against the self. She claims there is a tenth type of mechanism, called sublimation or displacement of instinctual aims.

Trauma, on the other hand, forces an individual to reconceptualise a given experience and its transmission. As Kali Tal notes, trauma "is enacted in a liminal state, outside the bounds of 'normal' human experience, and the subject is radically ungrounded."[138] Cathy Caruth claims that the "traumatized person carries an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess"[139] Therefore, memory enters a crisis, and, therefore, the traumatic past refuses to be conventionally transmitted.

Ishiguro's literary tendency is highly affected by the study of trauma since his narrators are intricately tied to the concepts of time and memory. His unique talent lies in his ability to leave gaps where reader may find personal histories of his main characters. For Linda Hutcheon, "history is not made obsolete: it is, however, being rethought – as a human construct."[140] She continues to note that "we cannot know the past except through its texts: its documents, its evidence, even its eye-witness accounts are texts."[141]

As reader may find multiple versions of realities in Ishiguro's texts, the past shapes with relationship the protagonists with it, which positions memory as the locus of reconstructing the past in search for a meaningful narrative.

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[138] Tal, *Worlds of Hurt: Reading the Literatures of Trauma,* 15.

[139] ibid., 4.

[1140] Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction,* 16.

[141] ibid., 16.

In *A Pale View of the Hills*, Ishiguro focuses his account into Etsuko's personal trauma, which is primarily based on the death of her first daughter. In his novel, Ishiguro creates a vision of a medium of dealing with one's past where memory could no longer be stable, and no fact could be established. His fiction fully embodies the temporality of memory as defined by Renate Lachmann: "Pure duration is heterogeneous. In human consciousness it is indivisible, it is all flow. [...] Remembering is not the restitution of a unified, monadic complex but the recalling of heterogeneous, interrelated strata.".[142] Distortion in this sense becomes a medium of self-defence for Etsuko: since she unconsciously repressed her previous traumatic memories.

However, there are other critics who assumed that the narrative of Etsuko is entirely controlled consciously, like Yu-Cheng Lee suggesting that "episodes of her [Etsuko's] memory, for example, are carefully and strategically chosen to colour our understanding of her present; gaps and omissions in her memories, probably tabooed and embarrassing moments of her past, however, are found in her recollections."[143] Yu Cheng's idea suggests that the way Etsuko carefully interprets and alters the events may be caused by the fact that Etsuko is probably afraid to reveal something too embarrassing.

In *A Pale View of Hills*, memory is dealt with its relation to personal time and selective narration, that is, a portrait of a woman who narrates her past without adhering to linearity, overtness, or conventional narrative demands. Furthermore, Ishiguro's narrative "does not give up on knowledge but suggests the existence of a traumatic kind, one that cannot be made entirely conscious, in the sense of being fully retrieved or communicated without distortion."[144]

Ishiguro's novel is narrated by a first-person narrator, Etsuko and from her recollections. The atmosphere of Nagasaki is portrayed for the reader after the atomic bombing. Etsuko's discourse is marked by deflections, suppression of certain events and homelessness. Her fear of accepting her past is voiced through different people in her past; therefore, the narrative continues by her absence in the novel, not her presence.

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[142] Lachmann, *Cultural memory and the role of literature,* 176.

[143] Lee, *Reinventing the Past in Kazuo Ishiguro's A Pale View of Hills,* 21.

[144] Hartman, *On Traumatic Knowledge and Literary Studies,* 537.

She mostly has an emotional detachment with occasional metacognitive awareness of the traumatic portions of her past, the effects of which she cannot evade and does not have direct access. That is the reason; memory in the novel becomes a main medium of accessing whole story.

Although one of the major causes of Etsuko's trauma is the suicide of her daughter, she has managed to repress her memories about her daughter. From Freud's perspective, this may act as self-defence mechanism to help Etsuko in dealing with the situation. Thus, Etsuko barely mentions her problematic relationship with Keiko, or she never admits the possibility of her involvement in suicide of her daughter. Most of the time, she induces the reader that she does not intend to admit death of her daughter. Her attempt to refuse the traumatic truth is clear through her conversation with Keiko's piano teacher:

> Mrs. Waters turned to me. "How is Keiko getting on now?"
> "Keiko? Oh, she went to live in Manchester."
> "Oh yes? That's a nice city on the whole. That's what I've heard anyway. And does she like
> it up there?"
> "I haven't heard from her recently."[145]

The scene proves to the reader how Etsuko is overwhelmed to hear about her daughter and represses the experience. Etsuko probably alters the events unconsciously but does on purpose.

Etsuko's younger daughter Niki's visit triggers a need for self-reflection in Etsuko. She has to leave Japan and bring up her first daughter Keiko in an environment with whom she fails to integrate, and avoids mentioning them, and she cannot possible have the courage to mention them, and she directs reader's attention to Sachiko and her daughter Mariko. Sachiko is represented by Etsuko as an independent woman whose inner conflict is to leave Japan and migrate to America.

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[145] Ishiguro, *A Pale View of the Hills,* 50-51.

However, Etsuko portrays her old self as a reserved, submissive woman with traditional values, but also with a strong will to familiarise herself with Sachiko and her situation:

> In working through the meaning of her dead daughter's life, Etsuko situates her tale in Nagasaki and focuses on a strange and enigmatic friendship with another woman named Sachiko, whose own daughter's actions seem to foretell the suicide of Etsuko's daughter years later.[146]

The narrator does not have the ability to develop a coherent sense of identity due to her traumatic experiences. Therefore, she creates a pair of characters, Sachiko and Mariko, who are Etsuko and her daughter Keiko's double, to supress the urge to repress the trauma:

> I have no great wish to dwell on Keiko now, it brings me little comfort. I only mention her here 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.[147]

The projection of her memories to someone else illustrates the defence mechanism of by creating an alternative scenario about a traumatic event. While simultaneously narrating the events and not mentioning herself, the story of Sachiko emerges as an attempt to accept her own story. Despite disturbing the realistic perspective of the novel, retelling process serves as a therapeutic purpose, letting the narrator free from her psychological burden. Thus, while Etsuko claims to recall Sachiko, she still is evasive about facts related to their friendship; she narrates the events even more detailed with repressed feelings of guilt.

The process of creating imaginative characters to represent their characteristics may not be an effective way to recover from traumas. Whether they are altered or biased, they help Etsuko to analyse her experience in a more open-minded manner. Etsuko uses Sachiko in order to employ her negative aspects in life. She refers to Sachiko's marriage as a forced one, that they got married only because their parents though they would be a good pair. Not only the marriage, but also the description of Sachiko's husband reminds the reader mostly of Jiro, Etsuko's first husband.

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[146] Wong, *The Shame of Memory: Blanchot's Self-Dispossession in Ishiguro's A Pale View of Hills,* 129.

[147] Ishiguro, *A Pale View of the Hills,* 11.

Etsuko's fictionalization of Sachiko does not only concern her relationship with her husband but is a suitable substitution for her daughter Keiko. Etsuko feels guilty about the death of her daughter. However, in her own version of the past, Sachiko employs characteristics of a negligence mother. For Etsuko, Sachiko is an indifferent, self-centred mother caring only about herself.

