# THE MEMORY AND NOSTALGIA
# IN
# GRAHAM SWIFT'S NOVELS

**Pamukkale University**
**The Institute of Social Sciences**
**Doctoral Thesis**
**The Department of English Language and Literature**
**PhD Programme**

---

**Oğuzhan KALKAN**

**Supervisor**
**Doç. Dr. Cumhur Yılmaz MADRAN**

**December 2019**
**DENİZLİ**

# GRAHAM SWIFT'İN ESERLERİNDE BELLEK VE NOSTALJİ

**Pamukkale Üniversitesi**

**Sosyal Bilimler Enstitüsü**

**Doktora Tezi**

**İngiliz Dili ve Edebiyatı Ana Bilim Dalı**

**İngiliz Dili ve Edebiyatı Programı**

**Oğuzhan KALKAN**

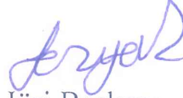
**Danışman: Doç. Dr. Cumhur Yılmaz MADRAN**

**Aralık 2019**

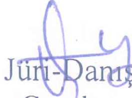
**DENİZLİ**

# DOKTORA TEZİ ONAY FORMU

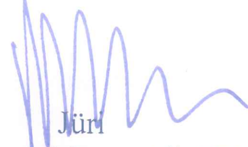
İngiliz Dili ve Edebiyatı Ana Bilim Dalı İngiliz Dili ve Edebiyatı Bilim Dalı doktora programı öğrencisi Oğuzhan KALKAN tarafından Doç.Dr. Cumhur Yılmaz MADRAN yönetiminde hazırlanan "**The Memory and Nostalgia in Graham Swift's Novels**" başlıklı tez aşağıdaki jüri üyeleri tarafından 26.12.2019 tarihinde yapılan tez savunma sınavında başarılı bulunmuş ve Doktora Tezi olarak kabul edilmiştir.



Jüri Başkanı
Prof.Dr. Feryal ÇUBUKÇU



Jüri-Danışman
Doç.Dr. Cumhur Yılmaz MADRAN

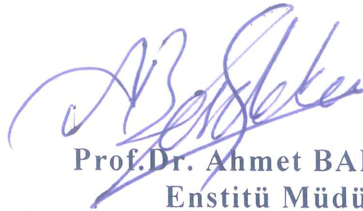


Jüri
Prof.Dr. Mehmet Ali ÇELİKEL

Jüri
Doç.Dr. Atalay GÜNDÜZ

Jüri
Doç.Dr. Şeyda SİVRİOĞLU

Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Yönetim Kurulunun 28/01/2020 tarih ve 04/07 sayılı kararıyla onaylanmıştır.



**Prof.Dr. Ahmet BARDAKCI**
**Enstitü Müdürü**

# PLAGIARISM

I hereby declare that all information in this document has been presented in accordance with academic rules and ethical conduct. I also declare that as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.

Signature:

Name, Last Name: Oğuzhan KALKAN

# ACKNOWLEDGEMENTS

I would like to express my sincerest gratitude to my supervisor Assoc. Prof. Dr. Cumhur Yılmaz MADRAN for all the help and support he has given me throughout this study. His feedback, positive attitude, guidance and helpful suggestions have greatly contributed to this doctoral thesis. I would also like to thank Prof. Dr. F. Feryal ÇUBUKÇU, Prof. Dr. Mehmet Ali ÇELİKEL, Assoc. Prof. Dr. Atalay GÜNDÜZ, Assoc. Prof. Dr. Şeyda SİVRİOĞLU, and Assoc. Prof. Dr. Meryem AYAN for their valuable constructive criticism and supportive recommendations.

My special thanks go to my beloved wife Özgür KALKAN and our two daughters for their tolerance, endless sacrifice, help, motivation and patience throughout this demanding process.

# ABSTRACT

## THE MEMORY AND NOSTALGIA IN GRAHAM SWIFT'S NOVELS

KALKAN, Oğuzhan
Doctoral Thesis
The Department of English Language and Literature
The Doctoral Programme in English Language and Literature
Supervisor: Assoc. Prof. Dr. Cumhur Yılmaz MADRAN

December 2019, VI+113 pages

**The concept of memory has gained popularity in the last quarter of the 20th century. It has connections with different fields of science. In this respect, it is important to scrutinize the concept of memory in relation to the fields which are related to it in order to understand the content of the concept. There are some ever-evolving dimensions of the memory concept such as cultural memory, collective memory, historical memory and individual memory, and some types such as nostalgia and trauma. Memory studies evaluate these concepts from different dimensions and literature, as a field of science, provides the required environment for practice. In this regard, it is possible to see the depth and dimensions of the memory concept in the works of Graham Swift who is a 20th century contemporary British novelist. In this study, the dimensions of memory will be evaluated from different perspectives over the novels of the writer and a concept of memory will be proposed with a holistic approach. In other words, despite the diversity which leads to differentiation and estrangement in memory studies (Ricoeur: 2004), this study will attempt to demonstrate that memory is an indivisible, unified concept over the works of Graham Swift by inspecting the relationships between individual-memory, history-memory, photography-memory, individual-collective memory.**

**Key Words:** Memory, Memory Studies, Nostalgia, Trauma, Graham Swift

# ÖZET

## GRAHAM SWIFT'İN ESERLERİNDE BELLEK VE NOSTALJİ

KALKAN, Oğuzhan
Doktora Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
İngiliz Dili ve Edebiyatı Doktora Programı
Tez Danışmanı: Doç. Dr. Cumhur Yılmaz MADRAN

Aralık 2019, VI + 113 sayfa

**Bellek kavramı 20 yüzyılın son çeyreğinde popülerlik kazanmış olan ve farklı disiplinlerle ilişkisi olan bir alandır. Bu bakımdan, bellek kavramını ilişki içinde olduğu diğer alanlarla birlikte incelemek, kavramın içeriğinin anlaşılması açısından önemlidir. Bellek kavramının giderek genişlemekte olan kültürel bellek, toplumsal bellek, tarihsel bellek ve bireysel bellek gibi çeşitli boyutları ve nostalji ve travma gibi çeşitli türleri bulunmaktadır. Bellek çalışmaları, bu kavramları farklı bakış açılarından incelemektedir ve uygulama sahası olarak edebiyat gerekli ortamı sağlamaktadır. Bu bakımdan, 20.yüzyıl çağdaş İngiliz romancılarından olan Graham Swift'in eserlerinde bellek kavramının derinliğini ve boyutlarını görmek mümkündür. Bu çalışmada, bellek kavramının boyutları yazarın eserleri üzerinden çeşitli açılardan incelenecek ve bellek kavramı bütünsel bir bakış açısıyla ortaya konmaya çalışılacaktır. Diğer bir deyişle, bellek çalışmalarındaki bu çeşitlilik alanda farklılaşmaya ve yabancılaşmaya yol açmasına rağmen (Ricoeur: 2004), bu çalışma Graham Swift'in eserlerindeki bellek kavramını birey-bellek, tarih-bellek, fotoğraf-bellek, bireysel-ortak bellek gibi çeşitli açılardan inceleyerek, bellek kavramının bir bütün olduğunu ve bölünemez olduğunu ortaya koymaya çalışacaktır.**

**Anahtar Kelimeler:** Bellek, Bellek Çalışmaları, Nostalji, Travma, Graham Swift

# TABLE OF CONTENTS

DOKTORA TEZI ONAY FORMU .......... I
PLAGIARISM .......... II
ACKNOWLEDGEMENTS .......... III
ABSTRACT .......... IV
TABLE OF CONTENTS .......... VI
INTRODUCTION .......... 1

CHAPTER ONE
INTRODUCTION
1.1. Historical Background of Memory Studies and Trauma .......... 4
1.2. Cultural Memory .......... 18
1.3. Trauma Studies .......... 21
1.4. Nostalgia .......... 27
1.5. Memory and History .......... 29
1.6. Memory and Literature .......... 32
1.7 Conclusion .......... 37

CHAPTER TWO
THE MEMORY AND IDENTITY
2.1. Swift and Memory .......... 39
2.2. The Protagonist's Identity and Memory .......... 42
2.3. The Memories of the Supporting Characters and The Formation of the Protagonist .......... 49
2.4. History, Memory and Realization of Identity .......... 52

CHAPTER THREE
THE RELATIONSHIP BETWEEN HISTORY AND MEMORY
3.1. History and Memory in Waterland .......... 55

CHAPTER FOUR
THE RELATIONSHIP BETWEEN PHOTOGRAPHY AND MEMORY
4.1. Photography, History and Memory .......... 72
4.2. Reflections of Reality in *Out of This World* .......... 74

CHAPTER FIVE
INDIVIDUAL VERSUS COLLECTIVE MEMORY
5.1. Death and Regeneration in *Last Orders* .......... 86
5.2. Formation of the Character through the Memories of Others in *Last Orders* .......... 88
CONCLUSION .......... 100
BIBLIOGRAPHY .......... 106
ÖZ GEÇMIŞ .......... 113

# INTRODUCTION

Memories are *sine qua non,* indispensable condition of our existence. They are the things that make us a human being. Without them, the human being just turns into an animal like a fish in a bowl which forgets a few seconds ago. With the advent of science, the studies on memory have gained an acceleration, and the concept of memory, especially individual memory, has gathered interest by the last quarter of the twentieth century for denoting the debris of lost identities. Different fields of science have directed their attention to the field of memory studies and modelled and remodelled the term because of its fragility and vulnerability.

In the opening section of their work, *Literatures of Memory*, Tim Woods and Peter Middleton argue that "Memory is a means of overcoming the limitations of the human condition as it is understood in contemporary culture, by making the past appear once again in the present, despite its temporal, and possibly spatial, distance." (2000:2). Memory connects the past and present by eliminating the spatial boundaries between the two and allows an illusionary return to a past moment which is impossible to relive or re-experience. It enables the individual to link their past with their present and offers a sense of perspective for their future. It acts in a way similar to experiences but focuses on the emotional side of the individual. That is, memories help for the formation and unification of the identity, and if the link between the past, present and future is broken, the coherence in the identity of the individual is broken, too.

