อิทธิพลของสงครามโลกครั้งที่สองต่อตัวละครหลักในนวนิยายของคาซูโอะ อิชิกูโระ เรื่อง อะ เพล วิว ออฟ ฮิลส์, แอน อาร์ทติส ออฟ เดอะ โฟลทติง เวิร์ลด์ และ เดอะ รีเมนส์ ออฟ เดอะ เดย์

นางสาวจันทิรา เกิดคำ

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ปีการศึกษา 2555

THE IMPACT OF THE SECOND WORLD WAR ON KAZUO ISHIGURO'S MAJOR CHARACTERS IN *A PALE VIEW OF HILLS, AN ARTIST OF THE FLOATING WORLD* AND *THE REMAINS OF THE DAY*

Miss Jantira Koedkham

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By	Miss Jantira Koedkham
Field of Study	English
Thesis Advisor	Associate Professor Pachee Yuvajita, Ph.D.

Accepted by the Faculty of Arts, Chulalongkorn University in Partial Fulfillment of the Requirements for the Master's Degree

…… Dean of the Faculty of Arts

(Assistant Professor Prapod Assavavirulhakarn, Ph.D.)

THESIS COMMITTEE

…… Chairman

(Assistant Professor Carina Chotirawe, Ph.D.)

…… Thesis Advisor

(Associate Professor Pachee Yuvajita, Ph.D.)

…… External Examiner

(Assistant Professor Sivaporn Nakhachai, Ph.D.)

จันทิรา เกิดคำ: อิทธิพลของสงครามโลกครั้งที่สองต่อตัวละครหลักในนวนิยายของคาซูโอะ อิชิกูโระ เรื่อง อะ เพล วิว ออฟ ฮิลส์ , แอน อาร์ทติส ออฟ เดอะ โฟลทติง เวิร์ลด์ และ เดอะ รีเมนส์ ออฟ เดอะ เดย์. (THE IMPACT OF THE SECOND WORLD WAR ON KAZUO ISHIGURO'S MAJOR CHARACTERS IN A PALE VIEW OF HILLS, AN ARTIST OF THE FLOATING WORLD AND THE REMAINS OF THE DAY) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: รศ. ดร. พจี ยุวชิต, 151 หน้า.

นวนิยายของคาซูโอะ อิชิกูโระ (Kazuo Ishiguro) สามเรื่องอันได้แก่ *A Pale View of Hills* (ปี 1982) *An Artist of the Floating World* (ปี 1986) และ *The Remains of the Day* (ปี 1989) ล้วนมีสงครามโลกครั้งที่สองเป็นภูมิหลังทั้งสิ้น สงครามมีผลกระทบต่อทั้งผู้ชนะและผู้แพ้และโลกยังยับเยินและถูกคุกคามจากการทิ้งระเบิดปรมาณู แต่แทนที่จะเน้นไปที่ประวัติศาสตร์ของสงครามโลกครั้งที่สอง อิชิกูโระปรารถนาที่จะทำให้ผู้อ่านของเขาเห็นเรื่องราวผ่านตัวละครเอกของเรื่อง อาทิเช่น เอทซึโกะ (Etsuko) จากนวนิยายเรื่อง *A Pale View of Hills* โอโนะ (Ono) จากเรื่อง *An Artist of the Floating World* และสตีเวนส์ (Stevens) จาก *The Remains of the Day* ว่าสงครามมีผลกระทบสำคัญต่อจิตใจของตัวละครเหล่านั้น ในนวนิยายเรื่อง *A Pale View of Hills* เอทซึโกะประสบกับความยากลำบากในญี่ปุ่นช่วงหลังสงครามซึ่งทำให้เธอต้องจำเป็นต้องทิ้งถิ่นฐานไปยังประเทศอังกฤษเพื่อโอกาสที่ดีกว่า แม้ว่าเธอจะหลีกหนีไปไกลจากปัญหาแต่เธอก็ไม่สามารถขจัดความทุกข์ต่างๆอันเป็นผลมาจากสงครามได้ ในขณะเดียวกันเธอกลับรู้สึกโดดเดี่ยวมากยิ่งขึ้น โอโนะจากเรื่อง *An Artist of the Floating World* ทำให้เห็นว่า เขาต้องปรับตัวให้เข้ากับญี่ปุ่นที่เปลี่ยนไปทั้งด้านการเมือง สังคม และจารีตประเพณี เขาต้องปรับตัวให้เข้ากับสังคมที่เปลี่ยนไปและต้องหันหน้าเข้าหาคนรุ่นใหม่ ในเรื่อง *The Remains of the Day* สตีเวนส์ประสบกับการเสื่อมอำนาจของจักรวรรดิและระบบขุนนางอังกฤษ เขาต้องปรับตัวให้เข้ากับแนวคิดของโลกใหม่อย่างสหรัฐอเมริกาซึ่งสะท้อนผ่านเจ้านายคนใหม่ชาวอเมริกัน แม้ว่าสงครามและผลกระทบที่เป็นอันตรายยังคงตามหลอกหลอนชีวิตในปัจจุบันของพวกเขา แต่ตัวละครเหล่านี้เลือกที่จะไม่พูดถึงความเจ็บปวดที่เกิดขึ้น วิทยานิพนธ์ฉบับนี้จะใช้ข้อเสนอของเคธี คารุธ (Cathy Caruth) จากหนังสือ *Unclaimed Experience: Trauma, Narrative and History* เป็นกรอบแนวคิดสำหรับการอภิปราย ซึ่งคารุธได้แนะนำไว้ว่า หากต้องการปลดปล่อยตัวเองจากความทุกข์ผู้ป่วยต้องเล่าปัญหาของตัวเองออกมา วิทยานิพนธ์เล่มนี้จะแสดงให้เห็นว่าสงครามโลกครั้งที่สองมีผลทางด้านจิตใจของตัวละครเหล่านี้ ทำให้เห็นว่าเขาพบประสบการณ์อันเลวร้ายในชีวิต พวกเขาต้องพัฒนากลไกการจัดการเพื่อให้อยู่รอดและบรรเทาความทุกข์จากสงครามได้อย่างไร

ภาควิชา ภาษาอังกฤษ ลายมือชื่อนิสิต .....

สาขาวิชา ภาษาอังกฤษ ลายมือชื่ออ.ที่ปรึกษาวิทยานิพนธ์หลัก .....

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JANTIRA KOEDKHAM: THE IMPACT OF THE SECOND WORLD WAR ON KAZUO ISHIGURO'S MAJOR CHARACTERS IN A PALE VIEW OF HILLS, AN ARTIST OF THE FLOATING WORLD AND THE REMAINS OF THE DAY. ADVISOR: ASSOC. PROF. PACHEE YUVAJITA, Ph.D., 151 pp.

Kazuo Ishiguro's three novels--*A Pale View of Hills* (1982), *An Artist of the Floating World* (1986) and *The Remains of the Day* (1989) have the Second World War as their background. The war affects both the winners and losers and the world is devastated and threatened with annihilation from atomic bombing. Rather than emphasizing historical accounts of the Second World War, Ishiguro wishes to make his readers see, through his major characters--Etsuko in *A Pale View of Hills*, Ono in *An Artist of the Floating World* and Stevens in *The Remains of the Day*, that the war has a major impact on their psyche. In *A Pale View of Hills*, Etsuko narrates her various difficulties during the post-war Japan, which cause her to move to England in order to achieve better opportunities. Though living far away from Japan, her mind still dwells in Nagasaki that she feels familiar with. *An Artist of the Floating World* demonstrates how Ono, an aging Japanese artist, copes with the political, social and traditional transformations of Japanese society after the war. In order to re-establish himself in the post-war Japan, Ono has to adjust himself to the new ideologies and also has to compromise with the younger generation. Experiencing the decline of the British Empire as well as the fall of British aristocracy, Stevens, in *The Remains of the Day*, has to adjust himself to the ideologies of the new world order, the U.S., represented by his American employer. Though the war and its detrimental effects keep haunting their present existence, these characters avoid talking about the trauma it has caused. This thesis will use Cathy Caruth's proposal in *Unclaimed Experience: Trauma, Narrative and History* as a framework for its discussion. It will show how the Second World War affects the psyche of the major characters in the novel chosen and how these characters have to develop a coping mechanism in order to survive and to be relieved from traumatic symptoms caused by the war.

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CHAPTER I

INTRODUCTION

Considered as the deadliest conflict in human history, the Second World War (1939-1945) has had considerable influence, not only on the social, political and economic world, but also on individuals since it has not only taken or changed their lives but also shaped their thoughts and mind. Ultimately far greater than the First World War, the impact of the Second World War raises human's awareness, which is later expressed through the works of art. As a response, some people, who generally believed that they were witnessing the end of the civilized world and that they had a duty to preserve the great basic values contributed to this world, capture and express their special precision of memories about the Second World War through artistic works--paintings, films and literature, using those years of warfare as the backdrop for their works, all of which capture the similar atmosphere of the war scene and portray the impact of the war in different perspectives and locations.

Paintings about the Second World War illustrate not only the sensory dimension of war, which is often absent in written histories, but also the impact of war on individuals, especially how the war shapes their lives. Experiencing the brutality of fighting, suffering and bereavement, war artists record those circumstances of the battlefield, drawing human's attention and apprehension about the war; how society is shattered and how people suffer from psychological problems after the course of the war. War paintings are created by two main groups of artists; the first group consists of combat artists who have been appointed by their government for information or propaganda purposes and the other consists of

prisoners of war who were arrested by their opponents and later recorded those torturing experiences in prison camps onto the canvas.

Though known as the war artists, both combat artists and prisoners of war artists present different perspectives of war. Robert Henkes, in *World War II in American Art*, refers to Standish Backus, a United States Navy artist, who states that the artists were there on the battlefield in order to convey the true experience and profound insight of the war to the audience (61). Many of the combat artists' paintings, therefore, embody the particular war scenes, depicting either the battlefield or soldiers during their missions. Examples can be seen in paintings by artists who served in the army during the war. Paintings created by the U.S. Army artists are mostly related to the lives and missions of American soldiers during the Second World War. The book, *They Drew Fire: Combat Artists of World War II*, collects many works of those combat artists, for example, Ed Reep's paintings--*Tanks Ready to Roll*, *Soldiers on Patrol* and *We Move Again*, and Richard Gibney's paintings--*Leaving Home*, *On Deck* and *Sketch of Dead Soldiers* (Lanker, Newnham, and Nicole).

Having much more difficulties living in prison camps, particularly in the Pacific region, prisoners of war artists suffered from brutalisation and the difficulty they had to go through into create each painting is described, "To create each painting, these prisoners used human hairs as brushes, blood and plant juices as colours and toilet paper as canvas." If not exaggerated, the statement effectively reflects the other side of the history, showing civilians' harsh condition of living when they were imprisoned in the prison camp (Dawes 295-7). Among the prisoners of war,

there is a sense of selfishness and mistrust; as a result, many prisoners of war artists, who are commonly known as POW artists, depict this bleak ambience (Levine 88). One of the most famous British artists best known for recording the lives of prisoners of war is Ashley George Old. His works are mostly concerned with horrific maltreatment of the prisoners during the construction of the Death Railway from the West of Thailand to Myanmar. His painting titled *Bomb Wound (Air Attack)* is praised as a truly extraordinary image of war. Other famous works of Old's contemporary artists are, for example, *Punishment* by Jack Bridger Chalker and *To the Kwai and Back* by Ronald Searle.

As well as being portrayed in paintings, the Second World War is also depicted in motion pictures, such as *Command Decision (1948)*, *The Sands of Iwo Jima* (1949) and *Twelve O'Clock High* (1949). Audiences do not only gain a snippet of information about the Second World War but they also receive a visual and realistic portrayal of how things were at the time; how people--men, women and children--suffered from the impact of the war and how the whole society has been changed politically, economically and culturally. Earlier, war films, such as *The Lion Has Wings* (1939) and *Target for Tonight* (1941), were mainly documentary and later they were becoming more fictional. An example is the winner of a special Academy Award for the outstanding production achievement in 1943, *In Which We Serve*, directed by Noel Coward. This film does not only show the real situation of the British Navy, but more importantly, it also uses the propaganda campaign to evoke a sense of patriotism and strong response from both the British Navy and British people (Holsinger et al. 2). Similar to *In Which We Serve*, many films were used as a medium for propaganda. The films *Went the Day Well (1942)* and *The Next of Kin* (1942), for

example, convey the hidden agenda of the military in provoking people's vigilance and instructing people not to talk carelessly.

Aside from the propaganda purposes, war films, by employing the war as a setting, become more commercial. These films include *The Frogmen* (1951), *You're in the Navy Now* (1952) and *D-Day the Sixth of June* (1956). War films, which gradually developed and later become popular culture particularly in Hollywood, were mostly adapted from the famous novels, such as *From Here to Eternity* (1953), *The Young Lions* (1958) and *The Naked and the Dead* (1958). For example, *The Naked and the Dead*, written by Norman Mailer, an American war veteran, deals with the life of soldiers in the front lines. Mailer points out that jealousy and humiliation can be found among all the ranks in one of the U.S. Army Divisions. He also conveys the message that, instead of fighting with the Japanese, their opponents, the U.S. soldiers find the threat or real danger in their comradeship.

In the same way as paintings and films, literature based on the Second World War can be regarded as one of the significant methods to record parts of the recent history. When compared with films, literature tends to be more open for interpretation, convey longer contents and emphasize more on fictional elements. The literature of the Second World War can be seen in both poetry and prose. For poetry, much of war poetry is a critical comment on the Second World War. There are many poets who are concerned with the war and its impact, such as W.H. Auden, T.S. Eliot, Dylan Thomas and Howard Nemerov. The following are excerpts from Auden and Nemerov. Auden's poem "September 1, 1939" was written in the same week when

the Second World War was declared. Auden describes the atmosphere of the beginning of the war:

I sit in one of the dives
On Fifty-second Street
Uncertain and afraid
As the clever hopes expire
Of a low dishonest decade:
Waves of anger and fear
Circulate over the bright
And darkened lands of the earth,
Obsessing our private lives;
The unmentionable odour of death
Offends the September night. (1-11)

Obviously Auden portrays the downside of the war, which is full of death and loss. Another famous poet is Howard Nemerov who was one of the fighter pilots of the U.S. Air Force during the Second World War. He risked his life in many missions, fortunately came back alive--but emotionally injured. Diederik Oostdijk, in "Debunking 'The Good War' Myth: Howard Nemerov's War Poetry," suggests that Nemerov employs his poetry as a path to convey his traumatic message, warning the Americans, who treated the war with complacency and have been overwhelmed with the Allied victory in the Second World War, that they should not forget that the war is actually terrifying to the human race. The most obvious lines which show his

objection to the concept of "the Good War," which prevails throughout the United States, can be found in his poem "The War in the Air":

> That was the good war, the war we won
>
> As if there were no death, for goodness' sake.
>
> With the help of the losers we left out there
>
> In the air, in the empty air. (qtd. in Oostdijk 275)

Referring to his memories of the war, Nemerov uses the word "good" in an ironic way to describe the war. He also indicates how the American people tend to forget and ignore the brutality of the war.

Prose can be categorised as fiction and non-fiction. The masterpiece of the non-fiction is the well-known *Anne Frank: The Diary of a Young Girl* which records the life of Anne Frank, one of the most renowned and most discussed Jewish victims of the Holocaust, who faced the fear and trauma of hiding in her apartment as a way to escape from the Nazis during the hunting of the Jews. *Hiroshima* written by John Hersey, the Pulitzer Prize winning author, comprises biographies of six Hiroshima residents who narrate their first-hand account shortly after the atomic bombing, namely Miss Sasaki, Dr. Fujii, Mrs. Nakamara, Father Kleinsorg, Dr. Sasaki and the Reverend Tanimoto. These people provoke an overwhelming response as the public become aware of the destructive power of the atomic bombing.

While non-fictional prose is able to gain public interest, many fictional prose works known as novels tend to have more interesting subjects and displaying various

perspectives of the Second World War. The most common topic of the war written in novels is based on the writers' experience while they were soldiers in the front lines during war-time. For example, *Catch- 22*, by Joseph Heller, is about lives in the U.S. Air Force during the last stage of the Second World War. Heller portrays how soldiers are dehumanized by the bureaucratic and abusive power of the leader. During his military service, Yossarian, the protagonist of *Catch 22*, has to go through certain difficulties during his mission as a bombardier, which he regards as a senseless slaughter. Yossarian doubts whether he is serving his nation or merely serving the greed of the leader (Meredith 6).

Unlike other wars before it, the Second World War brings drastic change not only to the battlefield but also to the home front, which refers to those who did not go to the war. Some novelists are concerned with civilians, focusing on their unfortunate plights during the inter-war and post-war years. This also includes the concern about individuals, which goes further to the issue of occupation, resistance and espionage (Meredith xv). Besides, the portrayal of the home front in the war novel often shows difficulties in living among harsh conditions--poverty and famine. For example, J.G. Ballard's *Empire of the Sun* recounts the story of a young British boy, Jamie Graham, who lives in Shanghai during the Second World War. Since this novel is written from the author's personal experience, the portrayal of the ruined setting as well as the atmosphere of the war is very vivid, precise and real. Another example is Muriel Spark's *The Girls of Slender Means* which shows the life of London girls shortly after the end of the war. When the girls' hostel is bombed, many girls struggle to escape via a tiny window which allows only the slender ones to pass. Ironically, Selina, the

protagonist, slips back through the window in order to rescue her expensive dress, not her friends.

Furthermore, the novels of the Second World War are mainly based on the two incidents--the Holocaust and the atomic bombings in Hiroshima and Nagasaki due to the fact that these two inhumane events caused heavy casualties and aroused fears of people about their present existence. To begin with, during the war-time, German Jews, who were considered as inferior and a threat to the German community, were affected by the anti-Jewish laws brought on by the Nazis, which restricted them from everyday activities and society. For example, they were forced to leave their business and to wear yellow stars labelled with the word "Jew". Eventually, the Nazis forced millions of Jews to be deported to concentration camps and gassed them. *Sophie's Choice*, by William Styron, for instance, portrays how the Holocaust affects both Sophie, a beautiful, Polish-Catholic survivor of the concentration camps and her lover, Nathan, a Jewish-American. Having had to make a choice--which of her two children should be killed immediately by gassing and which should continue to live, Sophie, wretchedly, chooses her elder daughter. Despite surviving the Second World War, Sophie lives her remaining life with guilt and sorrow. She, finally, makes her own final choice, which draws the reader to the sense of hopelessness, especially when she commits suicide, dying along with her lover, Nathan.

Likewise, atomic bombings of Hiroshima and Nagasaki caused the Japanese people to face much, or more, tremendous calamities. The radiation, which was the by-product of the nuclear bombings, also killed 50,000 people over the next five years after 1945 (Duiker et al. 760). During the post-war period, the topic of the atomic

bombing has been dominant in literature. Many writers pay attention to the annihilation of the bombs and fear that they will be used again in the future. Some of the works that deal with the atomic bombings are, for example, Pat Frank's *Alas, Babylon (1959)*, Edita Morris's *The Flowers of Hiroshima* (1959) and Edgar Pangborn's *Davy* (1962). These novels demonstrate how the Second World War and its consequences are used as a subject matter in literature. They show that in literature about the Second World War, history and literature cannot be separated. Historical facts are needed in order to create the plot and to place characters in the war scene and make them face different problems during the war-time or even in the post-war period. Nevertheless, it depends on the authors--to what extent they are going to employ historical facts in their novels. As well as historical facts, the authors need to create their characters who are psychologically and emotionally affected by the war.

Like these novelists whose work uses the Second World War as the subject matter, Ishiguro, a Japanese-English novelist who is regarded as one of the most celebrated contemporary novelists in the English-speaking world, presents the lives of individuals who suffer from the Second World War and have to resettle their lives after the war in his novels -- *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986) and *The Remains of the Day* (1989). Ishiguro has received four Man Booker Prize nominations and won the prize from his third novel, *The Remains of the Day* in 1989. Apart from that, he is listed on several best of author lists, including the literary magazine *Granta* and the British Book Marketing Council (Wong 3). He is also praised by *The Times* as one of the 50 greatest British writers since 1945. Moreover, his books have been translated into many languages, turning him, eventually, to be an international writer. The reason why his novels has become well-

known is that his major theme concerns with humanity which is accessible to most readers.

Critics remark that most of Ishiguro's works are influenced by the origin of his two nationalities (Rennison 91). As he was born in Japan but brought up in England when he was five years old, Ishiguro absorbed both Japanese and English cultures, and later relayed his dual heritage into his novels (Ma 71), particularly in his first three novels which will be the topic of discussion in this thesis. His concern about Japaneseness--studying Japanese language and watching Japanese films, was derived from his family's initial intention to return to Japan. Yet, Ishiguro had never returned to Japan until his first book, *A Pale View of Hills*, was published.

Nevertheless, in his conversation with Kenzaburo Oe, a Japanese Nobel Laureate 1994, in 1989, Ishiguro stated that his bicultural status made him a kind of homeless writer as he did not have an apparent social role; he was not an English Englishman nor was he a Japanese either. During the interview, Ishiguro also stated, "I had no clear role, no society or country to speak for or write about. Nobody's history seemed to be my history. And I think this did push me necessarily into trying to write in an international way" (qtd. in Sim 19). By this, it is obvious that in order to do so, Ishiguro's use of the Second World War, which is the subject that the public is familiar with, makes the novels accessible to the public at large. He makes use of his dual heritage by employing the post-war Japan and England as his settings. However, in such contexts, Ishiguro does not only depict Japanese and English societies as being inspired by his dual heritage, but he also deals with the traumatic memories of individuals who lived in those countries during the time of the Second World War.

Obviously, in *A Pale View of Hills, An Artist of the Floating World* and *The Remains of the Day*, war and its impacts on people are the major cause and concern. Nevertheless, Ishiguro opposed:

> In many years I felt I was using [Japanese and world] history as a piece of orchestration to bring out my themes. I'm not sure that I ever distorted anything major, but my first priority was not to portray history accurately, Japan and militarism, now these are big, important questions, and it always made me uneasy that my books were being used as a sort of historical text. (qtd. in Wong 8)

By this, Ishiguro accepted his feeling of unease when his books were considered as historical texts; in fact, he rather employed the historical situations as a way to explore his characters' psyche.

More importantly, it is obvious that war brings great loss to not only on the national level but also on personal and professional levels. For Ishiguro himself, though he did not directly witness the Second World War since he was born in 1954, nine years after the war ended, he, even so, was affected by the consequences of this destructive war because he grew up among family members whose memories of the atomic bombings in Hiroshima and Nagasaki were still vivid. Besides, when he and his family moved to the other side of the world, living in England where a sense of loss and the remnants of the war still existed, he was affected by the feelings of grief and loss. As a result, Ishiguro's personal life began from his childhood memories in Japan until his migration to England; in other words, his personal experiences prefigure the theme of war in his works. As a thematic whole, the subject of war in

each of his first three novels is apparent and each of his characters is portrayed as being traumatized.

Rather than focusing on the accuracy of the history of the Second World War, this thesis will focus on its effects not only on the nations but also on ordinary people. More precisely, by using the psychoanalytic approach through the theory of trauma, it is going to explore the effect of the Second World War on Ishiguro's major characters, namely Etsuko in *A Pale View of Hills*, Ono in *An Artist of the Floating World* and Stevens in *The Remains of the Day*: how they are affected by the consequences of the Second World War and other political events, how they cope with their trauma, and finally how they resettle their lives as well as identity in the post-war period.

Ishiguro's first novel, *A Pale View of Hills*, is concerned with Japan shortly after the Second World War. The narrative centres on the memories of Etsuko, a twice-married Japanese woman, who at that particular time, lives in England. Similar to the author in various aspects, Etsuko, for example, comes from Nagasaki, facing a sense of displacement and homelessness. Hence, her description of Japan during the inter-war and post-war years is relayed through her memories which are parallel with the way Ishiguro writes about Japan. Instead of conducting a research on Japan and its history, Ishiguro said that he wrote his first novel, as well as his second novel--*An Artist of the Floating World* from his past memories and imagination because he wanted to "put together all these memories, and all these imaginary ideas [he] had about this landscape which [he] called Japan" (qtd. in Wong 2). Additionally, he believed that one day he would eventually return to Japan, but he had never gone

back; Ishiguro, therefore, intends to put the image of Japan, which comes out of his "memory, speculation and imagination," on paper before it disappeared (qtd. in Sim 10).

At the very beginning of the novel, Etsuko describes the five-day stay of her younger daughter, Niki, after the suicide of her elder daughter, Keiko. Instead of giving the detail of Niki's stay, Etsuko thinks back to her past in Nagasaki during the early 1950s where the memories of her native country and difficulties of the post-war period still exist in her mind. The course of the narrative reveals that her present life in England is unhappy as her mind is still preoccupied with the brutalities of the Second World War. Since the tragedy of the nuclear bombing in Nagasaki changes her fate, causing her a sense of displacement and loss to stay away from such dramatic event, Etsuko distances herself from the incident and never mentions the atomic bombs. When Etsuko addresses the damages of the war, she talks in a calm tone and does not elaborate much on the ruins or the remains of the setting. She, instead, keeps herself in the position of an observer, and when she wants to express an idea, she always uses her friend or her other self, Sachiko, as a medium.