The nuclear bombing of Nagasaki is the background of the narrative, but Etsuko barely mentions this fact, to avoid the emotional consequences. Trauma in the novel is narrated from a personal perspective, labelling the whole nation to focus on the survival instinct. "The novel, then, places the reader in a problematic ethical position in which he or she must recognize that the standard modes of narrative that apply to storytelling exist within a clear social context."[148]

Through her representation of Sachiko, finds a way to ignore her own past. The novel is formed as a two-tiered structure in which the characters, Sachiko and Mariko intersect with Etsuko and Keiko, without the need to question the existence of either. At first, the story of the neighbours of Etsuko adds little to the story, but portrays psyche's strategy of dealing with trauma. By attributing the characteristics of herself to Sachiko and Mariko, the narrator represses or projects the traumatic features on possibly imaginative characters. Etsuko precedently reinvents a narrative out of his fragmented memories. In trauma studies, the subject suffering from trauma cannot simply cope with his pasts. What Etsuko does becomes conciliation of past events ignored for years. According to Etsuko, time is warped into a spiral that retrieves memories to be reshaped into a narrative that will help her out of the existential struggle of facing trauma. In a way, the reader may consider Sachiko and her daughter as representation of Etsuko's alter ego, forcing her spiritual and physically to accept the responsibility of being an accomplice in her daughter's suicide.

For Freud, slip of the tongue may reveal clues from the unconscious Etsuko avoids mentioning the death of her daughter, however her traumatic experience tends to slip out unintentionally when she recounts her memory about Keiko:

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[148] Melino, *Traumatic Memory and Narrative Isolation in Ishiguro's A Pale View of Hills,* 322.

I too had experienced a disturbing feeling about that room opposite. In many ways, that room is the most pleasant in the house, with a splendid view across the orchard. But it had been Keiko's fanatically guarded domain for so long, a strange spell seemed to linger there even now, six years after she had left it – a spell that had grown all the stronger now that Keiko was dead.[149]

According to the extract above, she does not express her sadness directly, yet, the way she chooses to describe the room's atmosphere implies how hard she was affected by loss of her daughter.

The title of the novel, *A Pale View of the Hills* implies a desirable future, a possible world where Etsuko may be free of change from everything happened to her. The other side of the hills, which is not clearly visible, may also be a metaphor for looking into the past including, emotions and experiences. The temporal distortions of memory is present in the scene in which Etsuko, Sachiko and Mariko the hills of Inasa and Etsuko sees them through her binoculars, as if looking into the past through a medium that necessarily modifies it. L, she will tell Niki that "Keiko was happy that day"[150], overlapping in that way the characters of the two girls, and therefore destabilising what would otherwise have been perceived as their stable identities. However, rather than offering a future version to the reader, the novel mediates between the past and the present; and the narrative of the past necessarily takes on a deeply idiosyncratic tone, conditioned by personal motives, unreliability, and psychological mechanisms.

In *A Pale View of the Hills*, the novel takes the form of a brief memoir, however, it is later understood that most events and details are misremembered and reconfigured by a narrator who is in a constant denial of the realities. Etsuko cannot be accepted as a typical unreliable narrator in a sense that reader cannot trust her telling the truth, since the truth is something that she is not capable of grasping fully. She reshapes a subjective worldview out of her fragmented pieces of memories, even her description of Sachiko as a person who continuously readapts her prior decisions and experiences to justify her behaviour and embrace the future easily remind reader of what Etsuko is trying to achieve.

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[149] Ishiguro, *A Pale View of the Hills,* 53.

[150] ibid., 182.

As the novel moves on, the reader is exposed to no certain layer of narrative. Under the influence of trauma which disturbs the chronology of the story, Etsuko's contradictory statements also represent her mental state once uttering, "My motives for leaving Japan were justifiable, and I know I always kept Keiko's interests very much at heart,"[149] while she discloses, "I knew all along. I knew all along she wouldn't be happy over here. But I decided to bring her just the same."[151]

Etsuko's memory of Japan mostly includes the scenes in the aftermath of the destruction of the country by the atomic bombing.. She as a victim, is silent and the reader only receives some information about her by reading between the lines, such as her adaption by another family and how her habit of playing violin during night, "Was I like a mad person?' And Ogata replies, 'You were very shocked. ...We were all shocked, those of us who were left. Now, Etsuko, let's forget these things."[152] The marginalized unreliable narrator raises question, rather than answers. Ishiguro opts for unreliable narration that challenges the reader rhetorically, cognitively, and emotionally, yet, simultaneously, providing a plausible representation of the workings of Etsuko's mind.

As it is easily seen in the novel, Etsuko's memories are neither stored nor presented in a passive way. The negative emotions she experienced in past caused serious distort, and she projects negative aspects into her double. Although some mental factors may cause distortions, she seems to comply with them. Etsuko's self-deception obviously acts as a medium of self-protection. In order to protect her self-image, and indirectly her ego, Etsuko uses the diverted version of the narrative to prevent any possible harm to her self-esteem. As an example, the scene where Etsuko comes across with the piano teacher reflects her reluctance to admit the tragedy that she is experiencing with the loss of her elder daughter, and her undeniable role in her suicide. However, regardless of all the efforts that she shows, her dream-like mood, the image of the girl in the swing, the voices coming from her dead daughter's room reveal the unconscious clues.

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[151] Ishiguro, *A Pale View of the Hills* 176.,

[152] ibid., 58.

On the other hand, the deconstructive characteristics of the memory may be accepted as a reason for distortion witnessed in the narrative of Etsuko. Moving on from the gaps and omissions in Etsuko's version of the past, they are inevitable reflections of the process of remembering. While Etsuko is trying to recall the past, since over time, some of the materials were lost; she simultaneously augments her narrative and come up with an alternative one by filling the blind spots of the memory.

Beyond the Pleasure Principle, Freud explains that there is a compulsion in the mind of a traumatized person repeating the traumatic experience often with different people, circumstances or through retelling the trauma.[153] In her study of trauma, titled *Unclaimed Experience*, Cathy Caruth asserts that, "it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what remains unknown in our very actions and our language."[154] According to Maurice Stevens, the traumatic event possesses specificity:

> There is an agent and victim of injury, a place and time of occurrence, and a blooming narrative of accountability or innocence. On the other hand, its unknowability, that is, the degree to which trauma exceeds signification or eludes description, makes it particularly susceptible to becoming something else as well. The event is also enigmatic.[155]

The portrayal of the narrator in *A Pale View of the Hills* is a weak one who is unable to develop a coherent identity. In different phases of the novel, the reader realises Etsuko's absence in the novel, she cannot completely appear as a fully developed character, she is mostly alienated and in a mode of dreamlike situation. Dreams on the other hand, function as associative transitions. Hartman claims, "in literature especially, shock and dreaminess collude. Where there is dream there is trauma."[156] The ghost-like existence of Keiko hovering in the house, the sounds that Etsuko and Niki hears during the night add a gothic quality to the novel. Apart from this, the idea of Etsuko's guilt upon her daughter's suicide echoes in Etsuko's dreams

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[153] Freud, *Beyond the Pleasure Principle,* 24.

[154] Caruth, *Unclaimed Experience: Trauma, Narrativity and History,* 4.

[155] Stevens, *From the Past Imperfect: Towards a Critical Trauma Theory,* 2.

[156] Hartman, *On Traumatic Knowledge and Literary Studies,* 546.

During Niki's visit, Etsuko is not able to sleep well during night. She is mostly disturbed by her dreams, reminding the reader of Freud's ideas on dreams and their interpretation. Freud claims that:

> the conception of dream-elements tells us that they are ungenuine things, substitutes for something else that is unknown to the dreamer (like the purpose of a parapraxis), substitutes for something the knowledge of which is present in the dreamer, but which is inaccessible to him[157]

According to Freud, dreams are substitutes for the things the subject tries to evade and repress in the unconscious, dreams are one of those passages, which may remind the subject of these traumatic experiences. At the end of the novel, before Niki leaves the house to go to London, she hears a monologue of Etsuko speaking about Mariko as if she was Keiko, and they were about to leave Japan, while she has a piece of robe stuck to her ankle, even though she refuses to talk about her dead daughter it appears from her memories. Etsuko also constantly sees the image of the girl on the swings, which may be a substitution for her daughter since they are the same age and are similarly tied together as one by the image of rope. Keiko commits suicide by hanging herself, while the girl sits on the swing, which is held up by rope. As a result, the way Etsuko dreams about the girl repeatedly can imply that she cannot overcome the traumatic experience of her daughter's death.

