

A Conspicuous Eccentricity of Memory and Narrative Technique in the Eminent Novels of Kazuo Ishiguro

Syam Prasad Reddy Thirumalareddy¹, Sharada Allamneni²

Humanities Division, Department of Sciences & Humanities, Vignan's Foundation for Science, Technology & Research, (Deemed to be University), Andhra Pradesh, INDIA

Author Note

Syam Prasad Reddy Thirumalareddy¹<https://orcid.org/0000-0002-4046-8746>
Sharada Allamneni²

We have no conflict of interest to disclose.

Correspondence concerning this article should be addressed to Syam Prasad Reddy Thirumalareddy, Research Scholar, Humanities Division, Department of Sciences & Humanities, Vignan's Foundation for Science, Technology & Research, (Deemed to be University), Andhra Pradesh, INDIA

email: syamprasadreddy53@gmail.com

Abstract

The three novels of Ishiguro- *The Remains of the day*, *The Buried Giant* and, *An Artist of the Floating World* will demonstrate how the author has constituted the core experience that shapes the identity of narrators introduced to the readers. Whether it be a traumatic ordeal, social degradation, a failed relationship, or loss of an emotional anchor, the painful memory works as the dividing line between the past and the present of the narrator. The argument here is that the narrator, in question, cannot cope with the past and is being under the constant influence of the legacy of the pain and loss. This leads the narrators to experience immense guilt that they choose to suppress and have a sense of disappointment/failure regarding the lives they have led. The instrument that Ishiguro uses to revisit the past of these characters is through the use of memory. It is seen that they, the narrators, do acknowledge that their recollection of the past events might have a few disparities; however, the events that took place are far beyond said minor changes that might occur in recalling the memory. It helps Ishiguro explore "how one uses memory for one's own purposes" (interview by Mason, 14).

Keywords: Kazuo Ishiguro, memory, narrative technique, past, recollection, trauma

Introduction

In all three of the novels by Ishiguro, there are varying reasons as to why the narrators revisit their past (Lewis, 5). As such, the use of memory differs throughout the novels as well. Therefore, the paper will be divided into sections to evaluate the topic at hand better as presented in the respective novel. The very first part will be the evaluation of the character of Stevens from the novel *The Remains of the Day*. Here the argument will be surrounding how the narrator wished to articulate his experience to justify his questionable moral choices. The second novel, *An Artist of the Floating World*, will be addressed with the same argument. But they are keeping the focus on the main

protagonist named Ono and the character's endeavours. The final novel under consideration will be *The Buried Giant*. The two main characters, Axel and Beatrice, will be under evaluation regarding the use of memory in the novel (Ishiguro, 33). It would not be an overstatement to say that Kazuo Ishiguro is a single theme writer regarding memory and loss. It is not to say that a single theme dominates his novels, but memory and recollection are just two aspects that seem to find their way in his writing one way or the other. Although, on the surface, one might get the impression that they are either vaguely present or completely absent, they are regularly found to be the foundations of the emotional core of the book's narrative. It means that the narrative techniques used by the author are such that they find ways to complement his core emotional essence. This research paper will be a critical attempt to investigate the complex relationship that the works of Kazuo Ishiguro have with the concept of memory and the narrative techniques used by him to showcase that concept (Beedham, 3). In a conversation that took place regarding the subject of memory, Kazuo Ishiguro stated that "I've always been interested in memory because it's the filter through which we read our past. It's always tinted with self-deception, guilt, pride, and nostalgia, whatever. I find memory endlessly fascinating, not so much from a neurological or philosophical viewpoint, but as this tool by which people tell themselves things about the lives they've led and about whom they've become" (Mark, 2). The novels' narrative works as an essential framework for creating an arrangement that makes sense of the characters' experiences. In an article by Ricoeur, it is stated that;

"Our life, when then embraced in a single glance, appears to us as the field of a constructive activity, borrowed from narrative understanding, by which we attempt to discover and not simply to impose from outside the narrative identity which constitutes us. I am stressing that "narrative identity" expression for what we call subjectivity is neither an incoherent series of events nor an immutable substantiality, impervious to evolution. On the contrary, this is precisely the sort of identity which narrative composition alone can create through its dynamism" (Ricoeur, 32).