The war has enforced changes on Etsuko's life to a great extent. She, for example, loses her home and family as they were destroyed by the atomic bombing. Had the Second World War never broken out, Etsuko might not have to get married with her second husband, Mr. Sheringham, a British journalist who works in Japan during that particular time, or she might not have to resettle in the unfamiliar country with the hope to get a better chance. And again, she has lost her elder daughter who committed suicide partly because the girl finds herself as an outsider of her new

family as well as of her new country. Most seriously, Etsuko's narrative account shows that she has to suffer from traumatic consequences of the war for the rest of her life.

In Ishiguro's second novel, *An Artist of the Floating World*, Ono, the protagonist who is an aged Japanese artist, also faces the calamities of the war. The narrative is composed of four separate occasions over a period of nearly two years, from October 1948 to June 1950, the time shortly after the Second World War. The setting of this novel is not specified but it can be assumed that this particular city is also greatly affected by the Second World War. Nonetheless, some critics assert that this story is set in Hiroshima while some believe that this unknown city is Tokyo (Cheng 7). However, there might be some reasons why Ishiguro does not reveal the name of the city. It may be his intention to chiefly focus on the individuals' perspective rather than focusing on the historical background. Or, he might imply that it is too horrible to talk about the devastating results of the atomic bomb. Otherwise, Ishiguro might perceive the fact that no matter where the setting is, it confronts the similar condition of being destroyed.

Ono, the narrator, is similar to Etsuko in various aspects. For example, he tries to avoid the violence of the war as well as historical facts by calling the atomic bomb "the bomb" (Cheng 7). Seemingly, Ono tends to be trapped in self-deception. As the reality is too cruel, he therefore escapes from it by thinking about his good old days. His condition is hinted at in the title. Ono once belonged to the "floating world" or the pre-war period where pleasure, entertainment and drinks were prevalent; however, all of these vanished since Japan took part in the Second World War, being one of the

three major Axis powers. At this point, it is obvious that the wrong decision of the leader does not only affect the nation, but also common people. During the war, Ono, as an artist, mistakenly believes that he can contribute to his nation by his many paintings. However, his concept of pride tends to change after Japan's loss. His belief that he has contributed to the nation turns to be merely propaganda for the military which later becomes powerless.

Besides, Ono encounters a great loss when his loved ones--his wife and his only son, die. His wife is killed by the bomb that also destroys his house. Furthermore, his only son dies in a battle in Manchuria. Apparently, in the post-war period, Ono's personal life has changed dramatically. From once being a well respected artist and a teacher, he has become an aging man who is overlooked by others, including his daughters and students. Ono's problems are also concerned with his attitude towards the nation as well as his social status in the post-war period. Still clinging to the past, Ono does not only suffer from his past but also his present existence.

After having read Ishiguro's first two novels, the reader might draw a conclusion that being an atomic bomb survivor is more painful than being killed. However, in these two novels, Ishiguro shows that he does not approve a sense of despair. Though he gives an example of the company's president who commits hara-kiri in *An Artist of the Floating World* or Keiko's suicide in *A Pale View of Hill*, his protagonists, eventually, do not solve problems by using such a short-cut. Though they may lapse into despair, the author conveys that his protagonists still have hopes, and they do not use self-annihilation as a way to deal with their problems. Ostensibly,

Ishiguro, as having dual heritage of Japanese and English, seems to challenge Westerners' ideas towards Japanese because one of the Japanese stereotypes is their fondness for suicide (Walkowitz 1049-76). In a way, Ishiguro attempts to point out that Japanese people are actually like everybody else as he says, "they're like me, my parents. I don't see them as people who go around slashing their stomachs" (qtd. in Sim 12).

The third novel to be analysed in this thesis and the most famous of the chosen novels is *The Remains of the Day*. The story happens in a different place but belongs to the same period as the first two novels. Another difference among these novels is the time span of the narrator's memories because, in *The Remains of the Day*, Stevens, a butler of Darlington Hall, narrates the longer past ranging from the 1920s to the 1950s. He narrates not only the post-war situation but also the crisis of the pre-war when the important political figures in history gathered at Darlington Hall in order to solve the world's political problem. However, no matter how long the war has ended, it remains fixed in his memories. Stevens suffers similar consequences from it in the same way as the other two narrators: Etsuko and Ono, though he is a citizen of England, a winner in the Second World War.

Since Steven's excursion from Oxford to the West Country takes place in 1956, the same year of the Suez Crisis, it is believed that Ishiguro elaborately parallels Darlington Hall and the Suez Crisis, which symbolizes England's waning influences (Cheng 12). As a result, when Darlington Hall is treated as microcosm of England, Lord Darlington, the owner of this castle, can be regarded as a representative of the English people who lose their power in the world's business and politics. On the other

hand, Mr. Farraday, as a representative of America, can be regarded as a representative of the new Superpower. Therefore, Stevens, as a minor figure in the history, is “serving a new world order” (O’Brien 787-806).

In *Kazuo Ishiguro's The Remains of the Day*, Adam Parkes gives an interesting remark about Stevens’ career as a butler, suggesting that Stevens’ commitment to professional duties serves as an excuse for his ignoring the emotional part of his life (37). On the contrary, Stevens is working hard because he takes pride in the glory of the British Empire as well as Englishness. His gentle manner and his thoughts reflect his pride of being part of English nationalism. For example, during the conference in 1923, Stevens thinks that, dignity is a typical characteristic of the English people. More importantly, he also believes that his profession as a butler is only suitable for the English race because they are capable of emotional restraints. In other words, it is obvious that Stevens is so proud of his profession that he abandons his personal life. Though his father, in a particular moment of the conference, has fatal illness, Stevens chooses, instead, his profession as his priority. Besides, though he is romantically interested in his colleague, Miss Kenton, he does not approach her; instead, he tries to avoid any kind of relationship that might affect his job. For Stevens, to fall in love with his colleague means to be irresponsible for his duty.

Moreover, his unquestioning devotion to Lord Darlington--being eager to accept the authority and command of his Lord and respecting his Lord’s decisions though, afterwards, Lord Darlington turns out to be a Nazi sympathizer--indicates his submission to the class system and lingering feudal aristocracy. However, after the Second World War, English society is radically changed. Stevens cannot accept that

England's influence has gradually waned and the power has already shifted to a young nation like America. Eventually, when Stevens starts to realize what he has devoted his life to is actually trivial and useless, his life has become shattered. As in the ending, he is lonely and has to live his life as if he were the remains for the remaining of his days.

From the three novels above, it is evident that Ishiguro's narrators are traumatized by the war in various aspects. Their traumas originate from the Second World War and come in many forms, such as displacement, flashbacks, guilt and emotional alienation. Ishiguro proposes the other side of history. Instead of dealing with high ranking people, he presents the hardships of ordinary people caused by the war; how they are tormented and how the war is engraved in their mind.

In order to explore the theme of war and traumatic memories, it is necessary to consider the existing studies of war traumas. The basic meaning of the term "trauma" is a "wound," which refers to an injury inflicted on a body (Caruth 3). However, the focus of trauma writing, which is concerned with the texts of psychoanalysis of literature and of literary theory, initiated after the First World War, is on the infliction of war on people's psyche or "the people's wounded mind". As suggested by Sigmund Freud in *Beyond the Pleasure Principle*, trauma is a wound of the mind, caused by catastrophic events, and it haunts people through nightmares and repetitive actions (Caruth 4). With the emergence of trauma writing, trauma is treated as a wound of the psyche of people and these sufferers cannot speak it out. They, on the other hand, have to suppress it into their memories, fiction, repetitions and

compulsions. Trauma is, therefore, a subject to be both experienced and forgotten (Stonebridge 196).

Studies of trauma are interested in the concept of psychic trauma that occurred during recent history, such as the Holocaust. More importantly, the traumatic events create horrifying experiences which are unspeakable. People might express their ailments in different ways, such as through emotional numbing, depression, isolation and flashback (Leys 16). These ailments, in the psychoanalytic theory, are known as a PTSD reaction or the post-traumatic stress disorder, a term coined by the American Psychiatric Association in 1980 (Leys 2). Drawing on recent trauma studies, readers can see that Ishiguro's narrators live in a painful present. Their mind is split into two portions: one in the past and the other in the present. To illustrate this notion, this thesis is going to use Cathy Caruth's proposal in *Unclaimed Experience: Trauma, Narrative, and History* as a theoretical framework for the discussion. Caruth proposes, "Trauma is not locatable in the simple violent or original event in an individual's past, but rather the way its very assimilated nature--the way it was precisely not known in the first instance--returns to haunt the survivor later on" (4).

In conclusion, the subject of war influences Ishiguro's consciousness a great deal as he depicts the similar subject of war in his three different novels. War is not only the major element; it also brings great impacts on both the nations and individuals. Ishiguro presents how people suffer from the Second World War and how they have to cope with such difficulties in the post-war period. Problems that occur to individuals, apart from the physical loss, are the emotional disorder, or in other words, the traumas. Each major character in the three novels suffers from the war and its

consequences in different ways. Hence, this thesis will study Etsuko's trauma which is mainly concerned with the theme of displacement, Ono's trauma which deals with his past misdeed and his attempt to re-establish the connection with his family members and resettle the identity after the loss of grace and his loved ones, and Stevens' trauma which is concerned with professionalism and nationalism. Though these characters are affected by the war in different ways, they deal with their traumatic experiences in quite a similar manner--being obsessed with the past and avoiding the present reality. No matter how long time has passed, the trauma they have encountered during the Second World War still preoccupies their minds.

CHAPTER II

WAR AND DISPLACEMENT IN *A PALE VIEW OF HILLS*

"War will cure nothing. The business of war is to inflict wounds, not to heal them."

George Bernard Shaw, *Everyman,* 14th July 1916

The aforementioned statement by George Bernard Shaw proposes a notion that war is a wholesale annihilation of humankind, causing not only wounds but also great losses to people. Though firstly generated by human's need, or somewhat greed, to gain more power, land and resources, the course of war ended up backfiring those perpetrators as well as many innocent people who became inevitably and forcibly involved. In a sense, this statement is not only true but is also applicable to many countries and periods. A notable example of the countries that were deeply affected by war was Japan. After the end of the Second World War, Japan learned a lesson from the war she had started. The country fell into ruins due to hostilities. Millions of Japanese servicemen died in the battlefield, starved to death and some were taken prisoners overseas, especially in the Asia Pacific. Innocent civilians, at their essence, were also fallen victims to their militarists' policies; they, unwillingly and unavoidably, took part in the war and later continued to experience the worst of their political and military leaders' ambition.

The most devastating incident which shook the Japanese as well as world history was the use of the atomic bombs by the Americans, the deadliest weapon ever used in warfare. At first, the bombings were meant to destroy Japanese military bases; however, they caused over 110,000 civilians to die because the two bomb sites were surrounded by residential areas. The first atomic bomb, Little Boy, was dropped on the city of Hiroshima on August 6th, 1945 causing about 70,000 casualties, and the second atomic bomb, Fat Man, was dropped on the industrial suburb of Nagasaki on August 9th, 1945 causing about 40,000 casualties (Pelling 242-6). More seriously, the explosive power of the atomic bombs also caused a large number of citizens, if they survived, to suffer from fatal injuries and radiation sickness. The estimated number of injured people given in *The Atomic Bombs of Hiroshima and Nagasaki* (1946) by the Manhattan Engineer District indicates that there were 69,000 injured people in Hiroshima and 25,000 in Nagasaki (25). As a result of the atomic bombing, houses were destroyed and millions of people became homeless. The streets in these two big cities were, therefore, crowded with war-torn soldiers, war widows, orphans and the unemployed. The sudden and great explosive power of the atomic bombs not only accelerated the great number of casualties, but it also struck the sheer terror into the hearts of the surviving people of Hiroshima and Nagasaki. After the bombing raids, their perception of life was changed; that is, their normal life was suddenly overwhelmed by loss and death.

Shortly after the bombing raids, Japan had to accept the terms of the Potsdam Declaration as His Imperial Majesty Hirohito implicitly declared Japan's surrender via the radio broadcast on August 15th, 1945. In so doing, the Emperor, as observed by John W. Dower in *Embracing Defeat: Japan in the Wake of World War II* (1999),

did not use the terms “surrender” or “defeat”. Instead, he emphasized that the war “did not turn in Japan’s favour, and trends of the world were not advantageous to us”. He also stated:

> The hardships and sufferings to which our nation is to be subjected hereafter will be certainly great. We are keenly aware of the inmost feelings of all of you, our subjects. However, it is according to the dictates of time and fate that we have resolved to pave the way for a grand peace for all the generations to come by enduring the unendurable and bear the unbearable. (qtd. in Dower 36)

Thus, the Emperor eloquently asked his people to endure the hardships and deprivations that were to follow. Not only informing his people, calling them his “subjects,” about the defeat, the Emperor also encouraged them to transcend all difficulties in the years following the defeat.

After the Axis surrendered, the Second World War officially came to an end on September 2nd, 1945; nevertheless, the “unendurable and unbearable” circumstances, as Emperor Hirohito once addressed, prevailed over the post-war years. The surrender of Japan and her allies, including Germany and Italy, in 1945 was the end of the Second World War. For the victors, it was the time to celebrate, but for the Japanese and her allies this year marked the continuation of pain and suffering. Japan, as a vanquished country, had to come under the American Occupation, which began in August 1945 and ended in April 1952 (Dower 23). During these six years and eight months, Japan was in the period of major transition and restoration. With this, it is also known that Japan was in the period of “Americanization” (Dower 23-

24), which influenced Japan in social, political, economic and cultural aspects. These changes of post-war Japan are summarized in "Japan: Conquered Nation to World Power," one of the projects in the website "History World International," that after the democratic institution was reformed in November 1946 by the American Occupation, the Emperor was completely disempowered, becoming merely a symbol of the state. Moreover, because of the enormous expense on the warfare, the reparations for the Allied Powers and the cost of destruction in agricultural and industrial areas, Japan had to face an economic crisis. More precisely, since the soil had been contaminated by the nuclear radiation, its condition was inappropriate to grow plants and crops. Japan had to import much of the food from other countries. Their cultural values and attitudes, particularly in the cities, faded after the American cultures and values entered into the country. Examples can be seen from the lifestyle of the younger generation which tended to be more independent and the three-generation household, for instance, could barely be seen because the new-generation preferred to set up their own homes (Wallbank et al.).

It is apparent that the war not only radically altered cities into ruins, nations into reformation and the world into fragmentation, but its consequences also caused many Japanese people to suffer from psychological and mental problems. To publicize the impacts of the atomic bombs, magazines and newspapers continued to report on the hardships of the Japanese after the blast. "Hiroshima" (1946), an article in *The New Yorker* written by John Hersey, attracted a great deal of attention in America and received worldwide attention. It was later translated into many languages, excluding Japanese due to American censorship (Burgan 77). After reading this article, most readers gained more understanding of the Japanese. They

realized that not all of the Japanese are fanatical and sadistic, but merely humans like the Americans. Many readers appreciated the straightforward way of the narrative because they would be able to visualize the tremendous violence of the atomic bombs and their effects. Others changed their attitude towards the victory of the Allies; they no longer considered victory gained from atomic bombing as their achievement. On the other hand, they tended to express their sympathy for the war victims and began to question their government's policies in using the atomic bombs. Nevertheless, some readers criticized Hersey's impartiality in his presentation of the bombing; they wanted him to take sides and make a moral judgment for the devastation and tragic consequences of the war that Japanese people had to endure.

"Hiroshima," which was later developed into a book, focuses on how six residents of Hiroshima--two doctors, two women and two priests-- responded to the war and its aftermaths; what their lives were like after the atomic bombing. It is remarkable to choose these six people from three different positions. The two doctors, Dr. Masakazu Fujii and Dr.Terufumi Sasaki, were the elites who represent the medical authority of Hiroshima. Dr. Sasaki, in particular, devoted himself to experimenting on radiation sicknesses. However, he discovered that his work becomes fruitless and he aggressively stated that the American authorities were to blame for their use of such devastating weapons. He said, "I see that they are holding a trial for war criminals in Tokyo just now. I think they ought to try the men who decided to use the bomb and they should hang them all" (Hersey 117). The two priests, Father Wilhelm Kleinsorge, a German priest, and the Reverend Mr. Kiyoshi Tanimoto, not only helped those who were injured, but they also provided both the physical and spiritual refuge for those in need. And, the two women, Mrs. Hatsuyo

Nagamura and Miss Toshiko Sasaki, represented ordinary victims of the extraordinary event. They, as average women, had to overcome varied difficulties from their shattered life and critical injuries. Finally, Hersey went back to Hiroshima to reexamine what these six people were like, and then he wrote the postscript to chapter five. Hersey discovered that though forty years have lapsed, these six people and others of Hiroshima still suffered, both physically and emotionally, from the atomic bombing and its effects.

Apart from *Hiroshima* which was written from the victor's point of view, there is much to be learnt from the works written through the point of view the defeated as well. As the atomic bombs influenced Japan and Japanese people in various aspects, they also became one of the significant subject matters in Japanese literature of the Twentieth Century. In *Writing Ground Zero* (1995), John Whittier Treat collects the Japanese A-bomb literature written by Japanese writers which can be divided into three groups or three generations. The first group of the writers: Ota Yoko (1906-1903), Tamiki Hara (1905-1951), Shinoe Shoda (1910-1965) and Sadako Hurihara (1913-2005), attempted to represent the unrepresentable. In other words, they who were witnesses of the bombing of Hiroshima faced the limitation of language. They could not well express the devastating incident as it actually occurred. The second group emphasizes that atomic bombing was the cause of the individual's inner problems which were inevitably related to the historical and political context. Well-known writers of this group are Yoshie Hotta (1918-1998), Momo Lida (1926-2011), Kenzaburo Oe (1935) and Masuji Ibuse (1898-1993). Written by Kenzaburo Oe, the winner of the Nobel Prize in Literature in 1994, *Hiroshima Note* (1965) examines how the citizens of Hiroshima maintain their morale and dignity though

their life and health have already been shattered. The writers in the last group are Kobo Abe (1924-1993), Makota Oda (1932-2007) and Mitsuharu Inoue (1926-1992). These writers "take the meaning of Hiroshima and Nagasaki to be [their] future as well as [their] past, a permanent imaginative state of threatened being" (21). Makota Oda, for example, was not only an author but also a political activist who fought against atomic weapons. His book, *Hiroshima* (1989), opposes the use of the atomic bombing both in Japan and other countries.

Interestingly, Barry Lewis gives an observation in his book, *Kazuo Ishiguro* (2000), that most of the works by the authors of the aforementioned three groups are concerned with Hiroshima, not Nagasaki because Hiroshima was the first target of the bombing and the number of casualties in Hiroshima was higher than that of Nagasaki (40-1). On the contrary, Kazuo Ishiguro takes Nagasaki, his hometown, as a backdrop in his first novel, *A Pale View of Hills* (1982). Though Ishiguro did not have the first hand experience of the Second World War, his works, especially the first two novels--*A Pale View of Hills* and *An Artist of the Floating World*--might be categorized as belonging to the second group because these novels tend to focus on an individual's personal problems caused by the political and historical context.

The study of this chapter will focus on Ishiguro's *A Pale View of Hills*. Etsuko, the major character, can be an example of an individual who is deeply affected by the war and its aftermath. She is a Japanese woman from Nagasaki who lost all her family members, yet survived the nuclear holocaust. After that, she got married to Jiro, and, in her first marriage, readers discover how the war has left a great impact on her and how she had to endure living in a loveless marriage. Because

her life during the post-war years was preoccupied by famine, destruction and death, Etsuko finally decides to remarry Sheringham, an English journalist. To escape from the remnant of the war and the sense of loss and grief, she leaves Japan to resettle in England. However, things came out as she had not expected; her displacement from Japan to England causes her several losses and more traumatic outcomes because her elder daughter, the product of her first marriage, could not get along with her new family which eventually caused her to commit suicide. The atomic bombing in Nagasaki not only changed Etsuko's fate--causing a sense of displacement and the loss of her beloved ones, but those painful experiences have also remained in her mind, continuing to haunt her no matter where she lives.

Apparently, many written accounts and literature about atomic bombing and the Second World War display that the physical 'wound' can be healed but the wounded psyche from the war and its aftermath can barely or never be healed. Many Japanese people who witnessed the war and its effects remained in a state of shock and some developed symptoms of emotional traumas. War-affected people may display the psychological disorder known as the PTSD or post-traumatic stress disorder, a term widely used in the study of trauma since the American Psychiatric Association identified this psychological ailment in 1980. In *Clinician's Guide to PTSD: A Cognitive Behavioral Approach* PTSD, Steven Taylor suggests that patients will display symptoms of reexperiencing, avoidance, hyperarousal and emotional numbing (4).

Cathy Caruth, one of the leading pioneers of trauma theory, proposes in *Unclaimed Experience: Trauma, Narrative, and History* (1996) that trauma is caused

by violent experience of time, self and the world which inflicts not only upon the body but also upon the mind. Trauma, as it first occurs, may be incomprehensible; its real cause and condition are hard to be addressed or known as Caruth claims that the truth of trauma "cannot be linked only to what is known, but also to what remains unknown in our actions and our language" (4). In order to deal with this psychological condition, she suggests that trauma "must be spoken in a language that is always somehow literary: a language that defies, even as it claims, our understanding" (5). People who are affected by war may undergo traumatic symptoms, as suggested by Taylor, and in order to cope with their psychological conditions, as proposed by Caruth, they may turn their traumatic memories into narrative memories, changing their trauma into a text and changing their wound into a voice.

For this reason, the traumatic memories of war-affected people can be explored in *A Pale View of Hills*. In her attempt to lessen her traumatic symptoms, Etsuko turns her memories of the post-war Nagasaki into a narrative. Nigel C. Hunt explains the significance of a narrative in *Memory, War and Trauma* (2010) that "[a] narrative is an essential function. We use and manipulate our memories, consciously and unconsciously, in order to present ourselves to the world in a particular way" (3). Etsuko narrates the great loss of her family members as well as life difficulties during the post-war years when she had to face famine, destruction and death which drove her to leave Japan to settle in England, where she feels displaced from her motherland. She presents that this displacement makes her feel lost and suffer from a more traumatic experience, her eldest daughter's suicide. Etsuko's traumas are doubled--one resulted from the war and the other resulted from her decision to move from her country, which, instead of improving her condition, causes her to feel

alienated and thus become more distressed. Etsuko's condition can be summarized by Lewis's statement that *A Pale View of Hills* "is a study of unhomeliness and displacements created by a family suicide and a nuclear genocide" (44). Therefore, I aim to study the cause and course of displacement of Etsuko, who represents survivors of the Second World War. Her ordeals will be analyzed by the use of Caruth's theory of trauma and traumatic symptoms.

Narrating a traumatic experience is not simple, especially for Etsuko who is affected by the nuclear genocide and its devastating consequences because a trauma narrative deals with both language and memory. As mentioned above, Caruth believes that the truth of trauma does not only deal with what is known, but also with what remains unknown in actions and languages. In narrating her past and present ordeals, Etsuko converts her traumatic memories into the narrative delivered by the stream of consciousness technique. She, consciously and subconsciously, narrates her ordeals by switching back and forth between her past in post-war Nagasaki and her present in England. Her disorganized and fragmentary narrative indicates the reality of her wounded psyche. Her narrative is similar to the responses of a trauma victim when he/she is asked to tell his/her stories, as illustrated by Elena Newman in a panel discussion "*The Narrative of Emotional Injury"* with Pete Hamill and Jonathan Shay:

> When you listen to survivors' stories, the more upset they are and the more they have psychological difficulties, their words will be less organized. They can't articulate. Their words are not in order. Things are fragmentary and there's repetition, and there are memory lapses. (Hamill, Newman, and Shay n. pag.)

Etsuko's narrative contains the characteristics cited by Newman. She repeats some images, such as her dream about a little girl who tried to hang herself and the rope used for hanging. This dream, which is regarded as a suicide and a ghost motif by Lewis (28), suggests that Etsuko is haunted by the death of her elder daughter, which she believes to be her fault. The death of Keiko is "never far away, hovering over [her]" and Etsuko also feels uncomfortable to dwell on this subject (11).

As claimed by Newman, a traumatic narrator also has memory lapses in his/her narrative. Being able to understand the nature of memory, that memory is subject to change owing to the passage of time and grown up experience, Etsuko, as a traumatic narrator, states, "It is possible that my memory of these events will have grown hazy with time, that things did not happen in quite the way they come back to me today" (41), she is still trapped in the complication of memory. Since her experience is traumatic, Etsuko leaves some parts of her experience unsaid. Frequently, she stops in the middle of her narratives because she is not strong enough to continue narrating the unpleasant parts. An example of Etsuko's avoiding mentioning all of her past is when she thinks about Jiro and the reason why she left him; she simply claims that all traumatic events are "long in the past now and [she] ha[s] no wish to ponder them yet again" (91).

