Monuments, unreal spaces and national forgetting: Kazuo Ishiguro's *The Buried Giant* and the abyss of memory

Corresponding Author: Yugin Teo

Email Address: yteo@bournemouth.ac.uk

Affiliation: Bournemouth University

ORCID iD: https://orcid.org/0000-0003-4101-6298

Twitter: @DrYuginTeo

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Abstract

At the announcement of Ishiguro's 2017 Nobel Prize in Literature award, his writing was described as having 'uncovered the abyss beneath our illusory sense of connection with the world'. Uncovering this abyss entails a confrontation between characters, communities, and the complex relationship with their pasts. Ishiguro's decision to engage with memory on a national scale sees a renewed focus on the theme of forgetting in his oeuvre, and a critical exploration of the multiple layers of collective memory. Ishiguro's text urges the reader to consider the ethical complexities of memorialisation and enforced amnesty. This essay establishes *The Buried Giant* as a key development within Ishiguro's long-standing memory work, signalling a more considered engagement with themes of shared memory and national identity, as well as the politics of memorialisation, confirming the novel's significance as a focal point on discussions of collective and individual memory within contemporary literature.

Keywords

Ishiguro, buried giant; memory; space; genocide; memorial

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Susan Rubin Suleiman discusses, in *Crises of Memory and the Second World War*, the serious concerns regarding enforced national forgetting after the Second World War, citing Henry Rousso's point that the amnesties implemented in postwar France put a premature stop to the work of national mourning following the war.[1] Implementing theoretical concepts from Freud's 'Mourning and Melancholia', Rousso argues that a period of collective repression in France ensued following the amnesties, when the lost object of the country's history was incompletely mourned. Consequently, the 'genuine working through of a painful history' is prevented by a kind of forced amnesia or forgetting.[2] This inability to work through a deeply controversial part of a nation's history, paired with the buried nature of these issues within a nation's collective consciousness, constitute both passive and active acts of denial within communities.

The concern with enforced forgetting on a collective and national scale is a key theme of Kazuo Ishiguro's seventh novel *The Buried Giant* published in 2015, set in a post-Arthurian Britain where Britons and Saxons live amongst each other peaceably, or so it seems at first. This is a setting where ogres, sprites, and grotesque beasts are part of the hazards of daily living. In true Ishiguro fashion, this apparent fantasy tale is yet another case of misdirection. *The Buried Giant* is not so much Ishiguro's attempt to enter the world of fantasy fiction as it is a major development in his long-standing concern with the theme of collective memory. The late Sara Danius, who was at the time the Permanent Secretary of the Swedish Academy, stated in her announcement of Ishiguro's 2017 Nobel Prize in Literature award that his novels had 'uncovered the abyss beneath our illusory sense of connection with

the world'.[3] While in a cursory sense this is a very apt summary of some key themes from his writing, it does lead to the question of what the 'abyss' refers to.[4] Danius provides some further clues as to what this might be in her speech during Ishiguro's Nobel Prize presentation ceremony on 10th December 2017. She eloquently describes the feeling of sliding down the 'abyss of existence' as part of the Ishiguro reading experience, where the reader encounters stories 'about different kinds of people' that have in common the inquiry into 'the relationship between present and past', and '[w]e call this relationship memory'.[5] The speech concludes with an insightful comment about his detailed exploration of how we interact with the past and 'what we – as individuals, communities, societies – also must forget in order to survive at all'. It is evident here that a key aspect of the 'abyss' referred to in the press release is the nature of the past; our relationship with it as individuals and communities, the act of memorialisation, and the profound and complex nature of forgetting itself.

Ishiguro suggested in 2005, when the dystopian *Never Let Me Go* was published, that while memory had been a key theme that preoccupied him throughout his career, he felt that his next challenge would be to examine memory beyond an individualistic framework:

> But I remain fascinated by memory. What I would like to tackle next is how a whole society or nation remembers or forgets. When is it healthy to remember, and when is it healthy to forget? […] my books have concentrated on countries going through big social changes on the one hand, or individual memories on the other hand, but I've never been able to put these two things together. It is quite a challenge.[6]

He implies here the separation, to a certain extent, of the themes on collective and individual memory in his novels. I previously suggested that Ishiguro had already been making such connections between the collective and individual through 'the work of memory' in his oeuvre, demonstrated in the 'conflation of private and public memory in *A Pale View of*

Hills' and in the 'affirmation of the [collective] memory of Hailsham in *Never Let Me Go*'.[7] What Ishiguro does differently in *The Buried Giant* is to meditate on collective memory and repression much more directly, making this theme central to the narrative, as opposed to dealing with it obliquely through the experiences of various protagonists in some of his previous novels. *The Unconsoled* represents an early attempt at a direct engagement with this theme through the collective memories of those who live in the novel's unnamed European city. The focalisation of the narrative through the visiting concert pianist Ryder's self-absorption means that key issues arising from the theme are ultimately dissipated by being funnelled through an individual's perspective. Ishiguro's use of the third person narrator in large parts of *The Buried Giant*, a first in his novel-writing, conveys an initial sense of distance between the reader and the narrative, signifying his attempt in allowing the experience of memory to extend beyond the subjectivity of individual characters.

Ishiguro has utilised genre as a means of meditating upon themes of history, memory, and the tensions between individual and collective responsibility, from the country house narrative of *The Remains of the Day* to the dystopian and speculative worlds of *Never Let Me Go* and *Klara and the Sun*. *The Buried Giant* marks his first foray into the fantasy genre, and he uses this form as a means to situate his arguments away from the specificity of twentieth and twenty-first century historical events and atrocities. The novel, set in a post-Arthurian landscape, tells the story of an elderly couple Axl and Beatrice who embark on a journey from their village to find their estranged son, encountering a number of people along the way who turn out to be instrumental to their lives, including the Saxon warrior Wistan, Edwin a young Saxon boy, and an elderly Sir Gawain who once served under Arthur. Along their journey they come face to face with mysterious boatmen, a secretive religious order, a fearsome wolf-like creature, an ogre, pixies, and an old dragon.

This study examines the complexities of shared memory and the politics of memorialisation in *The Buried Giant* whilst also undertaking a reappraisal of Ishiguro's meditations on collective remembering across his oeuvre, with the novel serving as a focal point in his engagement with the subject. The essay is divided into three sections on mourning, memory spaces and remembering, with the second and third sections representing innovative aspects of Ishiguro's inquiry into collective memory. I conclude with the argument that this turn to a critical ethics of remembering signifies Ishiguro's critique and transformative refiguring of the memory work found in his earlier novels, whilst challenging established notions of memorialisation and amnesty.