The unbearable burden of the most devastating traumas and their ever-lasting effects influence how we construct narratives based on our past and the subjectivity of the events. Among other things, Keiko's suicide is the main cause of trauma for Etsuko shaking her overall existence. Ishiguro's novel, therefore, employs a renewed version of unreliable narrator whose trauma caused mostly due to migration and the circumstances circling around the main event.

In his novel Ishiguro approaches the idea of people's ability to sense and represent the past in a linear and temporally unified manner. His narrative covers the idea of trauma and how it leaves the identity fragmented and dislocated, although it is not easily locatable in any psychological event or experience.

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[157] Freud, *Introductory Lectures on Psychoanalysis,* 114.

The memory forms coping systems and mechanism of defences in order to tackle and deal with the event to establish a certain relationship with it. Etsuko states:

> I have found myself continually bringing to mind that picture of my daughter hanging in her room for days on end. The horror of that image has never diminished, but it has long ceased to be a morbid matter; as with a wound on one's own body, it is possible to develop an intimacy with the most disturbing of things.[158]

In order to get a certain degree of intimacy, the author does not let the narrator mention the trauma or the traumatic events in an explicit way. She is simply helpless and vulnerable to explore the pain and locate the trauma. Thus, she deconstructs linear comprehensible temporality of memory, and portrays trauma as pervasive. Likely, Ishiguro focuses on the effects of trauma on the psyche and how these effects blur the memory. The gaps are similar to wounds, which will never completely heal. Ishiguro's narrative represents how those wounds make up and condition subjectivity, while pointing to the self which creates time more than it is driven by it.

In the novel, through different levels, reader may associate Freud's theory of homelessness with what the narrator has been going through. From the very beginning, the newly constructed apartment buildings and the separation of the area with a river behind, are still visible ruins of the bombing may show the reader how estranged Etsuko is. She acts just like a witness to all these events, not showing the reader any sense of attachment. She is a figure in her own house fulfilling her duties as a wife. According to Etsuko's description, after the bombing, some places cannot be restored. She refers to masses of waster ground, dried mud, and drainage destroying the beauty of the city, which may resemble the unconscious of Etsuko representing her psyche after many traumatic events.

In the present time of the novel, she is living in England, but still feels no attachment to her surroundings. Even in her second marriage, which is not different from her previous one, she lives by the rules of the male.

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[158] Ishiguro, *A Pale View of the Hills,* 54.

The novel opens with a description of how she and her second husband decide to name their daughter:

> 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 I— perhaps out of some selfish desire not to be reminded of the past — insisted on an English one.[159]

Negotiation on the name suggests that Etsuko is still stuck between her past identity, neither suiting the identity of Japan, nor the Britain. In order to forget her previous identity, she lives by the rules of her present life, ironically the existence of two daughters, one born in Japan into Japanese culture, and second into British culture, constantly reminds them the identity, which Etsuko is trying to forget. Therefore, tragically the existence of Keiko becomes a burden on the mother, which may be the reason for Keiko's depression and following suicide.

The concept of motherhood is also a traumatic experience for Etsuko, considering her problematic background, which may cause her some existential problems on. Likely talking on the subject on feminity and motherhood, Niki suggests that women who believe they have no other option but to become mothers are "miserable" or "brainwashed".[160] No matter the causes of her trauma, the vagueness with which the events of Etsuko's past are represented is consistent with the nature of trauma narratives. Especially, the evasion of a coherent truth about her first marriage, about the circumstances that may have contributed to Keiko's depression and suicide, and particularly about the identity of Sachiko and Mariko, friends whose story she retells to her daughter Niki, points to the conclusion that Etsuko is deeply insecure about the decisions she has made in her private life. Like Sachiko's desire to leave Japan with her daughter, the reader are also able to deduct Keiko's perspective that she was also not keen on leaving Japan, which may be one of the reasons she felt frustrated and depressed.

In psychoanalytical studies, the meaning of home and the concept of homelessness becomes a main subject in interpreting the character's psyche. In Etsuko's case, it is not possible to degrade her sense of homelessness into one single event.

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[159] Ishiguro, *A Pale View of the Hills,* 9.

[160] ibid., 180.

However, considering the fragments of her early childhood and her two different marriages in two different countries gives the reader feeling of homelessness. She is quite passive in the course of the story that she does not feel at home anywhere she goes. The same feeling of homelessness actually makes her doubtful about her own motherhood, which she has to accept, however she does not feel so eager about the same reality. Remembering Gurney's approach to the concept of 'home' Etsuko neither has an ideological concept of home or a real home where she is free from the ghosts of her past not provided in the story. From her description of the pale apartment building she lives with Jiro to the country house she lives in England, she feels detached from either, the same detachment she probably experienced after losing her family in the atomic bombing. Ishiguro also represents the space to characterise Etsuko's state of mind. Although, in traditional sense, home ownership represents a sense of belonging or identity, Etsuko's home becomes uncomfortable for her from different aspects. Personal alienation is mostly represented in Sachiko, alternatively Etsuko's double, who has been traumatized by losses that she avoids to have deep emotional attachment. Her impulse to avoid her traumatic past is too dominant that she disconnects herself from the past or future.

Freud's uncanny appears in the story as Etsuko's reluctance to mention the death of her daughter, or the real events she experienced in Japan but projected to Sachiko and Mariko throughout the narrative. Etsuko from her own childhood failed to feel any sense of family relationship which makes her act in a narcissistic way and therefore she favours her own needs rather than her daughter's which makes her fail as a mother. However, throughout the narrative, she never reflects herself as a reluctant mother, on the contrary, she represents herself as an honourable, highly concerned mother figure.

As the story becomes uncannier by not being able to take a conclusive shape, the reader is forced to be highly involved in the story to grasp the truth by reading between the lines, making assumptions, comparing and contrasting the doubles. One of the most important incongruities is how Etsuko describes herself as a timid, traditional woman of her time, and her opposite behaviour to leave Japan, marrying a British man. The couples of Etsuko-Keiko, and Sachiko-Mariko and Sachiko's relationship with a soldier named Frank cannot be ignored.

In Ishiguro's novel as an example of trauma-literature, the timelessness of the traumatic experience is emphasised. Temporality forms one of the major aspects of the novel, since the narrator is obsessed with mapping the past and forming a coherent narrative of their

life. The obsession with narrating the past is conditioned by the necessity of subjectivity and desire whose existence, for Paul de Man, "replaces the absence of identity."[161] As trauma splits the psyche, the need for self-fulfilment becomes a means of survival for the narrator. Kali Tal notes that trauma "is enacted in a liminal state, outside the bounds of 'normal' human experience, and the subject is radically ungrounded,"[162] parallel to Caruth's claim that the "traumatized person, we might say, carries an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess."[163] Memory undergoes a crisis, and, therefore, the traumatic past refuses to be transmitted.

The narrator of *A Pale View of the Hills* is suffering from the long-term recurrent dreams, repetitive images bringing her back to the traumatic events of her life. She obviously cannot seem to achieve a coherent timeline throughout her narrative, as the story goes back and forward making it difficult to follow for the reader. On the other hand, the reader doubts if some of the images she is describing in the present could eventually be a fragment of memory belonging to past.

The anachronism in the novel makes it even more puzzling for the reader because not only Etsuko narrates the event without a coherent order, but also specific inconsistencies due to her misremembering make the reader question the narration. The suicide of her first daughter Keiko, although mentioned early in the novel, later though the reader expects more talk on it, Etsuko dismisses it by suggesting that they hardly-ever talk on this issue, however, as it is seen later on, the existence of Keiko has always around the house, like a mist covering the whole house. Similarly, Natasha Rogers comment on the ambiguity and the paradox between what is said and done: "that narrative is an essential tool in representations of trauma, but that it paradoxically can unintentionally or intentionally create a compromised version of the traumatic events.[164] Since the narrative of Etsuko is based on her fragmented memories, and inconsistencies the story and the trauma remain ambiguous until the end. More than reflecting the historical situation, or a complete biography, her tiptoeing around various events serve as a mean of reshaping her own past in order to cope with these decisions. Therefore, the reader is faced with a story that is not wanted to be told but still meant to talk.