Silence is prominent in Etsuko's narrative. Etsuko, as observed by Cynthia F. Wong in *Kazuo Ishiguro*, employs "an unusually quiet tone" when presenting the events that caused her destructive consequences (27). Etsuko is unusually restrained when she recalls her past and recent traumas. For example, when she visits the Inasa Hills, seeing the once war-torn area, she makes a comment to Sachiko, "all that area

was so badly hit when the bomb fell. But look at it now. [Everything looks so full of life]" (110). When she was asked by her neighbour, Mrs. Waters, about Keiko--whether Keiko was all right, or doing fine in Manchester, Etsuko avoided answering her neighbour's questions by remaining calm and showing restraint. As usual, Etsuko rarely expresses her emotion and opinion about her daughter's suicide. By this, Lewis comments, "what is left out is as important as what is kept in" (36) and "[i]ts meaning is not simply in the words that are uttered, but in the pauses and prevarications punctuating the exchange" (qtd. in Beedham 14).

Silence is expressed not only through the quiet tone, but also in the language. In *Children of Silence: on Contemporary Fiction*, Michael Wood suggests that "silence is what literature longs for, but cannot reach, not only because its very condition is language but because a complicated fidelity to silence is one of literature's most attractive attainments." He amplifies that "the sheer bareness" of Etsuko's language is in itself "a kind of richness" (qtd. in Sim 106-7). Aside from Wood, other critics, such as James Campbell and Paul Bailey, in the same way as what Matthew Beedham summarizes in his book *The Novels of Kazuo Ishiguro; A Reader's Guide to Essential Criticism*, also pay attention to the language which is considered "reticent" (13-4). They claim that the novel leaves "more questions unanswered than answered". That is, Etsuko has left much of her experience unsaid; she does not reveal why she left Japan, which is her major displacement. Though she once addressed this question, Etsuko, nonetheless, does not tell the reader about the cause of her displacement, stating only that she left her country a long time ago and does not want to think about it. Also, Etsuko does not reveal what kind of husband

Sheringham, her second husband, is--whether he is similar to or different from her first husband, Jiro. Wong gives an interesting remark about Etsuko's reticence:

> Ishiguro's deceptively simple manner of presenting Etsuko's retrospective narrative is complicated by the determination to let silence itself speak. In turning toward the dreaded past, Etsuko conveys a tale that is the disclosure not of a tangible secret, but of private shame associated with the memories now on the verge of becoming public. (qtd. in Beedham 14)

Literally, this seems to be Ishiguro's intention to express the meaning that cannot usually be expressed, or in other words, the unspeakable, through the use of language as he explains, "The language I use tends to be the sort that actually suppresses meaning and tries to hide away meaning rather than chase something just beyond the reach of words" (qtd.in Sim 107). This means that even the author realizes how traumatic and guilty his character feels, and it is hard to describe and transform Etsuko's trauma and guilt, which has wounded her psyche, into a text. As a result, Ishiguro employs an uncomplicated and elliptical language to describe a complicated mind and uses the first-person narrative technique to display the confused state of mind of Etsuko.

The use of "I" in *A Pale View of Hills* plays an important role in revealing what is going on in Etsuko's mind. Stanley Cavell makes an observation about the use of first-person narrative in *The Cavell Reader* that, "a first-person account is, after all, a confession; and the one who has something to confess has something to conceal. And the one who has the word 'I' as his or her disposal has the quickest device for

concealing himself" (qtd. in Sim 108). Therefore, the "I" narrator, representing Etsuko herself, does not only render the verisimilitude to the novel because the story is directly told through the mouth of the major character who has the first hand experience but it also makes it possible for the reader to read her story as a confession--to be precise, Etsuko's self-confession. Feeling guilty about Keiko's death, Etsuko, after visiting Keiko's bedroom which is packed with "a spell that had grown all the stronger now that Keiko was dead" (54), confesses:

> I have found myself continually bringing to mind that picture—of my daughter [Keiko] hanging in her room for days on end. The horror of that image has never diminished, but it has long ceased to be a morbid matter; as with a wound on one's own body, it is possible to develop an intimacy with the most disturbing of things. (54)

Filled with remorse, Etsuko bitterly expresses her guilt for Keiko's death; however, she, at the same time, dares not fully accept that the death is wholly her own fault. Etsuko's use of the "I" narrative emphasizes that the story is narrated through her perspective. As Etsuko suffers from trauma, she is unable to dissociate reality from dream and she also shows the symptoms of a confused mind, the reader may thus ask how much her narrative is reliable. For example, when she sees one little girl playing in the park, this incident is merged with her dream about "the little girl" who was found hanging from the tree in Japan. All the images of the little girl culminate into the images of her daughter who commits suicide. It can be seen that Etsuko treats her narrative as a way to release her pain and her guilty feeling but at the same time her

psychological condition is so complex that she withholds parts of her experience, which she considers as her private sphere.

In narrating her past ordeals, Etsuko does not only suppress some parts of her memories, but also fabricates her narrative out of her fading memories in order to conceal her traumas and guilt. When recalling the past, Etsuko does not mainly talk about her own past but she also includes other people's experiences, such as Sachiko's. This shows that she shares her experience with other Japanese women. Etsuko realizes that the trauma she suffers from is not hers alone but it is what other women who are cast in the same condition as her have to undergo. Etsuko feels uneasy to talk about her dead daughter, she, therefore, emphasizes her short-term "friendship" with Sachiko who resembles her in many aspects; for example, both have a young stubborn daughter and both also try to pursue a foreign husband, despite the fact that their "friendship" is "no more than a matter of some several weeks one summer many years ago" (11).

In narrating her memories about Sachiko, Etsuko portrays Sachiko as a cruel and negligent mother, who usually leaves her five-year-old daughter, Mariko, alone at home. When Etsuko informs Sachiko that Mariko just has a fight with friends, Sachiko totally ignores her daughter's business as she says, "But as you see, I'm rather busy just now. I have to go into Nagasaki" (15). By this, the way Etsuko portrays and emphasizes Sachiko is quite unusual, especially in reality she spent only a short period of time with Sachiko, who she considers as her acquaintance only. Yet, it is obvious that Etsuko employs Sachiko's experience to comfort herself as

well as to lessen her guilt. Also, she employs Sachiko as a bad example of a mother, so the reader may consider Sachiko a worse mother than herself.

It is apparent that Etsuko is an elusive narrator who always hides her own feelings and, at the same time, finds justification for her acts. An example is that she avoids talking about Keiko and her death, but when she talks about this dead daughter again, she claims that it is caused by the visit of Niki, her remaining daughter as she says, "I have no great wish to dwell on Keiko now, it brings me little comfort. I only mention her because those were the circumstances around Niki's visit this April" (11). However, the course of her narrative indicates that she still suffers from the death of Keiko. In fact, Keiko and her death can never be erased from Etsuko's heart, even without Niki's visit. This shows that Etsuko, as a narrator, always finds justification in her narrative; every incident in her narrative, whether it is about her past or present, is justifiable and judicious, being there for a reason.

It is obvious that Etsuko is in a dilemma about whether to reveal or to conceal her past and present traumas. In *Trauma and Recovery*, Judith Herman, another major scholar on trauma, describes this dilemma as the dialectics of trauma: "The conflict between the will to deny horrible events and the will to proclaim them aloud is the central dialectic of psychological trauma" (1). Herman also suggests the characteristics of a narrative of a traumatized person:

> People who have survived atrocities often tell their stories in contradictory and fragmented manner which undermines their credibility and thereby serves the twin imperatives of truth-telling and secrecy. When the truth is finally recognized, survivors can begin their

> recovery. But far too often secrecy prevails, and the story of the traumatic event surfaces not as a verbal narrative but as a symptom. (1)

Caruth suggests that in order to lessen traumatic symptoms, a trauma patient must speak out his/her suffering. However, Etsuko is unable to fully express all her experiences and has left many parts of her narrative unsaid. This may cause her to become not only an unreliable narrator but also make her chance to recover from her traumas impossible.

The next step of this chapter is going to examine Etsuko's traumas in her narrative contents--the cause and course of displacement and its implications--in order to justify whether Etsuko is successful in dealing with and recover from traumas. Not only how Etsuko narrates her traumas but also what she narrates is significant. In her attempt to narrate her experiences, Etsuko discloses four main traumatic symptoms, including re-experiencing, hyperarousal, avoidance and emotional numbing/numbness, which suggest that she is traumatized by the Second World War and its ongoing consequences. Because of the war and the harsh living condition in post-war Japan, Etsuko chooses to leave her hometown, Nagasaki, to live in England. Her decision had a negative impact on Keiko who not only had to live in a foreign country like England but also felt that she was an unwanted member of her mother's new family and chose to end her life. Therefore, Etsuko's trauma has become doubled--her being displaced from Japan and the loss of a daughter who was a link to Japan for her. Keiko's suicide aggravated her mother's sense of guilt for failing to be a

good mother and being unable to keep the promise to bring the daughter back to Japan.

Etsuko's ability to disassociate herself from the past events reflects one of the symptoms of PTSD, as Caruth suggests, that a trauma patient may be repeatedly possessed by "the overwhelming events of the past" (*Trauma Explorations in Memory* 151). That is, a trauma patient cannot dissociate him/herself from the past; conversely, he/she keeps reexperiencing the past for the rest of his/her entire life. As mentioned earlier, the death of Keiko provokes Etsuko to think back to her past in Japan, which revolves around two main affairs--her first marriage to Jiro, Keiko's father, and her acquaintance with a widow, Sachiko, during her first pregnancy. These two affairs are undoubtedly related to Keiko. Her marriage to Jiro reflects the bond of Keiko's parents--what their lives were like when they were together, and the acquaintance with Sachiko occurred when Etsuko was expecting her first child, Keiko; how she made friends with Sachiko and Mariko, whose relationship resembles that of her and Keiko. Though insisting that "things are long in the past now and hav[ing] no wish to ponder them yet again" (91), Etsuko fails to dissociate herself from her past in post-war Nagasaki and from time to time she keeps reexperiencing her past in Japan during the 1950s.

Though Etsuko is currently living in England, her mind dwells on her past experience in Japan. She occasionally reveals the effects of the war on the city of Nagasaki. The destructive setting resulted from the nuclear bombing, as seen in the description of "charred ruins", "stagnant water" and "rebuilding program" prevails in her reminiscence of the past. While Etsuko recalls the colossal ruins, she regards the

war as “the worst day” and the end of the war does not ensure peace and security in life but her country has come under foreign domination as she remembers, “American soldiers were as numerous as ever” (11). Her reminiscence of the past suggests the sombre atmosphere of the battlefield, destruction, injuries and death, which has preoccupied her mind even though the war has already ended.

According to Nigel C. Hunt, an extreme trauma patient who faces a life threatening event always displays an intense fear or horror or hyperarousal (52). Etsuko, who experienced the nuclear holocaust, reveals her psychological disorders though she does not directly describe her difficult life during the war nor does she mention her family members’ death. Yet, Etsuko’s background is narrated in her flashback. The loss of her family members caused Etsuko to live with the family of Ogata san, who later became her father-in-law, when she was still mourning the death of her loved ones. When Etsuko recalls her conversation with Ogata-san, she shows a sign of trauma, in the form of sleeping disorder. At that particular time, she could not sleep at night, so she “used to play [the violin] in the dead of the night and wake up the house” (57). And when Etsuko asked Ogata-san whether he thought she was mad, he told her, “You were very shocked, which was only to be expected. We were all shocked, those of us who were left” (58). His answer shows that the war has left a scar on his daughter-in-law’s psyche. Hence, Etsuko’s wounded psyche still remains because no matter how hard she has tried to erase her traumatic memories of the post-war Nagasaki, she fails to do so.

Another symptom of trauma is avoidance (Taylor 4); that is, a trauma patient may attempt to escape traumatic memories by avoiding mentioning the past. Although

Etsuko accepts that "memory, I realize, can be an unreliable thing; often it is heavily coloured by the circumstances in which one remembers, and no doubt this applies to certain of the recollections I have gathered here" (156), she intentionally avoids some parts, leaving them unsaid. Her refusal to mention the atomic bombing seems to be her most noticeable avoidance. Though the atomic bomb is the main cause of her shattered life, she does not elaborate on this subject as Lewis observes in *Kazuo Ishiguro* that Etsuko mentions the bombing of Nagasaki only twice--at the very beginning of the book when she outlines the surrounding area of her house in Nagasaki during the 1950s and when she and Ogata-san visited the peace memorial, which reminds her of the day when the bomb had fallen (37-8).

Not only does she avoid talking about the atomic bombing but she also avoids the places that may remind her of the war. When Etsuko and Ogata-san visit "Peace Park", they pretend to be tourists sightseeing around Nagasaki. This suggests that they want to avoid the fact that they were the war victims who witnessed the devastation of the war and were directly affected by its devastating consequences. While looking at the statue, Etsuko remembers that this park was erected as a monument of the bombing destruction. The peace memorial reminds her of those who had been killed by the atomic bombs as she recalls:

> The statue resembled some muscular Greek god, seated with both arms outstretched. With his right hand, he pointed the sky from where the bomb had fallen; with his other arm-stretched out to his left--the figure was supposedly holding back the forces of evil. His eyes were closed in prayer. (137)

Etsuko imagines that the statue has “a rather cumbersome appearance” and it “looked almost comical resembling a policeman conducting traffic” so she “was never able to associate it with what had occurred the day the bomb had fallen, and those terrible days which followed” (138). The statue represents the absurdity of the war, not any heroic act of people and, in fact, the monument should not be erected in memory of the brutality and inhumane act.

Etsuko’s trip to Peace Park and her description of the peace memorial also suggests suppression, which I take to be a sub-category of avoidance. The peace memorial is made into the image of a Greek god, which can be interpreted as a representative of Westerners who bombed Nagasaki. In the case of Etsuko, she, as a representative of Japanese people, was suppressed by Western domination, which rapidly expanded throughout Japan during the 1940s and 1950s, especially when Japan became a military base for the American Occupation. Japanese society was influenced by American culture and values. The Japanese were nationalistic, taking pride in the belief that their country was the Empire of the Rising Sun and they were descendants of the sun; they could not accept that they had lost in the war and were dominated by western superpowers. Some were humiliated, unable to cope with the defeat and chose death as a way out whereas others chose to live on.

An example of those who could not cope with defeat and suppression is an unnamed woman, whom Mariko, Sachiko’s daughter, always refers to--later known as a ghost. This woman chose a short-cut for herself and her baby because she could not bear living in the destructive landscape dominated by the American Occupation. The suicide was a violent scene that both Sachiko and Mariko witnessed and this

particular scene kept haunting Mariko as she always referred to “the woman” who openly and undauntedly killed her child and later committed suicide and she had Sachiko and Mariko as her eye witnesses. Sachiko describes, “At first I thought the woman was blind, she had that kind of look, her eyes didn’t seem to actually see anything. Well she brought her arms out of the canal and showed us what she’d been holding under the water. It was a baby” (74). Hopeless and helpless, that woman chooses death over living in difficulties and painful memories. This is an extreme example of a desperate mother who could not cope with any difficulties. The reasons why Etsuko recalls this incident may be because she wants to draw her audiences’ attention to the post-war condition in Japan as well as to display the worst version of a mother. When comparing a murderous mother who killed a child and subsequently committed suicide, Etsuko is able to somewhat relieve herself from a sense of guilt since killing a child is much worse than bringing the child to another country with the intention to enable her to pursue better opportunities.

Later, this female ghost becomes Mariko’s obsession. Firstly, she claims that a mysterious woman invited her to her house, and then she said that the same woman had visited her again at the noodle shop the night before. This annoyed her mother and made her mother think that her daughter was trying to gain attention. However, it is uncertain whether Mariko has fabricated the existence of this woman in order to call her mother’s attention or not because Mariko witnessed both the infanticide and the suicide, as already mentioned.

Apart from the haunting image of this woman, Mariko was affected by the destructive consequences of the war which caused her to lose her father and to move

from Tokyo to settle down in Nagasaki, as Sachiko tells Etsuko, “If it wasn’t for the war, if my husband was still alive, then Mariko would have had the kind of upbringing appropriate to a family of our position” (45). Nevertheless, showing signs of psychological disorders such as eating a live spider, having problems with friends and wandering alone at night by the river, Mariko not only emotionally suffered from the war, but was also tormented by Sachiko, the negligent mother whose life was shattered owing to the loss of her husband and financial status. Sachiko’s act of drowning kittens seems to be the most heartless incident for her daughter because the kittens were Mariko’s only emotional bond.

Yet, some women were able to accept any outcome of the war and were ready to live in the harsh condition and to let go their traumas. An example is Mrs. Fujiwara, who, in spite of her well-to-do family background, was not ashamed of the drastic change in both social and financial positions. She was contented with her small business, a noodle shop. Moreover, she even suggested that Etsuko should leave the past behind and look forward to the future (76-7). By mentioning a young woman who was six or seven month pregnant, Mrs. Fujiwara pointed out, “it is hard to forget [the past]” (25), but it is necessary to leave the past trauma behind. It is more important to fulfil the role of a mother, to take care of the babies and to protect the remaining children from grief and suffering.

Suppression does not come in the form of American military bases only but also in the form of a modern way of life, introduced by the Americans. The words “Pale Hills” in the title of the novel, as Jonathan Spence remarks in *Two Worlds Japan Has Lost Since the Meiji*, are not just the slopes that rise above Nagasaki, but

"they're also evocations of a fading life, of a Japanese world where one's own dead children and their suffering blur with the impact of other people's dislocated lives" (qtd. in Beedham 10). Apparently, the war, its consequences and the American domination changed Japan. One of these changes is the change in the role of Japanese women. In *Women of Japan and Korea: Continuity and Change*, Joyce Gelb and Marian Lief Palley explain that prior to 1945 Japanese women's role was to serve as an "heir provider" (5). Though women's status was upheld by the Meiji Code and they slightly gained opportunities in education as well as labour force during the industrialization beginning from 1880s, they, nevertheless, had limited rights. For example, if they got divorced, their husbands would get custody of their children. The book concludes that "men were awarded rights and privileges while women were given duties and obligation" (5-6). However, "Japan: Conquered Nation to World Power," suggests that the greatest social change of Japan is related to women's role in society. After the ending of the Second World War, women gained equal rights to men, they had the rights to own possessions, sue for a divorce and pursue educational opportunities (Wallbank et al.).

The distinction between the traditional and modern Japanese women becomes more obvious when Mrs. Fujiwara complains that young women are different from those of the older generation and her complaint is supported by Ogata who states, "Young women these days are all so headstrong," further observing, "and forever [they are] talking about washing machines and American dresses. Etsuko here's no different" (152-3). Unlike Mrs. Fujiwara, Etsuko, as a modern Japanese woman, has become more westernized. She, rather than living in the traditional three-generation household, lives in an apartment with her husband. Though projecting herself as a

submissive wife, Etsuko is actually rebellious when she breaks the Japanese tradition by not only getting divorced but also remarrying a foreigner. Though Etsuko does not clearly state how she ends her relationship with her Japanese husband, Jiro, she implies that she was the one who split up their marriage as she recalls;

> Jiro worked hard to do his part for the family and he expected me to do mine; in his own term he was a dutiful husband. And indeed for seven years he knew his daughter, he was a good father to her. Whatever else I convinced myself of during those final days, I never pretended Keiko would not miss him. (90)

The phrase "Whatever else I convinced myself of during those final days" indicates that Etsuko spends some time making up her mind whether to stay in Japan with Jiro for her daughter's sake or to leave Japan for her own sake. Eventually, Etsuko daringly left her first husband and gets married to an English man named Sheringham.

Etsuko's first marriage indicates how a Japanese woman may be suppressed and abused by her husband. Apart from working, reading newspaper and playing chess, Jiro does nothing. More seriously, he neglects her and sometimes even bullies her. For example, when she congratulated him on his promotion, Jiro ignores it. Instead he asked, "Why are you standing there like that? I wouldn't mind some tea, you know?" (154) Likewise, when Sachiko recalls her previous marriage to Mariko's father, her husband was very strict and patriotic. He did not allow her to study English and even threw away her English books (110). Another example from Hanada, Jiro's colleague, also reflects such patriarchal view of Japanese men when Hanada

threatened to beat his wife with a golf club just because she would not vote for the party he liked (62).

Thinking about why Sachiko wanted to move to America, Etsuko recalls one of Sachiko's important reasons, "Japan is no place for a girl" (170). The examples of the three couples, which display conflicts in the husband/wife relationship, strengthen Etsuko's belief that Japan was not a place for females, especially when she was expecting a baby and had a concern about bringing up her baby among war-torn surroundings. As an orphan, Etsuko did not have a female relative to turn to; she was worried about rearing her daughter. It is obvious that being a woman living in the post-war period was difficult, but being a woman in Japanese society after the war was even more difficult. As a result, many Japanese women attempted to escape from their country to find better opportunities.

Having undergone a loveless marriage and having lived in a deprived condition after the war ended, many Japanese women chose to become a "war bride" by getting married to western men, which may be considered as another form of succumbing to western domination. The trend of war-brides--wartime marriages between American servicemen and Japanese women--was popular because getting married to American servicemen means these women's lives were expected to be socially and financially improved (Crawford et al. 249). An example can be seen in Sachiko and her American lover, Frank. After the death of her husband, Sachiko, along with Mariko, had to move from Tokyo to Nagasaki and live in dire poverty. In order to escape from the brutality of her poor living condition as she regarded her house as being in "the squalor" (164), Sachiko tried to pursue an American

serviceman named Frank. However, this pursuit is ironic; this man is not as frank as his name suggests. He deceives and abandons her once and he may do it again after asking her to move to Kobe.

Brian W. Shaffer in *Understanding Kazuo Ishiguro* gives some observations about the similarities between the characters named "Frank" in literature. Frank can be regarded as a symbolic name and Ishiguro's Frank is reminiscent of James Joyce's Frank from *Dubliners* and Puccini's Benjamin Franklin Pinkerton from *Madame Butterfly* (21). In *Dubliner*s, Frank, a sailor, is Eveline's boyfriend who is going to take her to Argentina in order to explore another life. Eveline and Sachiko are similar because they expect their boyfriends to bring them new lives. However, at the end they choose two different ways: Eveline refuses to leave her home in Dublin whereas Sachiko insists on leaving Japan. Similar in various aspects, both Ishiguro's Frank and Puccini's Frank are American officers who seduce and abandon Japanese women named Sachiko and Cio Cio San respectively. Additionally, since the situation of oriental women being deserted by western men recurs in many literary works, the characters named Frank can also be referred to as the hegemonic power of the victorious country that exploits the losers and takes advantages of them. To be more precise, Japan was invaded, or literally raped, due to the course of war by the American Occupation in the same way as the Japanese women were emotionally, sexually and physically abused by the American officers. Therefore, marriages, either within the same race or interracial, illustrate that Japanese women are subject to physical and emotional suppression by both Japanese and western men. While the relationship between Japanese men and their Japanese wives resembles a master-slave

relationship, the relationship between American men and Japanese women resembles that of the conqueror and the loser.

Eventually, readers learn that Etsuko was remarried to Sheringham, an English journalist, and had to move to England. Though she gives limited information of how and why she got married to this man, it is, most likely, known that Etsuko also follows the trend of a war-bride. This is typical in post-war Japan because, either voluntarily or involuntarily, some Japanese people tried to move to other countries because they wanted to escape from the war-torn country, expecting to have better opportunities by living in different places. By using marriage as a way out, Etsuko gains what she has yearned for -- a big house in a new country and what seems to give her better opportunities in life.

However, people do not always gain only advantages from their setting in a new country; they sometimes have to pay the price for their decisions. In *Memory, War and Trauma*, Hunt points out that people who are exiled from their home would confront changes of new environment and culture, being at risk of having more psychological problems than others who live in their own home or country (59). To be more precise, the change of place and the transformation of social structures may create more opportunities and advantages, but they can also cause those displaced people to face more traumas because of ethnic and cultural differences. Etsuko, for example, has to barter her upcoming future with the life of Keiko, her eldest daughter who suffers from severe melancholy, which presumably causes her to commit suicide because she feels alienated from her new family members--her step-father, Sheringham and her half sister, Niki, as well as the new environment of England.

Keiko, the product of Etsuko's previous marriage, can be regarded as the representative of Etsuko's old world, or her troubled past, which she wants to leave behind but she cannot. Hence, in her narrative, Etsuko shows that she is much affected by her daughter's death, being trapped in guilt, repression and alienation which are parts of the PTSD symptoms.

Etsuko's guilt over Keiko's death is worsened by her inability to keep the promise of taking the girl back to Japan, "if [Keiko doesn't] like it over there, [they] can always come back" (173), yet they never return to Japan because of Keiko's suicide. This makes Etsuko believe that had she not moved to England, her eldest daughter might still be alive as she confesses to her younger daughter,

> But you see, Niki, I knew all along. I knew all along she wouldn't be happy over here. But I decided to bring her just the same". However, Niki, consoles her, "how could you have known? And you did everything you could for her. You're the last person anyone could blame. (176)

This seems to be the first time since Niki's visit that the mother and the daughter open up their mind in a long conversation. Prior to this, both of them never exchanged their views, but now they are revealing the feeling of guilt for neglecting Keiko. This is also the first time that Etsuko and Niki reveal their own guilt in order to reassess and to find their justifications.

Niki is more like a stranger to her half-sister, Keiko, so the relationship is distant and awkward. This might be due to Keiko's alienation--she was always in the

bedroom and turned up outside only some times. Obviously, whenever Keiko got out of her room, other family members would sense "a great tension" (54). More seriously, Etsuko also adds that "these excursions would end with her fighting, with Niki or with my husband, and then she would be back in her room" (54). Another possible way is that Keiko and Niki have different fathers and social backgrounds. Niki is half-English who lives in her father's country whereas Keiko is a Japanese expatriate living in her step-father's house. Though they are half-sisters, they still have a gap due to age difference, racial distinction and the position in the family.