Incomplete mourning

There are a number of meanings to the word 'buried' as revealed through *The Buried Giant's* narrative. The most obvious one is a reference to the titular giant buried underneath the burial mound that Axl and Beatrice circumnavigate around at the beginning of their quest to find their son. Through the course of the novel, however, it becomes apparent that the real buried giant in the novel is a reference to the forgotten atrocities committed by Arthur in his ordering of the mass slaughter of Saxons; the word 'buried' then takes on deeper associations of dark secrets, repressed memories, genocide, and enforced forgetting on a communal scale. These aspects of memory and forgetting are associated with a range of symbols in the novel, including a number of physical sites of memory that I will discuss later on.

Ishiguro's earlier novels are narrated in the first person and largely focus on individual experiences of engaging with the past, with the narrative approaching an emotional apex or cathartic realisation for the protagonist towards the end. Characters such as Etsuko, Ono and Stevens[8] are initially observed to be in the position of retrospectively attending to the past while dealing with present events. There is a deceptive element to these recollections

as the protagonists attempt to rewrite their pasts in order to justify decisions made years before. The ambivalent nature of these visits to the past exemplify the complexities of memory depicted by Ishiguro in his earlier work. While there are backdrops that hint at communal and shared memories, the focus tends to be on the remembering individual.

In my discussion of collective forgetting in the novels prior to *The Buried Giant*, I argue that Ishiguro frequently uses his oblique narrative style to highlight sinister forms of forgetting and the capacity for this to create alternate versions of history.[9] Ishiguro employs a much less subtle method in exploring political attempts at historical erasure in *The Buried Giant*, and the large-scale act of enforced forgetting is delivered through magic and sorcery, prematurely halting the process of individual and national mourning among the Saxons. This erasure of history committed by Arthur results in an enforced forgetting on both Britons and Saxons, and an uneasy truce. As suggested by Suleiman above, enforced amnesia or forgetting impedes the genuine working through of a difficult period of a nation's history. Tasked by Arthur to fulfil a secret mission during the time of battle with the Saxons, Gawain and a team comprising of four other warriors rode out to find and subdue Querig, in order for Merlin to put a spell on her dragon's breath that would cause a 'mist' of forgetting to surround that part of the country.[10] This mist and the collective forgetting that came as a result was designed to sow the seeds of an artificial peace between Britons and Saxons, 'cleans[ing] the land of war' (311). Politically, however, this is also a cover-up for the mass slaughter of the 'innocents' (231), the women, children, and the elderly living in the Saxon villages who were meant to be protected under 'The Law of the Innocents' (233), a peace treaty devised by both Arthur and Axl in the distant past. The betrayal of both the Saxons and Axl by Arthur, and the atrocity of the mass slaughter of the innocents, are represented by the figurative buried giant that is mentioned on a number of occasions in the narrative. The horrific event constitutes a betrayal of God in the eyes of Axl (298), as the treaty was

described at the time as one to 'bring men closer to God' (233). Arthur's reasoning for this act, according to Gawain, would have been to prevent future generations of warriors from rising up to seek vengeance on the Britons, and continue the cycle of hatred between the two groups. An enforced forgetting would potentially sustain the peace for many years.

The uncomfortable silence and the mist that pervades the land attest to the unspeakable nature of atrocities on such a large scale. It is not difficult to draw an equivalence between Arthur's plan for an enforced peace in the novel to political attempts at collective amnesty in recent history. Ishiguro had, in his discussions about *The Buried Giant*, commented on some of the specific issues regarding large-scale atrocities that he wanted to address through the novel.[11] Presumably, Ishiguro will also have had in mind truth commissions such as the South African Truth and Reconciliation Commission, or enforced reconciliations such as the one following the 1994 Rwandan genocide, that attempted an artificial peace on a national scale. There are necessary compromises along the journey towards peace, however the line between reconciliation and enforced forgetting often becomes indistinct through the realities of the political process. According to Suleiman, the Truth Commission in South Africa has in principle a unique and ultimate goal of the 'disclosure' of past crimes, rather than an 'artificial forgetting' of these crimes.[12] While acknowledging that in practice truth commissions do not always lead to ideal results, she notes that the South African Truth Commission's aim was not to force victims to forgive perpetrators in exchange for their admission of guilt, but for the process of 'an airing of memories and their public acknowledgment' by both parties to take place.[13] This 'step in the right direction' allows for a collective work of memory that narrates events and actions that have previously been kept hidden.

In *Memory, History, Forgetting*, Paul Ricoeur describes 'great funeral celebrations' as examples of intersecting relationships between private and public expressions of mourning,[14]

and he argues that 'there exists no historical community that has not been born out of a relation that can, without hesitation, best be likened to war'.[15] Historical communities and their relationships to war and violence demonstrate the presence of 'symbolic wounds calling for healing', wounds that are stored in the 'archives of the collective memory'.[16] Ricoeur extrapolates this point further by stating that it is on the level of collective memory, more so than that of individual memory, that 'the overlapping of the work of mourning and the work of recollection acquires its full meaning': the issue of a 'lost love-object' is even more evident in the context of a 'national self-love'.[17] The work of mourning for the community needs to undergo a process of reality-testing, similar to the process for individuals, that causes it to sever its ties to the lost object.[18] It is only after this process of severance is completed that the community may be reconciled to its past. Returning to Suleiman's earlier reference to Rousso and the enforced amnesia implemented in postwar France, imposing a forced act of forgetting can lead to a return of repressed memories.[19] Due to the work of mourning being halted prematurely, the lost object of a country's complex history is prevented from being critically examined, discussed and understood.

The essential process of working through the past, however, is often rendered incomplete, and Ishiguro utilises the generic elements of fantasy literature in depicting this. Deimantas Valančiūnas's discussion of genre in *The Buried Giant* references Rosemary Jackson's *Fantasy: The Literature of Subversion*, arguing that by engaging with the genre of fantasy literature, Ishiguro is tapping into 'fertile ground' for experimenting with 'notions of reality and history'.[20] Jackson describes fantasy literature as one that 'traces' whatever has been 'silenced, made invisible, covered over and made "absent"'.[21] Ishiguro's decision to utilise the fantasy genre as a narrative tool provides a route for him, via the 'mythological-historical' Arthurian world,[22] to investigate the theme of hidden collective memories and

enforced national forgetting, and conduct a fictional meditation on the risks of such an enforcement.