This statement hints that there is a natural connection between life and narration, which Kazuo Ishiguro implemented in his novels throughout (Mason, 12). The novel *The Remains of the Day* is one of the most well-renowned novels written by Ishiguro. This novel won him the Booker Prize and cemented his reputation as one of the most promising authors in Britain (Shippey, 12). The novel employs a first-person narrative of looking back on their past and evaluating what they had never considered necessary before. *An Artist of the Floating World* is quite similar; the story also focuses on a single character named Ono, recalling the past (Walkowitz, 4). Both the novels showcase the characters' desire to travel back into the past to perhaps change their decision. It comes across as a desperate attempt at salvaging one's reputation and denying the reality that their ambitions had led them astray the majority of their lives. It is not an easy task to have the ability to discard one's perception regarding existence. It takes accepting that the perceived reality was a lie or somewhat false, which stood upon unjust assumptions regarding general ideas introduced to the person.

The character Ono is the main protagonist of the novel *An Artist of the Floating World*. He is a painter who had used his skills as a painter to promote Japanese nationalism in the past. The novel discloses that he promoted the nationalist in the decades leading up to the Second World War. *The Remains of the Day* is focused on the character "Steven," a refined and competent butler. Steven has been serving at the estate of Lord Darlington, who just so happens to be one of the most prominent and most devoted apologists of the Nazi army in Britain. Both the characters are haunted by the

A Conspicuous Eccentricity of Memory and Narrative Technique in the Eminent Novels of Kazuo Ishiguro

realization of why their lives have amounted to this point in time (Lichtig, 22). As such, both the characters are greeted with an uneasy realization of their involvement with morally questionable decisions. For most of the two novels, the readers see that the two main characters are looking to adopt means that allow them to gain some reassurance about their past decisions. They are looking to justify their past choices and make sense of their dissatisfied personal and professional lives (Wood, 4).

The concept of memory takes up a hefty amount of the novel as the two main characters constantly look back on their past through flashbacks. They are doing so that they can find why they are stuck in the predicaments they find themselves today in their present. In this way, remembering the past becomes a means for them to reconstruct and recreate the events that took place, leading to distortion (Neumann, 22). Distortions that are seen to happen in the novels are all related to omitting memories that are not desirable or acceptable by Ono and Steven. It alludes to the fact that both the memories at play here cannot be trusted (Oates, 72). Memories that they are reflecting in their minds are the refined or filtered versions of the events that took place. It makes them inaccurate and incapable of being trustworthy; many psychologists have touched upon this phenomenon in their researches. It is often the case that people look to repress the memories that are seen as harmful to their self-esteem or sense of moral integrity (Kakutani, 17). It so happens that the human mind is more than capable of repressing and discarding unwanted events from the individual's memory (Wong, 13). It is even seen in studies that events that were enjoyable to the participants were given an additional sense of pleasure by removing any minor hindrances that might have taken place before or during the event. Studies demonstrated that cognitive control could be influenced by subliminal priming (Boy, Husain, & Sumner, 2010), error detection processes could proceed without awareness (Charles et al., 2013), and that inhibition, even intentional, could be triggered unconsciously (Parkinson & Haggard, 2014; van (Gaal et al., 2010).

Moreover, unconscious memory suppression further adds to the intensely debated question of the long-lasting effects of unconscious cues on cognitive processes. In most priming studies, the effect of masked cues sharply decreases with time and vanishes within less than a second (Dehaene & Changeux, 2011). Nonetheless, recent studies suggested that a stimulus subjectively judged as unseen could be maintained in neuronal activity for more than 1 s (King, Pescetelli, & Dehaene, 2016). Also, subliminal visual stimuli have been shown to affect familiarity judgments (Sweeny, Grabowecky, Suzuki, & Paller, 2009; Voss & Paller, 2009; Voss, Baym, & Paller, 2008) or preference judgment (Kunst-Wilson & Zajonc, 1980) several minutes, hours or days later, and inspirational words trigger cerebral changes over several minutes" (Catarino, et al., 8). As such, numerous papers focus on the palatable version of life that Ono and Steven create for themselves (Wong, 38). This notion reveals the extent to which the two characters can manipulate and mould the past, trying to deceive themselves. In a study, it was noted that; "Another important parallel between the two novels is their use of very stilted, formal language, which could be regarded as Ishiguro's signature style. Ono speaks a language which the author refers to as "translationese" its stiff, unnatural feel is meant to convey the sense of reading a translation of a Japanese text. The formality and convolution of Steven's language, which Paul Veyret dubs "butler", indicates his desire to appear a true professional. The dryness and sophistication of his grammar and vocabulary encapsulate the suppression of emotion, which he considers to constitute the essence of a "great butler." The artificiality of the