In a sense, Keiko is rather like an outsider in her family. Shaffer suggests in *Understanding Kazuo Ishiguro* that Keiko's death causes Niki a "survivor's guilt" (25). When Keiko was alive, Niki ignored her half sister and did not do anything to help her adjusting herself to the new living environment. Her five-day-visit to her mother and seeing her mother suffer a great deal from her elder sister's suicide increases Niki's guilt. In addition, Shaffer also indicates that Niki is ashamed that she did not attend her sister's funeral in a revenge of Keiko's rejection to attend to her father's. After the prejudice against and negligence of her half sister are dropped, Niki gains more understanding and sympathy for Keiko, admitting, "I suppose Dad should have looked after her a bit more, shouldn't he? He ignored her most of the time. It wasn't fair really" (175).

The sense of guilt keeps haunting both Etsuko and Niki as they cannot feel comfortable at home; Etsuko is filled with anguish and becomes silent while Niki is "restless" (9). Even Etsuko admits at the beginning of her narrative that "For although we never dwelt long on the subject of Keiko's death, it was never far away, hovering

over us whenever we talked" (10). They sometimes hear the noise coming from Keiko's room. They cannot sleep well and also have bad dreams. In a sense, they are haunted by Keiko's ghost, which may be created by their own guilt. Etsuko has narrated, several times, her dream about "the little girl" (55), which can be linked to her memories of Mariko's as well as Keiko's suicide. Having moved to the spare room, Niki does not want to sleep in her old bedroom anymore because it is opposite to Keiko's. Etsuko "too had experienced a disturbing feeling about the room opposite." Though it has "a splendid view across the orchard," Etsuko still feels "a strange spell," lingering in that room even though Keiko has been dead for six years (53).

Etsuko tries to get rid of her guilty feeling of the death of Keiko by narrating the story of Sachiko and her child Mariko to emphasize that Sachiko is a terrible mother. When it becomes questionable whether Sachiko and Mariko really exist or they are merely Etsuko's imaginary figures, Ishiguro explains in *Conversations with Kazuo Ishiguro* about how Etsuko takes Sachiko's relationship with Mariko as her own relationship with Keiko:

> What I intended was this: because it's really Etsuko talking about herself, and possibly that somebody else, Sachiko, existed or did not exist, the meanings that Etsuko imputes to the life of Sachiko are obviously the meanings that are relevant to her (Etsuko's) own life. Whatever the facts were about what happened to Sachiko and her daughter, they are of interest to Etsuko now because she can use them to talk about herself. (Shaffer, and Wong 5)

The reason why Etsuko makes use of Sachiko's story can also be explained by Fumio Yoshioka's argument in *Beyond the Division of the East and West: Kazuo Ishiguro's A Pale View of Hills* that "when one scar is too fresh and too rugged to be examined scrutinisingly, its pain and heat could be conveyed by detailing another scar of the past, even though it belongs to someone else" (qtd. in Shaffer 17). In so doing, Etsuko does not only have flashbacks of post-war Nagasaki, but she also employs the relationship between Sachiko and Mariko to narrate her estranged relationship with her daughter because it is easier and more comfortable to talk about other people's problems.

Shaffer observes that Etsuko's reference to her relationship with Sachiko in her narrative is for a specific purpose. He supports his observation by citing Freud's most famous explanation of repression, part of the PTSD symptoms, "The essence of repression lies in turning something away, and keeping it at a distance, from conscious scrutiny" (68). As a way to bury her guilt over the death of her daughter, Etsuko replaces her relationship with her daughter with the relationship between Sachiko and Mariko. This helps to distance her from the trauma caused by the conflict between them and her daughter's death. Ironically, the more Etsuko tries to conceal Keiko's suicide, the more she reveals her guilt and painful memories of her daughter.

Etsuko and Sachiko are similar in many ways and this, as suggested by Cynthia F. Wong, means that Sachiko may be treated as Etsuko's alter ego or to be more precise her "doppelganger" (32). The slip of the name, calling Keiko instead of Mariko when the three of them--Etsuko, Sachiko and Mariko, went to Inasa Hills together signifies that Etsuko has mixed her own story with Sachiko's from the very

beginning of the novel. Besides, when Mariko disputed with Sachiko and ran away, Etsuko caught her and promised, “If you don’t like it over there, we’ll come straight back. But we have to try it and see if we like it there. I’m sure we will” (173). The pronoun “we” not only suggests that the story of Sachiko and Mariko is, in fact, that of Etsuko and Keiko but also reveals the confusion of Etsuko’s psyche, mixing up herself with Sachiko and Keiko with Mariko.

After moving from Japan to England, Etsuko never feels at home because the word “home,” as suggested in *The Politics of Home*, “connotes the private sphere of patriarchal hierarchy, gendered self-identity, shelter, comfort, nurture and protection” (George 1), but her country house in England, which she bartered with her daughter’s melancholy and death, does not fit this definition. Etsuko has no emotional attachment with this house. Instead of being a shelter for her, this house makes Etsuko feel lonelier due to the death of Keiko and Sheringham. That is why she wants to sell the house and move to somewhere smaller.

Though she still has Niki as her last blood tie, they have an uneasy relationship as Etsuko narrates when Niki came to see her, observing that Niki “was anxious to return to her life in England,” “listened impatiently to [Etsuko’s] classical records, and then “left after five days” (9). Though Etsuko has Niki accompany her, she still becomes silent and lonely as she describes, “Everything’s so quiet out here. I don’t remember things being this quiet” (182). Before Niki’s departure, she wants some tokens that represent Nagasaki, her mother’s past. So, she gets a calendar picture of the Inasa Hills. This seems to be a good start for the mother-daughter

relationship. Yet, once Niki returns to London where she belongs, Etsuko has to live alone in a large house filled with the sense of loss and alienation.

In a sense, no matter how hard she has tried, Etsuko cannot fit into this English house and English society because she is Japanese. She herself realizes many incongruities between the Japanese and English norms and culture. Different cultures and values can even cause a conflict in a minor situation; for instance, when Niki was born and the couple wanted to name their daughter, Etsuko reveals that "Niki" is a compromise between her and her husband. Etsuko claims, "for paradoxically, it was he [Sheringham] who wanted to give her a Japanese name, and I--perhaps out of some selfish desire not to be reminded of the past--insisted on an English one" (1). So, their younger daughter is named Niki which is in the middle between the Japanese and English culture. Also, the English have a misconception that the Japanese have an instinct for suicide, and they will never understand how Japanese people feel about the war as Etsuko says, "The English are fond of their idea that our race has an instinct for suicide, as if further explanations are unnecessary; for that was all they reported, that she was Japanese and that she had hung herself in her room" (10). Because of cultural and ethnic differences, Etsuko will never feel at home in England no matter how long time has passed or how much she has tried. Even if she sold that troubling house and lived in another place, she would feel the same because now it is not the matter of place, but an emotional attachment to the motherland and the traumatic consequences which have inflicted in her mind.

This chapter has shown that the Second World War tremendously affects individuals. Etsuko, the narrator of *A Pale View of Hills*, is an epitome of a Japanese

individual who suffers from the war physically and emotionally. Unlike trauma patients who, as suggested by Caruth, should speak out their traumas to recover from their undeniable symptoms, Etsuko tends to withhold certain parts of her ordeals as seen from her narrative as well as her failure to narrate her story; she, instead, represses her traumatic experiences, avoids confronting present-day realities and dwells in the past. She manipulates her narrative by employing another character, Sachiko, as her double, to address her unpleasant past. No matter where she lives--whether in Japan or England--or how long time has passed, Etsuko cannot get rid of the trauma caused by the war and its consequences. Finally, Etsuko becomes alienated and displaced, having nothing to do for the rest of her life. She has nothing to live for in the present or in the future. All she can do is to look back to her past of the chaotic post-war Japan. She will never recover from the traumas as long as she cannot fully express herself to release her tension but keeps her past memories and is unable to get rid of her guilt.

CHAPTER III

THE ARTIST'S SURVIVAL IN THE FLOATING WORLD

"War does not determine who is right - only who is left."

Bertrand Russell

The statement above reflects the fact that war is a no-win situation. By using wordplay, neither the word "right" nor "left" is related to directions. On the contrary, the main message of this statement is to pay attention to the people who are "left" to exist or to remain alive, instead of focusing on who is politically or morally correct. Ishiguro's second novel, *An Artist of the Floating World*, shortlisted for the Booker Prize in 1986 and winning the Whitbread Award in the same year, also revolves around the Second World War and its survivors. Regardless of their positions during the war; whether they are victims or perpetrators, this novel portrays how hard survivors of the war have to get through after the war ends, particularly those war perpetrators who cause calamities to the country and their compatriots. The story is narrated by one of their perpetrators and survivor of war, named Masuji Ono, an artist who experiences the worst atrocity of the Second World War in Japan. He has to live amidst the destruction of his country and, at the same time, attempts to re-establish his self-identity out of the ruins during the post-war period. The duration of his narrative, which is presented in the form of diary entries, lasts around twenty months, dated October, 1948; April, 1949; November, 1949 and June, 1950. These four entries are all recounted in the post-war Japan which can very well reflect many problems the

protagonist, as an individual, has to endure during the transitional period when every system in the country has been overturned.

Some critics consider *An Artist of the Floating World* as a sequence of Ishiguro's first novel, *A Pale View of Hills*[1]. Not only does the author employ Japan and her people as the main focus, but he also puts emphasis on how the Second World War brings drastic and considerable changes to the country and its people. In *Understanding Kazuo Ishiguro*, Brian W. Shaffer suggests "in many respects *An Artist of the Floating World* continues and develops the project Kazuo Ishiguro commenced in *A Pale View of Hills*" (38), which deals with the theme of loss and changes caused by the war. His characters in both novels lose their loved ones, their property and their belongings as well as their status over the course of war and, more importantly, they have to adjust themselves to the new environment after the war ends.

As demonstrated in the second chapter of this thesis, Ishiguro, in his first novel, portrays the traumatic life of Etsuko who, for a brief moment, lived with her first husband's father, Ogata, an aging man, whose life was significantly affected by the war. Some critics suggest that Ogata in *A Pale View of Hills* is developed into Ono, the leading character in Ishiguro's second novel. Wai-Chew Sim, in her book *Kazuo Ishiguro*, proposes, *"An Artist of the Floating World* expands from the Ogata subplot [in *A Pale View of Hills*] into a full-fledged recognition plot [in *An Artist of the Floating World*]" (42). Similar to each other in various aspects, both Ogata and

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[1] This idea has been suggested by a number of critics; for example, Brian W. Shaffer in *Understanding Kazuo Ishiguro* (South Carolina: U of South Carolina P, 1998), Wai- Chew Sim in *Kazuo Ishiguro* (New York: Routledge, 2010) and Matthew Beedham in *The Novels of Kazuo Ishiguro* (New York: Palgrave Macmillan, 2010).

Ono are aging widowers, former artists, former art teachers and also former supporters of fascism who witness both pre-war and post-war Japan and try to make sense of their past experience and present existence in order to adjust themselves to the new environment of Japan which is in complete disorder.

However, Shaffer contends that though the two characters, Ogata and Ono, resemble each other in many aspects, "it is unfair to dismiss *Pale View* as some have done, as merely 'a trial run' for an artist" (39). Ono, in fact, is not merely the continuation of Ogata, but he is, more specifically, an individual whose narrative about his experience during and after the Second World War in Japan shows how he is physically and emotionally victimized by the war and has to go through a series of traumas. For this reason, Ono is the major character in *An Artist of the Floating World*, and his role is similar to Etsuko's in *A Pale View of Hills*. Both are Japanese who suffered from the unrelenting consequences of the Second World War and later tried to come to terms with their past traumatic memories by recounting their stories to the reader. Their narratives show that the war not only caused them to lose their loved ones and their property but also emotionally traumatized them. Though they were emotionally affected by war experiences, their situation and problems are different and they eventually turn to different methods to cope with their traumas.

To begin with, Etsuko's situation is different from that of Ono. *A Pale View of Hills* presents Etsuko in the 1970's while living in England, and through a series of flashbacks she takes her readers back to post-war Nagasaki in the 1950s. While escaping from her agony in Japan to start a new life in England, she looks back to her experiences. These flashbacks reveal her psychological problems caused by the

atomic bombing, which brings about catastrophic consequences not only to Etsuko but also the whole city of Nagasaki. Living in England with the hope that she will be able to recover from her mental agony, Etsuko's trauma is, nonetheless, doubled when her second marriage causes her elder daughter, the product of her first marriage, traumas and suicide, resulting in her increasing sense of guilt.

On the other hand, *An Artist of the Floating World* is narrated in the form of diary entries of events that take place shortly after the war around the 1950s. Instead of making use of Nagasaki, the only Japanese city Ishiguro is familiar with, the author sets his novel in an imaginary city. In so doing, he reasons when he gives an interview to Gregory Mason[2] that he does not want the reader to seriously consider this novel as a historical documentary and label it as "another bomb book" (340). Instead, he wants to focus on how individuals cope with the suffering and difficulties. Not only living in the fragmented world of Japan shortly after the Second World War, but Ono also reminisces about the pre-war Japan when his life and career were going so well. So, instead of moving out of the bomb-damaged house in the war-torn landscape of Japan, he continues, physically and emotionally, to live there.

Apart from the location and time frame, when Etsuko's and Ono's ordeals are to be analyzed, their identity and point of view should also be taken in consideration. Etsuko is an ordinary young Japanese housewife who is considered as an innocent victim of the war because she did not actually take part in it but was affected by it. The atomic bombing of Nagasaki brought great loss, both physically and

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[2] Mason, Gregory, and Kazuo Ishiguro. "An Interview with Kazuo Ishiguro." *Contemporary Literature*. 30.3 (Autumn 1989): 335-347. Web. 2o June. 2012. <http://www.jstor.org/stable/1208408>.

psychologically, to her and caused her long-term suffering. In a sense, Etsuko's ordeals have continued though twenty years have elapsed and she has changed her place of dwelling. Yet, as Etsuko's role is limited only to the private sphere, her trauma is more restricted to herself when compared with that of Ono. As for Ono, he voluntarily took part in the war, serving as a painter in the military to promote nationalistic sentiments. After the unconditional surrender of Japan, he was thus blamed by other Japanese, especially the younger generation, for being part of the military that perpetrated the Second World War and eventually brought Japan to its downfall. Ono, therefore, has to face pressure from within and without. Inside, he has to bear the shame of being a loser in the war. Outside, he has to confront the conflict with the younger generation, being accused of being a warmonger who led Japan to destruction while, at the same time, he attempts to rebuild his honour and reputation.

Ono's personal and mental anguish can be widely viewed in two periods--the pre-war and the post-war. In the pre-war period, the emphasis will be on how Ono established himself as a successful artist, assumed power in the artistic career and abused his power after joining the Japanese Military Propaganda prior to the outbreak of the Second World War. As a result, in the post-war Japan, Ono realises that he cannot hold on to his career as an artist and thus becomes disempowered due to social and traditional changes after the loss in the war. When he is unable to cope with being powerless, he feels disconnected from others--both the family and society.

Similar to Etsuko, Ono suffers from some of the PTSD symptoms, such as reexperiencing, avoidance and emotional numbing. Also, Ono, like Etsuko, deals with his trauma by bearing the unbearable in the way Japanese people cope with

unhappiness, as suggested by Hiroshi Minami in *Psychology of the Japanese People*, that one of the crucial characteristics describing Japanese people's traumatic psyche is how they endure pain and suffering and subdue their personal feelings and anguish (50). Ono, as an honourable Japanese man who is physically and psychologically affected by the war, keeps his feelings, ordeals and sufferings inside. He rarely expresses or shares his experiences with others. This makes his attempt to recover from his traumas and to re-establish his identity more complex.

However, in my study in this chapter, I want to argue that, despite his suffering, Ono's recording of his ordeals in his diary contributes to the alleviation of his PTSD symptoms, which confirms Caruth's argument in *Trauma Exploration in Memory* that patients with the PTSD symptoms must narrate their ordeal and reveal their suffering in order to recover from traumatic symptoms. Using the uncommon way of narrating his trauma, Ono, instead of speaking out, passes on his story to the audience via the written language of the diary. In a way, the diary entry is a kind of self-reflection which conveys the truth and the real feeling of the writer at one particular moment. In addition to the benefit of the diary narrative, Ishiguro, in his interview with Gregory Mason, gives the reason why he divides this story into four entries that "the advantage of the diary narrative is that each entry can be written from a different emotional position. What he writes in October 1948 is actually written out of a different set of assumptions than the pieces that are written later on" (12).

As a result, Ono is able to release his trauma in his diary and this somehow helps to lessen his pains. However, it is not easy for Ono to fully recover from his traumatic symptoms as he still has to encounter problems in his relationship with

other people in his family and society. Therefore, apart from narrating his ordeals, Ono has to reconnect with other people. This is a method discussed by Judith Herman in *Trauma and Recovery*, that not only speaking out their ordeals, trauma patients, in order to recover from their traumatic experiences, should reconstruct the connection between themselves and their community as well (133).

My analysis of Ono's experience will be divided into two parts to show that Ono is able to express himself and eventually able to find connection with others and is thus relieved from his trauma symptoms. Firstly, I will discuss Ono's "floating world" as well as his route in his artistic career, from being a young man to being a successful artist. Then, I will explore Ono's shattered world after the Second World War ends, how he attempts to cope with the changes and sufferings and is finally able to re-establish his identity.

To discuss Ono's "floating world," it is necessary to understand what "the floating world" is. In fact, "the floating world" in the context of this novel can be interpreted in two different ways. The widely discussed definition of "the floating world" among Ishiguro's scholars is that "the floating world" is a particular period of Ono's career when his worldly pleasure and aesthetic indulgence are fulfilled. When recalling his apprentice with his mentor, Seiji Moriyama, who is recognized as Mori-san, Ono describes the atmosphere of this world:

> We lived throughout those years almost entirely in accordance with his [Mori-san's] values and lifestyle, and this entailed spending much time exploring the city's 'floating world'—the night-time world of

> pleasure, entertainment and drink which formed the backdrop for all of our paintings (144-45).

In a sense, this "floating world," as Ono describes it, is an ideal world or Utopia, which floats above all pains and sufferings and, no doubt, it collapses after the outbreak of the Second World War. From this description, the meaning of "the floating world" is further discussed by Shaffer that "the floating world" is the "stereotypically bohemian world of the post-romantic artist cut off from an inhospitable, materialistic, aesthetically shallow, mainstream society" (52).

Likewise, in *Artists of the Floating World: Contemporary Writings between Cultures,* Rob Burton[3] defines this meaning of the "floating world" by relying on the historical and cultural facts. To him, "*An Artist of the Floating World* is directly rooted in this Japanese tradition of the world ("ukiyo-e"). The word "ukiyo-e," which precisely means "the floating world" in English, represents "a school of the Seventeenth Century Japanese artists who are renowned for their woodblocks prints and paintings of geishas, courtesans, and actors during the Genroku era" (43). Apart from defining one period of the Japanese art form, Burton also suggests that artists of this period of the "floating world" are caught in a dichotomy between the permanence of arts and the evanescence of life (43).

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[3] Rob Burton studies specifically the subject of "the floating world" in the works of four diasporic writers of the Twentieth Century such as, Kazuo Ishiguro, Bessie Head, Bharati Mukherjee and Salman Rushdie. He suggests the two meanings of "the floating world"; one refers to the Seventeenth Century Japanese School of Arts, and the other refers to the scientific and physical meaning of "floatation," which means "buoyancy and suspension between the two or more states of being" (10). With the latter definition, he focuses on these authors' doubling backgrounds or, in other words, their binary oppositions which reflect in their works.

The definition introduced by Burton leads to another meaning of "the floating world" which is extensively used in Japanese literature. The term "floating world" thus represents an individual's transient life which can be compared to a journey that is subject to flow and change, depending on many factors, one of which is the historical event that is extremely difficult for an individual to resist and deal with. In *Psychology of the Japanese People,* Hiroshi Minami elaborates on this point that the "floating world" is "[a] journey, symbolizing life, and the traveller's loneliness, symbolizing unhappiness in life" (60-1). Among all the definitions of the term "the floating world," I shall apply Minami's definition to my discussion of the life of Ono, which is a journey with its ups and downs and is mostly filled with the sense of loneliness and unhappiness mainly caused by the Second World War and its impact. I shall also use other definitions of the term "the floating world" in my interpretation of the novel when appropriate.

The perception of the evanescence and transience of life permeates in Ono's narrative. Searching for the meaning of life, Ono initially attempts to reach his ultimate goal of being an artist. However, when he has achieved that goal, living in a large luxurious house with a wife and three children and enjoying the reputation of a famous artist and his authority, Ono loses all that he had gradually attained because his country lost in the war which he took part in. This causes Ono more troubles because he, in other people's perspective, should be responsible for the loss in the war. The overall image of Ono is described by the author in his interview with Gregory Mason; Ishiguro expresses his aim in creating the character of Ono:

> I am interested in people, who in all sincerity, work very hard and courageously in their lifetime towards something, fully believing that they are contributing to something good, only to find that the social climate has done a topsy-turvy on them by the time they have reached in the end of their lives. The very things they thought they could be proud of have now become things they have to be ashamed of. (Mason, and Ishiguro 339)

Dedicating himself and his artistic talent to the Japanese military's propaganda campaign, Ono, in the end, becomes merely an old and powerless artist whose devotion not only became fruitless but also caused him to be viewed by the younger generation as blood thirsty.

While living in the transitional period of Japan during the 1950s, Ono, as a traumatic narrator, mostly dwells in his past glorious life. This suggests one of the traumatic symptoms of Ono, reexperiencing the past. In *Trauma Exploration in Memory*, Caruth suggests that people with painful experiences cannot dissociate themselves from their traumatic memories, so they would keep thinking about their past (151). In the same way, Ono, a survivor of torturing war traumas, always recalls his precious and memorable past life of being an artist to console his present loss and disempowerment. In other words, he tries to utilise his thriving past in order to sustain his current situation, which is now threatened by Japan's defeat. Changing from a respected and influential artist to become a merely aging and frail man, Ono, as his youngest daughter, Noriko, claims, "takes a lot of looking after now he's retired. You've got to keep him occupied or he starts to mope" (13).

In order to lessen his trauma and shame from contributing to the militarist propaganda, which eventually brought Japan to its downfall, Ono attempts to reconstruct his identity as well as power by glorifying his past, going back to the glory of his past career, which is widely known as "the floating world," the ideal world that floats above sufferings, which is the first definition of the term, "the floating world". In recalling his path to become a respected artist, Ono not only narrates his fame obtained shortly before the Second World War when he was awarded the "Shigeta Foundation Award" but also goes back to the early stages in his artistic career. His recollection of the past designates Japan's hierarchical system, which encourages Ono to struggle to climb the social ladder to become a renowned artist.

From an apprentice to becoming a master, Ono's career can be roughly viewed in four phases: his training with his father in the family business, his work under Takeda's guidance at the Takeda studio, his apprenticeship under Seiji Moriyama and his work as a propagandist for the Japanese Military during the 1930s. Based on the Minami's definition of "the floating world," that life is like a journey, Ono's life journey, before becoming a famous and successful artist, was rough and tough because he went through different obstacles in his pursuit for the meaning of life, specifically his determination to free himself from the domination of the authorities, and gradually learned many lessons from his career experiences.

The first obstacle that Ono has to overcome is to get out of the domination of his strict father. The relationship between him and his father is formal and distant. The reception room of his parents' house in Tsuruoka Village, for example, illustrates the formality and distance between father and son as Ono is forbidden from entering this

place until he reaches a certain age. Then, when he is allowed to step into that room to observe the business meetings of his father, he regards this incident as his "ordeals" (42). Every week Ono was asked by his father to attend the business meeting which he barely understood and was tired of. Filled with shame and fear, Ono never gives his opinion, only saying, "Yes, indeed," and he also claims that he "live[d] in dread of the next business meeting" (42).

As an heir of the family, Ono was highly expected to take over the family business. However, during his formative years, he fell out with his father; his wish to "take up painting as a profession" (43) was strongly opposed by his father who wished his son to follow his footsteps by becoming a businessman. There, his father insults the value of artists, claiming, "Artists live in squalor and poverty. They inhabit a world which gives them every temptation to become weak-willed and depraved" (46). Moreover, his father also shows more concern about Ono's future when he is reminded of a wandering priest's prediction that Ono "had been born with a flaw in his nature. A weak streak that would give him a tendency towards slothfulness and deceit" (45). If Ono's weak streak is not checked, he "would grow up to be a good-for-nothing" (45). Taking the warning of the priest to his heart, Ono's father burnt all his son's paintings in order to stop him from being obsessed with arts. However, after arguing with his father and being driven by his passion for the arts, Ono leaves home to pursue his dream and career. This genuinely marks the beginning of his artistic career.