Memory spaces

At various points in the course of *The Buried Giant*, the reader encounters what I have loosely termed memory spaces.[23] These are spaces that bridge the past and present, as well as the dream world and the real world in the context of the narrative. There is a sense of being in a waking dream that suffuses the narrative in these instances with a certain strangeness, evoking dream-like scenes from Ishiguro's earlier novels, such as the hazy memories of floating worlds in *An Artist of the Floating World*, or unexpected and surreal encounters with the past inside the unnamed city in *The Unconsoled.* In the case of Axl and Beatrice, these moments occur from the beginning of the novel when the narrator describes Axl's waking moments before dawn, with Beatrice still asleep. A sense of some 'unnamed loss' prevents him from returning to sleep (5). Once outdoors, fragments of memories begin to return to him, fragments that have 'eluded him for some time' (5). Some of these memories depict him with one of his children in happier times, when it was not just him and Beatrice, and when they were not 'at the periphery' of their community (7). Gawain's reveries mark rare instances of first person narration in a predominantly third person narrative. These reveries provide glimpses of the private thoughts and memories of one of Arthur's most loyal and trusted knights, including key information about events that led to the creation of the mist of forgetting that has enveloped the country. The reveries indicate moments of dreamlike thoughts and the first one sees Gawain describing a waking moment as he recounts a visitation in his dreams by a woman he once was attracted to (221-22). The Saxon boy Edwin also experiences memory spaces. Since being bitten by a young dragon, he finds himself strangely drawn to Querig whilst also encountering hallucinations of his mother, who is most

likely dead (92-100). These dream-like appearances by his mother are later revealed to be messages sent from Querig.

The memory spaces in the novel are certainly not limited to the reminiscing individual as exemplified by Axl, Gawain and Edwin. There also exist spaces that are site-specific: disturbing and sinister spaces that traverse the boundary between reality and the fantastic. The ruins of the old Roman villa contain within its structure the evidence of 'old bloodstains' and the 'lingering [smell] of slaughter' (38). The mysterious boatman who occupies the villa describes it as having 'witnessed days of war' (45), a stark reminder that the land on which they tread are former sites of battles and bloodshed. Later on, Axl, Beatrice and Edwin are reminded again of long forgotten wars when they arrive at the ancient burial ground following their underground journey from the monastery. Gawain, who meets them along the way, is lost in melancholic contemplation as the four of them find themselves standing on a floor of broken skeletons that spans two chambers.

> Here are the skulls of men, I won't deny it. […] I dare say, sir, our whole country is this way. A fine green valley. A pleasant copse in the springtime. Dig its soil, and not far beneath the daisies and buttercups come the dead. […] Beneath our soil lie the remains of old slaughter. Horace and I, we've grown weary of it. (186)

These memory spaces, tinged with the eeriness of old slaughter, allow for spectral and fantastical encounters to take place, including their encounter with the wolf-like beast that dwells within (193-94). As they find their way out of the burial ground and onto familiar surroundings and daylight, caught up in 'a kind of daze', Gawain's thoughts are still in the past, triggered by the ancient burial ground and the sight of bones on the floor earlier:

> How many dead, sir? A hundred? A thousand? Did you count, Master Axl? Or were you not there, sir? (195)

Ishiguro's prose generates a strong contrast between the darkness of the tunnels and burial ground, and the moonlight that lends an unreal quality to the scenes of the encounter with the beast, and the emergence into daylight that signals the end of the encounter both with the beast and the memories of old wars. The underground space compels Axl, Beatrice and Gawain to bear witness to the 'old slaughter' that took place within the grounds of the monastery, whilst also triggering Gawain's repressed memories of battle, as the slaughter of the Saxon community continues to weigh heavily on his conscience.

The memory spaces that Ishiguro introduces into the narrative, along with the labyrinthine dark passageways found in both the Saxon village (53-54) and the monastery complex (162) echo similar spaces in Ishiguro's short story 'A Village After Dark' published in *The New Yorker* in 2001. In this story the protagonist Fletcher arrives in a village that he used to live in years ago, only to find it unfamiliar. He does not recognise any part of it, 'walking forever around twisting, badly lit streets', being 'hemmed in' by stone cottages.[24] In between his journeys through the twisting passageways that night, he encounters memory spaces in the form of his old cottage and an old schoolmate. Inside the cottage, he is 'suddenly seized by an intense sense of recognition', along with the powerful return of 'precious fragments' of his past in the cottage.[25] The village embodies various aspects of Fletcher's past, in a manner akin to the way in which the unnamed city felt like a living site of childhood memory for Ryder in *The Unconsoled*. When Fletcher encounters his old schoolmate Roger Button in the village, his memories come flooding back, and he recalls how badly he had bullied Roger when they were children. Towards the end of their encounter, Roger remarks that 'certain things from the past will come back […] in the end'.[26] Ishiguro utilises sites that feature twisting, labyrinthine passageways and identical, nondescript buildings as spaces of remembering and forgetting. These are physical sites where characters often find themselves lost and disorientated, whilst encountering memory

spaces in the form of former dwellings and familiar people. Maddrell and Sidaway suggest that significant physical spaces are often imbued with meaning, generating a sense of place that is accessed in the present through memory.[27] These spaces demonstrate the complex nature of memory as characters encounter fragments of the past that are painful reminders of their faults.

Prior to *The Buried Giant*, memory spaces in Ishiguro's earlier novels appeared in the form of memory traces, sites of absence and trauma, and a longing for utopia. I describe these spaces as representative of the complex relationships that characters have with their pasts.[28] Ishiguro utilises the intersection of memory spaces to allow Ryder access into the memories of characters whom he has had personal relationships with in *The Unconsoled*.[29] Ricoeur suggests, in the third volume of *Time and Narrative*, that the temporal distance separating us from the past is not a dead space, but 'a transmission that is generative of meaning'.[30] The spaces are imbued with meaning as events from the past are 'still in communication' with events in the present,[31] exemplified by the imagined world of 'camaraderie, music and tales of laughter and tears' in *An Artist of the Floating World*, and the unreal breakfast tram in *The Unconsoled* with its endless supply of food, drink and conviviality.[32]

The memory spaces in Ishiguro's oeuvre are often spaces of remembering and forgetting, operating in liminality between the dream world and the real world. In *Never Let Me Go*, Kathy's memory of Tommy 'comes alive through her imagination' in the final scene, as she surveys the fields and barbed-wire fence before her, and her memory of Tommy here is imbued with energy even as she acknowledges her 'fantasy' of the moment.[33] The complex relationship between memory and the imagination is the space in which memory operates, and Ishiguro develops these spaces further in *The Buried Giant*, where they are utilised in meditation of themes such as incomplete mourning, loss and remembrance. As he engages more directly with the theme of collective memory, Ishiguro utilises these memory spaces in

conjunction with generic tropes from fantasy literature to facilitate the meeting of the individual and the collective. In the novel, the part of the country that is engulfed by Merlin's mist of forgetting represents an expanded site of memory spaces that include, among other elements, impenetrable Saxon villages, ancient burial grounds, old battlegrounds, mysterious boatmen, and an island of forgetting. Characters in *The Buried Giant* are confronted with fragmented pasts through spaces that activate both individual and shared memories related to war-ravaged communities. We are reminded here of Ricoeur's comment that historical communities are 'born out of a relation that can […] best be likened to war', that the relationships between communities and violence point to the presence of 'symbolic wounds' that are stored in the 'archives of the collective memory'.[34]