In the modern, contemporary world, the gap between the individual and the past has widened. For this postmodern amnesiac condition, Andreas Huyssen offers "twilight memories" to describe "the fissure that opens up between experiencing an event and remembering it in representation" (1995: 3). This condition sets a problematic case while the memory studies have gained attention. King's observation for this situation is striking:

> The late twentieth century has also seen an increased focus on questions of memory as the generations which experienced the atrocities of the two world wars die out, and as new or revived national movements base their demands on memories of oppression or trauma … the recent insistence on the role of memory also mark a renewed desire to secure a sense of self in the wake of postmodern theories of the decentered human subject. (2000: 11)

As the vehemence of world wars decreased, the attention was shifted to their effects on the individual and the society. Memories of oppression and trauma became the uppermost focus of the studies in the aftermath of a debris of wars and uncertainty. Nostalgia, as a desire to turn back to a harmonious past gained importance and the postmodern condition

dislocated the position of the human being. Thus, memory turned into a functional instrument for comprehending and reprogramming the ambiguous, blurry format of life.

Memory studies, as a newly-born field of study, aims to understand the condition of the human being by inspecting its relationship with the past. Literature provides the necessary tools and working environment for memory studies in its attempts to understand and give a meaning to life. In British literature, Graham Swift can be named as one of the authors who has a retrospective style of writing and his novels provide a sufficient field of practice for inspecting and understanding memory. This study aims to shed light on the ambigious aspects of memory and attempts to offer a unifying definition of memory in literature and in general.

The first chapter inspects the historical development and theories of memory starting from the ancient times, when there were no tools to record important events and pass them to the following generations. The ancient people thought that they would vanish in time if they did not remember things. For this purpose, mental techniques were developed to remember and memorize things. However, with the invention of writing, the importance of memorizing things lost popularity and the eventual rise of writing led to an interest for keeping memories on paper.

By the end of the 19$^{th}$ century, memory studies became an accepted field of science. The studies of Nietzche, Bergson and Freud have been influential in the formation of the field but the main figure who studied memory separately is Maurice Halbwachs. His thoughts on collective memory have been influential in defining the direction of memory studies and the topic has been an issue of a long-standing debate since then. For this study, while working on the novels of Graham Swift, the frame of the memory concept drawn by Halbwachs has been useful and the question about the ownership and collectivity of memories have been a starting point for inspection.

Cultural studies, which also gained a recent popularity, has also been influential when designing the terminology related to memory. Thus, the term *cultural memory* was assigned to the cultural and social heriatage of societies which come from a distant past, while *collective memory* was offered for the past of a community which covers the lifespan of its members. The confusion about the distinction of these terms has been kept in mind while inspecting Swift’s novels and a clear, valid definition has been searched throughout the study.

Another important field in memory studies is trauma which is generally studied on its own. The term trauma is used to cover an undesired past memory or an experience which has a direct influence on the present of the victim. Graham Swift’s novels contain

various traumatic expreriences which influence the characters deeply. For this reason, it is difficult to understand their motives in action. Likewise, for some characters the past offers a shelter to escape from the tensions of the present. For this reason, it is also necessary to understand the nature of nostalgia which acts in an opposite direction of trauma. Through individual chapters, the trauma and nostalgia looming over Swift's writing will be inspected to understand the conditions of the characters and the effects of trauma and nostalgia on them.

Another important topic which is analyzed in the first chapter is the relationship between history and memory because both fields make claims for the past and compete for it. In this section, the legacy of both fields, their strengths and weaknesses will be scrutinized from different viewpoints. *Waterland,* as one of Graham Swift's canonical works, also offers its own theories for history and the past. For this reason, it will be interesting and illimunating to see what history means from the perspective of a Swiftian character.

The final part of the first chapter investigates the relationship between memory, literature and history. As different fields of study, they all make claims about the past but their perspectives when looking backward is different. They have distinctive features in terms of their interests on the factual, emotional or the imaginative aspects of the past. For this reason, understanding the key points for the distinction of the theories and terminology will be beneficial throughout the study.

The following chapters focus on different dimensions of memory in Graham Swift's novels. The second chapter will scrutinize the formation of individual memory and memory as a means of realizing one's self in *The Sweet Shop Owner.* The third chapter will focus on the relationship between memory and history in *Waterland*, and attempt to come to a conclusion that history is a fluid thing which can be shaped according to the needs of the individual. The fourth chapter will evaluate the reliability and dependability of individual memory and look into artificial forms of memory, such as photography, as a possible option for replacing memory. The final chapter will focus on the formation of identity through group memory. In the overall, the study will be an investigation on individual memory from different dimensions. The reason for studying these dimensions is the need to come up with a holistic definition of memory and to point out that memory cannot be located or prescribed under any other field. Thus, it is thought that this study will be beneficial for understanding the theories of memory in practice on the works of a modern British writer.

# CHAPTER I

# INTRODUCTION

## 1.1. Historical Background of Memory Studies and Trauma

Memory studies is a newly formed field of science which works in close relation to different fields of science. Although the content and definition of the field still continue to mutate and evolve, the present chapter aims to present a survey of memory studies and its reflections in literature briefly. This study will follow a linear approach in order to comprehend different perspectives and trajectories born from memory studies and its connections with other fields of science. This investigation will have a diachronic feature in order to compare and correlate the assessments offered by the theoreticians. It will be beneficial to start from the antiquity to understand how theories of memory have evolved, but the main focus of the chapter will be on modern theoreticians who have inspected memory studies from various dimensions. The thoughts of Maurice Halbwachs, the main figure in the memory studies of the twentieth century, will be a guide when studying the opinions of the other contemporary figures in the field. In the following parts of this chapter, collective and cultural memory will be studied under separate headings in order to understand the contemporary trends in the field in relation to these concepts. On the other hand, trauma studies, which has gained a particular growth and interest since its official recognition in 1980, will be studied under a separate heading. Furthermore, nostalgia, which locates itself in the past will also be useful when evaluating memory. Additionally, history which has always been confused and compared with memory will be scrutinized on its own within the frame of memory studies. Finally, the memory in literature which has been ignored up until recently will be investigated separately in order to give a glance of the formulation of memory in literature. While analysing the interaction between memory and literature, the role of the author and perceptions of memory in literature will be given a special importance.

The term “memory” as we understand today is a difficult concept to explain. Its meaning and content have undergone through a process of change and modification in time. As Susannah Radstone notices, “memory means different things at different times” (2000: 3). The main interest in classical and medieval periods was to memorize things

and retrieve them when necessary. The decrease in the popularity of the art of oration and thus the increase in the demand for writing and literature led memory to become a tool for retrieving the past. However, in the twentieth century, memory studies turned into a field of science and a boost in the field resulted in a formation of branches. Today, there are various paths and terms in memory studies. Some of the fields and topics related to memory studies are; collective memory, cultural memory, lieux de mémoire, monuments, museums, tradition, trauma, nostalgia, historical consciousness, forgetting, silence, commemoration, narrative, myth and modernity. As Paul Ricoeur notices, the differentiation and rivalry between these opposing fields of memory make them "estranged from each other" (2004: 95).

In order to understand what "memory" means, it is necessary to track its historical development starting from the classical age. In *Travels with Herodotus*, Ryszard Kapuściński notes that Herodotus and his era valued memory in order "to prevent the traces of human events being erased by time" (Herodotus 1998: 3). Kapuściński argues that

> Herodotus admits that he was obsessed with memory, fearful on its behalf. He felt that memory is something defective, fragile, impermanent - illusory even. That whatever it contains, whatever it is storing, can evaporate, simply vanish without a trace. His whole generation, everyone living at that time, was possessed by that same fear. Without memory one cannot live, for it is what elevates man above beasts, determines the contours of the human soul; and yet it is at the same time so unreliable, elusive, treacherous. (2004: 75)

As the fear of being lost in time is evident from the quotation, ancients gave a vast amount of importance to memory. In his book *The Art of Memory* (1966), Frances Yates traces the development of memory as an art and starts with an incident which is linked to the Greek poet Simonides of Ceos. At a banquet, Simonides is expected to sing a poem for the honour of his host, but half of the poem praises Castor and Pollux who are the divine twins. After his recital, the host tells Simonides that he will be paid the half of the previously agreed amount, and he should ask the remaining amount from the two gods praised in his poetry. While the banquet is going on, two young men ask for Simonides to come out of the house. When he goes out, the roof of the house collapses and kills everybody during his absence. Although the corpses cannot be recognized, Simonides remembers the location of each person precisely. This event has been described in Cicero's *De Oratore* (55 BC) in order to stress the importance of memory and memory techniques by making mental images and putting things to certain places in this image.

Ancient Greek philosophers had a great influence on the formation of the concept of memory. According to Socrates, the soul experiences the original form of things in the

realm of Ideas before its incarnation and forgets them in birth. Thus, learning is a recollection of the realm of Ideas. His student, Plato, also argues that the link between the world of Ideas and the real world in which we live shows out the struggle of recollection (qtd. in Kierkegaard, 1992: 70). Thus, Plato stands against writing things down because it leads people to rely on written things rather than their ability to recollect. He also asserts that the soul is a wax tablet which is used for writing or drawing an image on it (Theaetetus, 1921: 191c-e). The reflections of this perception can be seen in the western tradition. To exemplify, while John Locke argues that the mind of a child is like "tabula rasa" (1997: xix) which is ready to be written on, Freud takes it as a mystic writing pad (2001: vol.xix, 175-80) in which the previous experiences leave their traces.