Obviously, the remark from the wandering priest--that Ono had a weak streak in his personality which would ultimately lead him to disgrace, not only

influences Ono's childhood but also foreshadows his upcoming future. Tricked by Ono, readers gradually realize his weak streak through his narrative. Similar to Etsuko, Ono tries to conceal his flaw and guilt in the past. Cynthia F. Wong, in *Kazuo Ishiguro*, comments on Ono's narrative method, "What occurs instead of discovery is the narrator's own version of life made more palatable in the very act of telling it. Indeed, though he does not 'lie' about his past in any conventional sense, he is anxious that some details from that period do not emerge" (38). Nevertheless, his flaw is exposed when he recalls the following three stages of his career--when he was an apprentice to Takeda and Mori-san and when he chose to become an artist in the Japanese Military, which was the unprecedented turning point in his life. The first two places are completely different because Takeda's studio is purely commercial while Mori's is filled with aesthetics.

Driven by his passion for art, Ono starts his artistic career in Master Takeda's studio (72). Instead of fulfilling the sense of aesthetics that he had yearned for, Ono has to work on quantity rather than quality of work. Later, even Ono's pupils, when listening to their mentor's past experiences, compare this place with "a firm producing cardboard boxes" (73). By this, the art studio is downgraded to a commercial firm, which produces mass products, and their artistic works are devalued to merely cardboard boxes. Besides, the emphasis of this firm was to produce works that served western customers' demand and to satisfy the mainstream, by showing the sense of exoticism--the stereotypes which the outside world tended to explain Japan and Japanese culture through the images of "geishas, cherry trees, swimming carps and temples" (69). In a sense, this is ironic because Ono has escaped from his father's business and fallen victim to another business, which is presented through the

stereotypical art form. As a naive young boy, he runs away from his father's shadow and, once again, he has to run away from this commercial firm to explore the real aesthetic sense of arts. Nonetheless, his experiences in Takeda's studio still exhibit his good intention and passion for art, which was untainted by social circumstances and other influences.

Realizing that working under the mentor, Takeda, was not what he had anticipated, Ono, in a quest of aesthetic pleasure, becomes an apprentice under the mentor, Mori. This marks the progress of his career, another further step towards becoming an artist. It is apparent that Ono's career path is rising steadily. Having studied and worked here for seven years, Ono, as the most favourite student of his teacher, gains a lot of knowledge and experiences as he claims, "I would always acknowledge that those seven years I spent living at his family villa out in the hilly countryside of the Wakaba prefecture were some of the most crucial to my career" (137). Though Ono's path of becoming a successful artist seems smooth, the conflict between the teacher and student seems to linger again in his second stage. Obviously, he, once again, is under the influence of his teacher, so he tries to break free from it as Ono claims that Mori's works are overwhelmed with the European influence, which is considered "fundamentally unpatriotic" (203).

Apart from searching for the aesthetic pleasure, Ono is also aware of his responsibility for society as well as for the nation. He feels that an artist should contribute "the work of real importance" to the nation, so apart from painting for an aesthetic purpose, Ono also inserts a crucial message of Japan's current crisis into his works. However, his intention and contribution seem to be not great enough as he is

later exposed to "the real world" by Chishu Matsuda, who works for the nationalist and imperialist Okada-Shingen Society and claims that Ono's action was nothing but naivety.

Matsuda, in an attempt to persuade Ono to work with him at the Okada-Shingen Society, states, "there's a certain kind of artist these days whose greatest talent lies in hiding away from the real world. Unfortunately, such artists appear to be in dominance at present, and you, Ono, have come under the sway of one of them" (171). Matsuda also challenges, or rather humiliates Ono by saying, "Your knowledge of the world is like a child's. I doubt, for instance, if you could even tell me who Karl Marx was" (171). There, Matsuda also motivates Ono to "take action" as they are in "the hands of greedy businessmen and weak politicians" and convinces Ono to work with him at the Okada-Shingen, which would help make Ono progress in his career as well as help him produce works which reflect both aesthetic and social values. Eventually, Matsuda persuades Ono by indicating, "[i]t's time for us to forge an empire as powerful and wealthy as those of the British and the French. We [had to] use our strength to expand abroad…And we must rid ourselves of these businessmen and politicians. Then the military will be answerable only to his Majesty the Emperor" (174).

To take another step toward his career and reputation as well as to "rise above the mediocre" (204), Ono becomes an important figure in the Propaganda Department, working as a member of the Cultural Committee of the Interior Department and an official advisor to the Committee of Unpatriotic Activities (182). At the time, Ono is enthusiastic to help push Japan forward as well as to improve the

well-being of other Japanese people. He revealed that he had a good intention in becoming an artist in the Propaganda Department of the Japanese Military as he stated this to his ex-mentor, Mori, "[i]t is my belief that in such troubled times as these, artists must learn to value something more tangible than those pleasurable things that disappear with the morning light. It is not necessary that artists always occupy a decadent and enclosed world" (180). This statement shows that Ono seems to have gained a profound insight into his career life but in fact he has not.

Actually, he is blinded by the position and reputation he gained from the Japanese Military as Ono received "various awards and honours," but he thinks that the "Shigeta Foundation Award" he receives in May of 1938 is "a major milestone" (202). It is interesting that Ono, in spite of many years in his artistic career, receives the award shortly after he joins the Propaganda Department. It is obvious that the Shigeta Foundation Award is, in fact, a reward for his devotion to politics, not his artistic skills. Also, the reputation he gains makes him overlook the real importance of arts and the aesthetic sense he had been searching for for a long time.

Reaching the top of his career, Ono gains power and considers himself as an important person, as he recalls, even "a chief of police whom [he] had never met before coming in to pay his respects" (202). On top of that, he feels he is right whenever he thinks about the conflict between him and his previous art master, Mori. His arrogance makes him even visualise how he would respond to his ex-teacher if they met each other after their long-time dispute. He plans to place his old teacher simply as "a colleague" and would say "[a]s you see, Mori-san, I have not been obliged to spend my time illustrating comic books as you once feared" (203).

After reaching the pinnacle of his career, his reputation and power are subject to decline mainly because of his working for the Propaganda Department of the Japanese Military and his support of Japanese involvement in the war. His life graph was declines steadily because he, as a nominal artist, would never be able to oppose the leaders' decision during the Second World War. Ishiguro describes how "[Ono] has somehow misused his talents unknowingly, simply because he didn't have any extraordinary power of insight into the world he lived in" (qtd. in Shaffer 62). This means that Ono, who considers himself as a great and successful artist, is actually an insignificant person. He is known only in specific groups and society, such as his town or the artistic field. Like other Japanese people who wholeheartedly believed in the greatness of their Empire, Ono eventually realises that his talent and power have been abused by his devotion to patriotism and he earns nothing in return but disgrace.

The turning point of Ono's life journey was the surrender of Japan to the Allies which marked an end to the Second World War on August 15th, 1945. If only Japan had won the Second World War, Ono's fate and status might have been drastically changed because he was one of the supporters during the war. However, as Japan had been destroyed by air-raids as well as the two atomic bombings, she was forced to accept the unconditional surrender shortly after the second bomb was dropped to Nagasaki. An example of ruinous landscape caused by the Second World War is Ono's own neighbourhood. His previous pleasurable world, once crowded by people and full of bars and restaurants, has been changed into "a desert of demolished rubble" (26).

As a result of the unconditional surrender, the so-called "floating world" or the pleasurable world in Shaffer's and Burton's interpretations suddenly collapse. Consequently, artists' lives were also shattered because arts and culture could flourish only when the country had political and social stability. Experiencing such devastation of the country and of the arts, Ono, who looked up to the Japanese Military Forces and contributed his artistic talents to the Propaganda Military, suffers the pains from his fascist support. Certainly, his inability to foresee the upcoming military failure of Japan brings about his downfall.

Apart from his inability to see that Japan would face defeat in the Second World War, another main reason for Ono's downfall is his excessive pride, especially in his artistic ability and in the greatness of his career and the nation. As the most gifted student of his two art teachers, Ono had quite a rebellious view towards his teachers. For example, Ono finds a significant lesson during his apprenticeship to Takeda, as he regards:

> Being at Takeda's taught me an important lesson early in my life. That while it was right to look up to teachers, it was always important to question their authority. The Takeda experience taught me never to follow the crowd blindly, but to consider carefully the direction in which I was being pushed. (73)

The idea "to question the authority" recurs every time he wants to leave one authority for another. When he works with Mori-san, he questions his master's style and influence on his works.

Besides, his reaction to the achievement after he receives the "Shigeta Foundation Award" during the third phase of his career suggests that he is so arrogant. His narrative shows that he was self-absorbed, thinking that he was a great artist of Japan. An example can be seen when Ono asserts that his propagandist painting entitled *Eyes to the Horizon*, which was the rework of his previous painting named *Complacency*, "achieved a certain fame and influence throughout the city" (168). In addition, Ono gives an important remark about his works at the end of the novel, "[i]t was a profound sense of happiness deriving from the conviction that one's efforts have been justified; that the hard work undertaken, the doubts overcome, have all been worthwhile; the one has achieved something of real value and distinction" (204). Actually, this statement is like his own consolation; that is, at least, there are some memorable moments in his life no matter how many years have elapsed and how his life has been overturned, he is still proud of his achievement, considering it as a sort of satisfaction. What is more, he optimistically thinks of Matsuda's words, "We at least acted on what we believed and did our utmost" (204).

Apart from his works, the luxurious house he bought some fifteen years ago is also something that Ono feels proud of. Ono claims, "even if it [his house] did not occupy such a commanding position on the hill, the house would still stand out from all others nearby." So, the passers-by might wonder "what sort of wealthy man owns it" (7). Actually this house, which once belonged to Akimura Sugimura, one of "the most respected and influential men" (7) in the city, was sold to him by Sugimura's two spinster daughters, who faced financial difficulties and were not able to keep their inheritance. Ono recalls the conversation between him and Sugimura's daughters that they choose him, instead of other three applicants, because they feel Ono is worthy of

this house due to his high reputation. However, no matter how large and luxurious the house is, it is finally bombed and destroyed by the Allies. By this, it seems that this house and Ono are similar in various aspects because in the post-war Japan Ono has to repair the ruinous house and, at the same time, he has to re-establish his damaged reputation.

Another pride of Ono is shown when he is requested to write a letter of recommendation for Yoshio, his former student, Shintaro's brother, sometime between 1935 and 1936, as he recalls. The incident when both Shintaro and Yoshio visit his house for the letter of recommendation signifies Ono's status and power in many respects. To write a letter of recommendation for someone means that the person has to be reputable and reliable enough to guarantee a candidate in his prospective job. Besides, the way Shintaro and Yoshio treat him confirms his importance and authority; they bow and do not even dare to step into his house without his permission. Also, Yoshio says, "I will be grateful to you for the remainder of my life. I will exert every particle of my being to be worthy of your recommendation. I assure you, I will never let you down" (20). Obviously, Ono is pleased with the honour and respectful manner they gave him as he admits that their visit left him with "a certain feeling of achievement" (21).

To a certain extent, Ono's narrative becomes questionable--whether he is as great as he claims himself to be. The three phases of his career exemplified the hierarchical system, showing that actually Ono is just a subordinate who tries to be free from the authority of his father and teachers. Apparently, the relationship between the teacher and the student prevails. Ono is a student in the first three phases

and later he himself becomes an art master. The teacher/ student hierarchy reflects the hierarchy in society at large where the superior or authority has power over the subordinate. Ono is, in fact, an ordinary man who is required to follow the authority. Even though he himself becomes a sensei or a mentor, there is still a hierarchical system he has to follow. Working in the Department of Propaganda, he, as an artist in the department, has to follow the dictator or the authority and he is thus a minor figure there.

After the end of the war, Japanese people's perception of their country--believing that their country is powerful--was debilitated after the atrocities which caused mass slaughter. *The Japanese Today: Change and Continuity* by Edwin O. Reischauer and Marius B. Jansen records the historical background of post-war Japan that, after the unconditional surrender of Japan, the Japanese people suffered from "a collapse of morale" and felt that their government betrayed them, especially when realizing that their selfless patriotism and devotion turned to nothing but a disaster to both the nation and themselves. Their armies, which they believed to be warmly welcomed by other Asia-Pacific countries, were being thoroughly hated (104). Like other Japanese people, the Second World War brought the drastic change to Ono's life because he lost his wife, Michiko, and son, Kenji, in the war, and his house was partially destroyed by the air raid. Most importantly, he was stuck in the transitional period of Japan which experienced changes in various aspects. Bruce King emphasizes the significance of change in the novel:

> The theme of change is expressed throughout the novel in the descriptions of the growth and decay of various urban areas, changes

> in painting and building styles, as well as in the career and attitudes of the narrator. The novel reflects Japanese culture over half a century, from the supposed decadence of the early 1900s through the nationalism of the thirties to the Americanised new society of the postwar years. Changing notions of art mirror politics and manners. (qtd. in Beedham 40)

Facing the change in both his career and his life, Ono cannot accept some truths of his past, so he has gone through the state of denial. First and foremost, it is quite ironic that as a great artist, he "tidied away" all his paintings (32), but shows the works of other artists, mostly from his pupils, instead. When he is asked by Ichiro, his grandson, about his early paintings, Ono refuses to let his grandson see them. However, when the boy insists, saying, "Father says you used to be a famous artist. But you had to finish… Father says you had to finish because Japan lost the war" (32), he replies, "I've retired, Ichiro. Everyone retires when they get to a certain age. It's only right, they deserve a rest" (32). His answer seems, in a sense, reasonable that when a person reaches a certain age he should retire. However, it is obvious that Ono retired not because of his age but because of his being a propaganda artist for his country during the war and his country lost in the war.

Not only does he avoid showing his involvement with his artistic career in the past, Ono also avoids mentioning changes taking place in post-war Japan. The death of his wife, Michiko, and his only son, Kenji, for example, is barely brought up by Ono. However, it is apparent that he turns this loss inside. To cope with this loss and sufferings, Ono does not reveal how sad he is, but presents himself as a strong person,

appreciating the fact that his son "died very bravely" (58). During the burial ceremony of Kenji, the person who shows anger is Suichi, his son-in-law, who also went to the war and considers it as "the waste" (58). Suichi asserts that many innocent military officers, particularly those of his generation, died courageous death while those, the real culprit, who sent them to the war "are carrying on with their lives, much the same as ever" (58). Suichi wants those commanders and supporters, including his father-in-law, to show their responsibility and apology.

In a way, Suichi's meaning in expressing responsibility and apology is through suicide, which is known as "seppuku". Examples of the people who felt guilty of Japanese involvement and defeat in the war and showed their responsibility by committing suicide are the president of Jiro Miyake's company and the famous composer of patriotic songs, Mr. Naguchi. From the younger generation's point of view, represented by Jiro and Saito, the prospective fiancé of Noriko, suicide is the most noble and bravest way to show their apology and responsibility to those casualties of the war. When accidentally meeting Ono, Jiro, out of the blue, narrates the death of his president to him,

> Our President [Miyake's] clearly felt responsible for certain undertakings we were involved in during the war. Two senior men were already dismissed by the Americans, but our President obviously felt it was not enough. His act was an apology on behalf of us all to the families of those killed in the war. (55)

By this, Ono, who considers suicide as "a great waste" asks, "What need is there to apologize by death?" (55) Another example is Mr. Naguchi's suicide. When Ichiro

asks his grandfather whether Mr. Naguchi is a bad man, Ono answers "[h]e wasn't a bad man. He was just someone who worked very hard doing what he thought was for the best. But you see, Ichiro, when the war ended, things were very different" (155). All in all, these two examples indicate that most Japanese people consider suicide as an honourable way to express responsibility. This notion also causes Ono to be under pressure because while those war criminals end their lives in suicide, he still walks freely in the ruinous world. More importantly, nobody knows or seems to care that Ono is actually dead inside.

Having to bear the unbearable, Ono, nonetheless, also has some sort of consolation when he thinks of others who are inferior to him. Suggested by Minami in *Psychology of the Japanese People*, the striking feature of the Japanese people, apart from bearing the unbearable, is to obtain consolation from others by believing "not only is he unhappy but others are also undergoing bitter or worse experiences" (64). Giving the information of the handicapped man named Hirayama boy who "keeps singing one of those old military songs and chanting regressive slogans" (59), Ono feels more comfortable when comparing himself with Hirayama boy who suffers much more bitter experiences. In the years before and during the war, Hirayama boy was popular for his war songs and patriotic speeches, such as "[t]his village must provide its share of sacrifices for the Emperor! Some of you will lay down your lives! Some of you will return triumphant to a new dawn!" (60) Such provoking speech made Hirayama boy gain much attention and popularity from other Japanese people. Consequently, he received money and food from passersby. However, after the surrender of Japan, the situation turns upside down. In spite of singing the same old

patriotic songs, Hirayama boy is physically beaten and verbally threatened, and he cannot sing those songs he used to be proud of anymore.

Though having Hirayama boy to console that, at least, he is not the most unfortunate person living in the post-war period, Ono can be considered as another version of Hirayama boy as they share a similar situation but belong to different social status. Similar to Hirayama boy in terms of naiveté, Ono was popular during the wartime period but becomes victimized by others during the post-war period. From Suichi's perspective, Ono is considered as a war criminal, who "led the country astray" (56). To a certain degree, Hirayama boy and Ono are alike as they became the unwanted figures of society. In this case, it also reflects that the survivors of war, particularly the younger generation, are trying to search for responsibility from those who started and took part in the war. To be more precise, they tend to release their rage and agony on the weaker; Hirayama boy is disabled and Ono is frail and aging. In so doing, they feel more relieved and comfortable whereas Hirayama boy and Ono feel stressed and melancholic.

Apart from taking a weaker one as a way to comfort himself, Ono also has Mrs. Kawakami's bar as his refuge from the troubling world. The bar represents the old pleasure district that was left unbombed while other shops nearby became the "skeletal remains." Though it is small and shabby as Ono describes it as an "outpost of civilization", (26) he keeps going there as it reminds him of the good old days. Also, Ono, as a regular customer, has Mrs. Kawakami, who is "greatly aged by the war years" and her "[b]usiness too has become increasingly difficult for her" (23), as

his friend. Both Ono and Mrs. Kawakami, sharing the same age, agree to "start rebuilding the old days" (76).

As a war perpetrator who remains alive, Ono gains considerable pressure from other people, including his family members and acquaintances. Ono was undeniably accountable for his daughter's unsuccessful first marriage negotiation. Hence, for Noriko's second marriage negotiation with Taro Saito, Ono, as a father who expects to marry off his younger daughter, has to deal with this incident vigilantly; otherwise Noriko, who is in her mid-twenties and is still single, might not get a chance to get married at all. His elder daughter, therefore, warns him to take "certain precautionary steps," which initiate Ono to go back to his past, to reassess his deeds and to clear up his unpleasant personal history.

When recounting Noriko's first negotiation which fell through without any obvious reason, Ono believes that he was not the cause of his younger daughter's failed negotiation. His two daughters, on the other hand, think that because of Ono's propagandist's role in the wartime, the Miyake family, the family of Noriko's first would-be fiancé, therefore, avoids getting involved with Noriko. However, Ono thinks that the Miyakes' withdrawal from the marriage negotiation happened because of their inferior social status:

> My own guess is that there was nothing so remarkable about the matter. True, their withdrawal at the last moment was most unexpected, but why should one suppose from this that there was anything peculiar in it? My feeling is that it was simply a matter of family status. The Miyake[s], from what I saw them, were just the

> proud, honest sort who would feel uncomfortable at the thought of their son marrying above their status. (18-19)

Besides the inferior status of the Miyakes, Ono also puts the blame on the war, "The war came at a bad time for [Noriko]" (84). The course of his narrative reveals that Ono is far more concerned about his youngest daughter's second marriage negotiation with Saito. Ono and his two daughters are worried that this might be the last chance for Noriko to get married because a woman of twenty-five years old in that period is considered as too old to get married.

Living in the war-ravaged house with Noriko, Ono seems not to get along well with her. The father-daughter conflict becomes so obvious, particularly when his elder daughter, Setsuko, and his grandson, Ichiro, visit them in October, 1948. Setsuko, a married woman in her late twenties, is more mature than her younger sister. Visiting her father once in a while, Setsuko tries to be understanding and spends much time with her father. For example, when the three of them: Setsuko, Noriko and Ichiro, plan to go to the zoo without Ono, Setsuko eventually changes her mind because she knows that Ono feels neglected by his children. So, she does not want to leave her father alone at home. On the contrary, Noriko treats him in a more distant way though both of them live in the same house. Noriko, after knowing that Setsuko will not be able to go to the deer park, says, "Father, look what you've done" (40). Obviously, she does not hesitate to show her dissatisfaction with her father. It is presumable that Noriko's agitation towards her father occurs because of the breaking of her first engagement. In addition, she frequently shows her grievance against her father in other circumstances. Overall, their trip to the zoo without their father not only

indicates that they are inconsiderate but also makes Ono feel more isolated from the rest of the family. Though Ono does not show his disappointment, he accepts, “I was glad about Setsuko’s decision to remain at home” (40).

The distant relationship between father and daughter reveals many problems within the family. As Noriko states in front of Setsuko and Ono, “Father’s very different now. There’s no need to be afraid any more. He’s much more gentle and domesticated” (13). This statement reflects Noriko’s feeling towards her father and, at the same time, suggests Ono’s past characteristics. Prior to the end of the war, Ono put his work as the utmost important and let his wife look after their children. Also, he was strict with his children, treating them in the same way his father had done. Ono accepts this fact when comparing his reception room with his father’s, “Accordingly, the reception room of my house has always had a more solemn atmosphere to be found in most households; and although I never made a rule of it as my own father did, I discouraged my children while they were young from entering the room unless specifically bidden to do so” (41).

The war and air raid bombing also tore apart Ono’s family structure. After the death of his wife and son, the relationship between Ono and his two daughters becomes even more uneasy and difficult. Many incidents signify that Ono actually lives in isolation from his family members, which is one of the PTSD symptoms. Though he tries to befriend his grandson, he is not quite successful in doing so. For example, while Ichiro is at play, he says, “Can’t you see I’m busy?” and “I can’t play with you just now” (29). Another awkward moment between the grandfather and grandson is when Ono asks Ichiro to go to the cinema to watch the “prehistoric

monster" film (36). Ichiro, who is in the dilemma of whether to go to the zoo with his aunt or to watch the film with his grandfather, eventually gives "no reaction" and "no response" (38-39) to his grandfather. This is because they are different in age; they belong to the different world.

Patrick Parrinder suggests that the intergenerational problems are the "mutual incomprehensions of the old and the young" (qtd. in Shaffer 41). Ichiro belongs to the modern world, starting from 1950s onwards, where the influences of American culture prevail; he, therefore, adopts American heroes, such as the American Lone Ranger, Popeye the Sailorman and a cowboy as his icon. Ironically, he never knows the heroes of his own Japanese culture such as "Lord Yoshisune", "A samurai warrior" and "The Ninja of the Wind" (30). Moreover, he is encouraged by his father, Suichi, to appreciate Americans and American cultures as his father states, "the American heroes are the better models for children now" (36). That the younger generation turns to different culture is alarming because they think that their nation is not as glorious as before. Regrettably, Suichi and people of the younger generation adore their enemies in spite of the fact that their country was destroyed by them and their people died in great numbers.

Like the American heroes, the American Occupation, which started after the announcement of Japan's unconditional defeat in 1945, expands America's power throughout a war-destroyed Japan in different forms. The political reform, "democratization" set by the American Occupation affects Japanese society and economy. People of the younger generation adopt the American way of life and etiquette. Both men and women have equal rights; as a result, women tend to work

outside the house. Noriko, for example, earns a living for herself. Also, younger people adopt the idea of individualism, so numbers of an extended family decrease. Setsuko and Noriko, after being married, move into an apartment to live with their husbands, leaving their father alone in his war-torn house. Besides, Ichiro is an epitome of the modern generation in that he is stubborn and aggressive, showing the complete lack of respect for the older generation.

On the other hand, Ono, who belongs to the older generation, is affected the most because he has to adjust to a changing society. He confesses, "[t]hese days I see it all around me; something has changed in the character of the younger generation in a way I do not fully understand, and certain aspects of this change are undeniably disturbing" (59). Suichi, Setsuko, Saito and Noriko represent the younger generation who have also experienced the war, but they have potentials to accept the new culture and the new way of life. Lastly, Ichiro, the youngest generation, represents the innocent and the inexperienced. He is most likely to view American culture positively because he has not grown up with the Japanese tradition in the same way as his grandfather and parents.

To recover from traumas caused by the dismissal condition of his job and alienation from the family, Ono, as suggested by Herman, has to become empowered and able to form new attachments by re-establishing his relationship with his family and regaining his reputation. The second marriage negotiation of Noriko can be an important impetus for Ono to resolve his ordeals. Playing an important role of a father who struggles to make the course of his daughter's marriage negotiation run smooth, Ono also benefits from this because he will become empowered and is able to re-

establish his connection with others. By this, the marriage negotiation makes Ono become closer to his daughters.

As a result of Noriko's marriage negotiation, Ono has a chance to visit his old colleague and pupil in order to make up and set up some supporting information about his family and career background. In a sense, Ono has to do such things because in Japanese culture there is an investigator, or in other words, a match-maker who looks for information about the bride and the groom. The match-maker will consider whether the bride and the groom are qualified in terms of status, education and family background. If Ono does not clear up his past history, Noriko's second negotiation may, once again, fail. Therefore, his visit to his old friend Matsuda, who also worked for the Department of Propaganda, is to assure that Matsuda will answer "any queries which may come [his way] with delicacy" (94), speaking of only "the best of things to report from the past" (96).