At a micro level, Ishiguro's interest in exploring the strength of human relationships and their dependency on shared memories is represented through Axl and Beatrice's quest to seek out the past and to clear the land of the mist of forgetting, in the hope that the strength of their bond will enable them to survive whatever revelation the past might have for them. After Wistan slays an elderly Querig, Axl realises to his horror the far greater political machinations at work in the removal of the mist compared to his own interests. Addressing Beatrice's uncertain reaction to Wistan's comment about the coming 'justice and vengeance' from the Saxons, Axl says:

> You and I longed for Querig's end, thinking only of our own dear memories.
>
> Yet who knows what old hatreds will loosen across the land now? (323)

Ishiguro's writing represents a more concerted attempt at bridging the gap between conceptualisations of individual and collective memory, going against the grain of traditional boundaries between the two areas of study. Catherine Charlwood recognises the new direction Ishiguro takes in blurring the divide between binary opposites such as 'individual/collective […] war/peace' and revealing 'their shared qualities', but is critical that

the novel 'offers little in the way of reconciling them'.[35] In many ways, Ishiguro's narrative addresses the self-interest inherent in the nature of our relationship with memory. There is often a projection of the individual subject's regrets and hopes into the act of remembering. Axl and Beatrice's desire for the mist to clear denies them the wider perspective of what the mist is holding back. This difficulty in gaining perspective is reminiscent of what Frank Kermode describes in *The Sense of an Ending* as being 'stranded in the middle' between beginnings and ends, and the human need to find one's place within the larger narrative.[36] The couple are caught up in their own search for lost memories of their son, all the while being under Merlin's pervasive spell, and are unable to sense the wider consequences in the event of a collective remembering of past atrocities. While both individual and collective memory are inextricably linked through the mist and what it might conceal and reveal in turn, Ishiguro's prose ultimately denies reconciliation between the two concepts, highlighting the tensions as well as the interdependencies that exist between them.

Memorials and monuments

One specific type of memory space explored in *The Buried Giant* is that occupied by memorials and monuments. Ishiguro has previously introduced a monument in *The Unconsoled*, when Ryder poses for a photograph in front of one to Max Sattler, a divisive figure from the city's past. Ryder's brief moment in front of the monument is perceived by some groups as a controversial statement, unearthing an uncomfortable period in the city's cultural history. Monuments are often built to commemorate significant events and lives, but they are also sites that represent the unspeakable nature of the buried past, and the memory of Sattler in the city's political and cultural record is evocative of the link between avant-garde movements and political extremism in twentieth-century European history.

Memorials and monuments are sites related to both individual and collective memory, where both forms are brought together. In *The Buried Giant*, these are related to conceptions of loss and mourning.

> […] a memorial is not so much the embodiment of a community's grief over a traumatic event, but rather the enactment of such a community, brought into existence through its memorializing practices.[37]

In her discussion of Amy Waldman's novel *The Submission*, Paula Martín Salván argues that memorials are products of a community's active engagement with the memory of an event, and this consists of the objectification of shifting identities and perspectives through monuments and other forms of public expression.[38] A memorial in this sense is not simply an embodiment of loss, but a complicated process of communal remembering and identity formation. Jay Winter, in referencing Maurice Halbwach's point that collective memory is dependent on the existence of the originating community of remembering individuals, refers to collective memory more precisely as 'collective remembrance' where specific groups of people try to publicly 'conjure up the past'.[39] Both Martín Salván's and Winter's descriptions of memorials and collective remembrance echo James E. Young's earlier work on Holocaust memorials:

> […] memorials provide the sites where groups of people gather to create a common past for themselves, places where they tell […] their 'shared' stories of the past. They become communities precisely by having shared (if only vicariously) the experiences of their neighbours.[40]

Memorials and monuments are sites that represent the confluence of individual and collective memory.[41] Individuals who are already part of smaller communities, are further connected to other communities through shared experiences, and the creation of a monument indicates their active engagement with a shared event and its link to their identity.

Ishiguro's exploration into memorialisation and monuments identifies different layers of engagement with the past as well as the complex negotiations between individual memory and shared events within an affected community's lifetime. The cairn in *The Buried Giant*, a monument that acts as a marker of one's close proximity to Querig, is made up of stacked heavy stones 'above a man's height' and situated oddly on an incline near the mountain top, with 'no feature around it to explain its presence' (291). The description of the cairn echoes that of early monuments, built as 'everlasting remnant-witnesses', according to Young,[42] by which future generations would remember past events and people. The narrator in this chapter of the novel suggests that the cairn was erected 'to mark the site of some such tragedy long ago when young innocents were slaughtered in war' (291). It is a mystery as to whether this giant's cairn was originally meant to represent the slaughter of the Saxon community by Arthur, or if it was representing a different atrocity altogether, and this points to the very nature of memorials. After a protracted period following the end of conflict, the memorial becomes 'a place of the mind, an abstraction, a haunted idea'.[43] In his discussion about the evolving memory of Auschwitz, Young suggests that for those who do not live in the vicinity of the camp, it has become primarily 'a symbol', sacred only to those who see it from a distance and travel there to make 'a pilgrimage to memory'.[44] Ishiguro critically examines the potential that monuments have in meaning-making. Maurice Halbwachs argues in *The Collective Memory* that a community's shared memory of an event can only last as long as the remembering generation remains alive.[45] As members of this generation disappear, newer members enter the group and contribute to the community's collective memory. The original sense of grief and loss attached to a site of memory such as a monument is lost as the generation of witnesses dies, and there is no one left who can continue to bear witness to events from direct experience. The cairn in *The Buried Giant* symbolises both forgotten wars and the loss of lives on an unprecedented scale, and yet without any unique features to

'explain its presence' (291), it is also a distant symbol and, in Young's words, an 'abstraction'.[46] The monument becomes devoid of its original meaning. While monuments are often attempts at preserving shared memories of events beyond the lifetimes of witnesses, what Jan Assmann calls a 'cultural formation' of memory,[47] these symbols are ultimately limited in terms of the meaning that they embody.