Compared to Socrates and Plato, Aristotle's views on the subject are more solid and detailed. Aristotle shares his views on memory in his work *On Memory and Reminiscence* (350 BC). He argues that memory absorbs things from the physical world outside rather than the world of Ideas. That is, there must be a magnitude and motion of things, and since it is not possible to perceive the present unless you are a divine creature, it cannot be applied on non-temporal things, and a lapse of time is necessary. Since it is a mnemonic presentation, it is possible to make mistakes:

> We must first form a true conception of these objects of memory, a point on which mistakes are often made. Now to remember the future is not possible, […] nor is there memory of the present, but only sense-perception. For by the latter we know not the future, nor the past, but the present only. But memory relates to the past. […] But when one has scientific knowledge, or perception, apart from the actualizations of the faculty concerned, he thus 'remembers' (that the angles of a triangle are together equal to two right angles); as to the former, that he learned it, or thought it out for himself, as to the latter, that he heard, or saw, it, or had some such sensible experience of it. For whenever one exercises the faculty of remembering, he must say within himself, 'I formerly heard (or otherwise perceived) this,' or 'I formerly had this thought'. (1941: 607)

Aristotle's views on memory lay the foundations of modern memory studies. Unlike Plato's dialectical questioning, he explains the concept of memory with a basic terminology. Aristotle makes a differentiation between the present, past and the future. He notes that it is impossible to grasp the future for human beings unless they are divine or supernatural creatures. He attempts to recollect things of the past in an independent way. He makes a differentiation between now and the past and as a way of reasoning through recollection, and he argues that memory images of the past are put into a logical order in the mind.

In ancient Rome, memory was seen as a part of rhetoric which was a valued ability to speak with eloquence and wisdom. Rhetoric was built on five canons which are

invention, arrangement, style, delivery and memory. In his work *Institutio Oratoria* (95 AD), Quintilian works on these five principles of rhetoric and evaluates memory as the process of learning, memorizing and delivering a speech without looking at any cues. Another important feature rhetoric is learning and storing quotes from famous politicians or philosophers and using them at correct times. Taking notes and looking at them while giving a speech is not a favourable habit.

In this period, memory was seen as a product of trained and disciplined education which breaks the material to be learnt into smaller pieces and places them in a logical order in the mind. Spatially ordered images (*loci et imagines)* allows the orator to walk through the imaginary corridors of the mind with previously fixed images which help them to give an effective and complete speech. Through walking these imaginary corridors, the speaker can remember the points to be mentioned and follow a systematic approach in his or her speech. To illustrate, locating swords to a corridor means that the speaker should speak about wars before passing to other corridors of the mind or other topics related to the subject (Yates, 1966: 51).

In the Middle Ages and the Renaissance, meditation was accepted as a substitute for memorizing. The language of Cicero and Quintilian was altered by the priests and monks for religious practices. Butzer states that meditation was used for studying Holy Scripture, and "The practice of meditation is imagined as an act of mental and bodily appropriation of the text and connected with the image of a ruminating animal" (qtd. in Erll, 2011: 70). For St. Augustine, writing resembles to the stomach, reading and hearing to eating, and reflecting to ruminating of memory. Although memory is likened to a mammal activity, the metaphor of ruminating or chewing again simply states what remembering is.

The important changes in the social life and learning in medieval ages affected the perceptions of memory deeply. According to Mary Carruthers, a shift from rhetoric and memorization to hermeneutics took place in early modern ages when spatially organized memory images left their places to writing and printing (1990: 9-11). That is, reading and writing turned into activities of memory with visual cues and aids. From the seventeenth century on, many thinkers worked on the concept of memory. Writers such as John Locke, David Hume, Jean-Jacques Rousseau and William Wordsworth worked on the concept of memory and tried to reconfigure its content and meaning. The introduction of the novel as a new form of writing and its rise in this period was influential in shaping the new understanding of memory. Furthermore, with the rise of romanticism, a turn towards the inner self accelerated this process.

In his philosophical work, *An Essay Concerning Human Understanding* (1689), John Locke stands against the classical understanding of innate ideas. Unlike Plato, who states that the soul yearns to reach the realm of Ideas, Locke argues that the mind of a new-born child is like a white paper and from birth on it starts recording what it sees. This perception which takes memory as an acquired faculty, not as an innate one, has also been influential in pedagogical theories of the following centuries.

Locke argues that only remembered experiences can be a part of the identity (1997: 275). If they are not remembered, then they do not become a property of the mind. This view has been widely discussed in following generations of psychologists. Another theory developed against this idea in the following generations was based on the concept of "body memory". According to this theory, even if the mind forgets or erases things of the past consciously or unconsciously, the body remembers things of the past and finds its way.

Following Locke, David Hume extends the understanding of memory in *A Treatise of Human Nature* (1738). He asserts that if an image remains strong in the mind, it becomes a memory (2000: 154); but if it is faint, it is shaped by imagination. So, the contents of memory are more vivid and stronger than the contents of imagination. Yet, there is a danger with imagination. Too much thinking and imagining moves things from the borders of imagination to memory. The imagined ideas make people start to believe and remember them as if they happened. From Locke's and Hume's ideas, it can be concluded that memory has become a retrospective and self-oriented concept. Memorizing long and eloquent speeches left their place to the attempts for understanding the self.

Memory has a special place for the Romantic writers. They had an inclination for nostalgia. Thus, they frequently turned back to the pure, innocent memories of their childhood and spent their time daydreaming. Nature provided the necessary setting for musing into the past and daydreaming. Rousseau, as one of the prominent writers of Romantics, provides a recount of both important and trivial events in his life starting from his childhood in his *Confessions* (1782-89). As it can be understood from the title of the book, Rousseau's aim is to confess and heal himself mentally from the burdens of the past. In the introduction section, he writes:

> Let the last trump sound when it will, I shall come forward with this work in my hand, to present myself before my Sovereign Judge, and proclaim aloud: 'Here is what I have done, and if by chance I have used some immaterial embellishment it has been only to fill a void due to a defect of memory. I may have taken for fact what was no more than probability, but I have never put down as true what I knew

> to be false. I have displayed myself as I was, as vile and despicable when my behaviour was such, as good, generous, and noble when I was so. I have bared my secret soul as Thou thyself hast seen it, Eternal Being!' (1979: 54)

It is evident here that Rousseau uses the reader as an interlocutor and tries to get rid of his past and ask for absolution. While writing his memories at a later age, he argues that he relied on his senses which are aroused by the physical objects around him. He also admits that he filled the blanks between memories with things from his imagination:

> I wrote them from memory; this memory often failed me or only furnished me imperfect recollections, and I filled in the gaps with details which I dreamed up, details which supplemented these recollections, but which were never contrary to them. (1953: 17)

Rousseau argues that he relies on his emotions and feelings rather than facts or dates when he remembers his past. As a romantic, he does not mention his mind or soul when talking about his emotional memory because the connection between the two provides the necessary setting for sensibility which triggered his memories.

Another representative of the romantic period, William Wordsworth evaluates soul as a representation of identity and memory as an aid in constructing that identity. In his famous introduction to *Lyrical Ballads,* Wordsworth shares his ideas about memory:

> I have said that Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till by a species of reaction the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. (1994: 449)

Wordsworth needs tranquillity to meditate, and when the emotions, which are the stimulants for memories, are triggered, they take him to a similar instant when he felt the same emotions. So, the emotions are the vehicles which trigger and take him to an instant when he felt the same emotion; not to a specific instant or a date in past. His poem, Tintern Abbey, provides a good example for emotional memory. When he returns to the specific place five years later, the happiness of the past takes away the depression of the present. Like many romantic poets, Wordsworth transfers the memory taken from nature to his soul. He lodges his feelings to an exterior site of Nature, and when the time comes, he takes out his emotional memory from that specific past event. For this remembering activity, he does not need anything to trigger. Being at the same place is not important either. He can remember the same emotional moment at any other place or time. The memories of a romantic poet strengthen his or her spiritual life. It is a source of nutrition for feelings and senses, or in short, for the identity of the poet.

Unlike other romantics, for Baudelaire, such senses as primarily touching and smelling, are the tools for reaching the past (qtd. in Nalbantian, 2003: 43). Memory is a

drug with a long-lasting effect. Once provoked, it takes him from the present to a realm of imagination. Anything, the sound of a bell, the scent of a perfume or a musical note, helps him to reconstruct his memories. Later in the twentieth century, T.S. Eliot named such memory images as "objective correlatives" (1921: 87). He elaborates this notion in the conclusion part of *The Use of Poetry and the Use of Criticism*:

> Why, for all of us, out of all we have heard, seen, felt, in a lifetime, do certain images recur, charged with emotion, rather than others? The song of one bird, the leap of one fish, at a particular place and time, the scent of one flower, an old woman on a German mountain path, six ruffians seen through an open window playing cards at night at a small French railway junction, where there was a water-mill: such memories may have symbolic value, but of what we cannot tell, for they come to represent the depths of feeling into which we cannot peer. (1933: 141)

These memory images and stimulants are classified as chemical senses which can be instant cues for memory by contemporary neuroscientists.

Despite the romantic approaches on memory as a tool of stimulation, Nietzsche, who had an enormous influence on western philosophy, approaches the field from a different perspective. He compares the human being to a grazing cattle, but unlike the classical Aristotelian concept that "Man is a rational animal" (1941: 1332b), he argues that human being is a "remembering animal" who "braces himself against the great and even greater pressure of what is past: it pushes him down or bends him sideways, it encumbers his steps as a dark, invisible burden" (1997: 61). He notes that for the animal "every moment really dies, sinks back into night and fog and is extinguished for ever" (1997: 61) because of its instantaneous feelings and forgetting. However, for the human being, the past is a heavy burden which intervenes the flow of life. From this quotation, it is clear that the meditative approach seen in medieval priests, or the concept of ruminating animal is evaluated as a heavy burden by Nietzsche.

Like Nietzsche, the burden of the past is also important for Freud. His phenomenon "mystic writing pad" had an important impact in psychoanalytic studies when it first emerged. According to Freud, while the wax tablet behind the celluloid paper of the writing pad conserves long-term memory, transparent celluloid paper at the front only conserves short-term memories. The wax tablet retains durable unconscious memories which give themselves out through inexplicable or complex present events in one's life.

Freud articulates that the events or things of early childhood go through revisions in later periods of life, and they gain a structure or a version which is shaped or even hidden with the vision and concerns of the present. For this reason, he argues that talking

with a patient, taking him or her to the past with detours of the events may help the psychologist to shed light on the problems of the patient (2001: 220-30).