diction and syntax employed by Ono and Steven alike creates the impression that they speak in a language which is not their own" (Drag, 35).

Both the *An Artist of the Floating World* and *The Remains of the Day* are novels that are being narrated after a few years have passed since the end of the Second World War. This proximity to the Second World War is a crucial element when considering the structure of the novels under analysis. There is a sharp border between the old and the new order; there is the advancement of societal, moral, and political values in a completely new direction instead of the past. Now, since these new morals and ethics have been enforced, people like Ono and Steven find themselves being judged for their actions when the notions of morality, principles, and ethics were different.

Before the war, both Ono and Steven were part of an ambitious and decision that seemed entirely noble and just before the war. However, now they are seen as reprehensible acts performed by disgusting individuals. According to Mark Tiedemann, "Kazuo Ishiguro's latest novel *The Buried Giant* contains unfamiliar and familiar elements for the Ishiguro reader. The landscape is 6th century Britain where the shadow of King Arthur remains, as do mythical creatures, prompting some to classify this book as fantasy. What is familiar is Ishiguro's focus on memory. Yet, the approach toward memory here is different. In previous books, the memories explored belonged to an individual who was recalling them, sorting through them, and trying to make sense of the past. In this story, the memories have been forcefully removed from the characters, so their struggle becomes one of attempting to recall any basic fact of their past, rather than interpret them" (Mark, 1).

The novel's narrative follows an elderly couple, Axl and his wife, Beatrice (Sutherland, 3). According to their recollection, they are on a journey to visit their son who lives in a village (Gaiman, 12). Although the village is said to be a few day's walks at the most, the saga has Arthurian romance, quest, warrior, and other magical elements associated with the times (Walton, 3). The trips take place as Axl has had flashes of memories regarding their son; while they are vague and partial, they are enough to convince him and his wife to participate in this quest (Holland, 19). "I believe we'll know our way well enough, Axl...even if we don't yet know his exact village . . . we'll find it with little trouble" (Ishiguro, 30). One of the more recent works by the author, *The Buried Giant* by Kazuo Ishiguro, is the 10th novel by the fantastic author (Gaiman, 2). However, the story of the novel is known to be quite unusual as the setting of the novel is set in an ancient world that reminiscent of post-Roman Britain. The general has a fantasy feel to it all the way; there are creatures present as the likes of ogres and are referred to as "native to this land" and dragons, wizards, giants, and pixies (Carpenter, 44). Though there is a heavy emphasis on the fantasy aspects within this novel (Le Guin, 3), those that are familiar with the writing of Ishiguro will pick up traces of his most used and adored theme, that being about the human memory (Clark, 15). As established before, this theme that explores the depths of memory is a staple for the writer and places characters on the nib of a geopolitical event and creates partially surreal surroundings.

The book was published under the genera of fiction as per the desire of the author. However, after people started reading through the pages, many argued that the book should be classified as a fantasy novel (Clute, 33). Even a few took the book in quite a negative light; to them, it was an insult to the genre and was convinced that Ishiguro aimed to project "thoughtless prejudice" against their beloved genre (Cain, 2). "These questions prompted a swift response from Ursula K. Le Guin, who commented unfavourably both on *The Buried Giant* itself – criticizing "the flat, dull quality" of its

A Conspicuous Eccentricity of Memory and Narrative Technique in the Eminent Novels of Kazuo Ishiguro

dialogue, and concluding that "I found reading the book painful" – and on what she saw as the "insulting thoughtless prejudice" against fantasy that lay behind Ishiguro's questions" (Hodson, 2).