Ishiguro's fiction explores the sense of disquiet that accompanies a place that has experienced a hollowing out of specific communities. These communities might have been obliterated, but like in the memory spaces discussed earlier there is still some transmission of meaning taking place between the past and the present. The clones in *Never Let Me Go* leave behind traces of their existence through the organs that have been harvested for prolonging human life. The collective memory of Hailsham remains with clones like Kathy who are still alive and who bear witness to their foreshortened lives. Yet the lack of any form of memorialisation means that there are no visible indicators of the clones and their sacrificed lives. The final scene of fields, barbed wire and rubbish is a profound representation of the insidious act of collective forgetting of the clones by the human population.[48] There is a similar sense of a vanishing community in *When We Were Orphans,* where Sarah Hemmings, Christopher Banks and his ward Jennifer chase after the 'shadows of vanished parents'.[49] Memorials, apart from being purely visible reminders of specific people and communities, form what Maddrell and Sidaway describe as a 'third emotional space' or a 'threshold space' where private acts of mourning, remembrance and letting go can be mapped onto a public space.[50] These liminal spaces, despite the sense of abstraction from past events, retain significant and profound purpose in allowing people (including those who have not directly experienced the events) to negotiate their own sense of meaning-making through remembrance. The gap between the past and the present in a memorial site generates meaning, allowing different generations to participate in a performative act that

acknowledges what Ricoeur describes as the sense that 'something did actually happen' in that very space.[51]

The fear of remembering

The concept of remembering is one of the three categories of Ishiguro's 'work of memory' that I previously theorised. It is the 'journey of coming to terms with the past' that his characters experience, allowing for a 'positive affirmation of the prior existence of the lost object'.[52] I described the memory work in the novels preceding *The Buried Giant* as 'ethical and profound', responding to and challenging 'established theories of memory, mourning and forgetting'.[53] *The Buried Giant* continues in the vein of challenging established theories of ethics and forgetting, but this time with a different emphasis through its exploration of remembering. The key themes of testimony and affirmation, explored in *Never Let Me Go*, are de-emphasised. In *Never Let Me Go*, the testimony of former Hailsham students' lives told through storytelling affirms their existence and identities, and helps them mourn the loss of their school following news of its closure.[54] In *The Buried Giant*, as a result of Merlin's memory wipe, the remaining witness who remembers the Saxon genocide is Gawain, who is sworn to protect Querig and see out the mist's few remaining years. For the majority of the novel, until the mist begins to lift following Querig's death, there are no available testimonies of events before the genocide. The mist seems to affect even short-term memory (10-12), and the ability to recall events can no longer be depended upon.[55] It is through the collective effort of Axl, Beatrice, Wistan and Edwin, who are all on different individual quests, that Querig is slain and the mist is lifted, allowing for the collective memory of slaughter and injustice to gradually return to the Saxons.

Reflecting on her research, Anne Whitehead states that while her book is titled *Memory*, she is also preoccupied 'with the question of forgetting'.[56]

> [Forgetting] shapes and defines the very contours of what is recalled and preserved; what is transmitted as remembrance from one generation to the next; and what is thereby handed down to us […] to cherish or discard, but above all to reflect critically upon.[57]

Whitehead acknowledges the grave importance of remembering 'in the light of twentieth-century crimes against humanity', but argues that the concept of forgetting, 'considered in all of its complexity' deserves some serious consideration.[58] Forgetting is not given enough recognition as an important aspect of memory, and 'some measure of forgetting' is necessary for 'personal and civic health'.[59] For Whitehead, 'a degree of forgetting is as important as remembering' in order for communities to function 'in the aftermath of social and historical catastrophes'.[60] Forgetting plays an essential part in how and what we remember, and forgetting's political, social and psychological importance to relationships and national identity is foregrounded in *The Buried Giant*. Forgetting ranges from what Ricoeur describes as the 'reserve of forgetting',[61] one that allows for a peaceful memory whilst retaining mnemonic traces below the surface of consciousness, to a deliberate effacing of crimes such as the enforced forgetting that takes place in the novel. In between these two extremes, there is the kind of forgetting described in an interview by W. G. Sebald as a community's silence, indicating 'that there is something buried there'.[62] Sebald mentions his former school teacher Paul Bereyter, depicted in *The Emigrants*, who being one-quarter Jewish was persecuted in the German town Sebald grew up in. Following the war, Bereyter inexplicably moved back to the same town and continued living and working there as if nothing had ever happened, and no one in the town ever spoke about the persecution, not even Bereyter himself. Sebald notes a 'conspiracy of silence' surrounding the teacher's persecution, and that such silences happen in Germany more frequently than people realise.[63]

The thematic concept of the abyss begins to reveal itself when we consider the buried nature of memories in *The Buried Giant*. Secrets from the past are buried underground: the bones that Axl, Beatrice, Edwin and Gawain tread on in the mausoleum is a physical manifestation of this, triggering Gawain's buried memories of the number of people he killed. He responds to Beatrice in a tired voice:

> 'What do you suggest, mistress? That *I* committed this slaughter?' […] 'Can just one knight of Arthur have killed so many?' (188)

As Gawain stares into the abyss of his own past, he confronts the questionable work that he performed under Arthur's orders. The concept of the abyss is tied to the nature of the past and the complexities of forgetting. It signifies a bottomless chasm where characters must confront the distant past and their greatest fears. Peter Bornedal describes the abyss in Nietzsche's philosophy as a concept associated with a sense of 'nothingness', having 'no language' and 'withdraw[ing] itself'.[64] There are associations here between the abyss, and Nietzsche's injunction to forget. Examining both his essay 'On the Uses and Disadvantages of History for Life' and Marc Augé's *Oblivion*, Whitehead highlights the contradiction inherent in the ethics of forgetting. While there is a 'duty to forget' even for survivors of atrocities, this cannot be at the expense of the 'moral and ethical burdens of remembering'.[65] There is a recognition that in order for life to continue, one has to forget the past to some degree, but the difficulty is to do so without a complete effacing of traces of the past. While this point applies to survivors, it takes on a different ethical trajectory when applied to perpetrators of crimes and atrocities. The metaphor of the abyss as memory, along with oblivion as an alternate expression of forgetting, constitute apt descriptions of the deep excavations into one's hidden past, and the possible encounters with past selves.