In his studies, Freud attempts to design a topographical model of the psyche. He divides the psyche into three regions; preconscious, conscious and unconscious. Among these three places, unconscious is the place where memory resides because conscious is the place where instant feelings are registered temporarily. Unconsciousness, then, acts as a repository where memories are stored without any boundaries and are not altered in time. Preconscious is an intermediary waiting room between unconscious and conscious which stores thoughts and feelings that a person is not currently aware. This system can be likened to the working mechanism of computers. Conscious is like the input devices, preconscious is like the RAM where data is stored temporarily for instant recalls and unconscious is like the hard disk where data is stored permanently. Yet there is a little difference in these systems. The data on a hard disk can be erased whenever wished. However, the contents of unconscious cannot be erased. They are protected against external attempts of erasing or altering. For this reason, the traces or the burden of the past can never be removed from the unconscious. Thus, when these notions are taken into consideration, psychoanalysis seems to have a little possibility of being a successful science because the only thing it does is to lighten or make the burden of the past more bearable.

Henri Bergson, a contemporary of Freud, offers two different kinds of memories; “habit memory” which organizes certain learned or practiced acts of behaviour that have an automatic, utilitarian purpose, and “pure memory” which stores the personal memories in the unconscious and manifests itself only in dreams. Bergson argues that pure memory is not a part of the body (1991: 139). Thus, this argument leads to question where the memories are stored. Is it the mind or the brain? Bergson’s answer to this question is that it is independent of the brain and is stored in the mind. With his approach, Bergson opened new fields of study to find out where or in which parts of the brain the memory is processed or stored. In one of his papers, he argues “to make of the brain the repository of the past, to imagine in the brain a certain region where the past once past would remain, is to commit a psychological error” (qtd. in Nalbantian 2003: 9). He argues that a certain emotion or an excitation can trigger a certain lost memory and unveil it.

For the spatial dimension of memory, Henri Bergson makes a distinction between “inner” or “true” duration and the clock time. While inner time is “the melting of states of consciousness into one another”, clock time is the concrete time in which “there is never more than a single position of the hand and the pendulum, for nothing is left of the

past positions" (1950: 108). Virginia Woolf offers a similar explanation for the "inner" time. In *Orlando: A Biography* she writes "An hour, once it lodges in the queer element of the human spirit, may be stretched to fifty or a hundred times its clock length" (2008: 59).

Hegel is more radical for the elasticity of "inner" time. He argues that memory alone institutes "its own time and its own space" (quoted in Kattago, 2015: 54). It does not require time and space as a precondition because it is a pure activity working on its own. It does not even need the subject who fulfils the remembering process. Thus, from these arguments it can be concluded that the identity of the individual is the product of spiritual recollection according to Hegelian logic. Moreover, memory creates not only the individual but also the objects around it.

Habit memory, the second kind of memory offered by Bergson, is evaluated in a different form by Proust. Taking Bergson as a reference point, Proust offers an alternative with "body memory" (1981: 51). According to this theory, the body acts as a repository of previously visited or routine places. Proust also offers voluntary and involuntary memories. While voluntary memory attempts to draw pictures of the past, involuntary memory triggered by some sensory catalysts revives the past, either happy or sad. For this reason, Proust's involuntary memory, with its pains and unhappiness, resembles Freudian traumas.

Philosopher William James also contributed to the field of memory studies. In his famous treatise *Principles of Psychology* (1890) he focuses on memory as a means of association. He argues that there are two types of memory; primary memory and secondary memory. Primary memory can be classified as short-term memory which retains successive events in our environment gained through all the senses and result in a continuous experience. Secondary memory consists of long term, permanent memories which are stored indefinitely. While primary memories stay in the consciousness, secondary memories do not stay in consciousness but can be retained whenever wanted. For memory causes, William James notices:

> In short, we make search in our memory for a forgotten idea, just as we rummage our house for a lost object. In both cases we visit what seems to us the probable *neighborhood* of that which we miss. We turn over the things under which, or within which, or alongside of which, it may possibly be; and if it lies near them, it soon comes to view. But these matters, in the case of a mental object sought, are nothing but its *associates*. The machinery of recall is thus the same as the machinery of association, and the machinery of association, as we know, is nothing but the elementary law of habit in the nerve-centres. (1890: 654)

Like the primary memories, secondary memories also sink into darkness of oblivion, but they endure the destruction of time. In his theory, James connects the past and the present and named it as "stream of consciousness". In the introduction of the 16th chapter of *Principles of Psychology,* he comments on the continuity of stream of thoughts:

> The stream of thought flows on; but most of its segments fall into the bottomless abyss of oblivion. Of some, no memory survives the instant of their passage. Of others, it is confined to a few moments, hours, or days. Others, again, leave vestiges which are indestructible, and by means of which they may be recalled as long as life endures. Can we explain these differences? (1890: 643)

The question put forward here is a striking one. Why does some moments in life become a memory and are never forgotten? Why are others forgotten at that instant? The obsession with the forms and functions of memory events fascinated the modern writers like Joyce, Woolf and Faulkner. In their novels, they work on personal memories and the changes they witnessed happening in the world at the end of the nineteenth century and the beginning of the twentieth century. Even the characters in their novels are too much drawn into the memories. To exemplify, the main characters in these writers' novels, namely Mrs.Dalloway, Lily Briscoe, Stephen Dedalus and Quentin are obsessed with memory events, and the past has a dominating influence on them. In *A Sketch of the Past*, Woolf voices her concerns about this situation:

> A scene always comes to the top; arranged; representative. This confirms me in my instinctive notion – it is irrational; it will not stand argument – that we are sealed vessels afloat upon what is convenient to call reality; at some moments, without a reason, without an effort, the sealing matter cracks; in floods reality; that is a scene–for they would not survive entire so many ruinous years unless they were made of something permanent; that is a proof of their "reality". (1985: 142)

For the author and the character, physical objects like the lighthouse act as an anchor for retrieval. They attach their emotional memories to the material world which is quite different from the romantics who projected their emotions to a locale autonomously.

Apart from these modern approaches which focus on understanding the systematic working of memory and its location between the mind and the brain, memory studies gained a new perspective through the study of its relations with the society and culture. In this respect, the studies of the French sociologist and philosopher Maurice Halbwachs (1877-1945) has been influential in the formation of contemporary approaches to memory studies and thus the increase of interest in the field added to the previous abundance of approaches and terminology. In order to clarify or systematize these approaches, it is better to start the topic with Maurice Halbwachs and his theory of "collective memory" which has drawn the path of modern memory approaches.

### 1.2. Collective Memory

Starting with Maurice Halbwachs, the memory studies has gained a new direction. The questions of where and how memories are stored left their place to the social and communal dimensions of the subject. Political, industrial and social changes, together with the ongoing wars, were influential in this change of direction. Unlike the previous approaches which attempted to understand the nature of memory, Halbwachs questioned the dependence of the individual to the society and in "The Social Frameworks of Memory" chapter of *On Collective Memory*, he posed some questions: "Are memories in our own domain? And when we take refuge in our past, can we affirm that we escape from society to retreat into ourselves?" (qtd. in Kattago, 2015: 97). For these thought-provoking questions, he came with an explanation that the people around us are a part of our collectivity and "The people and objects we've seen most recently, those around us, which live and are in our immediate surroundings, form with us collectiveness at least temporarily. They act or can act on us and we on them. They are part of our everyday concerns" (qtd. in Kattago, 2015: 98). From this quotation, it can be understood that the unity between the individual and the group is a mutual one which acts on each other. Halbwachs takes memory as a collective activity, and in the opening chapter of *The Collective Memory,* he notes "We are never alone" and adds "only in appearance did I take a walk alone . . . we always carry with us and in us a number of distinct persons" (qtd. in Kattago, 2015: 163). Therefore, a person can be a member of such different groups as the family, work environment, social organisations etc. simultaneously. Thus it is possible for the individual and the society to accommodate the memories of these groups at the same time.

Halbwachs offers "collective memory" for defining group memory which is outside personal memory but shapes the understanding of the past of an individual. He claims that individual memory is created and shaped by and through the social frameworks of the group and collective memory. It cannot exist or have a meaning without these frameworks. Thus, it can be said that memory is a collective activity which is sustained by the conscious efforts and institutions of the group.

Halbwachs argues that only collective memory helps a person to shape his or her memories; otherwise, individual memories cannot be understood, or they collapse. The memories of the weaker groups of the society may die out in time while the memories and concerns of stronger groups or the majority of the society continue to exert their

influence but "There is no universal memory. Every collective memory requires the support of a group delimited in space and time" (1980: 83). And finally, it is the individual as a member of a group who remembers: "While the collective memory endures and draws strength from its base in a coherent body of people, it is individuals as group members who remember" (1980: 48). There is a reciprocal relationship between the individual and the group and memory is just a viewpoint of collective memory. Individual memory is always shaped and framed within the borders of the group, and since the group pre-exists the individual, individual memories are just a reflection of collective memory. In the introduction section of *On Collective Memory*, Coser simplifies Halbwachs's definition:

> Collective memory, Halbwachs shows, is not a given but a socially constructed notion. Nor is it some mystical group mind…It follows that there are as many collective memories as there are groups and institutions in a society. Social classes, families, associations, corporations, armies, and trade unions all have distinctive memories that their members have constructed, often over long periods of time. It is, of course individuals who remember, not groups or institutions, but these individuals, being located in a specific group context, draw on that context to remember or recreate the past. (1992: 22)

After clarifying the borders of collective memory, Halbwachs differentiates between dream and memory. According to Halbwachs, memory has a relationship with the outside surroundings which stimulate individual memory. In dreams, the individual is free from the spatial and temporal bonds but incomplete without these frames:

> The memory operation presupposes a constructive and rational activity of the mind which it is incapable of during sleep: memory takes place in a natural and social environment orderly and coherently, in which we recognize at every moment the overall plan and the main directions. (Halbwachs 1994: 37) (translated by Dessingué 2015: 97)

Dreams allow the individual to move freely among their memories, but the fluid nature of dreams do not provide the spatial and temporal dimensions. Moreover, the individual does not have a rational control over the dreams. For this reason, classifying dreams under memories is not possible.