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[162] de Man, *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust,* 198.,

[162] Tal, *Worlds of Hurt: Reading the Literatures of Trauma,* 15.

[163] Caruth, *Unclaimed Experience: Trauma, Narrativity and History,* 4.

[164] Rogers, *The Representation of Trauma in Narrative: A Study of Six Late Twentieth Century Novels,* 6.

Intertextuality on the other hand, similar to temporality of the trauma is connected to disruption of the temporality since as Barthes argues it is related to trauma's never ending time and that the interpretation of the text mostly relies on how the reader interprets it rather than a fixed meaning stated by the author. In the novel, Etsuko refers to the construction of Japanese identity in the Western culture. As she grieves for losing her older daughter Keiko, a child whose past is mostly defined in Japan, she notices that the mass media connects Keiko's suicide with her Japanese origin. To the gaze of ignorant curiosity, Etsuko returns her stare: "the English are fond of their idea that our race has an instinct for suicide, as if further explanations are unnecessary; for that was all they reported, that [Keiko] was Japanese and that she had hung herself in her room."[165] In her reciprocal gaze, Etsuko undermines the reader's assumption that suicide is the main trope of Japanese culture and that performing the ritual of death is to assert the Japanese identity of her daughter. On the other hand, the concept of Japanese submissive women concept is also destroyed in the novel. Niki, Etsuko's second daughter from an English man, comforts her for her decision to leave Japan to seek happiness and freedom: "It couldn't have been easy, what you did, Mother. You ought to be proud of what you did with your life…."[166] Another intertextual reference may be the representation of Niki in the novel. She seems to be the representation of Etsuko's Western fantasy, challenging the self-sacrificing Japanese housewife. The ending of the novel provides a better understanding of Etsuko and Sachiko's identities. The event occurs when 'Etsuko gives an old calendar picture to Niki'. Although she had previously remembered going there with Sachiko and her daughter Mariko, now she suggests that Keiko was there:

> That calendar I gave you this morning," I said. "That's a view of the harbour in Nagasaki. This morning I was remembering the time we went there once, on a day-trip. Those hills over the harbour are very beautiful. … Keiko was happy that day. We rode on the cable-cars.' I gave a laugh and turned to Niki. "No, there was nothing special about it. It's just a happy memory, that's all.[167]

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[165] Ishiguro, *A Pale View of the Hills,* 7

[166] ibid., 8.

[167] ibid., 103.

The short dialogue is puzzling for the reader because Etsuko previously was supposed to be pregnant to her first child that summer. Therefore, it is unclear why she rearranges her memories, whether to save some dignity or the process of reshaping the events was an unconscious act of survival since in typical trauma narratives the false or misremembered versions of the events may serve to protect the subject from the unbearable effects of the trauma that they cannot confront with as a mechanism of self-defence.

In conclusion, Kazuo Ishiguro, in his novel *A Pale View of the Hills* employs the narrative strategy to cope with an unreliable narration constructing the novel by ellipses, ambiguity and leaving big gaps in the mind of the reader in order to represent the unstable and continuously changing nature of memories and the undeniable effect of trauma on people. Employing the elements of trauma narrative, Ishiguro's novel lacks a straightforward, linear plot, using fragments and pieces of scattered information, which are read to be connected by the reader. The ending is left open by the author consciously to various interpretations by the reader, whereas Etsuko's trauma will continue after the story ends as well. The narrator, Etsuko distorts the order and the content of the events whether consciously or unconsciously to protect herself from them. Still the narrator is highly disturbed by war, migration, patriarchy and depression. The feeling of guilt and her inability to change the direction of the events cross the boundaries of two different countries and follows her in every aspect of her life.

CHAPTER THREE

REWRITING HISTORY IN JULIAN BARNES'S

THE SENSE OF AN ENDING

In *The Sense of an Ending*, Julian Barnes thoroughly explores unreliable narrator through a main character who re-evaluates and simultaneously re-writes about suicide of his childhood friend and his own role as the one who inherited Tony's diary after his death. In an unreliable discourse, the reader's attention is intentionally drawn away from the story itself, since in postmodernism, the concepts of truth, history, and other grand narrative had already been challenged, these concepts become evidently more ambiguous for an unreliable narrator. The narrator, Tony Webster, is an unreliable narrator, even if he constantly reminds his reader of limitations of his memory, and therefore his credibility. Although, Tony occasions tries to justify himself, in some occasions, by criticising the grand concepts, he inevitably distorts the flow of his story and misleads the readers.

The book is comprised of two chapters, the first of which dates back to Tony's teenage years describing family, friendship, love or deeper subjects in Tony and his friends' lives. The second part of the novel is set forty years later; with Tony having a daughter, an ex-wife and living on his own. However, a letter and a small inheritance are enough to disrupt the serenity of his life. By using first person narrative, Tony finds an opportunity to speak directly to the reader, and by recalling some of the events of his past, he is consciously trapped in a position of distorting the authenticity of the events. Later, the protagonist also discovers a repressed remorse deep inside him, ignored through false accusations and alterations. Therefore, the study aims at addressing the depths of unreliable narrative in the novel and the way Tony disturbs the order of events to justify his behaviour at certain points. As Daniel L Schacter who published on memory, explains:

> We extract key elements from our experiences and store them. We, then, recreate or reconstruct our experiences rather than retrieve copes of them […]. In other words, we bias our memories of the past by attributing to them emotions or knowledge we acquired after the event. [168]

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[168] Schacter, *Searching for Memory: The Brain, the Mind, and the Past,* 9.

Tony in The *Sense of an Ending* is caught in two different, challenging positions: he struggles with an overall story of his past, and as a storyteller of his own life. He makes argumentative statements about some specific themes of life itself, such as time, truth and history, however, as it is constantly suggested by his adolescent girlfriend, Veronica, he "doesn't get it" and until the very end of the novel he "never did"[169] which refers to his inability as the narrator of his own life:

> I remember, in no particular order:
> a shiny inner wrist;
> steam rising from a wet sink as a hot frying pan is laughingly tossed into it;
> gouts of sperm circling a plughole, before being sluiced down the full length of a
> tall house;
> a river rushing nonsensically upstream, its wave and wash lit by half a dozen
> chasing torch beams;
> another river, broad and grey, the direction of its flow disguised by a stiff wind
> exciting the surface;
> bathwater long gone cold behind a locked door.[170]

The novel starts with an impressionistic narrative; providing the reader with a set of visuals that neither are in a specific order, nor has a certain meaning in the story. This impressionistic use of narrative offers a set of random data, which is not organized in a sequential order. Moreover, he neither knows the relativity of these images, nor the real story behind them. As soon as the narrative starts, the readers will inevitably notice that what he does is to rewrite the story by filling the blanks in his mind. This may be a symbol of constructive narrative.

> I'm not very interested in my schooldays, and I don't feel any nostalgia for them. But school
> is where it all began, so I need to return briefly to a few incidents that have turned into
> anecdotes, to some approximate memories which time has deformed into certainty.[171]

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[169] Barnes, *The Sense of an Ending,* 138.

[170] ibid., 11.

[171] ibid., 4.