The Buried Giant represents both a critique and a refiguring of the work of memory in Ishiguro's oeuvre. The consideration of ethical forms of forgetting in his work, often marked

by moments of catharsis experienced by his protagonists at the end of a novel, has given way to a critical ethics of remembering. This turn in his memory work highlights the complexities of forgetting with regard to past events, as well as the risks of complete transparency in any relationship. Full disclosure takes its toll even on established relationships, as demonstrated by Axl and Beatrice in the final chapter, when Axl's memory finally returns to him and he remembers his past refusal to let Beatrice see their son who had moved away (337-40). Earlier in Chapter Thirteen, Axl makes Beatrice promise that she will hold on to her present feelings for him, and not let the past interfere with their relationship when the mist is lifted (280). As Querig's breath weakens and Axl's memories start to return to him in small fragments, past events that threatened to tear their relationship apart begin to return, and the growing sense of foreboding can be detected in his lack of trust with the boatman in the final chapter. It becomes clear that the couple's relationship had in fact benefitted from the mist of forgetting, allowing them to be reunited in innocence. The boatman, a mysterious figure who ferries people to the island of forgetting, might occasionally ferry a couple across together, allowing them to retain their memories on the island indefinitely. As painful memories return to him, Axl seems to have lost all confidence in meeting the boatman's strict requirements for couples to demonstrate a deep bond of trust. As the boatman prepares to row Beatrice to the island, Axl walks past the boatman, seemingly heading inland and away from the water. Perhaps Axl wants to retain the innocence of their renewed relationship in his mind, rather than face eternity being separated from Beatrice on the island. Axl's ethical dilemma, together with the island of forgetting, are meditative points on the duality of remembering and forgetting. Axl describes to the boatman an early spring morning, when Beatrice was still asleep, of how he felt 'the last of the darkness' of his past conflict with her leaving him (341). The island of forgetting and the boatman recall symbols of Greek mythology found within Western cultural representations of death, such as Lethe, the river of amnesia, the name of

which is also a Greek word for oblivion or forgetfulness.[66] The mythical figure Charon is a ferryman who transports newly dead souls over the rivers Styx and Acheron to the underworld. Gawain, in one of his reveries, indicates that once his mission to protect Querig is complete, he will 'greet the boatman contentedly' and be taken to the island, where he can be unburdened of his memories (233-34). Both points of meditation are concerned with the complexities and importance of forgetting as part of the work of memory, whilst also demonstrating an awareness of the abuses of memory and forgetting for political ends. Ishiguro's narrative critically examines the concept of forgetting established in his earlier novels. Forgetting in *The Buried Giant* highlights past injustices that remain concealed, whilst also recognising its important role in helping individuals and communities move on from a traumatic past.

Ishiguro's concerns with how a nation remembers and forgets in *The Buried Giant* engage with complex, multifaceted and intergenerational theoretical work in memory studies, specifically Michael Rothberg's multidirectional memory and Marianne Hirsch's postmemory. Rothberg's theory is indicative of the complex and interrelated nature of memory that is 'subject to ongoing negotiation, cross-referencing, and borrowing'.[67] It recognises how shared memories from different traumatic events influence one another. Hirsch's concept of postmemory denotes the relationship children have with their parents' traumatic experiences, experiences that are transmitted so 'deeply and affectively' that they '*seem* to constitute memories in their own right'.[68] Hirsch describes postmemory's link to the past as being mediated by 'imaginative investment, projection, and creation'.[69] *The Buried Giant* exemplifies what Rothberg calls 'an ethics of multidirectional remembrance in an age of postmemory'.[70] The figures of hidden children form the basis for Rothberg's case studies on multidirectional and intergenerational memory. Ishiguro, too, utilises the figure of the child in examining a similar theme. Edwin, whose mother was taken away by Britons, was

himself kidnapped by ogre-like creatures and subsequently rescued by Wistan, but not before being bitten by a dragon. Wistan takes advantage of the bite and subsequent infection on Edwin's body to help locate Querig. Along the way, Wistan urges Edwin to hate Britons as the perpetrators of the genocide and kidnappers of his mother. Wistan reveals later on that he is sufficiently impressed with Edwin's poise under pressure and decides to make Edwin his pupil whom he will train to be a warrior for the coming invasion and war with the Britons.

> […] I'll soon offer in my place one trained by my own hand, one with a will far cleaner than mine. […] He'll show no mercy in our work ahead. (324)

Edwin's training to become a future warrior filled with hatred for Britons follows on from his experience of being a child survivor of the conflict between the Britons and Saxons. Wistan himself was an orphan whose mother was taken away from him when he was young, this time during the war that stemmed from Arthur's betrayal of the peace treaty between the Britons and the Saxons (263). Wistan will instil in Edwin his hatred for Britons, utilising Edwin's memory of his mother's kidnapping to strengthen his resolve. Wistan's and Edwin's experiences as orphans of the brutality of the Britons, together with Axl's past as Arthur's broker for the peace treaty, and Axl's own act of 'vengeance' against Beatrice (340), demonstrate the complex relationship between memories of different traumatic events, and the varying implications for individuals and communities. The novel's different narrative strands draw our attention to how social conflict should ideally be 'addressed through a discourse that weaves together past and present, public and private',[71] as argued by Rothberg. Ishiguro's fictional exploration of memory's intergenerational and multidirectional nature bears strong echoes of our current political epoch, as Wistan, and Edwin after him, are cast as witnesses to trauma who are subsequently turned into weaponised assets.

There is an abuse of memory in evidence, as Wistan's insistence on Edwin's solemn promise to hate all Britons is initially questioned by Edwin. Edwin asks if he has to hate

Britons who shared bread with him or '[saved him] from a foe' like Gawain did, before Wistan reminded him that it was 'Britons under Arthur who slaughtered [their] kind' and took both their mothers (264). Wistan is tapping into the second generation's experience of conflict and trauma and using it for the indoctrination and training of a future warrior, as Edwin finally promises despite some hesitation. Wistan's and Edwin's experiences, while not exactly postmemory, are examples of individuals with traumatic experiences that span two generations.