For Halbwachs, religion is another issue which has an influence on forming the memory systems of the societies. Although religion seems to distance itself from the society, it conforms to the same rules of collective memory and tries to offer an understanding of past through rites (1992: 119). Furthermore, religious places where rites are performed are important for a collective conscious because they remain the same throughout time and give people a sense of feeling that nothing is changing. In this way, religious places keep people the same and stable. Apart from the religion and religious

places, the habitat or the environment where a society lives is also influential in forming the collective memory. For example, the city gives people a sense of safety and stability which fosters the idea of collectivity.

Despite drawing the borderlines of memory within a community, Halbwachs's opinions and theories also attracted criticism. To illustrate, some critics argued the impossibility of forming group identities and collective memories in modern multinational communities which hinder people from coming together and interacting. Moreover, scholars taking a position between the individual and collective memory argued that the interaction within the group rekindles individual memories, but the content, strength and duration of memories change as the group evolves. So, it becomes impossible to speak about the continuity of collective memories. This spatial restriction, which is absent in Halbwachs theory, also attracts Paul Connerton's attention:

> If we follow the thread of Halbwachs's argument we are inevitably led to the question: given that different groups have different memories which are particular to them, how are these collective memories passed on within the same social group from one generation to the next? Halbwachs does little more than hint at answers to this question. (1989: 38)

Connerton offers a solution for the gaps of memories between generations which is similar to Bergson's habit memory. He argues that the body can remember the habitualized forms of rituals of the previous generations so that it can easily locate itself within the members of that group. Although this solution seems to include different dimensions of memory, it covers only the ritualistic form of memory.

Connerton's partial solution found a more comprehensive place in another modern day scholar Jan Assmann who drew further upon Halbwachs's theory and offered a different terminology for Halbwachs's "collective memory". Assmann identified three levels for memory as inner, social and cultural levels. He used "communicative memory" for the social level of memory which covers life span of a dominant group in society and "cultural memory" which covers the historical, mythical and cultural time (2011: 16). According to this classification, while communicative memory is limited to a certain period of time and completes its life when the dominant group dies out or changes, cultural memory is a "living and embodied memory" which passes orally or interactively (Erll, 2008: 109-110).

Modern memory approaches flourishing from the ideas of Halbwachs focus on the communal aspect of memory but do not pay enough attention to the individual aspect of memory. William Hirst and Charles B. Stone complain about this lack of interest and argue that psychology is the key for understanding collected memories which take place

in the head of the individual (Kattago, 2015: 105). By taking a systematic approach, they argue that "The system produces and contains the memories, not the individuals within or the surrounding social and environmental context. There are no separate collective and collected memories, but simply one memory reflecting the interaction between the system's components" (Kattago, 2015: 106). They argue that a holistic approach should be taken and assume three basic rules about collective memory: "(1) rehearsal reinforces memory, (2) silence leads to decay and (3) memory is malleable" (Kattago, 2015: 112). They believe that conversation assists the formation of collective memories: "remembering occurs within a larger social and environmental context, particularly in the form of a conversational interaction" (Kattago, 2015: 108). Finally, they acknowledge that individual memory has an important place for collective memory: "Collective memories might arise out of particular cultural artefacts and practices and specific political efforts, but they also involve individuals who are endowed with distinctly human psychological mechanisms" (Kattago, 2015: 113).

Despite their criticism on the communal feature of memory, Hirst and Stone eventually come with a definition which combines the social and individual aspects of memory, focusing more on collective memory. By taking such studies into consideration, it can be assumed that modern memory studies are shaped within the frame of collective memory.

Influenced by contemporary theories, Alexandre Dessingué offers a similar approach for individual memory:

> Texts do not talk; it is the reader who makes texts talk. In the same way: groups do not remember; it is the individual who remembers, groups create collective and cultural reconstructions of the past that can eventually become acts of collective remembrance, as for instance, in the case of commemorations. (Kattago, 2015: 90)

Dessingué turns to a different dimension of memory by noticing the collective feature of communal activities such as commemorations which are cultural reconstructions of the past and notices that the term collective is not just a unifying or homogeneous term, it is rather shaped by the individual who carries collectivity with multiple voices in itself.

Another critic who approaches the topic from the perspective of the individual is Avishai Margalit. He labels the different versions of a certain event experienced by each individual as "common memory" and the integrated version as "shared memory" (2002: 51). He looks to the topic in the micro level and takes a single incident. His definition, still focusing on the individual aspect of memory, depends on from which side you are looking at the topic.

Jeffrey Olick uses different terminology for Margalit's shared memory. He makes a differentiation between "collected" and "collective" memory. While collected memories are "aggregated individual memories of members of a group" which depend on the social structures around the individual, collective memories are "the social and cultural patternings of public and personal memory" which aim to establish a shared memory of the group (1999: 337-8). In other words, he offers collected memory for the aggregation of Margalit's "common memory" of each individual and he terms Margalit's "shared memory" as "collective memory" focusing more on the cultural aspects of memory.

From this brief synopsis of collective memory, it can be concluded that the social or communal aspect of memory gained popularity in the twentieth century together with the increase in sociological and psychological studies. The interest on the individual shifted to the interaction between the individual, and the society. Thus, it gained a reciprocal feature which puzzled many scholars. By the late twentieth century, the interest in cultural studies shifted the focus from the individual-society sphere to the individual-society-culture sphere.

### 1.2. Cultural Memory

Culture, which operates on different levels such as ethnicity, gender, class structures, national formation and so on is one of the major constituents of the societies and offers contemporary perspectives for understanding modern memory studies. Lotman and Uspensky define culture:

> as the *nonhereditary memory of the community*, a memory expressing itself in a system of constraints and prescriptions. … Furthermore, insofar as culture is *memory* or, in other words, a record in the memory of what the community has experienced, it is, of necessity, connected to *past* historical experience. Consequently, at the moment of its appearance, culture cannot be recorded as such, for it is only perceived ex post facto. (1978: 213-4)

It is clear from this definition that culture and memory have a mutual relationship which is related to past historical experience. Lotman argues that traditional communication systems lack the important dimension of auto-communication which is the foundation of cultural mnemonics. He notices that self-description enables culture to construct itself. An aggregate of texts and codes are important for cultural memory for Lotman: "The memory common to a given cultural space is guaranteed, first, by the existence of certain constant texts and second, by either the unity of codes, or their invariance, or the unbroken and lawful character of their transformations" (qtd. in Kattago, 2015: 131). Although this definition seems to be a comprehensive one, it needs clarification in terms of the validity

of constant texts for cultural memory and lacks comprehensiveness for other forms of memory tools such as rituals, traditions and other unwritten forms of culture which passes from generation to generation and can be accepted as an equivalent of constant texts.

Lotman assigns three functions to culture. The first one is the communicative function, the second one is the creative function and the third one is the mnemonic function which records texts and codes. For the preservation of culture and memory, he points out:

> From the viewpoint of semiotics, culture constitutes collective intellect and collective memory, that is, a supra-individual mechanism for the preservation and transmission of certain messages (texts) and the generation of new ones. In this sense, cultural space can be defined as the space of general memory, that is, a space in which certain general texts can be preserved and actualised. And their actualisation takes place within the framework of a certain conceptual invariant, allowing us to say that despite the variance of interpretations, the text preserves identity with itself in the context of a new era. (qtd. in Kattago, 2015: 133)

Lotman makes a distinction between "informative memory" and "creative memory". While informative memory is chronologic in time, creative memory is not restricted in time and it preserves the past as it was. The dynamic and creative character of memory does not store information but generates it. For this function, Lotman and Uspensky note "Culture, united with the past through memory, generates not only its future, but also its past, presenting, in this sense, a mechanism that works against natural time" (1985: 65). Thus, it can be said that culture has a bi-directional influence on time and has a dynamic relationship which is also extended to remembering and forgetting:

> Each culture defines its paradigm of what must be remembered (that is, preserved) and what must fall into oblivion. The latter is cast out of the collective memory and, in a way, 'ceases to exist'. But with the change of time, of the system of cultural codes, the paradigm of memory and oblivion changes, too. That which had been declared 'really existent' may turn out to be 'as though nonexistent' and doomed to oblivion, whereas the nonexistent may become existent and meaningful. (Lotman qtd. in Kattago, 2015: 135)

Mihhail Lotman, following his father's footsteps, notes that "[w]ithout memory there is no culture, nor a personality that could be the subject of culture. Homo culturalis is inevitably homo memor" (2013: 264). From all these definitions, it can be deduced that there is a mutual relationship between memory and culture in both ways to the past and present in terms of constructing the individual identity.

Jan Assmann, who offers "collective memory" for the memory of a group with a limited life span, uses "cultural memory" for the memory of the society covering the vast distant past of historical and mythical time. In other words, Assmann's cultural memory fills the gaps between the collective memories of emerging and diminishing groups and

offers an overall stable continuous structure of memory which dates back to the mythical times. Yet, he interrogates the alleged stability of cultural memory:

> Just as the communicative memory is characterized by its proximity to the everyday, cultural memory is characterized by its distance from the everyday. Distance from the everyday (transcendence) marks its temporal horizon. Cultural memory has its fixed point; its horizon does not change with the passing of time. These fixed points are fateful events of the past, whose memory is maintained through cultural formation (texts, rites, monuments) and institutional communication (recitation, practice, observance). (1995: 128–9)

Like Lotman, Assmann argues that cultural memory is shaped by all cultural mediation channels primarily of textualization and visualisation including texts, images, objects, buildings and rituals. He notices that cultural memory passes through artefacts and cultural manifestations such as texts, rituals, dances etc. He clarifies this distinction from collective memory by noting "What communication is for communicative memory, tradition is for cultural memory" (2006: 8). Rather than looking at a transcendent or limited period, cultural memory aims to understand the overall cultural formation by looking at the texts, rites or other things coming from the distant past. In other words, while communicative memory is an up-to-date type of memory, cultural memory is a maturized reconstruction or retrospective elaboration of a past event in the community's history.