When asked, the thoughts regarding the fantasy elements in his book Ishiguro stated them to be nothing more than surface elements;

"I expected some of my usual readers to say, 'What's this? There are ogres in it ...' but I didn't anticipate this bigger debate...genre boundaries is things that have been invented fairly recently by the publishing industry... and that readers and writers should not take these boundaries too seriously and "think that something strange happens when you cross them and that you should think very carefully before doing so" (Gaiman, 22).

According to Adam Mars-Jones, however, the debate was taking the focus away from what should have been the centre;"Closing his London Review of Books review with an analysis of an extended set-piece from the novel, he concludes that what Ishiguro is providing here is "classic big-screen derring-do ... and what it's doing in a novel on a literary list is anyone's guess".⁶ The concept of a "literary list" is worth examining here. Faber & Faber, Ishiguro's UK publisher, included *The Buried Giant* in the "Original Fiction" section of their catalogue,⁷ which distinguishes only "Crime" as a separate fiction category: it seems likely that Faber's reputation as a publisher of works by T. S. Eliot, Samuel Beckett, William Golding, Harold Pinter, and other Nobel Laureate authors makes its fiction list appear particularly literary. In the USA, *The Buried Giant* is published by Penguin Random House, where it appears in two categories: "Literary Fiction" and "Fantasy".⁸ At least as far as lists available to the reading public, rather than those specifically available to reviewers, are concerned, it seems that Ishiguro's novel has not been treated to a single, "literary" categorization" (Mars-Jones, 24).

As is most of the writings of Ishiguro, the readers are introduced to an individual that is reflecting on their past. The character is now in the latter part of his life, and there is an event that causes them to reflect on the past decision.

The flashbacks are often vital for the progression of both the story and the development of the character (Arana, 13). The memory that the individual is trying to recall always seems to come back in pieces and the character, unconsciously, keeps trying to bind thins pieces into a single clear memory. Usually, if they can succeed, it has a deep relationship with their identity and morality (Gillis, 41).

At the same time, the readers are constantly trying to put the presented bits together just like the character as they tend to pick the readers' interest. Questions like why what, and where keep the readers pushing forward through the novels without stale (Alter, 33).

The characters' narrations always seem to be tinted ever so slightly with the fear and anxiety they feel. This fear stems from the fear of what they had done in the past and the consequences they fear are catching up to them. A unique aspect of *The Buried Giant* is that in most cases, Ishiguro showcases the memories that are intentionally or unintentionally repressed by the individual (Martin, 31). However, in this novel, that is not the case as there seems to be a holdback or repressed by a power beyond the main character's comprehension.

"But then again, I wonder if what we feel in our hearts today isn't like these raindrops still falling on us from the soaked leaves above, even though the sky itself has long stopped raining. I'm wondering if without our memories; there's nothing for it but for our love to fade and die" (Ishiguro, 4).

Furthermore, there is also a unique aspect of having memories of the general population being deliberately suppressed.

"Yet are you so certain, good mistress, you wish to be free of this mist? Is it not better some things remain hidden from our minds? It may be for some, father, but not for us. Axl and I wish to have again the happy moments we shared. To be robbed of them is as if a thief came in the night and took what's most precious from us. Yet the mist covers all memories, the bad as well as the good. Isn't that so, mistress? We'll have the bad ones come back, too, even if they make us weep or shake with anger. For isn't it the life we've shared?" (Ishiguro, 13).

There is a mist at play that is the supernatural factor, a force out of the characters' control at play. Through this plot device, Ishiguro can maintain the mystery regardless of the vast number of individuals. This places a societal connection to the narrative in minuscule amounts in *An Artist of the Floating World* and is primarily absent in *The Remains of the Day*. When asked about the conception of his novel Ishiguro had the following statement about this idea of collective memory displayed in *The Buried Giant*.