The function of memory or the concept of remembering is evoking the right data rooted in the mind with a stimulus, although, the narrator's initial notion is that "what you end up remembering isn't always the same as what you have witnessed."[172] From this perspective, as Holman et al. argued in their article, "Memory is always constructed. What people remember will be constructed from remaining materials…"[173] Likely in the novel the process of remembering is disturbed by the age of the narrator, his selectivisim, attention to the events, and limited perspective upon the events happening around and beyond him. Therefore, the narrator reminds the reader through various expressions and statements that his narrative is entirely based on uncertain memories. Hence, through the fallacies and inaccuracies of the narrator's memory, the narrative and the general idea of history in the novel could be accepted as unreliable. The narrative of Tony also gains a self-justifying purpose since what he provides to the reader, as a story finally is understood to be false, and some of the significant details are not provided. For instance, when he meets with Veronica years later, it is revealed that Tony actually was not a victim or rather indifferent to hear Adrian and Veronica's relationship; on the contrary, he acted very fiercely and wrote them a harassing letter cursing them. He then realises how misremembered memories can change anything that first seems to be accurate. He states:

> How often do we tell our own life story? How often do we adjust, embellish, make sly cuts? And the longer life goes on, the fewer are those around to challenge our account, to remind us that our life is not our life, merely the story we have told about our life. Told to others, but – mainly – to ourselves.[174]

Through first person narrative, Webster finds the chance to rewrite his life story speaking directly to the reader while having the power to change the course of the events. Although it is revealed at the end that most of his perception of the past was merely true, he shows a degree of remorse that has already been hidden deeply inside him and he had managed to repress it by modifying the events.

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[172] Barnes, *The Sense of an Ending,* 11.

[173] Holman & Harmon, *A Handbook to Literature,* 62.

[174] ibid., 95.

While attempting to create an authentic life story out of his events, Tony Webster is haunted by the imperfection of his memory and the complicated network between past and what is the basis of his novel. Unreliability of Tony's narration works in an abusive way, since the reader is exposed to no other narrator, they become the subject of Tony who contaminates the truth with his personal view.

Daniel L. Schacter defines memory as a humanly treat stating, "sometimes we forget the past and at other times we distort it," however, it is not very dependable, since "we often take it for granted until an incident of forgetting or distortion demands our attention."[175] Similarly, what Tony will experience through the course of the story is that memory, unlike what he thought at first, is not a reliable tool, because as Schacter expresses memory is always affected by emotions, feelings, beliefs and deteriorating effect of time. It is also important to note that the past is beyond comprehensibility due to Tony's unreliable narrative and constant re-editing of the past events. He rewrites the events, which were not pleasant for him.

The novel revolves around two features of the concept of memory: activism and selectivism. While activism of the memory refers to transformation of some information memorized at a certain point of time, selectivism provides certain elements of the things happened to the subject while repressing others according to the factors such as age, cultural level, desires, fears or interests. Therefore, the novel is highly involved in bridging the past and representation of it in the past, as most of the events happened during adulthood of Tony, but reoccur as facts or return as repressed feelings in the present. What Tony is struggling to do is simply trying to come up with the past in order to continue his life in present. Although throughout the novel, Tony uses various expressions and statements to remind the reader that the whole narrative is based on his own memories and his own limited perception; these add little reliability to the novel since all of them force the reader to believe in his version of truth.

The selectivisim in the novel operates in different ways: Tony, first recalls some events of his schooldays when he used to team up with a gang of three boys, Alex, Colin and lastly joined Adrian. The short introduction of this gang from the very beginning shows that they are different from others equal their age.

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[175] Schacter, *Searching for Memory: The Brain, the Mind, and the Past*, 1.

First, they wear their watches facing inside of their wrist, symbolising that they do not feel the pressure of time and the time is a very broad term for them at that age, because later in life, they will start wearing their watches, as it should be. Adrian, on the other hand, is different from the other two and complexity of his personality and his way of thinking impress his teachers and Tony.

The problematic nature of truth and history appears through Adrian as he suggests once in class time that "the question of subjective versus objective interpretation, is the fact that we need to know the history of the historian in order to understand the version that is being put in front of us." [176] Questioning Sir Patrick Lagrange, Adrian concludes to define the history from individual and collective aspects: "History is that certainty produced at the point where the imperfections of memory meet the inadequacies of documentation."[177] The mind of the gang members is highly involved in philosophical terms and it is unusual compared to their equals.

As an instance, students indirectly learn that one of their classmates, Robson, had his girlfriend pregnant, hanged himself in the attic, and was found only two days later. He had written a short letter before his death that shakes Adrian's strong personality, "Sorry, Mum."[178] The letter haunts Adrian from a Freudian psychoanalytical perspective connecting it to Oedipus complex, because reader understands from Tony's recollections that Adrian's mother has left her family and his father has raised him and her sister. In spite of trying to repress this crucial moment of life in his memories, he will try to find a substitute for his mother in Veronica's mother.

In his relationship with Veronica, Tony constantly questions and thinks about a short visit to Veronica's house where he met her parents and her elder brother Jack. The memories of this visit dispersed his mind and interrupted his life because he does not memorize his past and there is an ongoing reproduction of rewriting these events. Tony also represents the unreliability of the memory telling: "I must stress that this is my reading now of what happened then.

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[176] Barnes, *The Sense of an Ending,* 30.

[177] ibid., 40.

[178] ibid., 41.

Or rather, my memory now of my reading then of what was happening at the time."[179] The selectivism of memory also functions as what Tony notices a kind of child abuse in Veronica's case by her father or elder brother:

> Some admit the damage and try to mitigate it; some spend their lives trying to help others who are damaged; and then there are those whose main concern is to avoid further damage to themselves, at whatever cost. And those are the ones who are ruthless, and the ones to be careful of.[180]

In second part of the novel, Tony is in his fifties, divorced and having a daughter. He is forced to revisit past events of his life when he receives a letter from a solicitor telling he has inherited five hundred pounds from Veronica's mother and a personal diary of his childhood friend Adrian. He is unable to make a connection with how the diary ended up in Veronica's house or the reason for her to bequeath the diary to a man whom she only met once. After thinking about the events thoroughly, he tries to contact with Veronica through the address on the letter he has received to learn more about her relationship with Adrian. Although it is implied that he knows nothing about the letter, he curses Veronica and Adrian for their poisonous relationship, which can damage both of them permanently. After reading the letter, he finds himself in a self-questioning position:

> At first, I thought mainly about me, and how – what – I'd been: chippy, jealous and malign. Also about my attempt to undermine their relationship. At least I'd failed in this, since Veronica's mother had assured me the last months of Adrian's life had been happy. Not that this let me off the hook. My younger self had come back to shock my older self with what that self had been, or was, or was sometimes capable of being. And only recently I'd been going on about how the witnesses to our lives decrease, and with them our essential corroboration.[181]

Similar to his carefree affair with Veronica, learning about Veronica's affair with Adrian does not represent any negative outcome in Tony's life. However, after the revelation of some facts, he is forced to revise his memories as well as his own identity.

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[179] Barnes, *The Sense of an Ending,* 93.

[180] ibid., 98-99

[181] ibid., 98

Later, the overall reconsideration of the fragments in Veronica's house reminds Tony of past years that the oppressor must have been her mother who ended up stealing her own daughter's boyfriend, Adrian, and worst of all had a baby with him. However, he blamed Veronica when he first learnt that she broke up with Tony, and later engaged with his best friend Adrian. All fragments of Tony's memories lead the reader to suspect the reliability of Tony's account of what really happened in the past.