The collective memory work in *The Buried Giant* uniquely extends to the figure of the perpetrator. In her essay on Rachel Seiffert's story 'Micha', María Jesús Martínez-Alfaro states that Holocaust literature rarely focused on the perpetrator and their descendants, until the late 1990s when novels like Seiffert's were published.[72] Martínez-Alfaro observes that amongst more recent fiction there are trauma narratives that exhibit modernist qualities while also focusing on the perpetrator in the story,[73] and we can add *The Buried Giant* to this list. Ishiguro's decision to write against the grain of atrocity narratives and produce a work featuring multiple focalisers taps into the fluid and evolving nature of multidirectional memory, compelling the reader to encounter different points of view from Britons and Saxons alike. Axl and Gawain are both implicated in the genocide, even though Axl did not participate in the killing. Axl's role in brokering the peace treaty gave the Saxon inhabitants a false sense of security, and Arthur's act of breaking the treaty made Axl out to be a traitor in the eyes of the Saxons who had embraced him into their community. Amongst the multiple focalisers within the novel is Wistan, who retains a memory from when he was a young boy of Axl as the 'gentle Briton' who moved 'like a wise prince through [his] village' (319). Wistan functions here as a witness to a past that Axl himself cannot recall. In Gawain, Ishiguro has developed a focaliser who gives the reader an alternate perspective of the slaughter and the conjuring of the mist through his role in the capture of Querig. In a

flashback to a heated conversation in the midst of battle with the Saxons, Gawain tries to reason with Axl about Arthur's purpose in the slaughter of the Saxon women, children and elderly in their unprotected villages:

> Think, sir. Those small Saxon boys you lament would soon have become warriors burning to avenge their fathers fallen today. The small girls soon bearing more in their wombs, and this circle of slaughter would never be broken. Look how deep runs the lust for vengeance! (232)

Gawain's plea for Axl to see his reasoning relates to Hirsch's theory of postmemory, that the experiences of trauma and loss are passed down through several generations, however Gawain's reasoning here is a brutally cynical interpretation of postmemory. Likewise from the Saxons' perspective, while their armies are small, they are counting on the memory of the atrocity to return to all the Saxon communities and reignite 'ancient grievances' through several generations of families, stirring up hatred toward the Britons in time for a coming invasion (323).

This turn to a critical ethics of remembering in the evolution of Ishiguro's engagement with memory points to his concerns regarding its abuse at a collective level. The mass slaughter of the inhabitants in the villages and the deployment of Merlin's mist of forgetting result in the eradication of all Saxon witnesses. Where there are no witnesses, atrocities inevitably disappear from national memory with little opportunity to pursue justice. Ishiguro's meditation on the abuses of collective memory in *The Buried Giant* include his enquiry into the concept of postmemory and how its anticipation can lead to further bloodshed. Intergenerational memory and trauma are utilised to sow discord and mistrust between different communities, exemplified in Arthur's slaughter of the innocents and the Saxons' secret plans for rebuilding their armies.

The Buried Giant marks a significant change of emphasis in Ishiguro's memory work. Ishiguro's focus on an ethics of remembering examines moments when 'to some extent […] you've got to abandon justice and grievance to break the cycle of violence'.[74] This represents Ishiguro's challenge to conceptions of memory and forgetting found in his earlier novels.[75] An individual sense of release and profound forgetting that are in evidence in his previous work are replaced here by an enforced amnesia designed to conceal past atrocities. The injunction to remember and affirm memories in *When We Were Orphans* and *Never Let Me Go* is challenged by the importance of forgetting. As characters and communities in *The Buried Giant* stare into the abyss, confront their pasts and negotiate the complexities of memory, they are confronted with the incredibly difficult choice of which aspects of the past to remember and which ones to forget. State-led initiatives of amnesty and reconciliation often come at a cost to justice, while a recognition of the multidirectional and intergenerational nature of memory is vital in paving the road towards peace.

As Charlwood suggests, *The Buried Giant* 'tests' the possibility of a 'helpful forgetting' in achieving peace.[76] Whitehead states that the concept of forgetting is a 'crucial if not essential element' in the future direction of memory studies.[77] The focus on remembrance in the late twentieth century, running in parallel with the emergence of memory studies, emphasised memory at the expense of neglecting the important role carried out by forgetting.[78] Ishiguro makes forgetting the primary theme of the novel in his attempt at writing a contemporary meditation on how nations remember and forget, utilising and subverting genre conventions to create what Robert Eaglestone describes as 'the past as fable', in order to investigate the 'range of complexities and difficulties about the past'.[79] Eaglestone argues that contemporary literature (including *The Buried Giant*) represents new modes of writing that engage with our 'ethical responsibilities' to the past, and acknowledge that our understanding of our relationship to the past is in 'the process of change'.[80] Through

examining the memory work in *The Buried Giant*, we can observe Ishiguro's penetrating enquiry into collective memory, forgetting, and memorialisation through the innovative use of memory spaces, a critical engagement with monuments as sites of memory, and the utilisation of forgetting as a challenge to the sacralisation of memory. *The Buried Giant* represents Ishiguro's critique not only of established pathways of memorialisation and amnesty, but of the work of memory in his own writing.

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Notes

1. Susan Rubin Suleiman, *Crises of Memory and the Second World War* (Cambridge, MA: Harvard University Press, 2006), pp. 221-22.

2. Ibid, 222.

3. Nobel Prize, 'The Nobel Prize in Literature 2017 – Press Release', *NobelPrize.org* (5 October 2017). https://www.nobelprize.org/prizes/literature/2017/press-release/ [Date accessed: 23 July 2020].

4. For another example of the 'abyss' being used in reference to the novel, the review of *The Buried Giant* in *Slate* was titled 'The Abyss of Bones'. Mark O'Connell, 'The Abyss of Bones', *Slate* (2 March 2015). https://slate.com/culture/2015/03/the-buried-giant-by-kazuo-ishiguro-reviewed.html [Date accessed: 23 July 2020]. The article includes discussions of buried slaughter and the repression of atrocities committed on a national scale.

5. Nobel Prize, 'The Nobel Prize in Literature 2017 - Presentation Speech', *NobelPrize.org* (10 December 2017). https://www.nobelprize.org/prizes/literature/2017/ceremony-speech/ [Date accessed: 23 July 2020].

6. Kazuo Ishiguro, Interview with Michael Scott Moore and Michael Sontheimer, '"I Remain Fascinated by Memory": Spiegel Interview with Kazuo Ishiguro', *Spiegel Online International* (5 October 2005). https://www.spiegel.de/international/spiegel-interview-with-kazuo-ishiguro-i-remain-fascinated-by-memory-a-378173.html [Date accessed: 23 July 2020].

7. Yugin Teo, *Kazuo Ishiguro and Memory* (Basingstoke: Palgrave Macmillan, 2014), p. 157.

8. The protagonists from *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986), and *The Remains of the Day* (1989) respectively.

9. Teo, p. 59.

10. Kazuo Ishiguro, *The Buried Giant* (London: Faber and Faber, 2015), p. 32. Hereafter cited parenthetically.

11. In interviews that coincided with the publication of *The Buried Giant*, Ishiguro described atrocities committed in the former Yugoslavia, Rwanda and South Africa as events that connected to the themes he wanted to explore in the novel. See the 2015 interview by Alex Clark in the *Guardian* as an example. Kazuo Ishiguro, Interview with Alex Clark, 'Kazuo Ishiguro's Turn to Fantasy', *Guardian* (19 February 2015). https://www.theguardian.com/books/2015/feb/19/kazuo-ishiguro-the-buried-giant-novel-interview [Date accessed: 23 July 2020]. It is interesting that when discussing the issue of buried truth Ishiguro seems to have missed mentioning the Northern Ireland conflict, which would have been closer to home. (My thanks to Hywel Dix for this point.) O'Connell's review of the novel in *Slate*, mentioned above, also notes the relevance of this theme to Irish history and the British empire.