A contemporary cultural historian, Marek Tamm, also works on the relationship between memory and culture. He argues that memory studies was shaped within the framework of sociology in the twentieth century and has been dominated by cultural history and theory in the twenty-first century which resulted in the dominance of "cultural memory" rather than "social" and "collective" memories (Kattago, 2015: 127). He quotes from Jan Assmann to define cultural memory:

> The concept of cultural memory comprises that body of reusable texts, images, and rituals specific to each society in each epoch, whose 'cultivation' serves to stabilize and convey that society's self-image. Upon such collective knowledge, for the most part (but not exclusively) of the past, each group bases its awareness of unity and particularity. (Kattago, 2015: 127)

Tamm's observations about the shift from collective memory to cultural memory are important because he finds a balance between the two concepts. A criticism which is frequently directed at the time-restrictive definition of Halbwachsian collective memory is disregarded with cultural memory which bases itself on cultural artefacts and primary texts. Various authors working on cultural memory stress the importance of texts which enable the transition of culture from generation to generation. While cultural memory studies can be criticized for ignoring or underestimating the collective communication

factor, collective memory studies can be criticized for remaining local or time restricted. As Weissberg notes "If Halbwachs conceived of 'collective memory' as describing social thought, terms like 'cultural' and 'public memory' comment further on the changes within this social thought and its discourse on memory" (1999: 16).

Dessingué who has investigated the studies of memory scholars argues that memory has a collective feature and different approaches of memory are born either as a result of individual act of remembering or as a cultural reconstruction of a past event. Dessingué uses "collective" as the umbrella term for contemporary memory studies and tries to clarify the confusion about the content and meaning of memory. He offers three forms of collective memory which stress on the collectivity, aggregation and collective features of memory. In his terminology, cultural memory is a collective act which can be defined as "The collective memory as a result of selection through time and space within a particular group, as a culturally established reconstruction of a past event (cultural memory, multidirectional memory, collective memory [Olick], shared memory)", and collective memory as an aggregative activity which can be defined as "a result of aggregation of individual memories within a particular group (collected memory, communicative memory, common memory)" (qtd. in Kattago, 2015: 100).

### 1.3. Trauma Studies

Trauma studies which can be accepted as a subbranch of memory studies focuses on the pathological forms of memory. It became an acknowledged term when the American Psychiatric Association defined the term in *Diagnostic and Statistical Manual of Mental Disorders* in 1980. According to its definition, trauma or Post Traumatic Stress Disorder (PTSD) covered not only wars or natural disasters, but also child abuse, rape and other violent acts. The following versions of the manual included learning about and exposure to such traumatic events besides witnessing. In order to understand trauma, a definition by Cathy Caruth, a leading scholar in the field, would be useful:

> there is a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, dreams, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of) stimuli recalling the event. (1995: 4)

Caruth's definition here seems to be a broad definition of trauma, but scientifically, there are different types of trauma classifications. Furthermore, the manual by the American Psychiatric Association formulates symptoms of trauma under four headings: intrusive

symptoms, avoidance symptoms, cognitive and emotional symptoms, and heightened physiological arousal.

According to the manual published by the American Psychiatric Association (2013), intrusive symptoms include nightmares, flashbacks, hallucinations and cues which invoke the traumatic event. Avoidance symptoms are escaping from any kind of feelings, thoughts, people, objects or places which remind the trauma. Cognitive and emotional symptoms include inability to remember the traumatic experience and developing negative feelings such as guilt, shame or blaming others. Heightened physiological arousal symptoms include hypervigilance, concentration problems, loss of temper and self-destructive behaviours.

This scientific classification of trauma shows that the field has become an established field of science, but the development or maturation period started at the end of the 19th century. The names of Pierre Janet and Sigmund Freud are important in the development of the field, but they were inspired by the French scientist Jean Martin Charcot who worked on the connection between trauma and hysteria on his patients at his clinic.

Pierre Janet followed Charcot's footprints and worked on hysteria first. He defined the symptoms of hysteria as extraordinary behaviours such as seeing or hearing what other people cannot see, showing their feelings in different ways or speaking in different ways in order to attract attention or staying awake for months.

According to Janet, individuals use their previous knowledge or experiences when responding to new challenges. A healthy reaction to such difficulties requires a healthy operation of the mind which gathers data from memories based on sensations, emotions, thoughts and actions (Janet, 1889). However, under unusual or extreme conditions, memory may not be capable of meeting frightening experiences. Thus, such experiences are not stored in the usual place of brain where other memories are stored. They are stored in a different way in different layers of the brain and may not be available for retrieval. These unintegrated memories are dissociated from the consciousness and manifest themselves in different shapes in later life. Janet explains this situation as:

> It is only for convenience that we speak of it as a "traumatic memory." The subject is often incapable of making the necessary narrative which we call memory regarding the event; and yet he remains confronted by a difficult situation in which he has not been able to play a satisfactory part, one to which his adaptation had been imperfect, so that he continues to make efforts at adaptation. (qtd in Caruth, 1995: 160)

Janet makes a distinction between traumatic and narrative memory. He argues that memory should be a part of life and integrated to it. Narrative memory, which is a social act, adapts to the conditions of life, but traumatic memory is inflexible and invariable. As van der Kalk and van der Hart note "traumatic memory has no social component; it is not addressed to anybody, the patient does not respond to anybody; it is a solitary activity. In contrast, ordinary memory fundamentally serves a social function" (1991: 431). Thus, the victim of trauma has to go through the trauma on his or her own. Specific stimulants, which were part of the trauma, trigger the traumatic event and the victim becomes fixated to the moment of the trauma and the traumatic experience is re-enacted completely from the beginning to the end. This situation works in a chain reaction or resembles to domino effect in which every single detail of the traumatic event is re-enacted.

Janet argues that although the traumatic memory keeps its form and content, it is never understood truly because it is a kind of unexpected event with its horror which has not been experienced or known previously. If a memory can be interpreted or integrated into life, it turns into a "narrative memory" which is a way of recreating the traumatic event and changing it into an ordinary memory. In order to make it more bearable;

> The person must not only know how to do it, but must also know how to associate the happening with the other events of his life, how to put it in its place in that life-history which each one of us is perpetually building up and which for each of us is an essential element of his personality. A situation has not been satisfactorily liquidated, has not been fully assimilated, until we have achieved, not merely through our movements, but also an inward reaction through the words we address to ourselves, through the organization of recital of the event to others and to ourselves, and through the putting of this recital in its place as one of the chapters in our personal history. (Janet, qtd in Caruth, 1990: 170)

Janet notes that the mind organizes and locates the new incoming data into pre-existing patterns. Memory is the organizing source of the mind which expands continuously through meaning schemes gained from previous experiences. Trauma is an immediate, unknown and unexpected act which has no place in Janet's memory scheme. Yet, by going over and over again the trauma, the survivor pushes down the traumatic experience and reshapes it according to his or her needs because it is necessary for a memory to be a part of the greater system of the mind.

Sigmund Freud was also influenced by Charcot. He started working on the relationship between hysteria and trauma first and based his studies on Janet's work. He argues that repression was an important factor for hysteria and its main cause could be found in childhood seductions. Freud explains repression as:

> what children have experienced at the age of two and have not understood, need never be remembered by them, except in dreams. . . . But at some later time it will break into their life with obsessional impulses, it will govern their actions. The precipitating cause, with its attendant perceptions and ideas, is forgotten. This, however, is not the end of the process: the instinct has either retained its forces, or collects them again, or it is reawakened by some new precipitating cause . . . at a weak spot . . . comes to light as a symptom, without the acquiescence of the ego, but also without its understanding. All the phenomena of the formation of symptoms may be justly described as the 'return of the repressed'. (1939: 124)

However, the term 'repression' in Freud's terminology is an ambiguous one because he uses it as either for the primitive, unacceptable id instincts, or for the dissociated traumatic memories. Van der Kalk and van der Hart (1995) argue that Freud's use of the term is more suitable for the defence system against primitive impulses because the majority of Freud's work focus on the structural model of the psyche. Freud argues that childhood traumas cannot be comprehended since they were too early experienced. They gain meaning when the individual reaches maturation. He offers the term "latency" or the incubation period to cover the period between the trauma and the emergence of the first symptoms when the effects of the incident are invisible (1939, 34). Throughout his studies, Freud comes to a systematization of trauma. Briefly, there are three stages for trauma; the realization of trauma, its repression during the latency period and finally the return of the trauma.

World Wars I and II are important in the development of trauma studies because the horrors of the wars were beyond human capacity and many soldiers started to break down. The term "shell shock" was introduced after the WWI for the soldier who could not bear the horrors of the war. Many lives were wasted in concentration camps in the WWII, and many who were saved from such atrocities had to deal with the consequent traumas.

Studies on the effects of war gained acceleration during the 1960s and 1970s, and trauma was officially recognized in 1980. Freud's theories for recurrent memories of the war which return in the form of nightmares without allowing an access to the event are developed by several scientists. Caruth evaluated Post-Traumatic Stress Disorder (PTSD) as "the overwhelming events of the past repeatedly possess, in intrusive images and thoughts, the one who has lived through them" (1995: 151). The unbearable events of the past come to the surface in different ways repeatedly in later times. For this emergence of past in different ways, Caruth notes that "reenactments of the past do not simply serve as testimony to an event, but may also, paradoxically enough, bear witness to a past that was never fully experienced as it occurred". (1995: 151). Caruth handles the traumatic re-

enactment from two different perspectives. One is that the re-enactment stands as a testimony of the past, the other dimension of the trauma is about its belatedness arguing that the traumatic event is not really experienced during its occurrence. From this explanation, it can be concluded that trauma experience is not fully in the possession of the claimant.

Caruth's views about the ownership of trauma shows that the nature of trauma is more difficult to solve than expected. Another striking argument about the re-enactments of trauma comes from Greenberg and van der Kalk:

> Pathologies of memory are characteristic features of post-traumatic stress disorder (PTSD). These range from amnesia for part, or all, of the traumatic events to frank dissociation, in which large realms of experience or aspects of one's identity are disowned. Such failures of recall can paradoxically coexist with the opposite: intruding memories and unbidden repetitive images of traumatic events. (1987: 191)

Amnesia, which was not mentioned by Freud becomes an important element for defining the shock of the soldiers. But the relationship between amnesia which can be defined as the inability to remember the past and the insistent experience of trauma are linked to each other in a paradoxical way. Having two opposite conditions at the same time shows the vehemence of trauma.