From this perspective, after meeting Veronica years later, Tony recalls other memories of the events repressed in his unconscious, after an emotional trigger. Readers along with him involve in a process of search for the truth beneath all the fragments. He tries to trace the clues like a detective and follows Veronica who meets a young-handicapped man, resembling Adrian. He immediately concludes that Veronica and Adrian had an intimate relationship that she was pregnant like the story of their colleague who committed suicide. Adrian, despite looking strong, found himself in the same situation. Later the narrator, Tony Webster, realises that the emotional reasons for writing such a letter was triggered by the fact that he and Veronica split up; and the repressing feelings allowed him to rewrite the history, by skipping some traumatic parts. He states:

> I think – I theorise – that something – something else – happens to the memory over time. For years you survive with the same loops, the same facts and the same emotions. I press a button marked Adrian and Veronica, the tape runs, the usual stuff spools out. […] But what if, ever at a late stage, our emotions relating to those long-ago events and people change? That ugly letter of mine provoked remorse in me. […] Then, not long afterwards, I began remembering forgotten things. I don't know if there's a scientific explanation for this – to do with new affective states reopening blocked-off neural pathways. All I can say is that it happened, and that it astonished me.[182]

For making an amendment, he sends an email to Veronica to ask for her forgiveness, but the answer is the same with previous ones and he still does not understand what really had happened in the past.

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[182] Barnes, *The Sense of an Ending,* 120.

Furthermore, after revisiting the place where he saw Veronica with the boy, he incidentally learns the bitter truth: the boy he has initially mistaken for Veronica's son is actually her brother, from Adrian's affair with her mother. The revelation of the final truth in fact destroys the credibility of Tony's version of truth one last time.

Tony Webster expresses that he had imagined his senescence to be mentally silent and peaceful: "Later in life, you expect a bit of rest, don't you? You think you deserve it. I did, anyway. But then you begin to understand that the reward of merit is not life's business."[183] However, what he discovers is that remorse and guilt are two emotions that must be dealt with until the very end of life:

> You get towards the end of life –no, not life itself, but of something else: the end of any likelihood of change in that life. You are allowed a long moment of pause, time enough to ask the question: what else have I done wrong? […] There is accumulation. There is responsibility. And beyond these, there is unrest. There is great unrest.[184]

As it is clear, the nature of past is ambiguous; and it occasionally refers to the imperfection of memory, and the impossibility of the uniting narratives, therefore, he exerts dominance on his past and over the narration and the narrative. Resisting the flow of time symbolically resembles Tony's witnessing the Severn Bore, which is a natural event in which a river rushes upstream, showing Tony's endeavours to tell a nice story. Inevitably, Tony later admits his defeat: "I know I couldn't change, or mend, anything now." [185]

Thus, Tony in *The Sense of an Ending* appears as a problematic character and an unreliable narrator who tried to control the order and accuracy of the events to justify his actions that later resulted in his remorse. His inability to be a passionate lover, a dependable father, and a reliable narrator mislead him. He claims that he survived to tell his own story:

> How often do we tell our own life story? How often do we adjust, embellish, make sly cuts? And the longer life goes on, the fewer are those around to challenge our account, to remind us that our life is not our life, merely the story we have told about our life.[186]

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[183] Barnes, *The Sense of an Ending,* 59.

[184] ibid., 150.

[185] ibid., 214.

[186] ibid., 202.

Reading Tony's account of story, the reader acts like a detective trying to follow the truth beneath his version of the narrative. In Freudian sense, memory distortions appear due to the exclusion of painful memories from consciousness, thus the past should be read as part of a psychoanalytic process leading the patient to retrieve lost traumatic memories. In conclusion, the narrator of Julian Barnes's novel has acted as self-preservation, justifying his actions from his own perspective and not providing any other possibility of truth.

The study of human mind, despite all the efforts to conceptualise and rationalise it, still it remains as one of the most elusive concepts. Julian Barnes's novel, *The Sense of an Ending* is deeply tied with the concepts of continuously working memory and the effect of time on it.

Similar to Kazuo Ishiguro's narrator, Etsuko, the narrator in *The Sense of an Ending*, Tony Webster and his narration is highly depend on uncertainty, with the narrator confessing trust in his memories. However, even when admitting the unreliability of his narrative, he still does not avoid claim on the past. Through Tony Webster, Barnes makes his reader understand uncertainty and incomprehensibility are two components of the memory. If not stated explicitly, through a traumatic reading of the novel, the reader may find some indirect references to traumatic elements deeply rooted in the characters unconsciousness.

As Tony Webster embarks on a journey of narrating his past, he is actually altering the reality of the events, changing with the chronological timeline of the story and causing the reader to suspect on the concept of reality. On the unreliability of the narrators, David Lodge suggests: "unreliable narrators are invariably invented characters who are part of the stories they tell" and are used "to reveal in an interesting way the gap between appearance and reality, and to show how human beings distort or conceal the latter.[187]

Although the use of unreliable narrator is as old as literature, the unreliable narrators of postmodern time are different compared to their priors as they are highly self-reflexive and also self-conscious in terms of their limited point of views, the subjectivity and self-interests on the events. From this perspective, Tony the narrator in the novel, acts as a postmodern unreliable narrator who is at the same time highly conscious of his unreliability, yet seem to enjoy authorial power and thus altering and re-inventing his past in self-preserving way.

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[187] Lodge, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature,* 154-155.

Julian Barnes is among the writers who understood that the perception of time is highly personal and internal: this is what is called psychological time, in which the concept of time depends on the emotional intensity of a particular moment. Memories on the other hand, have their own timeline, completely free from the physical time.

Tony's earlier memories of his friend Adrian Finn belong to those times of school years. In his collective memories, Tony mentions hiss impressive intelligence, and how he took all of their teacher's attention by the complexity of his intelligence. Adrian, although not quite willing, becomes a part of Tony's best friend circle. The heroine of his memories is Veronica with whom he had a relationship couple of years. Through his narrative, Veronica is portrayed as a dominant, instable and cruel girlfriend; she breaks up with him right after he meets her parents and then she starts dating with Adrian, Tony's supposedly best friend. Both of them people are the cause of his great pain, and the memories are nothing but his re-reading of the events what had had happened to him at the time.

For Hutcheon, "knowing the past becomes a question of representing, that is, of constructing and interpreting, not of objective recording."[188] This is what Tony proposes in a direct address to the reader:

> I certainly believe we all suffer damage, one way or another. [...] Some admit the damage, and try to mitigate it; some spend their lives trying to help others who are damaged; and then there are those whose main concern is to avoid further damage to themselves, at whatever cost. And those are the ones who are ruthless, and the ones to be careful of. You might think this is rubbish—preachy, self-justificatory rubbish. [...] You might even ask me to apply my "theory" to myself and explain what damage I had suffered a long way back and what its consequences might be: for instance, how it might affect my reliability and truthfulness. I'm not sure I could answer this, to be honest.[189]

Representing Freud's discussions on the repressed memories, Tony claims that people as a mechanism of self-preservation develop specific methods to cope with the possible damage including the repression of memories, also altering or omission of certain memories. On the other hand, one of the major damages occurs as Tony receives a letter from Adrian announcing his affair with Veronica and kindly requests Tony's blessing.

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[188] Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, 74.

[189] Barnes, *The Sense of an Ending,* 44-45

The experience causes great harm to Tony because Adrian is a philosopher whom he admires and aspires to be like.

In *The Sense of an Ending*, the story starts with Tony reminding the reader that the story will be about his own past, yet the reader is only provided with personal time and selective narration. The distortion and manipulation on the events are signals of defence mechanism that is mention in Anna Freud's theory.

Likely, the reader realised that throughout the novel, what Tony does is actually re-inventing speculations about the people once involved in their mutual pasts, however, since he does not share any other perspectives or possibilities, leaves the reader in doubt. Close to the ending of the novel, he even claims:

> It strikes me that this may be one of the differences between youth and age: when we are young, we invent different futures for ourselves; when we are old, we invent different pasts for others.[190]

Throughout the story, what Tony aims to do is recreating an alternative story focusing mostly on the victimization of himself by Veronica and Adrian, while the real story turns out to be the relationship between Tony and Veronica's mother Sarah, possibly ending with a disabled child. In order to show himself as a victim, Tony's narration abounds in gaps and omissions. From traumatic reading of the passage, one may argue that Tony's mind, whether consciously or not, portrayed himself as the victim, reminding him that he was the one hurt. He created a Tony-ed version of the events. He diverted the narrative into his own version of truth and his own version of interpreting the events.