Ono's twice visits to Matsuda's house brings back his past during his work at the Okada-Shingen. Above all, Ono is reconciled with Matsuda after their last encounter in the past ended up with a quarrel and misunderstanding. Now the two aging men, one is depressed and estranged and the other is in a critical condition, come up with an idea that eventually they become ordinary men "with no special gifts of insight" (200). After learning many lessons of the war, both of them are honest with their own feelings. For example, Ono confesses, "[t]he smell of burning still makes me uneasy" (200). This statement implies his past when his paintings were burnt by his father and mentor and also the war-time when there're "bombings" and "fire" (200). More importantly, they realize how disillusioned they were as Matsuda

remarks “our contribution was always marginal. No one cares now what the likes of you and me once did. They look at us and see only two old men with their sticks” (201).

Though the problem between Ono and Matsuda is solved, Ono’s betrayal to his student, Kuroda, is the most problematic one. Back then when he worked under the Okada-Shingen, he informed the police that his student commits a crime against patrioticism. As a result, Kuroda was tortured and arrested as a traitor. Therefore, when Matsuda refers to Kuroda, Ono looks “deathly pale” (95) as he feels guilty about what he did to his pupil. Matsuda also suggests, “if we’re worry about Miss Noriko’s future, perhaps you’d best seek [Kuroda] out, painful as it may be” (95). To make Noriko’s marriage negotiation successful, Ono needs to deal with the conflict between him and Kuroda. However, when he arrives at Kuroda’s apartment, he is unwelcomed by Kuroda’s student named Enchi. As soon as Enchi realizes who Ono is, he says, “Frankly, sir, I am amazed at your nerve. To come here as though you were simply a friendly visitor” (113). Being enraged by his mentor’s physical and mental suffering, Enchi announces, “Traitor. That’s what they called him (Kuroda). Traitor. Every minute of every day. But now we all know who the real traitors were” (113). This situation is harsh for Ono because he, as a once respectable and famous artist, is branded as “a traitor” by a young unimportant man. It is one of the most disgraceful moments for him.

His hope that he will be able to reconcile with Kuroda is completely destroyed after he gets a “cold” and an “offensively brief” letter from Kuroda, “I have no reason to believe a meeting between us would produce anything of value. I thank you for

your courtesy in calling the other day, but I feel I should not trouble you further to fulfil such obligations" (114). Finally, Ono cannot get over the fear that his past with Kuroda will damage his present reputation and thus will affect the marriage of his daughter. However, though Ono does not get the chance to settle the conflict with Kuroda, he finds out later that no one really takes his past conflict as an important issue. Though the younger brother of Noriko's future husband is aware of the conflict between Kuroda and Ono, he does not do anything to interrupt the marriage negotiation.

During the meeting between the two families, when the name of Kuroda is mentioned by Saito's younger brother, Ono says, "I do not think that Mr. Kuroda would have particularly high opinion of me" (123). Feeling stressed about his past mistake in joining the Propaganda Department and betraying his own student, Kuroda, Ono cannot resist the tension that he has suppressed any longer. He eventually emotes his feeling:

> There are some who would say it is people like myself who are responsible for the terrible things that happened to this nation of ours. As far as I am concerned, I freely admit I made many mistakes. I accept that much of what I did was ultimately harmful to our nation, that mine was part of an influence that resulted in untold suffering for our own people. I admit this. You see, Dr Saito, I admit this quite readily. (123)

Ono thinks that because he admits his past mistake, the meeting turns from an "awkward" and "disastrous" into a "successful" one (124). This situation can illustrate

Caruth's proposal that the traumatic patient must speak out his/her ordeals in order to lessen his/her pain and suffering. Ono feels relieved after he has spoken out his ordeals and his trauma is alleviated to a certain degree.

Whereas Ono thinks that he has changed the "*miai*" or the marriage negotiation "from being an awkward, potentially disastrous one into a successful evening" (124) with his daring confession, others are puzzled. People at the dining table during the marriage negotiation do not take his statement seriously. Taro Saito, for example, just says, "I'm sure you're too harsh on yourself, Mr. Ono" (124). This situation becomes ironic because in others' perspective, Ono has only played a minor role in the war, but this moment is the most significant for him since he dares to accept his fault. This acceptance can be even the climax of this novel. To respond to Ono's statement, his elder daughter says, "Father was simply a painter. He must stop believing that he has done some great wrong" (193). His elder daughter also indicates that her father was just an artist who had to work under the command of the military, so he does not have to regret his past activities.

In the end, Ono can be relieved from the anxiety caused by the fear that his younger daughter will not get the chance to marry. Finally, his future becomes more promising because Noriko gets married to Saito and his two daughters are now expecting their babies. The image of Ono standing at "the spot on the high mountain" at the end (203) is similar to the image of a man being on "the cloud nine," which possibly represents Ono's happy and triumphant moment. This scene is deliberately described that while observing the panoramic view of his city, Ono enjoys the taste of oranges which gives him a "deep sense of triumph and satisfaction," and brings him

back to his achievement in his career. This symbolic scene--eating oranges--may refer to the fruitful life, not only caused by his successful career but also by the invention and reproduction of the new generation.

Filled with the sense of "optimism and enthusiasm" (205), Ono ends his narration with the description of the young people who live among the reconstruction. This scene reminds him of his floating world as he says:

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

Too old and too frail to take action or to participate, Ono wishes younger people the best of luck. All he can do for his remaining time is to wander from place to place in the once ruined landscape, spend time looking back to his past triumph and look forward for prosperity of his nation.

In conclusion, Ono is successful in releasing tension and lessening trauma caused by the war as shown in his self-reflective narrative in the form of diary entries and in his attempt to re-establish his connection with others in his family and society. As he is able to connect with his family members, he is no longer isolated. Even though his two daughters live somewhere else, distance does not have an impact on the father and children relationship as long as they understand each other. When

compared with Etsuko, Ono seems to have a more promising future because he chooses to reveal his ordeals and accepts many changes that are to come. On the other hand, Etsuko avoids changes and difficulties in Japan and move to England. More importantly, she conceals some truths by employing another character as her double and also denies speaking out her ordeals. Both Ono and Etsuko have their own choices of whether to reveal or conceal their traumas. Ono, who exposes his painful experiences and adapts himself to considerable changes, is likely to have the chance to live a peaceful life with his children and grandchildren while Etsuko, who keeps most of her ordeals inside, has to suffer from the ongoing traumas and lives in alienation from her new family in a foreign land like England.

CHAPTER IV

THE REMAINS OF THE DAY: EXPLORING A NEW WORLD AFTER THE SECOND WORLD WAR

"One is left with the horrible feeling now that war settles nothing;

that to win a war is as disastrous as to lose one."

Agatha Christie, *Autobiography (1977)*

The Remains of the Day, which was awarded the Booker Prize in 1989, is Ishiguro's most successful and most famous among the selected novels discussed in this thesis. It caught attention and critical acclaim from scholars in many areas of literary criticism, including narrative criticism, postcolonial criticism and psychoanalytic criticism. It is Ishiguro's first novel to be made into a film in 1993 by the Merchant Ivory team. Directed by James Ivory and Ismail Merchant and starred Anthony Hopkins as James Stevens and Emma Thompson as Miss Kenton, it was nominated eight Academy Awards and earned other numerous prestigious nominations from all over the world, such as the British Academy of Film and Television Arts, the Los Angeles Critics Association, the National Board of Review and the London Film Critics Circle (Parkes 77). In *Kazuo Ishiguro* (2010), Wai-chew Sim praises this novel as "a contemporary classic" as it is being extensively used as a text in many schools and universities around the world (44). *The Remains of the Day* is recommended by the *Guardian* in 2007 as one of the top one hundred books which people should read.

When considering Ishiguro's thematic concerns in *The Remains of the Day*, readers may find that the novelist uses the same themes as those of his first two novels, *A Pale View of Hills* and *An Artist of the Floating World*, as Cynthia F. Wong suggests in her book, *Kazuo Ishiguro*, that though *The Remains of the Day* is Ishiguro's third novel, the "themes of memory, temporal dislocation and emotional estrangement" are still recurring (52). In all his three novels, Ishiguro employs the first person narrative, told through the middle-aged narrators--Etsuko, Ono and Stevens--who recall and mourn their past experiences which were mainly affected by one of the most devastating historical events of humankind, the Second World War. All living in the post-war period, the narrators, whether they are identified with the winner or the loser, are portrayed as its victims. They, nevertheless, try to overcome considerable losses: the loss of their family members and the loss of their own identity by making sense of the past through their narratives.

However, the subtext of their narratives suggests that, apart from being war victims, they are also victims of their own past decisions and actions. As for the first two novels, Etsuko and Ono contemplate their past while living in the transitional period after the war has ended. Etsuko, though trying to live life anew in England, feels guilty that her being uprooted from Japan to settle down in England caused the death of her elder daughter, Keiko; therefore, she looks back to her experiences in the post-war Japan, a period shortly after the atomic bomb was dropped. Though her memory of post-war Nagasaki was painful, she prefers it to her suffering in the foreign country because in Japan she was, at least, surrounded by her family members, friends and familiar surroundings. Likewise, Ono, a retired artist and once a propagandist of the Japanese Occupation, also lingers on the memories of the pre-

war period when he was an art student which paved the way for his pride in becoming a famous artist. The present of Etsuko and Ono clearly shows how the Second World War has changed the lives of the Japanese and has caused them to suffer a great deal.

After focusing on the losers in the war—represented by Etsuko in *A Pale View of Hills* and Ono in *An Artist of the Floating World*, Ishiguro, in his third novel, explores the opposite point of view and elements of the war by focusing on the life of the winner represented by James Stevens, an English butler of Darlington Hall, who has devoted nearly thirty years of his life to serve his master, Lord Darlington, with high standards and a sense of dignity and greatness. Yet, as the Second World War is regarded as "the total war," which indicates totality in which not only everyone but also everything is involved, damaged and destroyed in the war, Stevens cannot escape its devastating consequences. The experiences of these three major characters in the three Ishiguro's novels reflect Agatha Christie's statement cited at the beginning of this chapter that the war is equally disastrous to both losers and winners.

As a victorious country, Britain was expected to prosper and its people should have been happier; however, the war brought destructive consequences to the nation's politics, economics, culture and, most importantly, people. A number of historians have recorded the post-war atmosphere of England in 1945. In *British Culture of the Postwar: An Introduction to Literature and Society 1945-1999*, Alistair Davies states in the introduction that British people immediately celebrated the country's victory with joy. However, Britain, at the same time, had to pay the price for its victory. Owing to the six years of warfare, 264,000 servicemen and 90,000 civilians were killed and infrastructures, such as roads, hospitals, schools and railways were

destroyed (1). Apart from the greatest number of casualties and ruinous infrastructures, much money and natural resources were wasted in the development and production of new devastating weapons.

Accordingly, the country's financial and political stability was threatened, and people suffered from the harsh living condition and drastic changes. The British Empire, which had had colonies throughout the world, as emphasized by the famous statement, "the sun never sets on the British Empire," was in a state of decline. This weakened the country and its power from the 1950s onward. On the international level, Britain's role in the world politics became more limited as there was a transformation of the world power; the United States emerged to become the world's Superpower.

Prior to and during the early stage of the Second World War, the United States, under the administration of President Franklin D. Roosevelt, remained uninvolved in the war. It observed the policy of isolationism and neutrality in international affairs. Like many former United States presidents, Roosevelt adopted the articulation of President James Monroe which is generally known as the Monroe Doctrine[1]. Established in 1823, the Monroe Doctrine was set to maintain values, such as freedom, democracy and peace in the Western Hemisphere. It was first created as a means to avoid the Old World's or European countries' intervention in the New World which consists of the countries of North and South Americas and, in exchange,

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[1] In "The Monroe Doctrine: Meanings and Its Implications," Mark T. Gilderhus from Texas Christian University provides a brief history of the Monroe Doctrine beginning from 1823 when it was stated by President James Monroe until the end of Cold War. He examines how this national policy became the mean to advance the United States' interests, especially during President Franklin D. Roosevelt's administration.

the United States would not get involved in European affairs. Over a decade, this isolationist doctrine had benefitted the United States' foreign policy and economy. For example, the United States, instead of waging wars, was able to invest in Latin American countries which were abundant with natural resources and, as a result, its economy was enormously improved.

Following the Monroe Doctrine, President Roosevelt complied with the concept of non-intervention during the early phase of the Second World War. However, as the Axis had reached many parts of the world and Germany and Italy had expanded their power to many European countries and Japan had invaded the Pacific countries, this caused the United States to feel insecure that the Western Hemisphere would be under the control of the Axis powers. The attack on Pearl Harbour in the Hawaiian Islands on December 7, 1941 became justification for the United States to join the war. With its overpowering military forces and the possession of nuclear weapons, the United States eventually took a leading role to end the long period of war by dropping the atomic bombs on Hiroshima and Nagasaki in 1945. With its shorter period of involvement in the war and its not being the location of the battlefield, the United States was able to maintain its military and economic strength. While most countries, winners and losers, had to reconstruct their countries after the war, the United States, without any economic competitors, became much more prosperous during the post-war period because it was able to export consumer products to other countries, especially European countries.

On the contrary, Britain, after the war ended, faced both the decline in its influence on the global arena and domestic transformations. British society tended to

be more egalitarian. Arthur Marwick, in *British Society since 1945*, suggests that the Second World War caused social changes in various aspects. He claims that destruction and disruption of the war contributed to social improvement in some cases. For example, there was a reformation of social structure in which the underprivileged, such as the working class and women, gained more opportunities than in the time of peace. This is so because the Second World War was regarded as the total war that everybody had to get involved and the underprivileged also had to participate in the war. Their participation gave them the rights for negotiation, social gain and their self-esteem. Working class people, for instance, gained much better opportunities in education, work and politics. As for women, they became a breadwinner of the family as their father, husband and son had served on the front line, and this role, for some women, continued even after the end of the war.

Apart from a major social change, suggested by the rise of the working class and women, there was also a rise of ethnic minority in Britain. This is the time when a number of British subjects from the ex-colonies of the British Empire, such as Jamaica and India, immigrated to Britain in order to look for better opportunities. At the same time, this caused British people's cultural instability. The migration of the colonized people to Britain, as Steven Connor cites in his book, *The English Novel in History of 1950-199*5, made British society become pluralistic and English people started to question what Englishness really was (2). Before the large influx of the people from the colonies, British people were restricted by the pride of their "Englishness" as it was linked to the country's imperialism, cultural identity and national character.

The definition of Englishness is open for interpretations. According to Joseph Coates, Englishness "signifies a certain emotional repression, a love of hierarchy, a complacent self-belief and a respect for the country's history" (qtd. in Lewis 78). Relying on this definition of Englishness, Stevens in *The Remains of the Day* can be regarded as an embodiment of Englishness as he, after his narrative progresses, shows all the qualities of being English suggested by Coates. To be more specific, Connor points out the parallel between Stevens and the sense of Englishness as a whole. He emphasizes:

> The disavowal of feeling, the strict partition between the private and public realms, the stiffening of the will to maintain conventional appearances, and the concomitant fear of the collapse of distinctions – everything, in fact, that is summed up for Steven's quality he calls 'dignity' – is also identified as essentially English. (104-5)

In the past, Stevens, as a dignified butler of Darlington Hall or even of the British isles, placed his dignity on the nobility and glory of his master. He took pride in his ability to serve Lord Darlington, who was regarded as a significant political figure in Britain of that time. However, after the war, Lord Darlington is branded a Nazi sympathizer and of course Stevens' pride and dignity in serving the great lord is ruined.

To understand Lord Darlington's situation, readers must look back to the end of the Great War or the First World War, which was marked by the signing of the Treaty of Versailles in Paris in 1919. Darlington felt that Germany was treated unfairly. The treaty was agreed by the three Superpowers--Britain, France and the

United States, that peace in Europe be settled. Germany was demanded to provide full responsibility for the war. For example, it was asked to pay compensations to victorious countries for reparations and its military forces were restricted. More seriously, Germany was also forced to lose territories to Poland, Belgium, Denmark and France. Eventually, the harsh conditions of this treaty became a ploy of the Nazi party, which caused the outbreak of the Second World War. With his highest ethical standards which later turned to be his naiveté, Lord Darlington unintentionally disgraced himself by supporting German politicians. Unfortunately, his naiveté caused him to fall prey to Nazi Germany as Hitler exploited his nobility. Claiming to establish peace in the continent, Germany, on the contrary, started to invade Poland on September 1, 1939 and then expanded to other countries around Europe. As a result, Lord Darlington was criticised for dragging England into the war and this caused him to die of grief and humiliation.

In the end, this incident became an appalling situation for Stevens as well because he devotedly and unconditionally served the "warmonger," so he, without doubt, has become a pawn of a pawn. After Darlington Hall is transferred into the ownership of Mr. Farraday, Stevens has to adjust himself and learn how to get along with his new master who is no longer an English aristocrat but an American businessman. Opposite to Lord Darlington who inherited his wealth from his ancestors and maintained formality and reticence of the English culture, Mr. Farraday represents new money and upper-middle class values, which emphasise materialism, independence and informality. More seriously, not only his professional life, but also his private life is destroyed because Stevens has abandoned his familial and romantic relationship and has devoted himself to unconditionally serve Lord Darlington.

Without Lord Darlington and the disappearance of the old values, he feels lost. Eventually, Stevens's selfless service to his masters indicates that his existence has been without significance.

As a result, Stevens has to re-examine his conviction and dedication in his life and career. In July 1956, Stevens was suggested by Mr. Farraday to take time off to go sightseeing and meanwhile he may look for a way to recruit new staff for Darlington Hall. When travelling to the West Country to visit Miss Kenton, his former colleague, he has the chance to recall and comprehend his glorious past and self-devotion to his career and his lord and, at the same time, to come to terms with his present career and identity. There, he reminisces the precious time when he was employed by Lord Darlington and remembers the past glory of Darlington Hall when there were seventeen staff working under him and when many prestigious guests visited the mansion. His narrative illustrates that the war has directly and indirectly changed what he used to be familiar with.

To this point, it is evident that Stevens can be regarded as a mirror image of Ono in *An Artist of the Floating World* or, in other words, he is an English version of Ono as Stevens and Ono have many things in common. In *Kazuo Ishiguro*, Barry Lewis proposes similarities between Japanese and English national characteristics that people of the two nations are capable of emotional restraint because Japanese and English cultures are both obsessed with politeness and etiquette (74). Ono and Stevens are aging men who consider their ability to perform their career appropriately as the success in their lives. They both link their careers with the pride and dignity of their nation. Ono, as an artist, believes that his artistic creation helps solve social

problems of his nation while Stevens believes that serving great men of the nation means he has contributed to his nation as well. Nevertheless, the ideology they believe in has changed and the man they have served becomes flawed, causing them not only a dilemma but trauma in their lives.

However, while Ono manages his trauma by reconciling with his daughters and others in his community, Stevens lives a single life and he is, in a sense, more alienated than Ono. Almost his whole life Stevens has rejected his familial ties and has confined himself to Darlington Hall, taking this place as his whole world as he claims he "did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered" (4). Stevens has rejected all emotional attachment with other people, including his own biological father, Miss Kenton or even Lord Darlington. Besides, his social position as a butler plays an important role in his way of thinking and solving problems. Ono is more independent than Stevens as he belongs to the middle-class; he is a "sensei" or a teacher as well as an artist who works for the Japanese Military, whereas Stevens can be classified as belonging to the lower-class because he, as a butler, has to serve his lord and his lord's guests.

Apart from considerable similarities and differences between Ono and Stevens, the approach they both have to adopt in order to recover from traumatic symptoms is also the same. That is, they have to speak out their ordeals and try to reconnect with other people. Ono is branded as a war perpetrator and finds that his devotion to art becomes fruitless, so he tries to re-establish his identity and bond between himself and his family and friends. On the other hand, Stevens, after the

death of his lord and the transaction of the English country house, finds that what he has sacrificed himself for many years turns to be nothing but a false pride in his career. Visiting Miss Kenton is a significant approach for Stevens to establish his bond with other people. Also, Stevens gains a lot of experiences from his expedition to the West Country; he meets many kinds of people and visits many places. It is another resolution of Stevens in establishing his relationship with other people, learning how local people think and react towards politics. By this, the reader learns how he thinks or feels about those new acquaintances, how he looks back to his past and how he tries to comprehend his past decision.

With an attempt to lessen their traumatic memories of the war and its consequences, both Ono and Stevens narrate their painful experiences to the reader. Though these narrators are from different social and cultural backgrounds, they deal with the traumatic consequences in comparable ways. In one way, they want to speak out the traumas but in another way they want to suppress and keep them inside. Hence, they, in their narrative, attempt to reveal and, at the same time, conceal or even distort some unpleasant truths from readers and even from themselves. This, in turn, aggravates their psychological sufferings.

Since Ono's and Stevens' characteristics, situation and problems are comparable, I will employ the trauma theories that were used to deal with Ono's trauma to analyze Stevens' traumatic problems. Apart from studying Stevens' ordeal in this chapter, I will expand this to explore Stevens' "new world" after the Second World War, discussing whether he is successful in re-establishing his self and connection with others and what he gains from his expedition by employing the

theory suggested by Caruth in *Trauma Exploration in Memory* and the method discussed by Herman in *Trauma and Recovery*. Through Caruth's theory, I want to show how Stevens, as a man with the PTSD symptoms, has narrated his ordeal and revealed his sufferings in order to recover from traumatic symptoms. By using Herman's theory, this chapter will show if Stevens is successful in connecting with others in order to lessen his ordeal.

Similar to Etsuko and Ono, Stevens narrates his account through the technique of the first person narration, which may well portray his mental state. In *Trauma Exploration in Memory,* Caruth proposes that to recover from trauma, patients must speak out their anguish. This, nonetheless, depends on whether the narrator wants to reveal his/her thoughts and feelings or to keep them in his/her mind. Stevens, who suffers from the war and its consequences, chooses to narrate his ordeal in writing, the diary entries. The entries consist of a prologue and six days of his expedition to Salisbury, Dorset, Devon, Cornwall and Weymouth. Stevens' traumatic symptoms are portrayed in the narrative which can be examined on two bases; firstly, how he speaks out his traumas, and, secondly, what traumas he has gone through are as shown in the narrative.

To begin with how he speaks out his ordeals, Stevens' narrative shows his mental state, suggesting that there are several PTSD symptoms, one of which is avoidance. Generally, the use of "I" in the diary entries is a kind of self-reflection which conveys the feeling of the narrator at one particular moment. However, instead of using "I," Stevens uses the third person "one" when he wants to avoid painful memories. Indeed, "one" is a formal pronoun used to represent people in general,

including the speaker himself. This indicates not only Stevens' unusual formality but also his avoidance. For example, when describing his personal anguish, Stevens tends to use "one" in order to distance himself from any problematic issue. The following incident takes place after the arrival of a letter informing of the death of Miss Kenton's aunt. At that time, Stevens wants to make Miss Kenton feel better by derailing the discussion and changing the topic. However, instead of consoling her, Stevens seems to irritate her further by pointing out her defects in profession. This literally drives her crazy. Stevens eventually contemplates:

> Naturally, when one looks back to such instances today, they may indeed take the appearance of being crucial, precious moments in one's life; but of course at the time, this was not the impression one had. Rather, it was as though one had available a never-ending number of days, months, years in which to sort out the vagaries of one's relationship with Miss Kenton; an infinite number of further opportunities in which to remedy the effect of this or that misunderstanding. (179)

In this regard, it is obvious that Stevens employs an indefinite pronoun "one" to characterise himself. Margaret Scanlan describes that Stevens avoids the first person "I" when his emotions are about to erupt. She discusses further, "The great heartbreak of his life, his estrangement from Miss Kenton, hides behind this locution, as when he describes how, meaning to condole with her for the loss of her aunt. He ended by rebuking her for failing to supervise the new maids" (qtd. in Beedham 47). Another example that Stevens refers to himself as "one" not "I" is before he meets Miss

Kenton during his trip to the West Country. He claims, "one would be meeting Miss Kenton again before the day's end" (211). In addition to the use of "one," Cynthia F. Wong, in *Kazuo Ishiguro*, also gives an interesting point that Stevens uses "one" because he is able to "question and examine his life in the way that 'I' cannot" (63). This means Stevens deliberately employs "one" as a tool to judge his past mistakes because, in reality, when people in general cause trouble to their own life, it is more convenient for them to observe their mistakes from a distance or in different perspectives.

Stevens' avoidance can be seen in his inability to accept his romantic feeling for Miss Kenton, his old colleague. Yet, readers gradually realise that this former staff once had a romantic relationship with him as in the end after his reunion with her he confesses, "[his] heart was breaking" (239). Since the beginning of his narrative, Stevens claims that his journey to the West Country originates from the staff shortage at Darlington Hall. He provides sufficient implications of staff shortage which makes him think of Miss Kenton's letter, whose content reveals her "nostalgia for Darlington Hall" and "her desire to return here at [Darlington Hall]" (9). Though he claims, "the proposed trip in the car could be put to good professional use" (10), he, in fact, has a hidden purpose for this expedition. After receiving a letter from Miss Kenton, he rereads the letter several times; this implies that he is keen to visit her. Accordingly, the arrival of Miss Kenton's letter becomes Stevens' inspiration and motivation in exploring the new world.