"I've had this idea of writing a story about historical memory or societal memory. You know, the question of how do societies remember and forget, particularly their dark secrets or the dark memories? I have to say I was tempted to look at the actual contemporary events - the disintegration of Yugoslavia, the Rwanda genocide, France in the years after the Second World War when they had to agree to forget what had happened during the occupation years. But I didn't, in the end, want to set it down in any of those particular settings. I didn't want to write a book that looked like a piece of reportage or specifically concerned about one moment in history. As a novelist, I wanted to retreat to something a little bit more metaphorical" (Persistence). The author showcases how conflict and bad experiences produce profound memories; this is especially true if the experienced events caused the individual to suffer in a way (Wagoner, 3). However, what is addressed in depth is how these memories can operate on both an individual and a collective level (Breitweg, 7). This leads to the abuse of one's memory and the creation of false memories at times (Pope, 13).

As stated by William James; False memories are by no means rare occurrences in most of us. Most people, probably, are in doubt about some issues ascribed to their past. They may have seen them, may have said them, done them, or they may only have dreamed or imagined they did so. The most frequent source of false memory is the accounts we give to others of our experiences. Such accounts we almost always make both simpler and more interesting than the truth. We quote what we should have said or done rather than what we said or did; and in the first telling, we may be fully aware of the distinction. But ere long, the fiction expels the reality from memory and reigns in its stead alone. This is one great source of the fallibility of testimony meant to be quite honest. It is next to impossible to get a story of this sort accurate in all its details, although it is the inessential details that suffer most change. (James, 374)

Memory is always taken into account when looking at the past to distinguish the origins of conflicts (Drag, 14). This also displays how memory comes into play when society tries to learn from past mistakes or heal from old scars (Lang, 3). Memory is also used to remember the ones that are lost and keep them close; with the help of memory, societies can create more instinctive means to deal with similar conflicts that might arise in the future (Kansteiner, 29).

There is a lacking aspect of the approach that Ishiguro displays with his novel *The Buried Giant* (Scholes, 33). In the works before *The Buried Giant*, the author displayed the understanding that

A Conspicuous Eccentricity of Memory and Narrative Technique in the Eminent Novels of Kazuo Ishiguro

collective memory is based upon numerous individual recollections of the event that might be varied from one another to some degree (Battersby, 21). This understanding is not displayed in *The Buried Giant*. The story's premise is that all things will return to normal (random penguin house, 1'23). What gives off a melodramatic effect to the novel is a missed opportunity to play more with the concept of a significant collective struggling to decipher the past. Each individual has a somewhat subjective take on the past events, forcing the people to subtly for the most common interpretation. In this way, the past could have been altered without anyone ever knowing. There would have been no valid identifier of whether the selected past was a reality or just a distorted memory (McGrattan, 1).

The Buried Giant is a good read, but in contrast to Ishiguro's other works, it does not rely on the depth of character and psychological analysis (Elgot, 22). First, it is a story of the atmosphere. It is mystical from the start, literally in that a mist covers the land, but also because Axl is struggling to recall his memories in the opening. Throughout the book, the accounts of the past and even the setting of the warren, which is home to the couple, are scarce, bare, and subjective. The style of the dialogue adds to the antique ambience. It is simple, straightforward, polite and proper, and strangely calm and lacking in emotion" (Akbar, 8)

Conclusion

The main aim of using memory in the narrative of all three novels is to showcase internal struggle with worldly aspects such as political views, morality, and relationships. Things that heavily impact an individual's mentality and, in most cases, form their identity. When someone is presented with evidence that their past, their identity is no longer acceptable, that takes a massive toll on the individual more ways than one. The first two novels showcase that beautifully as the two main characters were only doing what they thought to be the morally accurate deed in the past, and perhaps for the time, that was exactly what their actions were. The third one slightly steps out of the author's comfort zone and dives into the setting of fantasy. However, as stated by the writer himself, elements are not the key focus of the reading (Furness, 37). Again, memory and the past take the forefront as they are the key driving factors of both the story and the character development. Where in the novels before *The Buried Giant*, the memories concerned with the plot were of individuals, here in this novel, the memories are collective. While the complexity of the individual memories had been sacrificed, a new path of consideration opened for discussion. How the distortion of memory can so influence the collective. Therefore, there is a lot of importance placed on the projection of memories in all of the novels written by Kazuo Ishiguro.