In the following years, the interest in trauma shifted towards testimony and secondary traumas. Shoshana Felman, a prominent figure in trauma studies, argues that being a witness to a traumatic event is as damaging as for the trauma victim. In her work with Dori Laub, argues the importance of testimony:

> to bear witness is to take responsibility for truth [...] To testify before a court of law or before the court of history and of the future; to testify, likewise, before an audience of readers or spectators - is more than simply to report a fact or an event or to relate what has been lived, recorded and remembered. [...] to testify is thus not merely to narrate but to commit oneself, and to commit the narrative, to others: to take responsibility - in speech - for history or for the truth of an occurrence, for something which, by definition, goes beyond the personal in having general (nonpersonal) validity and consequences. (Felman and Laub, 1992: 204)

Testimony has important consequences not only for the individual, but also for the society and history. Moreover, testimony is a bi-directional thing. There needs to be a teller and a listener, but like the trauma victim, the witness may not be able to find the right words to explain the situation. Even if the right words are found, there may be inconsistencies because of not being able to carry the burden of trauma. Felman notes that this possible inconsistent testimony is "composed of bits and pieces of a memory that has been

overwhelmed by occurrences that have not settled into understanding or remembrance, acts that cannot be constructed as knowledge nor assimilated into full cognition, events in excess of our frames of reference" (Felman and Laub,1992: 5). This definition also suits the victim of the trauma and reminds the previous views of Janet and Freud on the latency and incomprehensibility of trauma. However, Felman goes further and adds a third party, the witness, to the definition of trauma. Taking her definition into account, it can be said that the reader or the audience of a work of art who witnesses the traumatic events may go through similar traumas. This definition also suits with the classical formulation about the purgatory effect of tragedy. However, Felman is sceptical about this relationship and poses a question: "How is the act of writing tied up with the act of bearing witness-and with the experience of trial? Is the act of reading literary texts itself inherently related to the act of facing horror? If literature is the alignment between witnesses, what would this alignment mean? And by virtue of what sort of agency is one appointed to bear witness?" (1995: 14).

Although these questions seem to be about the structuralist approaches to literature, the relationship between the writer who acts as a secondary witness and the reader who listens to the trauma is a deeper one because the writer as an artist of words can find the exact words to describe the trauma and influence the reader deeply. That is, the writer makes the traumatic event more dramatic than the actual realization. For this issue, Felman writes "The contemporary writer often dramatizes the predicament (whether chosen or imposed, whether conscious or unconscious) of a voluntary or of an unwitting, inadvertent, and sometimes involuntary witness: witness to a trauma, to a crime, or to an outrage; witness to a horror or an illness whose affects explode any capacity for explanation or rationalization" (1995: 15). According to this definition, the pens of the writers are dangerous objects which can fluctuate the feelings of the readers instantly.

In addition to being capable of using the words masterfully, trauma writers use fragmented and complex narration techniques which can be observed on a trauma victim. Moreover, the traumatic event can be given in a secluded manner from the usual flow time, having no beginnings or endings. With disrupted, decontextualized and fragmented speech forms, the writer presents the reality of the traumatic world which may be totally different from the ordinary, real world. Furthermore, the writer may allocate extra-ordinary events or supernatural beings and make trauma fiction more unbelievable.

It is not possible to locate trauma to an exact place in literature because as Dominick Lacapra notes “no genre or discipline owns trauma as a problem or can provide definitive boundaries for it.” (2001: 96). For this reason, it is possible to notice trauma in postmodern, postcolonial, psychoanalytic or historical tendencies of literature because trauma is a tool to transmit the trauma of others and to provide a testimony for it. However, talking about a single or a separate genre of trauma is impossible because these different genres and disciplines all attempt to show the complex structure of human psyche and its processes through trauma from different perspectives for different reasons, but the main focus of trauma literature is generally to portray the personal and social histories of communities and reflect the conditions of the oppressed people. For the writer, it is a chance to study the depths of human psyche and reflect cultural depressions of an age, and for the reader, trauma provides an opportunity to face their fears and look inside themselves introspectively.

### 1.4. Nostalgia

Nostalgia can be defined as a feeling of longing for a specific thing or a condition in the past. Svetlana Boym studies various dimensions of nostalgia in her works. She notes that “The word ‘nostalgia’ comes from two Greek roots, nostos meaning ‘return home’ and algia ‘longing’” (2007: 7). From this definition, it can be concluded that nostalgia is a simple feeling about returning to homeland. However, in the modern world, the meaning of “home” has gradually changed. It does not have much to do with a piece of land anymore. In the modern world, the places where people attach their positive feelings become their home. For this reason, it would be wrong to orientate nostalgia around a specific location or a concrete thing. Instead, the feelings are the driving forces for nostalgia. As Arnold-de Simine writes, “nostalgia is a highly complex emotional response that combines feelings of sadness and painful longing with joy and human warmth; it has been described as intense and pathological or fleeting and indeterminate” (2013: 54).

It is also difficult to categorize nostalgia under a certain field of science. As Boym notes, nostalgia “does not belong to any specific discipline: it frustrates psychologists, sociologists, literary theorists and philosophers, even computer scientists” (2001: 13). Furthermore, the relationship between memory and nostalgia is also a complex one. Briefly, nostalgia can be summarized as a feeling which comes out when someone remembering the past begin to long for a return to that specific moment but it may not

entail the exercise of memory. In other words, nostalgia does not need to return to the past. An idealized condition, free from the boundaries of time, may provide the demands of the individual. As Lasch states, "the past it idealizes stands outside time, frozen in unchanging perfection" (1990: 18). In the same way, memory may also attempt to idealize the past but unlike nostalgia, it does not condemn the present. Memory looks back to the past in order to find hope and comfort for the future. For this reason, there is a continuity of time for memory while nostalgia fixates itself in the past. This anchoring feature of nostalgia also resembles trauma but they have different relationships with the past. Both conditions deal with the past but nostalgia denotes a positive attachment to the past, while trauma is an inability of detachment from a past event. As Arnold-de Simine notes, "Nostalgia and trauma are located on the threshold between remembering and forgetting, they characterize a condition in which the past intrudes on the present in various guises" (2013: 62). Yet, the intrusions of trauma are destructive for the individual. Nostalgia, on the other hand, can be restorative for a "transhistorical reconstruction of the lost home" and come out as "tradition, claiming eternal values and truth" (Boym, 2001: xviii).

Davis describes nostalgia as "one of the . . . more readily accessible psychological lenses" and argues that it is a bridge between the emotions and the social life" (1979: 31). Like memory, it is a tool which is used in the construction and reconstruction of the identity in difficult times. The sense of continuity is provided by looking back to the past. However, as Davis purports, nostalgia may turn into a commercial act which commodifies the past by transforming it from an individual act of remembrance into a trading good of the public (1979: 21-4). Furthermore, its constructive nature of the past may present false pasts and become exploitative. As Le Goff argues

> this quest for collective memory . . . constitutes a major change in historical vision. It amounts to a conversion that is shared by the public at large, which is observed in the fear of losing its memory . . . a fear which is . . . shamelessly exploited by nostalgia merchants. (1992: 95)

Despite such harsh criticisms, Boym states that nostalgia is a human predicament of the modern world (2001: 355). Likewise, Lowenthal is optimistic about the state of nostalgia. He argues that such criticisms "misconceive nostalgia and exaggerate its evils – each epoch exhibits and bemoans nostalgia. Nor does nostalgia necessarily connote a despairing rejection of the present" (1989: 30). Fritsche also approaches nostalgia positively and names it as "a portal into the historic nature of conceptions about discontinuity, periodization, and loss and of different ways of relating to and assembling the past" (2015: 39).

From these statements, it can be concluded that there is a blurred line between memory and nostalgia for the healing process of the past. This condition even finds a place in Hutton's cycle of memory: "Memory with the passage of time tends to move through stages of modification – from testimony to storytelling to historical reconstruction to idealised nostalgia before passing into forgetfulness" (2015: 35).

Similarly, the conditions of the modern world, especially wars and various traumatic events force the individuals to yearn for a past. Talu explains this condition as

> As a psychological symptom of modern culture and metropolitan conditions, nostalgia is associated with transcendental homelessness, pathological home desire, and more seriously, the traumatic state of the modern individual [. . .] Nostalgia is defined as a social disease which interacts with homesickness, alienation, depression, loss, and yearning. (2009: 251)

In such a harsh world, nostalgia cooperates with various factors and attempts to build a safe shelter for the individual against the chaotic conditions of the present, oppression, poverty or the dissatisfaction with the present. However, unlike memory, it is not directed to the present or the future.

### 1.5. Memory and History

Since the classical times, the relationship between memory and history has gathered enormous interest. The indiscernible border between the two fields has been clarified by memory scholars and memory studies moved away from the distanced and rational approach of history in the twentieth century. Important events of the century were influential in this separation. For this diversion, Halbwachs, the founder of modern memory studies, argues that history takes dominance when past "is no longer included within the sphere of thought of existing groups" (1980: 106). He asserts that collective memory is dominant with a sense of past in which nothing has happened or changed (ibid. 85). In other words, collective memory is on the side of a stable past, while history becomes dominant when societies are in constant transformation and not interested with the intervals when nothing happens (ibid. 86). According to this definition, while similarities and continuation is important for collective memory, history attempts to reveal differences and important events.

Jan Assmann evaluates this topic from a different perspective. The past and the present have a mutually interdependent relationship for him. He notices that "The present is 'haunted' by the past and the past is modelled, invented, reinvented, and reconstructed by the present" (1997: 9). About mnemohistory, Jan Assmann goes to the root of the problem and argues that both the historical event and the historian are affected by time.

Thus, he sets some questions forth: "who is telling the story, how is it being told, and with what underlying intentions?" (2010: 117). In fact, these three basic questions, ignored by their addressees, give out the main distinctions between history and memory.