Sigmund Freud, in his *Psychopathology of Everyday Life* comments on what is called 'motivated forgetting' claiming that, "The forgetting…is proved to be founded on a principle of displeasure."[191] He also believed that any single act of forgetting may be traced back to some kind of trauma experienced in the past. It has been known that the traumatic effects of any shocking or tragic event may manifest negative influence on the physical and neurotic behaviours, which may appear in the form of dreams, hallucinations and in amnesia.

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[190] Barnes, *The Sense of an Ending,* 80.

[191] Freud, *Psychopathology of Everyday Life*, 137.

Whether altering the events is a conscious or unconscious process is actually the two possibilities in this process. While conscious forgetting refers to a psychological stage in which the memories are suppressed, unconscious forgetting is claimed to be associated with psychological repression.

Although it is hard to decide whether what Tony does, is conscious or unconscious, there are multiple times when he is aware of his manipulation of the memories and prevention from a possible chaos. Tony says, "If I can't be sure of the actual events anymore, I can at least be true to the impressions those facts left." [192] In the scene where Tony meets his wife Margaret, whom he later divorced, he omits Veronica from his life, which is a conscious decision. He pretends that Veronica never existed. Tony claims:

> The odder part was that it was easy to give this version of my history because that's what I'd been telling myself anyway. I viewed my time with Veronica as a failure-her contempt, my humiliation- and expunged it from the record. I had kept no letters, and only a single photograph, which I hadn't looked at in ages.[193]

Tony's conscious process of re-inventing his memories can be understood as a means of defence-mechanism to cope with the trauma he has experienced during his relationship with Veronica, where he was after continuous self-proving to Veronica and felt incandescently happy. Having the authorial power of telling the story, he senses a feeling of power not experienced before. However, as the words coming out of his mouth, the narrative achieves its own independence, letting written materials and documents from his past to make their way into his present life.

Although, most of the narrative is consciously decorated, some of the recalled events is from Tony's recovered memories. Recovered memory refers to memories of trauma, which have been recovered by therapies. Tony claims, "So when this strange thing happened- when these new memories suddenly came upon me-it was as if, for that moment, time had been placed in reverse. As if, for that moment, the river ran upstream." [194] In most of the cases, the recovered memories are source of traumatic moments. However, in Tony's case, the fragmented pieces of recovered memories are happy moments.

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[192] Barnes, *The Sense of an Ending,* 4.

[193] ibid., 69.

[194] ibid., 122.

Therefore, the present thesis claims that the main cause of trauma for Tony is not only his relationship with Veronica, but an implied relationship, or an intimate affair with Veronica's mother, Sarah. Indirectly, it is implied that Tony may have had an affair with Mrs. Ford while he visited Veronica's house when he was dating with her. It is revealed at the end that Adrian also was having an affair with Sarah but it is possible to raise the question whether the child assumed to be Adrian's or Tony's child. Thus, the illicit relationship with her girlfriend's mother could be the main source of the guilt he is trying to repress deep in his consciousness.

The reader may easily feel different levels of self-deception in Tony's narrative as in the letter he mentions he has written to Adrian when he started dating with Veronica. However, years later it is revealed when Veronica gives him the real letter written by him, in which Tony has been a bitter, vulgar man who tried to destroy their relationship, the reader immediately realises Tony is not the person he presented to be. The letter reveals Tony's self-deception, employed as a means of desire to see or to show himself better than what he really was. Therefore, the narrative is accepted as a way of coming to terms with his past while still inviting the reader to question the memories since they may be edited, deformed and altered whether by time, or Tony's obvious self-deception. From psychological definition, Tony shows a kind of victim complex, which is defined as a state of mind where the subject believes that he, is the constant victim of harmful actions of the others. Tony altered his perception and presented Veronica as a negative person to repress his guilt of having a relationship with her mother. For this reason, his narrative reflects how he was always disrespected and misbehaved by Veronica. He throughout the novel actually is conscious of his actions, claiming:

> And then there is the question, on which so much depends, of how we react to the damage: whether we admit it or repress it, and how this affects our dealings with others. Some admit the damage, and try to mitigate it; some spend their lives trying to help others who are damaged; and then there are those whose main concern is to avoid further damage to themselves, at whatever cost. And those are the ones who are ruthless, and the ones to be careful of.[195]

Homelessness becomes a mental concept in Tony's case. The narrator is in his sixties, seems to be unable in achieving a coherent life in his world. He is divorced from his wife, and seems not to have a proper relationship with his daughter.

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[195] Barnes, *The Sense of an Ending,* 44.

Analysing homelessness, or not belonging to a place may take the reader to Tony's incomplete acts in his past. The feeling of guilt and shame for not taking the responsibilities of his past actions prevents him from moving on in the present. Similar to Etsuko in *A Pale View of the Hills*, Tony seems detached from his surrounding, avoiding any type of intimacy. However, a simple letter and a small fortune coming from Sarah seem to provide him with a second chance to reconcile with his past, which would probably move him on in his life. Therefore, Tony seems absorbed in dealing with a story, which would sooth his pain.

However, in order to continue his life, Tony has to admit the ghosts of his past visiting his presence. Nearly at the end of the novel, Tony recognises his son; in an uncanny encountering with Adrian Jr. which shows his blindness and lack of capacity to see many occasions of his past. When Adrian Jr. recognises Tony in his second visit, takes off his glasses and stares at Tony. Their physical similarities evoke a certain degree of fear and intolerable amount of pain; therefore, that he panics. The scene evokes a sense of guilt and shame in Tony when he realises his role in Adrian's suicide was more than what he would possibly think of. Ultimately, he fails to "get it" all the time, but he recognises his role in this tragedy.

The concept of time becomes a subject throughout the novel, as Tony's close-friend discusses relativity of time and the standardization of time by wearing their watches not in the standard way. At school, after learning the suicide of one of his classmates, they discuss the flexibility of time and the reality. According to Adrian, Robson had written a letter to his mom which was an evidence shedding light on Robson's past; however, if they were supposed to bring up the memory fifty years later it would be too difficult, since the person who is the centre of the attention, disappears through time, and what is said after the event would only be speculations. In trauma studies, the time is not expected to be linear, but fragmented and not easy to follow. During one of the lessons, Tony becomes aware of the fact that witness to an event does not make the historical information a reliable one. As it is discussed during the same lesson, history may be "the lies of the victor" or "the self-delusions of the defeated."[196] The novel is divided into past and present, and the story resonates between past and present continuously. With realization of every inaccuracies in narration, both narrator and the reader are forced to move back and forth to follow the traces of truth hidden between the lines.

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[196] Barnes, *The Sense of an Ending,* 16.

The title of the novel is the most important example of intertextuality. It is taken from Frank Kermode's book *The sense of an Ending: Studies in the Theory of Fiction,* which ironically like Barnes' novel studies the ways human beings try to find meaning of their life like Tony tries to achieve the meaning of life throughout the novel in actually to make sense in his own friend's lives. In *The Sense of an Ending*, the narrator Tony countlessly makes argumentative statements on the concepts of history, philosophy, narrative, etc. Likely, at the very beginning Tony reflects upon the non-linear relationship established between life and fiction, which ironically becomes representation of his own memory process. Therefore, the novel oscillates between the factual certainties of what really happened and a fictional one based on the emotions affected by personal experience.

The narrator forgot and altered certain memories as a means of survival, intentionally, in order to protect his own self because of the burden of guilt he had been carrying over years. However, time as an intricate web forced him to go back and forth to confront with his guilt. Tony, therefore, can be accepted as a character showing his inability to cope with his past traumas and the story's end gives the reader feeling that the sense of guilt and shame will not end with the end of book, but will continue in the future as well.