References

1. "The Buried Giant by Kazuo Ishiguro" [catalog]. Penguin Random House, 2015 www.penguinrandomhouse.com/books/85613/the-buried-giant-bykazuo-ishiguro/
2. Akbar, Arifa. "The Buried Giant by Kazuo Ishiguro, Book Review: This Isle Is Full of Monsters". The Independent, 26 February 2015.
3. Alter, Alexandra. "For Kazuo Ishiguro, 'The Buried Giant' is a Departure." *The New York Times* 19 (2015).
4. Arana, Marie. "Review: Kazuo Ishiguro's 'The Buried Giant' Defies Easy Categorization". The Washington Post, 24 February 2015

5. Battersby, Eileen. "The Buried Giant Review: Kazuo Ishiguro Could Use Some Ogres". The Irish Times, 28 February 2015.
6. Beedham, Matthew. *The Novels of Kazuo Ishiguro*. Macmillan International Higher Education, 2009.
7. Breitweg, Markus. "Collective memory after violent conflicts. Can collective amnesia ever be a sustainable option for reconciliation initiatives?." *5th ECPR Graduate Student Conference. Innsbruck*. 2014.
8. Cain, Sian. "Writers' Indignation: Kazuo Ishiguro Rejects Claims of Genre Snobbery". The Guardian, 8 March 2015.
9. Carpenter, Humphrey, ed. *The Letters of J. R. R. Tolkien*. London: George Allen & Unwin, 1981
10. Clark, Alex. "Kazuo Ishiguro's Turn to Fantasy". The Guardian, 19 February 2015
11. Clute, John. "Fantasy". In *The Encyclopedia of Fantasy*, edited by John Clute and John Grant. London: Orbit, 1997
12. Drag, Wojciech. *Revisiting Loss: Memory, Trauma, and Nostalgia in the Novels of Kazuo Ishiguro*. Cambridge Scholars Publishing, 2014.
13. Drag, Wojciech. *Revisiting Loss: Memory, Trauma, and Nostalgia in the Novels of Kazuo Ishiguro*. Cambridge Scholars Publishing, 2014.
14. Elgot, Jessica. "Kazuo Ishiguro: Treatment of African Americans Is a 'Buried Giant' for the US". The Guardian, 24 May 2015.
15. Furness, Hannah. "Kazuo Ishiguro: My Wife Thought First Draft of *The Buried Giant* Was Rubbish". The Telegraph, 4 October 2014.
16. Gaiman, Neil. "Kazuo Ishiguro's 'The Buried Giant.'" The New York Times. Feb. 25, 2015.
17. Gaiman, Neil. "Kazuo Ishiguro's 'The Buried Giant'". The New York Times, 25 February 2015
18. Gaiman, Neil. "Machines can toil, but they can't imagine." *New Statesman*. 144.5264. May 29, 2015.
19. Gillis, John R. "Memory, and identity: The history of a relationship." *Commemorations: The politics of national identity* 8 (1994).
20. Holland, Tom. "The Buried Giant Review – Kazuo Ishiguro Ventures into Tolkien Territory". The Guardian, 4 March 2015.
21. Ishiguro, Kazuo. *The Buried Giant*. Vintage International, 2016.
22. Ishiguro, Kazuo. *An artist of the floating world*. Faber & Faber, 2009.
23. Ishiguro, Kazuo. *Conversations with Kazuo Ishiguro*. Univ. Press of Mississippi, 2008.
24. Ishiguro, Kazuo. *The Buried Giant: A Novel*. Vintage, 2015.
25. Ishiguro, Kazuo. *The remains of the day*. Vintage, 2010.
26. Kakutani, Michiko. "Review: In 'The Buried Giant,' Ishiguro Revisits Memory and Denial". The New York Times, 23 February 2015.
27. Kansteiner, Wulf. "Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies." *History and Theory*, 41 (2002): 179-197.
28. Lang, James M. "Public memory, private history: Kazuo Ishiguro's *The Remains of the Day*." *Clio* 29.2 (2000): 143.