12. Suleiman, p. 226.

13. Ibid, p. 226.

14. Paul Ricoeur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 2004), p. 78.

15. Ibid, p. 79.

16. Ibid, p. 79.

17. Ibid, p. 79.

18. Ibid, p. 80.

19. Suleiman, pp. 222-25.

20. Deimantas Valančiūnas, 'Forgetting or Making to Forget: Memory, Trauma and Identity in Kazuo Ishiguro's *The Buried Giant*', in *History, Memory and Nostalgia in Literature and*

Culture, ed. Regina Rudaitytė (Newcastle upon Tyne: Cambridge Scholars Publishing, 2018), p. 222.

21. Rosemary Jackson, *Fantasy: The Literature of Subversion* (Abingdon, Oxon: Routledge, 2003), p. 4.

22. Valančiūnas, p. 223.

23. To be precise, these are often not spaces that indicate the presence of memory, but the absence thereof, as I explain further on.

24. Kazuo Ishiguro, 'A Village After Dark', *New Yorker* (21 May 2001), p. 86.

25. Ibid, p. 87.

26. Ibid, p. 91.

27. Avril Maddrell and James D. Sidaway, 'Introduction: Bringing a Spatial Lens to Death, Dying, Mourning and Remembrance', in *Deathscapes: Spaces for Death, Dying, Mourning and Remembrance*, ed. Avril Maddrell and James D. Sidaway (Abingdon, Oxon: Routledge, 2016), p. 3.

28. Teo, p. 17.

29. Ibid, p. 134.

30. Paul Ricoeur, *Time and Narrative*, trans. Kathleen McLaughlin and David Pellauer (Chicago: University of Chicago Press, 1988), Vol. 3, p. 221.

31. Teo, p. 65.

32. Ibid, p. 119, 123.

33. Ibid, p. 37.

34. Ricoeur, *Memory, History, Forgetting*, p. 79.

35. Catherine Charlwood, 'National Identities, Personal Crises: Amnesia in Kazuo Ishiguro's *The Buried Giant*', *Open Cultural Studies* 2 (2018), p. 37.

36. Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction with a New Epilogue* (Oxford, Oxford University Press, 2000), p. 190.

37. Paula Martín Salván, 'Public Art and Communal Space: The Politics of Commemoration in Amy Waldman's *The Submission*', in *Memory Frictions in Contemporary Literature*, ed. María Jesús Martínez-Alfaro and Silvia Pellicer-Ortín (Basingstoke: Palgrave Macmillan, 2017), p. 88.

38. Ibid, pp. 87-104.

39. Jay Winter, *Remembering War: The Great War Between Memory and History in the Twentieth Century* (New Haven, CT: Yale University Press, 2006), pp. 4-5. For an insightful discussion and synthesis of material on collective memory and memorials, see Anne Whitehead, *Memory* (Abingdon, Oxon: Routledge, 2009), and Chapter 4 in particular.

40. James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven, CT: Yale University Press, 1993), pp. 6-7.

41. Ibid, p. 4. Young describes monuments as a subset of memorials in material form.

42. Ibid, p. 3.

43. Ibid, p. 142.

44. Ibid, pp. 142-44.

45. Maurice Halbwachs, *The Collective Memory*, trans. Francis J. Ditter, Jr and Vida Yazdi Ditter (New York: Harper and Row, 1980), pp. 80-82.

46. Young, p. 142.

47. Jan Assmann, 'Collective Memory and Cultural Identity', trans. John Czaplicka, *New German Critique* 65 (1995), p. 129.

48. Kazuo Ishiguro, *Never Let Me Go* (London: Faber and Faber, 2005), p. 263.

49. Kazuo Ishiguro, *When We Were Orphans* (London: Faber and Faber, 2000), p. 313.

50. Maddrell and Sidaway, p.4.

51. Ricoeur, *Memory, History, Forgetting*, p. 498.

52. Teo, p. 10

53. Teo, p. 12.

54. Ishiguro, *Never Let Me Go*, p. 193.

55. There is a hint in the novel that children might not be as affected by the mist of forgetting as adults are. The episode referred to here involving Marta is one such example (10-12).

56. Anne Whitehead, *Memory* (Abingdon, Oxon: Routledge, 2009), p. 14.

57. Ibid, p. 14.

58. Ibid, p. 156.

59. Ibid, p. 157.

60. Ibid, p. 14.

61. Ricoeur, *Memory, History, Forgetting*, p. 142.

62. W. G. Sebald, 'Ghost Hunter', in *The Emergence of Memory: Conversations with W. G. Sebald*, ed. Lynne Sharon Schwartz (New York: Seven Stories Press, 2007), p. 44.

63. Ibid, pp. 43-48.

64. Peter Bornedal, *The Surface and the Abyss: Nietzsche as Philosopher of Mind and Knowledge* (Berlin: De Gruyter, 2010), p. 387, 349.

65. Whitehead, p. 121-22.

66. Robert Macfarlane, *Underland: A Deep Time Journey* (Penguin, 2020), p. 177-78.

67. Michael Rothberg, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization* (Stanford, CA: Stanford University Press, 2009), p. 3.

68. Marianne Hirsch, 'The Generation of Postmemory', *Poetics Today,* 29.1 (Spring 2008), pp. 106-107.

69. Ibid, p. 107

70. Rothberg, p. 272.

71. Ibid, p. 285.

72. María Jesús Martínez-Alfaro, '"This is my Opa. Do you remember him killing the Jews?" Rachel Seiffert's 'Micha' and the Transgenerational Haunting of a Silenced Past', in *Twenty-First Century Fiction: What Happens Now*, ed. Siân Adiseshiah and Rupert Hildyard (Basingstoke: Palgrave Macmillan, 2013), pp. 115-31.

73. Ibid, p. 121.

74. Ishiguro, 'Turn to Fantasy'.

75. Teo, p. 151-153.

76. Charlwood, p. 36.

77. Whitehead, p. 157.

78. Whitehead, pp. 122, 153-54.

79. Robert Eaglestone, 'The Past', in *The Routledge Companion to Twenty-First Century Literary Fiction*, ed. Daniel O'Gorman and Robert Eaglestone (Abingdon, Oxon: Routledge, 2019), p. 312.

80. Ibid, p. 319.