Stevens' sense of denial is obvious in his treatment of Miss Kenton. He still calls her Miss Kenton, not Mrs. Benn, though she has been married for twenty years.

Apart from his continuous denial of Miss Kenton's married name, his decision not to mention the existence of Miss Kenton to Mr. Farraday makes readers aware that he loves to conceal his feelings. Though he maintains his professional motive in travelling to the West Country, his awkwardness after "declaring that a former housekeeper of Darlington Hall [Miss Kenton] was resident in that region" (13) indicates the importance of Miss Kenton. Though he does not express his romantic feeling through his words, his action says it all. Stevens, therefore, is teased by his American master, "My, my, Stevens. A lady-friend. And at your age. I'd never have figured you for such a lady's man, Stevens. Keeps the spirit young, I guess. But then I really don't know it's right for me to be helping you with such dubious assignment" (14).

Stevens feels that this was the most embarrassing moment for him. At the same time, it also causes him to see the differences between Lord Darlington and Mr. Farraday, which not merely deal with the different characteristics of the two masters but also link to the different conventions of the two countries, Britain and the United States. In "Serving a New World Order: Postcolonial Politics in Kazuo Ishiguro's *The Remains of the Day*," Susie O'Brien, who studies about colonial mentality in *The Remains of the Day*, provides a contrast between English and American tradition. In her opinion, *The Remains of the Day* "is thematically constructed around an opposition between what are commonly regarded as Victorian values--formality, repression and self-effacement, summed up under the general heading of 'dignity'- and those associated with an idea of 'America' that has expanded, literally into a New World--freedom, nature, and individualism" (qtd. in Beedham 74).

Stevens, therefore, serves both the old and the new world order, Lord Darlington and Mr. Farraday. The dichotomy between Lord Darlington and Mr. Farraday, or in other words, between English and American tradition, causes Stevens to draw a comparison, going back and forth between his past and present. Serving Lord Darlington for thirty years, Stevens believes that Lord Darlington, with his decency, would never make such an informal conversation with his employee that may cause him to feel uncomfortable. At the same time, he also tries to provide ample justification for his new master. Regarding this moment as "the sort of bantering," Stevens thinks "in the United States, no doubt, [it] is a sign of a good, friendly understanding, between employer and employee, indulged in as a kind of affectionate sport" (14). As a current employee of the American businessman, Stevens has to adjust himself to his master's light-hearted manner, so he needs to practice "bantering" which becomes his ongoing concern throughout the whole narrative.

Apart from the need to adjust himself to the new master, Stevens also has to face many transitions as shown in his prologue in July 1956. He states many changes of Darlington Hall, which directly affect his life and profession. Darlington Hall, after having been owned by the Darlington family for two centuries, has been transferred to Mr. Farraday, the American nouveau riche. As a result, Stevens has become "part of the package" of the house (242), that he, together with the house, has to become a possession of his new master.

In *The Moral Leader*, Sandra J. Sucher writes how during the post-war period, many owners of country houses in England could not retain their ancestor's possession because of the inheritance taxes, which were levied on large estates to

rebuild the war-torn construction after the Second World War (103). Some also had to reduce the number of their servants. Like any other country houses, the number of staff at Darlington Hall is reduced from seventeen to four. Therefore, Stevens has to work with only three staff, consisting of Mrs. Clements and the two young girls. He states, "[O]ver the past few months, I have been responsible for a series of small errors in carrying out of my duties" (5). Instead of blaming his professional incompetence as he gets older, he blames the shortage of staff as the cause of all recent troubles, "these small errors of recent months have derived from nothing more sinister than a faulty staff plan," so he, as suggested by Mr. Farraday, should recruit "a new staff worthy of a grand old English house" (6).

Apart from denying Miss Kenton's married name, which can be interpreted as Stevens' concealing his romantic feeling towards her, Stevens' denial of the decline of the British Empire is also distinct. Stevens' excursion from Oxford to the West Country of England took place in July 1956, the same year as the Suez Crisis, but this crisis, is never mentioned by Stevens. John Sutherland, in "What Stevens Doesn't See," examines a lapse of the Suez Crisis and Stevens' expedition. He points out that Stevens' six-day journey takes place at the end of August or the beginning of September, 1956. By this time, Britain was already in the midst of the Suez Crisis[2]. This crisis, as Beedham suggests in *The Novels of Kazuo Ishiguro*, was the widely-

[2] According to *Longman Dictionary of English Language and Culture (Second Edition)*, the Suez Crisis is "the events in 1956 that followed the decision by the government of Egypt to take control of the Suez Canal. Before this, the canal was owned and operated by a foreign company. When Egypt took control, the UK and France sent ships and soldiers to the area to try to get the canal back. This attempt failed, and it was criticized by most other countries, including the US and the former Soviet Union. The British and French forces left Egypt after a few months, and the British Prime Minister, Anthony Eden, gave up his position as a result of this. For many people in the UK, the Suez Crisis was a serious defeat and a sign that the UK was no longer an important international power. In the UK, the Suez Crisis is often simply called Suez" (1352).

discussed topic during the post-war period, “dominating newspaper headlines in England” (61). It is also a symbolic incident indicating that British Empire had already been declined. Therefore, Steven’s omission of the Crisis is unusual because he frequently projects himself through an image of a person who is familiar with politics and foreign affairs, but he does not include this current controversial issue into his narrative.

In a sense, it is believed that Ishiguro elaborately parallels Darlington Hall and the Suez Crisis, which symbolizes England’s waning influences (Cheng 12). When Darlington Hall is treated as microcosm of England, Lord Darlington, the owner of this castle, can be regarded as the representative of English aristocrats who have lost their control over the world’s business and politics. On the other hand, Mr. Farraday, as a representative of America, emerges as the new superpower. Therefore, Stevens, as a minor figure in the history, is “serving a new world order” (O’Brien 787-806). On the contrary, it is plausible that Stevens does not mention the Suez Crisis because his new master is no longer an English nobleman or politician, but merely an American businessman. So, he, as a good butler, needs to focus on his new task in serving the new world order represented by Mr. Farraday instead of being obsessed with the nation’s international affairs as he was once familiar with.

Ishiguro creates Stevens as a butler, who has served both the old world and the new world order, because he believes, “[Most of us] are just butlers. It is something I feel about myself and many of my peers…If you’re acquired certain abilities, your duty was to put them toward something useful. But for most of us the best we can hope for is to use our rather small skills in serving people and organization that really

do matter" (qtd. In *The Moral Leader* 100). For this reason, Ishiguro's intention in making Stevens a butler is very subtle -- he wants to emphasize how trivial common people are, especially when they are in such a huge organization and society. Stevens, as a representative of common people, tries, at his best, to use his small skills in serving the new world order.

No matter how long the war has ended, Stevens' painful experiences remain fixed in his memories as he narrates not only the post-war situations but also the crisis of the pre-war during the 1920s and the 1930s when the world's important political figures in history gathered at Darlington Hall in order to find a way to solve the world's political problem. Since Stevens cannot accept that the influence of the British Empire has gradually waned, he still recalls the good old days when his career was high and when Darlington Hall was still a hub for political conferences in England or even in Europe.

The narrative concerning the collapse of the Empire suggests another traumatic symptom that Stevens has undergone, reexperiencing. Like Etsuko and Ono, Stevens cannot dissociate himself from the past. As described by Caruth, a traumatic patient would dwell in his/her past; he/she may keep reexperiencing the past for the rest of his/her entire life. Narrated in a stream of consciousness, Stevens' account is randomly around the two settings: the Darlington Hall and his journey to the West Country. Darlington Hall represents his old world of the greatness of the English nobility and value before its decline after the Second World War. Darlington Hall is considered as "a hub" or the centre of the world when it is owned by Lord

Darlington, the aristocrat who has a good intention in solving political conflicts in Europe, particularly for the well-being of the Germans, during the interwar years.

Frequently, Stevens remains nostalgic about his time under Lord Darlington's authority when "ladies and gentlemen would often visit for many days on end" to attend international meetings (17). During the golden age of the British Empire, Darlington Hall, in parallel with the country, once had twenty-eight staff. Sucher asserts that from 1830s to the onset of World War I in 1914, it was also the "Great Age of Servants" in Britain. At that time, the servant class was the largest among the working populations. There were 1,386,167 females and 58,527 males, working in hierarchical positions in the domestic sphere, including butlers, footmen, cooks, nurses, governesses, housemaids and nannies (102). According to the list of servants, Stevens works in the highest position among the servants; this means that he has to take care of every matter in the house. However, to what position does Stevens belong in society?

While contemplating on the nature of English tradition, Stevens also tries to answer the question, "What is a great butler?" instead of "who" is a great butler? (29) Stevens is really concerned with the essence of greatness and being a successful butler as he gives some ample criteria of the dignity of a butler. He compares the two different notions of being a dignified butler between his father's generation and his own generation. The previous generation saw the world as a hierarchical ladder whereas, when time passes, his generation sees the world as "a wheel," having "great houses at the hub" (115). Stevens feels proud to work for Darlington Hall, which is one of the prestigious and well-known houses in England. In a sense, Stevens can be

considered as a superior servant because he worked as a butler, the highest position among domestic servants in the so-called Great House, which is the "hub" of the world. In other words, if Darlington Hall is compared with the "hub," Stevens can be the tread, the part that is used for propelling and it becomes worn out by use.

The criteria of a dignified butler are set by the Hayes Society, which is the professional organization of butlers. The first criterion is that "the applicant be attached to a distinguished household", (113) and the most important criterion is that "the applicant be possessed of a dignity in keeping with his position. No applicant will satisfy requirements, whatever his level of accomplishment otherwise, if seen to fall short in this respect" (33). Stevens takes these criteria to his heart. He is so proud of being one of the English butlers as it is a national character of England. He takes pride in this concept as he claims:

> It is sometimes said that butlers only truly exist in England. Other countries, whatever title is actually used, have only manservants. I tend to believe this is true. Continentals are unable to be butlers because they are as breed incapable of the emotional restraint which only the English race is capable of. (43)

In this regard, Stevens recalls the quintessence of the English butlers who became his role model in working. Stevens claims, "When you think of a great butler, he is bound, almost by definition, to be an Englishman" (43). To strengthen this point, Stevens gives ample examples of the ideal English butlers. The first butler is from the legendary story which his father was fond of retelling to visitors over the years. This unnamed butler accompanied his employer to India, one of the British colonies. He

became a legend because he was able to cope with any danger or unexpected and unwelcoming situation for his master. While he was preparing for dinner, he "noticed a tiger languishing beneath the dining table" (36). He did not panic but was able to deal with this tiger calmly and quietly by shooting it with his employer's twelve-bores. At the end, he informed his master that all had been well, "Dinner will be served at the usual time and I am pleased to say there will be no discernible traces left of the recent occurrence by that time" (36).

Another typical example of the dignified English butler Stevens calls to mind is his own father, Mr. Stevens senior. He reflects, "My father was indeed the embodiment of dignity" (34). Stevens links the butler's dignity to his emotional restraint, which is characteristically English. To justify why he thinks of his father as the embodiment of dignity, Stevens narrates two anecdotes concerning his father's self-control. Firstly, Stevens thinks that his father was a qualified butler because he protected the reputation of his master, Mr. John Silvers. The first example of Stevens senior's restraint was when he drives Mr. Smith and Mr. Jones, the ill-mannered guests of his employer to many villages. There, though the guests gossip about his employer, Steven senior still treats them duly. He does not express any anger nor annoyance. To show that he is not pleased with what the guests are doing, Stevens senior just stops, gets out off the car and says nothing until one of the guests felt uneasy and guiltily says, "I suppose we were talking a little out of turn there. It won't happen again" (40).

When Stevens recalls this anecdote, he also thinks of another anecdote, which can obviously and appropriately demonstrate his father's self-restraint. His father told

him that his elder brother, Leonard, had been killed during the Southern African War or the Boer War and he "had died quite needlessly" in the war and this brought the sense of bereavement to his father. Ten years after the death of Leonard, Stevens senior happens to serve the General who was responsible for his son's death. In fact, the employer of his father does realise that his father must have felt uncomfortable in serving the General, so he offers Stevens senior several days leave. However, Steven senior insists on working to show his spirit and professionalism. During the four days of the General's stay, Stevens senior's ordeals worsen because the General does not know who Stevens senior is, so he boastfully narrates anecdotes of his military accomplishments, including the Boer War. To make all the service run smooth, Stevens senior, nevertheless, professionally carries out his duty by suppressing his loathing towards the General and providing his service to "the usual standards" (41).

Like his father, Stevens takes the following statement as the utmost important ideology in his profession:

> Dignity has to do crucially with a butler's ability not to abandon the professional being he inhabits…The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost; they will not be shaken out by external events, however surprising, alarming or vexing. They wear their professionalism as a decent gentleman will wear his suit: he will not let ruffians or circumstances tear it off in the public gaze. (42-3)

As the narrative progresses, Stevens evidently takes his career as the first and only priority in his life, and at the same time, abandons all external events which may

affect his career. As a distinguished butler, Stevens represses any personal feelings that go against his profession; he abandons his family, love and personal opinion in order to serve Lord Darlington and to fulfil the requirements of a dutiful butler.

The familial repression is suggested through the relationship between Stevens and his father. Their situation is awkward in the eyes of outsiders. The conversation, when Stevens visits his father who becomes critically ill, is highly professional. The first thing his father asks when Stevens enters the room is "Everything in hand downstairs?" Though critically ill, he is still worried about their job as a butler because Stevens senior used to be a professional and dignified butler before he became an under butler at Darlington Hall. Stevens merely repeats the similar statement, saying "I hope Father is feeling better now" (97). The provided example portrays the scene when Stevens comes to visit his father:

> 'I'm glad Father is feeling so much better,' I said again eventually. 'Now really, I'd best be getting back. As I say, the situation is rather volatile.' [Stevens senior] went on looking his hands for a moment. Then he said slowly: 'I hope I've been a good father to you.' I laughed a little and said: "I'm so glad you're feeling better now," … My father was still looking at his hands as though he were faintly irritated by them. 'I'm so glad you're feeling better now,' I said again and took my leave. (97)

This moment is awkward and strange because his father is on his deathbed and Stevens, as the only remaining son, does not express any consolation or grief as one might expect.

Tired and despaired, Stevens senior, when dying, shows affection for his son for the first time. Surprisingly, the only short moment showing their family ties is firstly addressed by Stevens senior. He tells Stevens, “I’m proud of you. A good son. I hope I have been a good father to you. I suppose I haven’t” (97). Stevens does not respond to his father’s remark. Instead of showing his affection for his father, Stevens, before excusing himself, simply says, “I’m afraid we’re extremely busy now, but we can talk again in the morning” (97). It is such a tragic and ironic moment because there is no tomorrow morning for his father and Stevens does not even get a chance to bid farewell.

Moreover, Stevens depicts his father gazing at his own wrinkled hands for some time during their conversation as he describes, “My father was still looking at his hands as though he were faintly irritated by them” (97). In a sense, the way his father stares at his wrinkled hands conveys a symbolic meaning of a person who realises that he has been working really hard for the rest of his life in order to pursue his goal of being a great butler. Eventually, his devotion becomes useless as he dies lonely and forgotten, and it seems that none of the privileged, including Lord Darlington and the honourable guests, seems to care about his departure from this world.

Ironically, Stevens claims that the night of his father’s death during the political conference became the triumphant moment of his career. Prior to the death of his father, he leaves his father who is seriously ill with Miss Kenton in order to look after the honourable guests of his lord. That dinner party, as Stevens claims, is his

professional development because he is able to overcome his depression caused by bereavement. He says:

> If you consider the pressures contingent on me that night, you may not think I delude myself unduly if I go so far as to suggest that I did perhaps display, in the face of everything, at least in some modest degree a 'dignity' worthy of someone like Mr. Marshall--or come to that, my father. Indeed, why should I deny it? For all its sad associations, whenever I recall that evening today, I find I do so with a large sense of triumph. (110)

In a sense, his saying that he regards this evening as his triumph is like his consolation, or rather, self-deception. In retrospect, Stevens makes use of his narrative because when he recalls the past, he becomes more perceptive, being able to fix some pieces of his memories from his present point of view. At the time, though he does not express how much he suffers, readers realise that he is really sad because he remembers Lord Darlington asking him whether he is alright after noticing that he is crying. In fact, the approaching death of his father shows Stevens' compassionate side. However, instead of revealing his real feelings and emotions, Stevens, feeling worried about his father's ailment, wipes his face, and maybe tears, and simply tells Lord Darlington, "I'm very sorry, sir. The strains of a hard day" (105).

Not only has he repressed his affection for his father, Stevens has also repressed his romantic feeling for Miss Kenton because of his pursuit to be a perfect butler. Though Stevens does not state that Miss Kenton was his lover or at least a special person to him, his narrative shows that he has had romantic feelings for her.

Every evening they would have an informal cocoa party although Stevens maintains that it is set for exchanging their views about their profession. In a way, Stevens never admits this romantic relationship until it is too late.

Similar to his response to his father, Stevens does not know how to carry on a warm and humane conversation with Miss Kenton. He would become speechless when he had to talk about other subjects beside his duties. For example, Stevens wants to tease Miss Kenton by making fun of, or rather embarrassing, her about her threat to resign from Darlington Hall after the two Jewish maids were dismissed. Even though months have elapsed after their dismissal, Stevens, from time after time, still asks for Miss Kenton's resignation notice, saying "Miss Kenton, I'd rather expected you to have handed in your notice by now" (150). However, when Miss Kenton replies that she, with every intention, still thinks of resigning, Stevens admits that he was concerned that she was serious about her threat to resign.

Another significant moment for Stevens and Miss Kenton is when Miss Kenton enters his pantry uninvited, carrying a vase of flowers to "brighten things up" (164). Stevens accepts that this is the turning point between them. This scene is very subtle and complex. It conveys symbolic meanings. The description of the room illustrates the parallel between the room and its owner. Its atmosphere is quite solemn and is full of the sense of professionalism as Stevens claims that his pantry is a crucial office of the house and "all things in [his room] are ordered" (165). His room perfectly reflects his characteristics because he is a workaholic and every household business in Darlington Hall is under his control. Moreover, he never allows anybody to intrude into his privacy and solitude in the same way that he is not interested in any

women, except Miss Kenton, or in marriage. Miss Kenton compares his room with "a prison cell" (165), which means Stevens, as a prisoner, confines himself within his own space. In so doing, he may feel secure and contented because he believes that as long as he remains in his own place he will be able to maintain the path of being a dignified butler.

The way Miss Kenton brings a vase of flowers to his room reveals that Miss Kenton cares for him and the flowers may be taken as her love confession. Having worked with each other year after year, Miss Kenton realises that Stevens is reserved. She knows that he suppresses his feeling for fear that his personal feeling may affect his career. For example, when Stevens shows his objection to recruiting Lisa as a maid, Miss Kenton heckles him, pointing out his fear, "You do not like pretty girls to be on the staff. Might it be that our Mr. Stevens fears of distraction? Can it be that our Mr. Stevens is flesh and blood after all and cannot fully trust himself?" (156)

To challenge Stevens' sexual repression, Miss Kenton, while she is still in Stevens' room, annoys him by asking about the book he is reading. She even importunes him with her queries, asking whether he read "racy" books (166). While Miss Kenton keeps asking what kind of book he is reading, Stevens, on the other hand, has assertively refused to answer her question for a long time. He regards it as a "peculiar" atmosphere as he recalls:

> All I can say is that everything around us suddenly became very still; it was my impression that Miss Kenton's manner also underwent a sudden change; there was a strange seriousness in her expression, and it struck me she seemed almost frightened. (167)

As they stand so close to one another, a sensuous vitality seems to diffuse across the room. Though the two of them, after having worked together for many years, seem to have romantic feelings towards one another, their relationship remains the same; there is no progression. When Stevens stays introverted, Miss Kenton is the one who has to make an approach.

Eventually, Miss Kenton realises that the book Stevens is trying to hide is "simply a sentimental love story" (167). In fact, it is quite strange for a man, particularly a rigorous man like Stevens, to read such a sentimental romance. However, it is understandable because Stevens represses his romantic feelings for Miss Kenton and substitutes it by reading a romantic novel. Though he is caught reading a sentimental novel, he, at first, does not accept that he enjoys reading it. Instead, he claims, "There was a simple reason for my having taken to perusing such works; it was an extremely efficient way to maintain and develop one's command of the English language" (167). Once again, he uses professionalism as an excuse to avoid showing his true feeling.

In a way, it can be seen that Lisa, one of the maids in Darlington Hall, is a character who is used to highlight Stevens' repression. Stevens' sexual repression is obviously contrasted with Lisa's passionate love. Stevens is concerned that if he got married, his love life might affect his career as he shows disapproval about love in the workplace. He provides an example of Lisa who, after working for eight or nine months, elopes with the second footman. At first, Stevens does not want to recruit Lisa because of her haphazard work ethic as Stevens asserts, "She had never remained in any position for longer than a few weeks" (154). However, Miss Kenton insists on

employing her, guaranteeing that Lisa would prove herself to be a very reliable worker. Before her elopement, Lisa leaves a letter to Miss Kenton. Though her letter is ungrammatically correct, as Stevens criticises, her language is straightforward and emotional. She does not hesitate to express her love for the man she is eloping with. Unlike Stevens, Lisa seems to use her heart in making a decision as she writes, "Please do not judge us too harshly. We're in love and are going to get married" (157).

Another triumphant moment in his life recalled by Stevens is after Miss Kenton has been going out with Mr. Benn and announces her engagement with him. Prior to Miss Kenton's date, she informs him that her acquaintance asked her to marry him. Surprisingly, Stevens utters the word "indeed" for three times (215), pretending he does not care. Miss Kenton, at her best, tries to urge him to say something, "But I can see you are very unhappy about my going out tonight," and "…you will get me to change my mind?" (216) After the date, Miss Kenton comes back home, she, once again, asks, "Are you not in the least interested in what took place tonight between my acquaintance and I, Mr. Stevens?" (218) Stevens ignores her question as he claims that he has to take care of his duties because the conference which he refers to as the "event of a global significance" is being held at that particular moment. Though Stevens does not openly state that he is upset by Miss Kenton's engagement, his body language and facial expression say it all. By this time, Mr Cardinal, Lord Darlington's surrogate son, notices this and asks, "I say, Stevens, are you all right there? Not feeling unwell, are you?" (220) No matter how he suffers, Stevens just blames his hard, tiring day and maintains his work as a butler.

Apparently, the theme of the protagonist's upholding to professionalism dignity has become the climax of the novel twice; the first time is the death of his father and the second time is Miss Kenton's engagement to Mr. Benn. Interestingly, the backdrop of each of his emotional turmoil is the dinner party held for the distinguished guests by Lord Darlington. These dining scenes essentially emphasize the conflict between the lower class and the upper class. That is, while the upper class, who are responsible for the well-being of the whole world, are having a pleasant meal and conversation, Stevens, as representative of the lower class, has to maintain his duty even though he is facing his life crisis. Before the death of his father, Stevens does not have the chance to keep a death watch on his father. While his father is dying, Stevens still does not have a chance to close his father's eyes. Ironically, he has to look after the sore feet of M. Dupont, a high-ranking French politician. The problem of M. Dupont's sore feet was very trivial when compared with the death of Stevens' father. Nonetheless, Stevens has to carry on working because he believes that his father wants him to continue working as well.

Stevens' repression of personal emotion highlights his political repression. Being a butler, Stevens is oppressed by distinguish guests of Lord Darlington. He, similar to his father, has to maintain his position in serving the privileged. Obviously, his devotion to the duty seems to derive from his father as many of his father's anecdotes have become Stevens' lessons. However, no matter how much loyalty and effort they put into their work, both Stevens senior and Stevens junior are just victims of the British hierarchical system. As for Stevens, he looks up to Lord Darlington and is ready to follow his lord's ideas or beliefs since he considers himself as unimportant to make judgment. For example, when he is asked by Lord Darlington to dismiss the

two Jewish maids, Ruth and Sarah, because of their being Jews, Stevens tries to exploit his inferior position to explain why he cannot disagree with his master about this issue. He states this unfair dismissal to Miss Kenton, "The fact is, the world of today is a very complicated and treacherous place. There are many things you and I are simply not in a position to understand concerning, say, the nature of Jewry. Whereas his lordship, I might venture, is somewhat better placed to judge what is for the best" (149). The statement shows that Stevens humbles himself and gives all his rights and judgment to his lord. What he can provide is only his loyalty and good service.

Whereas Stevens behaves in a humble way, the privileged also treat him as a person who cannot understand economics and politics. Stevens is once challenged by Darlington's guests during the conference before the war around 1935. He is asked by Mr. Spencer about England's "debt situation regarding America," "currency problem in Europe" and "M. Laval's speech on the situation in America" (195-6). Knowing that he is expected to be "baffled" by the questions, Stevens responds to these issues, "I'm very sorry, sir, but I am unable to be of assistance on this matter" (195-6). By this, Stevens notices that "all gentlemen in the room exchange mirthful smiles" (195). Consequently, he gives his dull answer, "I'm very sorry, sir, but I am unable to be of assistance on this matter" several times and shows "the outward impression of struggling with the question" (195) in order to serve those gentlemen's satisfaction.