A Conspicuous Eccentricity of Memory and Narrative Technique in the Eminent Novels of Kazuo Ishiguro

29. Le Guin, Ursula K. "95. "Are they going to say this is fantasy?" Ursula K. Le Guin's Blog, March 2, 2015.
30. Le Guin, Ursula K. "Addendum to 'Are They Going to Say This Is Fantasy?'". Book View Café, 10 March 2015. Online at <http://bookviewcafe.com/blog/2015/03/10/addendum-to-are-they-going-to-say-this-is-fantasy/>
31. Lewis, Barry. *Kazuo Ishiguro*. Manchester University Press, 2000.
32. Lichtig, Toby. "What on Earth". The Times Literary Supplement, 18 March 2015.
33. Mark, T. I. E. D. E. M. A. N. N. "Memories Suppressed and Memories Lost: Kazuo Ishiguro's *The Buried Giant* and His Earliest Works." (2018).
34. Mars-Jones, Adam. "Micro-Shock". London Review of Books, 37, no. 5, 5 March 2015.
35. Martin, Tim. "The Buried Giant by Kazuo Ishiguro, Review: 'Affectless Fantasia'". The Telegraph, 5 March 2015.
36. Mason, Gregory, and Kazuo Ishiguro. "An Interview with Kazuo Ishiguro." *Contemporary Literature* 30.3 (1989): 335-347.
37. McGrattan, Cillian, and Stephen Hopkins. "Memory in Post-conflict Societies: From Contention to Integration?" *Ethnopolitics*, Vol 16, No. 5, 488-499, Published online: Aug. 26, 2016. <https://doi.org/10.1080/17449057.2016.1218644>
38. Neumann, Klaus. "When I forget, I'm well. Remembering, even now, I just go crazy." Inside Story, Dec. 23, 2013. <http://inside.org.au/when-i-forget-im-well-remembering-evennow-i-just-go-crazy>.
39. Oates, Joyce Carol. "The Remains of the Britons". The New York Review of Books, 2 April 2015.
40. Pope, Kenneth S. "Memory, abuse, and science: Questioning claims about the false memory syndrome epidemic." *American Psychologist* 51.9 (1996): 957.
41. Preston, Alex. "The Buried Giant by Kazuo Ishiguro – Review: 'Game of Thrones with a Conscience'". The Observer, 1 March 2015
42. Scholes, Lucy. "Book Review: Kazuo Ishiguro's *The Buried Giant*". BBC Worldwide, 3 March 2015. www.bbc.com/culture/story/20150303-enter-the-dragons
43. Shippey, Tom. J. R. R. Tolkien: Author of the Century. London: HarperCollins, 2000.
44. Sutherland, John. "The Buried Giant by Kazuo Ishiguro". The Times, 21 February 2015.
45. Tolkien, J. R. R. *The Lord of the Rings*. 2nd ed. London: George Allen & Unwin, 1966. Ulin, David L. "In Ishiguro's 'The Buried Giant,' Memory Draws a Blank". Los Angeles Times, 27 February 2015.
46. Wagoner, Brady and Ignacio Bresco. "Conflict and Memory: The Past in the Present." *Peace and Conflict: Journal of Peace Psychology*. Vol. 22, No. 1 (2016): 3– 4.
47. Walkowitz, Rebecca L. "Unimaginable largeness: Kazuo Ishiguro, translation, and the new world literature." *Novel: A Forum on Fiction*. Vol. 40. No. 3. Duke University Press, 2007.
48. Walton, James. "Here Be Dragons". The Spectator, 28 February 2015.
49. Wong, Cynthia F. "The shame of memory: Blanchot's self-dispossession in Ishiguro's 'A Pale View of Hills.'" (literary theorist Maurice Blanchot; writer Kazuo Ishiguro)." *Clio* 24.2 (1995): 127-146.
50. Wong, Cynthia F. *Kazuo Ishiguro*. Oxford University Press, 2018.
51. Wood, James. "The Uses of Oblivion". The New Yorker, 23 March 2015.