CONCLUSION

According to the present thesis, Kazuo Ishiguro's novel *A Pale View of the Hills* and Julian Barnes's novel *The Sense of an Ending* are narrated by two narrators whose stories are different from their preliminary unreliable narration as they have been altering and re-writing their intentionally.

Both novels offer narratives based on the characters' recollected memories and narrators who are well aware of their faulty memories acknowledging the natures of their narratives. The intention of this thesis was to prove that the narratives of Ishiguro and Barnes focus on the intricate psychologies of the narrators, rather than offering a single version of truth casting doubt on any given statement about the past. However, in the novels the psychological situation of the characters are not mentioned straightforwardly but hidden to be discovered by reading back and forward. It suggests the possibility of reading both novels by taking advantage of Freud's studies repression, memory distortions, dreams and illusions and mechanisms of defence. One of the most important idea is repression and repetition of trauma introduced in 1900 about individuals' encountering with undesirable circumstances which put their psychological health at risk, and they intend to avoid the possible dangerous outcomes by repressing the traumatic experiences in their unconscious. These memories are not easily accessible. Freud claimed the possibility of their revelation and explained that the patients tends to act out anything of what s/he has forgotten and repressed.

In both novels, the authors reveal the idea of repression and repetitive transferences. The narrators of both novels reveal truth while trying to present a better version of their pasts to the reader, the truth, or undesirable experiences slips out of their narrative and find their places in the story. In close reading of the novels, it is understood that both Etsuko and Tony are suffering from self-deception whether consciously or unconsciously, which makes the events blurred in their own eyes. Etsuko, projects the negative elements of her past into the doubles in the story in order to protect her self-esteem, while Tony's self-deception leads him to accept himself as the victim in the story. However, as the truth reappears with later revelations, Tony realises that he was more than what he presented himself to be.

The need for self-explanation in both novels stems from different reasons. In Etsuko's case, the suicide of her daughter led her to self-explanation and in Tony's case, a letter and small fortune coming from a solicitor led him confront with his past.

The concept of homelessness and the uncanny is present in the novels in different levels. While for Etsuko, homelessness is both physical and mental, due to her lack of creating a solid identity in the Western culture or alienation of herself from the Japanese culture, Tony's sense of homelessness is mostly caused by his unfinished confrontations in his past. Therefore, in order to continue their life, both characters, need to comply with the realities of their past and admit their flaws and guilt in the traumatic experiences.

Although the reason are different, both Etsuko and Tony suffer from tragic traumas experienced in the pasts, and their inability to cope with their traumas force them to reinvent with alternative stories of their past, which will inevitably make their lives easier to continue. Related to the trauma literature, the concept of time is highly blurred in both narratives as they go back and forth in time, making it difficult for the reader to follow. Timelessness and lack of space of trauma is once more emphasised, as the traumatic events experienced by the narrators, which may not be degraded into a single event or time in the past, which eventually destroys their sense of time, and make it difficult for the characters to continue their life in a coherent way. The narrators in both novels lost the track of time and space, having difficulty in private and social lives and experiencing contradictions in their narrative because of their traumatic experiences. Since the traumatic effect can only be ceased by narrating the traumatic experiences, the narrators, Tony and Etsuko, in their own version of the stories mediate on their traumatic, moving beyond the concept of "historical truth". As trauma narratives require a need to speak the untellable events in order to work through with them, both Etsuko and Tony proved that their narratives are mostly therapeutic rather than offering a true story.

The uncanny in the novels is acceptance of the feelings of shame and guilt that the narrators initially could not admit taking responsibility. For Etsuko, her negligence as a mother her affection in following her own desires may be the reason for her daughter to commit suicide since she put her daughter into a complete foreign environment. As for Tony, the recognition of Adrian Jr evokes remorse and feeling of guilt in his consciousness, although the reader never admits it, Adrian Jr is the personalisation of Tony's guilt committed in his young age. Moreover, it remains unclear whether rearranging their memories and their narratives indirectly in order to save some dignity and a space to continue their life, or the memories have been fictionalized by the consciousness to protect the subjects from intolerable pain and suffering. No matter what the motivation for doing such thing is, in Etsuko's case, the reader may assume that she wished to have a happier memory of her

daughter, or in order to tell the tragic causes behind her daughter's suicide, she projected these stories into Mariko and Sachiko's. From Ishiguro's own words, authorial intent is not to reveal the 'truth' but to question it, especially, the "unresolved points of fact in the narrative, open to varying constructions by the reader"[197] proving that Ishiguro is "not overwhelmingly interested in what really did happen. What's important is the emotional aspect, the actual positions the characters take up at different points in the story, and why they need to take up these positions".[198] By psychoanalytic interpretation of the novel, it may also be claimed that, the novel's title shares a happy memory referring to a daytrip that Etsuko and Keiko took, yet, significantly, the emphasis on the paleness of the view refers to Etsuko's fragmented and distorted memories suggesting that all the story will be pale and any other version will not be accepted as correct. Typical trauma narratives misremembered or false versions of the traumatic experiences serve as a means of protection and self-defence from the effects of the trauma, which are too difficult to be confronted by the subject.

Both Ishiguro and Barnes focus not only on the psychological problems of the characters but also use literary techniques of trauma narratives to suggest psychological symptoms of the characters. In the novels, the haunting effects of the trauma, repetitions, gaps and the collapse of temporality and chronology reveal the symptoms of undesirable effects of the traumas. The novels also are concerned with the therapeutic process that can help patients to overcome their problems argued by Freud. Ishiguro believed that transference of the events allows "the ideal remembering of what has been forgotten which occurs in hypnosis corresponds to a state in which resistance has been put completely on one side."[199] In *A Pale View of Hills*, Ishiguro (1983) accepted that Etsuko's narrative about Sachiko is manipulated. It is the Etsuko-ed version in which she represses the traumatic experiences with her own daughter within her unconscious and manipulates the story of Sachiko and her daughter to convince the reader that she is, unlike Sachiko, a good mother who cares for her daughter and will do everything for her daughter's sake. In *The Sense of an Ending,* on the other hand, Tony is not able to confront with his own guilt and therefore alters the events and directs the reader's attention to Veronica and Adrian by manipulating the reader to avoid the real guilt they may realise later.

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[197] Mason & Ishiguro, *An Interview with Kazuo Ishiguro,* 342.

[198] ibid., 342.

[199] Freud, *Introductory Lectures on Psychoanalysis,* 151.

Finally, being the representatives of postmodern literature, the novels of Ishiguro and Barnes abound in many contemporary intertextual references. As a British author whose roots are in the Japanese culture, Ishiguro attributes many elements of his own life into the novel, offering a character who is feeling foreign to the Western culture despite spending many years in Britain. On the other hand, Tony, in *The Sense of an Ending* makes numerous argumentative statements about the postmodern topics of history, truth, grand narrative and so on.

The strategy employed both by Ishiguro and Barnes is using the haunting feeling of trauma, leaving characters in an ambiguous position, not fitting to any environment and not being able to establish a stable way of life which represents the traumatic experience as an ongoing, life-long process rather than undermining it to a single event that will inevitably remain open to constant and distant interpretations as an attempt to understand the protagonists' traumatic experiences.

In conclusion, both novels employ the narrative strategy of unreliable narration built upon the ellipses and ambiguity to show the unstable nature of memories and strong traumatic effect in lives of the characters. True to trauma narratives, both novels lack offering a stable, linear timeline with a straightforward plot and fully developed characters. Both novels remain open to various interpretations, asserting that none of the will be accepted as the final truth, since in life truth depends on various characteristics. Both Etsuko and Tony, suffering from different types of traumas either underreport or misreport the events and the order to protect themselves from the possible burden of guilt and shame.

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