This humiliation of Stevens caused by Mr. Spencer also indicates the distinction between classes: the privileged and the underprivileged and also their perspectives towards each other. While Mr. Spencer, the representative of the

privileged, thinks that ordinary people do not understand politics, economics and world commerce, Stevens himself also suppresses his political role as he claims, "such great affairs will always be beyond [our] understanding…we best do so by concentrating on what is within our realm; that is to say, by devoting our attention to providing the best possible service to those gentlemen in whose hands the destiny of civilization truly lies" (199). To this point, it is interesting to look at Stevens' "best possible service" (199).

As this chapter has discussed earlier, Stevens' dignity is concerned with his duties in Darlington Hall and his loyalty to Lord Darlington. This makes Stevens think that it is acceptable to eavesdrop other guests' conversation in order to defend his master's interests. In the context of his narrative, Stevens employs the word "overhear" as he claims, "I for one had no intention of overhearing to the extent I did that evening" (94); however, he also says that he puts his ears to M. Dupont's door, listening to M. Dupont and Mr. Lewis, the American ambassador, who has been criticising his lord for a long period of time. This incident is inevitably considered eavesdropping, not overhearing. Shortly afterwards, Stevens voluntarily reports this secret meeting between M. Dupont and Mr. Lewis to his lord. This is so ironic because Stevens keeps discussing the topic of a dignified butler; however, he eavesdrops the conversation of his lord's guests. Dignity, in Stevens' perspective, signifies the best service to his lord and some inappropriate manners do not count.

After having devoted himself to serve his lord for thirty years, Stevens experiences the aftermath of the war as it turns out that his lordship's good intention is misguided. Darlington Hall is transferred to Mr. Farraday who represents the new

world order. As suggested by the title of this chapter, the word “new world” does not only deal with his new master but also the “the new world” that Stevens experiences after he takes the expedition to the West Country. At this time, Stevens discovers the landscape of the English countryside and a new group of people who represent the middle-class. They are treated as equal to the upper-class shortly after the end of the Second World War.

However, before he sets off for the West Country, Stevens, who has barely travelled throughout his whole life, needs to be well prepared. For example, he needs to find “suitable travelling clothes” and a guidebook for travelling. Interestingly, his costumes, which are mostly passed on to him by Lord Darlington and various guests, are too formal and old-fashioned. Similarly, the guidebook he uses, *The Wonder of England,* written by Mrs. Jane Symons, is also out-dated as it was published in the nineteen thirties. All materials he uses for his expedition are from the period when Darlington Hall was still the “hub” of the world. In this regard, Stevens, as well as the travelling clothes and the guidebook, are representations of “the old world” he is going to use when he explores “the new world” and find many changes after the end of the war. His bringing the old-fashioned suits and old guidebook suggests the incongruity between him and a new changing world. Moreover, it may foreshadow Stevens’ failed attempt to adjust himself to the new world.

After he departs from Darlington Hall, the first thing Stevens notices is the landscape of England. Before his departure, Stevens claims, “I do not imagine German bombs have altered our countryside so significantly” (11). Historically, Nazi Germany, by using the Blitz, attacked only the important cities of England, such as

London, Birmingham, Southampton and Liverpool. As a result, the English landscape remains untouched and Stevens is able to appreciate the beauty of nature. After living in the man-made construction under the authorities of the upper-class for nearly three decades, Stevens, for the first time, departs the mansion driving Mr. Farraday's Ford. The Ford Motor Company, the American automobile company founded by Henry Ford in 1903, signifies the influence of America. It is one of the world's largest and the most profitable companies. This vehicle of his new master will, literally, lead him to the new world during his six-day journey.

Stevens describes his first day of the journey when he passes unrecognizable surroundings, "I must confess I did feel a slight sense of alarm – a sense aggravated by the feeling that I was perhaps not on the correct road at all, but speeding off in totally the wrong direction into a wilderness" (24). Having lived under the order, authority and rigidity all his life, Stevens feels uncertain about what may come, so he compares the unfamiliar path with the wilderness. The beauty of the English landscape causes him to think about the nation's greatness. He describes:

> The English landscape at its finest – such as I saw it this morning – possesses a quality that the landscapes of other nations, however more superficially dramatic, inevitably fail to possess. It is, I believe, a quality that will mark out the English landscape to any objective observer as the most deeply satisfying in the world, and this quality is probably best summed up by the term "greatness." (28)

When driving through unfamiliar territory, Stevens also experiences the other side of human nature which he has never experienced before in his association with

the upper-class. While he is driving slowly through the farmland, passing Salisbury Cathedral, a hen is crossing the road in "the most leisurely manner." Fortunately, he stops his car in time, and the hen's owner comes, "swoop[ing] up the hen in her arms and proceed[ing] to cradle it" (68). This incident shows a country woman's humane treatment of her animal. She even names this hen "Nellie" (68). She proposes, "Some people say we farm people get used to animals being hurt or killed, but that's just not true. My little boy cried for days. It's so good you stopped for Nellie, sir" (69). After that, she even offers Stevens a cup of tea to express her gratitude.

Apparently, this incident indicates the difference between the mentality of the ruling class and the working class. The General and politicians Stevens meets at Darlington Hall, despite their good intentions, eventually cause casualties to innocent people during the Second World War. On the contrary, this farmer takes good care of her hen as well as other kinds of farm animals. This small accident makes Stevens appreciate the country life as he states, "I must say, something about this small encounter had put me in very good spirits; the simple kindness I had been thanked for and the simple kindness I had been offered in return, caused me somehow to feel exceedingly uplifted" (69). Remarkably, Stevens begins to reconnect with other people as a way to recover from traumatic symptoms. He feels so lonely that he even "expect[s] further farm creatures to across his path" (69) again, so that he can reconnect with them, searching for human warmth and kindness once again.

Apart from being exposed to this female farmer's generosity, Stevens also gets help from a chauffeur. When his car's radiator is overheated, this man comes and helps him without any hesitation. This man once was a Colonel's batman. However,

when he asks Stevens about Lord Darlington, Stevens, surprisingly, refuses to mention that he worked for Lord Darlington, but tells him that he is working for "Mr. John Farraday, the American gentleman" (126). When he reaches the pond, he reveals why he told this lie. Recalling the similar incident taking place a few months ago when asked by Mr. and Mrs. Wakefield, Mr. Farraday's guests, Stevens, at that time, also refused to admit that he used to serve Lord Darlington. Because of this incident, he is asked by Mr. Farraday, "I mean to say, Stevens, this is a genuine old English house, isn't it? That's what I paid for. And you're a genuine old-fashioned English butler, not just some waiter pretending to be one. You're a real thing, aren't you? That's what I wanted, isn't that what I have?" (124). To answer his master's enquiry, Stevens asserts the English norm that it is inappropriate for an employee to criticise his past employers.

More significantly, Stevens hides his real identity from the Moscombe villagers. There, he is mistaken as a gentleman because of his formal clothes and his way of speaking. When he meets other people in the pub, he also acts as if he were a lord and never tells them that they misunderstand. For instance, he gives an ambiguous statement when he is asked whether he knows important political figures:

> It has been my good fortune, after all, to have consorted not just with Mr. Churchill, but with many other great leaders and men of influence– from America and from Europe. And when you think that it was my good fortune to have had their ear on many great issues of the day, yes, when I think back, I do feel a certain gratitude. It's a

> great privilege, after all, to have been given a part to play, however small, on the world's stage. (188)

The statement makes Stevens appear as if he were one of those gentlemen who played the leading role during the world's political crisis.

This provided example takes place after the discussion of dignity among the villagers. Stevens' opinion is contrasted with that of Mr. Harry Smith, who longs for egalitarianism in society. Mr. Smith claims, "Dignity isn't just something gentlemen have. Dignity's something every man and woman in this country can strive for and get." He also adds, "And I don't need to remind anyone here, there's no dignity to be had in being a slave" (186). Additionally, from Smith's perspective, "no matter who you are, no matter if you're rich or poor, you're born free and you're born so that you can express your opinion freely, and vote in your member of parliament or vote him out. That's what dignity's really about, if you'll excuse me, sir" (186). Smith's statement might be the reason why Stevens conceals his real identity of being a butler, who once served Lord Darlington, who is labelled with the upper-class and the warmonger during the nineteen thirties. Since Stevens is merely a butler, or in other words, a servant, who actually is accorded no rights, opinions and dignity, he, therefore, pretends to be someone else so that they will not know that he is affiliated with the upper-class.

Despite the fact that other middle-class people cannot distinguish a true gentleman from a false one, Dr. Carlisle, who belongs to the upper-middle class in this village, realises that Stevens is only a butler. He tells Stevens the truth and then asks Stevens what he thinks dignity is all about. Stevens' answer is, "it's rather a hard thing

to explain in a few words, sir. But I suspect it comes down to not removing one's clothing in public" (210). In a way, Stevens' answer is like his gratitude for Dr. Carlisle for he does not expose Stevens' real identity to the public. Frequently, Stevens wears a suit, which is the outfit of the upper-class, as he thinks that "[the great butlers]…wear their professionalism as a decent gentleman will wear his suit" (43). Though he can conceal his true identity from those villagers, he cannot conceal his identity from Dr. Carlisle who is accustomed to the norm and tradition of the upper-class.

At the very end of his journey, Stevens is reunited with Miss Kenton at the tea lounge of the Rose Garden Hotel. It is strange that Stevens uses the technique of looking back to his meeting instead of reporting it in a chronological order. He narrates his meeting with Miss Kenton on Day 6, but their reunion took place two days ago. The delay of his narrative may be caused by his disappointment. After having been separated from Miss Kenton for many years, Stevens travels to the West Country with the hope that Miss Kenton, who has informed him of unhappiness or dissatisfaction in her marriage, will return to Darlington Hall. However, before he meets Miss Kenton, he has to encounter many obstacles. It is raining while he awaits her arrival, and even the room is described as "filled with ill-matching armchairs and occasional tables" (232). The gloomy and unsettling atmosphere foreshadows Stevens' unfulfilled love. Even though Miss Kenton or Mrs. Benn states her romantic feeling for him, "I get to thinking about a life I might have had with you, Mr. Stevens" (239), she, nonetheless, is realistic enough to accept the fact that her right place is with her husband. Throughout her harsh experiences, she still has her husband, daughters and grandchildren who stand by her.

Before they say goodbye to each other, Stevens tells Miss Kenton, “Many say retirement is the best part of life for a married couple” (240). To this regard, readers may start to worry about Stevens’ own upcoming future. What shall he do with the remains of his day? Sitting at the pier, Stevens appreciates the twilight which is believed to be the best part of the day. Similar to Etsuko and Ono, Stevens, in order to be relieved from ordeals, must release his traumas by speaking them out, and he has found a stranger who can guide him--he is a retired butler who really understands his situation as he has been in the same boat as Stevens.

Stevens expresses his genuine feelings with a retired butler that he has tried so hard to pursue the goal of being a great butler. He admits, “I’ve tried and tried, but whatever I do find I am far from reaching the standards I once set myself. More and more errors are appearing in my work…I’ve tried and tried, but it’s no use. I’ve given what I have to give. I gave it all to Lord Darlington” (243). Eventually, Stevens realises that Lord Darlington is not evil but naive. He declares:

> Lord Darlington wasn't a bad man. He wasn't a bad man at all. And at least he had the privilege of being able to say at the end of his life that he made his own mistakes. His lordship was a courageous man. He chose a certain path in life, it proved to be a misguided one, but there, he chose it, he can say that at least. As for myself, I cannot even claim that. You see, I trusted. I trusted his lordship's wisdom. (243)

Stevens also acknowledges that his “dignity,” which he has contemplated throughout his narrative, becomes nothing as he reflects, “I can’t even say I made my own mistakes. Really—one has to ask oneself—what dignity is there in that?” (243)

Eventually, the aging butler suggests, “You’ve got to enjoy yourself. The evening is the best part of the day. You’ve done your day’s work. Now you can put your feet up and enjoy it” (244). What has been done cannot be undone, so Stevens needs to look forward as the retired butler has suggested. This confession with the retired butler functions as a therapeutic means in lessening his ordeals. Similar to the way psychologists treat patients, the retired butler lets Stevens reveal his past mistake and feelings without feeling worried about his identity.

When considering Stevens’ overall attempt to lessen his ordeals, we can see that he, as suggested by Caruth’s theory, is able to release his ordeals via his narrative, especially at the end when he accepts that he has condemned himself by giving Lord Darlington’s unquestioning devotion. Nevertheless, he fails to reconnect and re-establish his relationship with other people, which is the way Herman suggests in her trauma theory. His exploration of the new world and his meeting many different kinds of people are superficial because this short period of time does not make him know those villagers. He cannot even identify himself with them. Particularly, when he looks around, Stevens sees “people of all ages strolling around this pier: families with children; couples, young and elderly, walking arm in arm” (245). This is such a hurtful scene for a bachelor like him because he cannot be part of their experience and the reunion between him and Miss Kenton makes him realise how much opportunity he has lost. While Miss Kenton has her family to turn to whenever she has problems, Stevens has no one but a stranger at the pier to talk to. When he recognises the fact that his life has already been wasted, Stevens cannot turn back the clock. For the remains of his day, Stevens has to go back to Darlington

Hall, where he has lived for thirty years, but this time to serve the new master, Mr. Farraday.

Apparently, Stevens' remains of the day are not for taking a rest like other retired people. Having served as a butler for most of his life, Stevens, like his father, cannot change his profession but continues with his job until he dies. In order to maintain the standards of his perfection, Stevens has to adjust himself to his new master's way of life. He thinks, "Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically. After all, when one thinks about it, it is not such a foolish thing to indulge in – particularly if it is the case that in bantering lies the key to human warmth" (245). In this regard, Stevens' wish to please Mr. Farraday is strong as he intends to practice "bantering".

In a sense, the word "bantering" connotes the idea of good-natured, friendly and light-hearted conversation which is inappropriate for a master and a servant to engage in. Stevens narrates some awkward moments between him and Mr. Farraday when they banter. For example, when he is jokingly asked by his master whether he is responsible for "a crowing noise" one morning, Stevens tries to think of "some witty reply" (16) and says, "More like swallows than crows, I would have said, sir. From the migratory aspect" (16). Surprisingly, his employer looks at him and says, "I beg your pardon, Stevens?" (17) This is a notable example of difficulties between Stevens and Mr. Farraday. Stevens' answer shows the traditional standard of the English butler, which is supposed to be witty. However, Mr. Farraday, who comes from different culture and background, does not get the English joke. At the same time, Stevens also finds his new employer's joke offensive, especially when it deals

with sexual issues, which he tries to avoid. Mr. Farraday asks Stevens to take care of his female guest, "Maybe you could take her out to one of those stables around Mr. Morgan's farm. Keep her entertained in all that hay. She may be just your type" (15). Shocked by his master's remarks, Stevens tries to think that such remarks are a kind of "bantering," which he should practice in order to be a professional butler.

Having lived with formal and strict way of life for his entire life, Stevens, once again, has the potential to fail in making a "bantering" because he has to repress his own feeling and nature and tries to play a role of a good butler. He finishes his narrative, "Perhaps, then, when I return to Darlington Hall tomorrow – Mr. Farraday will not himself be back for a further week – I will begin practicing with renewed effort. I should hope, then, that by the time of my employer's return, I shall be in a position to pleasantly surprise him" (245). When serving Lord Darlington, Stevens considers himself as a dignified English butler who serves the distinguished person of the country; however, he will not be able to observe the rules of formality as he used to in order to please the new American master, who has no concept of what English aristocracy is, he might not be able adhere to his pride in Englishness.

In conclusion, Stevens' attempt to lessen his trauma can be partly achieved through his being able to express himself through his narrative. Even though he does not reveal or accept all the truths, he, at the end, realises that he also makes his own mistake by sacrificing many things in his life for Lord Darlington. Though Stevens' future is left unsaid--whether he is successful in "bantering," he has the potential to repeat the same way of life as a butler, which is to serve his master with his best service. Though Stevens expects to perform his service in a highly professional

manner at Darlington Hall, it is dubious whether he can get along with his new employer because they belong to different cultures and lifestyles. It is also hard for an aging butler like Stevens, who has been attached to English traditions and etiquette for most of his life, to adjust himself to his new American employer's way of life. Overall, Stevens' exploration of the West Country makes him notice that the world is changing; nevertheless, he has to go back to his old world, Darlington Hall, to serve his American employer. By this time, he might suffer more from serving Mr. Farraday because his narrative reflects that he still has faith in Lord Darlington and clings to the pride of being English.

CHAPTER V

CONCLUSION

The discussion of Kazuo Ishiguro's major characters: Etsuko in *A Pale View of Hills* (1982), Ono in *An Artist of the Floating World* (1986) and Stevens in *The Remains of the Day* (1989), demonstrates that these characters are in a similar position in which they suffer from the Second World War's far-reaching implications and have to adjust themselves to many changes in the post-war period. Though Ishiguro states that he does not want his readers to read his works as historical novels, his first three novels, nonetheless, are actually set in the period following the Second World War, when many countries around the world faced political turmoil and many civilians were lost to the atrocity of the war, or to the emotional conflict, which inflicted on them after experiencing the war. The three novels have the war as a backdrop; however, Ishiguro's actual concern is not history but the individuals who are affected by the brutality of the war and later confront its long-term psychological effects.

Having the Second World War as a background in each of his novels, Ishiguro portrays Etsuko, Ono and Stevens as war victims, who are viewed from the civilians' different perspectives and backgrounds, regardless of gender, ethnicity and profession during such a bleak time. More importantly, instead of presenting those who directly become involved in the war, such as military figures and politicians, all of Ishiguro's protagonists are ordinary people who do not have any political or military power. Etsuko and Ono are representatives of the Japanese people in general who undergo considerable changes of the Japanese Empire, which was altered from being a powerful nation in the Asia Pacific region to become the defeated country. The war

and the atomic bombings destroyed Japan's landscape as well as its infrastructures. More importantly, being subjected to the American Occupation during the 1950s and 1960s, Japanese traditions and values were under the threat of Western values and ideologies. Similar to Etsuko and Ono, Stevens, who belongs to the victorious country, also has to face transitions in the post-war period. Britain, which once had the most colonies in all parts of the world, has been surpassed by the United States. Though Britain was one of the victorious countries of the Second World War, its political, social and economic stabilities were threatened. Stevens has to face the decline of the British Empire and the British aristocrats who he used to serve have vanished; therefore, he has to readjust himself to the new world and new ideologies in order to get through many changes. It is remarkable that Ishiguro's works focus on the lives of a housewife, an artist and a butler who are psychologically affected by the war. The use of ordinary people as the main characters indicates that the war is a massive annihilation of mankind and everyone is forced to get involved no matter who he/she is.

Ishiguro's way of dealing with the traumatic consequences of the war in his first three novels can be considered as reflecting a progress of his writing career. He initially scrutinizes the theme of trauma caused by the war through a solitary Japanese widow. *A Pale View of Hills*, his first novel, demonstrates the suffering life of Etsuko, a Japanese housewife, who experiences the cruelty of the war in the war-torn landscape in Nagasaki, Japan. There, she has lost her parents and other family members. Ishiguro indicates how a woman, who is actually considered powerless and inferior to men in Japanese society, has endured and dealt with many kinds of sufferings in post-war Japan and England. After his success in portraying the harsh

life of a Japanese woman during the post-war period, Ishiguro, in *An Artist of the Floating World*, creates a male narrator, Ono, a Japanese artist who is despised for his mistaken allegiance to his leaders and the country. To be more precise, he was first an honourable art-teacher, who in the post-war period became weak and frail; he later has to undergo a dramatic transformation in his life, including the loss of his family members and the shifting social values. The younger generation tends to be more inclined towards western culture, technologies and ideologies. Instead of merely focusing on the losers of the war, Ishiguro also explores the life of a winner by employing a different location moving from Japan in his previous novels to Britain. The character of Stevens is further developed from Ono because both devote themselves to certain political and social ideologies and work. *The Remains of the Day* expands the theme of trauma caused by the war, showing that Stevens, who has a subordinate status in society, is also greatly affected by the war. As well as having to face the decline of the British Empire, Stevens also has to adjust himself to his American employer who represents the new world order.

Though Ishiguro's characters are from two different countries, they have many things in common. Firstly, all of them experience comparable difficulties during the post-war period, such as the loss of their family members, houses, career and identity. Secondly, they, apart from enduring the atrocities caused by the Second World War, make their own major mistakes, which cause them to become even more traumatic. To exemplify, several years after the unconditional surrender of Japan, Etsuko leaves Nagasaki for England in order to seek for better opportunities, which eventually cause her elder daughter, Keiko, to commit suicide, and she is left alone in a foreign country. Ono was once a respectable artist, who devoted himself for the Japanese

Propaganda Department, and after the unconditional surrender of Japan, he is taken as a war perpetrator. Stevens, in the post-war period, is labelled as a servant of a warmonger because he has served Lord Darlington, a Nazi sympathizer, who unintentionally caused troubles to Britain. Finally, these characters portray that Japan and Britain are not different, particularly in terms of their landscape, political system and ideologies. For instance, apart from living in island countries under Constitutional Monarchy, both Japanese and English people cope with their ordeals by bearing the unbearable. In doing so, they reminisce the glorious past of the Empire, suppressing the brutal memories of the war inside and avoiding present day reality.

This thesis has attempted to demonstrate that Etsuko's, Ono's and Stevens' traumatic experiences could be healed if they express their unpleasant past memories. By applying the trauma theory, suggested by Caruth in *Trauma Exploration in Memory* that patients must detach themselves from their sufferings by narrating their ordeals in order to lessen or be relieved from tragic consequences caused by the war, this thesis has focused on these characters' traumas, emphasizing their traumatic symptoms revealed through the narrative technique and the course of their narratives. These three novels are written in the first person narrative. The use of "I" in each novel can very well reflect the narrator's mind. However, the first person narrative is sometimes unreliable as the narrator tries to hide his/her guilt and fault. As a result, readers are allowed to know the narrators' experiences only when they feel comfortable enough to tell. When reaching some unpleasant parts, the narrators may trick their readers by fabricating the story or changing the topic. The course of narratives in the three novels indicates the narrators' self-deception which makes

them sometimes reveal or conceal their past experiences from readers or even from themselves.

After focusing on the traumatic symptoms in the three novels, this thesis also emphasizes the relationships between the narrators and other people, including their family members and acquaintances. An example can be seen in Etsuko's narrative that she cannot be fully recovered from the PTSD symptoms because she represses some parts of her traumatic experiences. If she could get rid of her guilty feeling of Keiko's death and could fully express all her ordeals, she would feel more relieved and might eventually be recovered from traumas. Therefore, another theory concerning traumas is applied to the discussion of the latter novels, *An Artist of the Floating World* and *The Remains of the Day*. Herman suggests in *Trauma and Recovery* that reconnecting with others and re-establishing emotional ties can also help the narrators to recover from their traumatic symptoms. Therefore, Ono's and Stevens' attempt to reconcile and reconnect with other characters is also highlighted.

When focusing on his relationship with his daughters, Ono, at the end, is able to reconcile with them, his sons-in-law as well as his grandson. His younger daughter's second marriage negotiation with Taro Saito is the key to his success because the main part of his narrative indicates that he has tried so hard and has spent most of the time marrying off his younger daughter. Likewise, Stevens' narrative also reveals his relationships with other people. His travelogue is written because Stevens is driving to the West Country to visit his old colleague. After having worked hard for thirty years, Stevens finds himself alone, so he needs to reconnect with Miss Kenton, a housekeeper who used to work at Darlington Hall and whom Stevens used to love.

During his journey to the West Country, Stevens meets many kinds of people and they are totally different from those people at Darlington Hall. This journey opens up his vision, making him aware of the changing world where aristocrats are no longer important; there is a rise of the middle-class and social values have already changed. Nonetheless, Stevens seems to fail in reestablishing his relationship with other people during the journey because Stevens is merely a visitor who makes a short trip to the West Country and then has to go back to Darlington Hall, where he belongs. Obviously, he cannot establish a genuine friendship with those villagers within a day or two. He also fails in his attempt to reestablish the romantic relationship with Miss Kenton because she already has a fulfilled life, living in her own house with husband and daughter. His determination to serve Mr. Farraday and practice "bantering" is likely to go awry because they have different cultures and etiquette.

Overall, the three chosen novels tend to convey the message that the Second World War is destructive. It is futile to wage wars against each other because though the physical destruction can be rebuilt, the ongoing consequences of wars that inflict on these characters' psyche are harsh and brutal. It is extremely difficult to fix the wounded psyche of individuals. Ishiguro's first three novels also reveal that the war causes extensive damage to mankind; no matter whether they are male or female, young or old, winner or loser. Though they are able to lessen their ordeals, their painful memories are still imprinted on their mind no matter where they are or how much time has elapsed. For the time being, the world still experiences ongoing political and social unrest that leaves an impact on innocent people. People, therefore, should pay close attention to the psychological impact that Etsuko, Ono, Stevens and

other characters have gone through because their experience represents what people in the real world have to go through during and after the time of war.

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VITAE

Miss Jantira Koedkham was born on September 23, 1986 in Nakhonsithammarat, Thailand. She received her Bachelor of Arts in English from the Faculty of Arts, Silpakorn University in 2009. She has furthered her studies for a Master of Arts in English in the Faculty of Arts, Chulalongkorn University. Her areas of interest include twentieth century English literature and post- colonialism.