Ricoeur, in *Memory, History, Forgetting* studies the relationship between memory and history and argues that memory is "the womb of history, inasmuch as memory remains the guardian of the entire problem of the representative relation of the present to the past." (2004: 89). In fact, this relationship can be traced even in classical mythology. Mnemosyne is the mother of nine muses, including Clio who stands for history.

French historian Pierre Nora follows the footsteps of Halbwachs and argues that memory is part of the living societies while history reconstructs the nonexistent past:

> Memory and history, far from being synonymous, are thus in many respects opposed. Memory is life, always embodied in living societies and as such in permanent evolution, subject to the dialectic of remembering and forgetting, unconscious of the distortions to which it is subject, vulnerable in various ways to appropriation and manipulation, and capable of lying dormant for long periods only to be suddenly reawakened. History, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. Memory is always a phenomenon of the present, a bond tying us to the eternal present; history is a representation of the past. Memory, being a phenomenon of emotion and magic, accommodates only those facts that suit it. It thrives on vague, telescoping reminiscences, on hazy general impressions or specific symbolic details. . . . History, being an intellectual, non-religious activity, calls for analysis and critical discourse. Memory situates remembrance in a sacred context. History ferrets it out; it turns whatever it touches into prose. . . . At the heart of history is a criticism destructive of spontaneous memory. (1989: 8-9)

From this definition, it can be concluded that memory is a sentimental act, and history is a rational one. While history, as a prosaic form, aims to suppress and destroy memory, inscription has an important role in order to preserve the memory because modern memory needs something tangible to rely on. Nora notes that "modern memory is, above all, archival. It relies on the materiality of the trace, the immediacy of the recording, the visibility of the image" (1989: 13). In connection to this, archive studies have become an important field not only for preserving the past but also the present as well. However, it has also led people to deposit their memories and leave it there (1989: 13). Thus, delegating the responsibility of remembering to an archive has a negative effect of forgetting which reminds the ideas of Plato. As Plato notices, memorizing is the responsibility of the brain, so writing cannot be an elixir for forgetting.

Not only archives, but also museums, memorials, commemorative rituals, memorabilia, tape and video recordings, computer files, songs, flags, schoolbooks and such similar objects or practices are the locations where people delegate their memories

because the real memory has been lost. Pierre Nora coined the term “lieux de memoire” or sites of memory in English to define any significant entity which is assigned with the duty of reminding people about the past:

> If the expression *lieu de mémoire* must have an official definition, it should be this: a *lieu de mémoire* is any significant entity, whether material or non-material in nature, which by dint of human will or the work of time has become a symbolic element of the memorial heritage of any community (in this case, the French community). (1989: 17)

According to Nora, sites of memory signify the need to remember and they aim to stop the time but they are “complex things. At once natural and artificial, simple and ambiguous, concrete and abstract, they are lieux—places, sites, causes—in three senses—material, symbolic and functional” (1997: 14).

Although the connection between the past and present seems to be a weak one in the modern consumerist urban societies which aim to digitalize and archive the moment by taking photos or recording videos, the relationship between memory and history still attracts the interest of scholars. Tony Judt’s symbolic definition about history and memory echoes Pierre Nora:

> They are step-siblings – and thus they hate one another while sharing just enough in common to be inseparable. Moreover, they are constrained to squabble over a heritage they can neither abandon nor divide. Memory is younger and more attractive, much more disposed to seduce and be seduced – and therefore she makes many more friends. History is the older sibling: somewhat gaunt, plain and serious, disposed to retreat rather than engage in idle chit-chat. And therefore she is a political wallflower – a book left on the shelf. (Judt and Snyder, 2012: 266–7)

Judt’s definition reverses the classical hierarchical relationship between memory and history. He reflects Nora’s definition of the two terms by focusing on the emotional side of memory and rational side of history. For the rivalry between these two “sisters”, he writes

> But I profoundly believe in the difference between history and memory; to allow memory to replace history is dangerous. Whereas history of necessity takes the form of a record, endlessly rewritten and re-tested against old and new evidence, memory is keyed to public, non-scholarly purposes: a theme park, a memorial, a museum, a building, a television program, an event, a day, a flag. (Judt and Snyder, 2012: 277)

Even in modern times, in spite of an abundance of records, history is tested again and again. This reliability issue is not a problem for memory. Judt notes that it is directed towards physical objects. For the mutual relationship between history and memory, Judt writes “Without history, memory is open to abuse. But if history comes first, then memory has a template and a guide against which it can work and be assessed” (Judt and Snyder,

2012: 278). Thus, without a guidance of an elder “sister”, the younger sister “memory” cannot find its path.

Finally, it can be said that scholars of the field show a general consensus about the mutual dependency of the terms despite their conflict between the past and the present. If inspected from the side of cultural memory theoreticians, history enables the human societies to learn about their distant past which cannot be transmitted in the recent formation of a group. So, lying beneath the surface, history, in a way, becomes the culture of societies. However, with its objective and prosaic approach, it lacks the multi-perspective, narrative feature of memory. While history takes an objective stance and tries to understand the past, memory takes an emotional position and tries to reconstruct the past in order to fulfil the present needs of an individual or a group.

### 1.6. Memory and Literature

There has been a lack of methodological and theoretical approaches to memory in literature until recently. The main reason behind this situation was the complex relationships between memory, history and literature. The borders and definitions of each field have not been defined yet. After memory studies gained an institutional ground, many scholars started to investigate the relationships between these three fields. As can be seen from the survey of memory studies given above, there has been a lack of definition and classification in literature for memory. Neumann complains about this lack and works on the proposed term “fictions of memory” and notices that the term has two allusions:

> First, the phrase refers to literary, non-referential narratives that depict the workings of memory. Second, in a broader sense, the term “fictions of memory” refers to the stories that individuals or cultures tell about their past to answer the question “who am I?”, or, collectively, “who are we?” These stories can also be called “fictions of memory” because, more often than not, they turn out to be an imaginative (re)construction of the past in response to current needs. Such conceptual and ideological fictions of memory consist of predispositions, biases, and values, which provide agreed-upon codes for understanding the past and present and which find their most succinct expression in literary plot-lines and myths. (Erll, 2008: 334).

The memory in literature does not have a certain fixed place. The concept has been seen as a method of memorization, and many writers have written on the techniques of memorization. On the other hand, memory has been taken for its reflective features for understanding the individual and social memories of the groups.

Astrid Erll, who has various works on memory studies, attempts to systematise the relationship between memory and literature. She studies the relationship between memory and literature under five headings (2011). The first heading takes memory as an

art and scrutinizes how it was developed during the Middle Ages and early modern period. The second trajectory investigates “memory of literature” which studies the appearance of elements from previous works of art in later works in an intertextual manner. For the third trajectory, she also uses “memory of literature” again in order to form a literary canon and literary history writing. The fourth title “memory in literature” is interested in the aesthetic representation of memory in literature and the final title takes literature as a medium of cultural memory in order to designate a direction of research (2011: 68).

Although this classification may be enough, Erll continues to list literary strategies for allocating memory. Sitarz quotes from Erll and lists five literary strategies which shape cultural memory: experiential, monumental, historicizing, antagonistic and reflexive. Experiential mode allows the readers to experience events as real; monumental mode shows literature as having an established tradition, historicizing mode is generally used in historical novels, antagonistic mode allows the marginalized to speak up and reflexive mode allows the individual to view the society from a distance (2013: 29)

In an abundance of such formations and trajectories, it may seem confusing where to start the relationship between memory and literature. Erll again gives the answer and notes that “Every new literary text refers to existent texts, to culturally available genre patterns, to literary forms and tropes” (2011: 74). This referentiality or intertextuality is useful in understanding memory in literature, especially in canon studies. Bloom notes that every young poet has an “anxiety of influence” by previous poets and “Every poem is a misinterpretation of a parent poem” (1973: 94). In *Memory and Literature* (1997) Renate Lachmann notes that “The memory of a text is its intertextuality” (15). For the relationship between cultural memory and literature, she notes that “Literature supplies the memory for a culture and records such a memory. It is in itself an act of memory. Literature inscribes itself in a memory space made out of texts, and it sketches out a memory space into which earlier texts are gradually absorbed and transformed” (ibid. 15).

Wolfgang Iser goes so far as to liken intertextuality to cultural memory, arguing: “As culture can never be encompassed, especially since it is continually emerging, the memory of the literary text offers an idea of how to visualize this basically ungraspable emergence” (1997: xviii).

Literature creates its own system of memory through texts which are rooted to or inspired from previous literary texts. Thus, intertextuality creates a diachronic own path of memory. Yet, for the literary representation of memory, this path is a synchronic one. Various techniques such as psychonarration, free indirect discourse, and interior

monologue bring conscious and unconscious processes of individual remembering to light synchronically.

These literary tools indicate that literary memory is an individual act, not a collective one. However, this individual act needs some input material or some lived experiences to create a memory atmosphere. These experiences can be based on real or fictive past events. At this point, imagination, with its touch of magic, turns the past into a literary dreamland. For this reason, the relationship between imagination and literature provides the necessary grounds for understanding the past. It offers alternative interpretations for the past and enables the writer or the reader to reflect on themselves.

For the relationship between history and fiction, it can be said that there are elastic boundaries which sometimes overlap the other. In *A Poetics of Postmodernism,* Linda Hutcheon writes that "literature and history were considered branches of the same tree of learning, a tree which sought to 'interpret experience, for the purpose of guiding and elevating man.'" (1988: 106) but the postmodern thought argues the possibilities of ever knowing the past since both history and fiction rely on narration which is a human-made linguistic construct that is shaped by the dominant ideology and culture of power holders. It is impossible to access the past directly or without any mediation or influence. So, although history claims to pursue the reality and truth, it is as much a construct as fictional narration which aims to portray the view of the past through the eyes of an artist. This attempted portrayal of the past by the historians remains superficial when compared to the novelists who meditate deeply even over simple daily events as in Joyce's *Ulysses.* Also, historians have to be careful when portraying the past, but novelists do not need to abide by the truth; they investigate the possibilities of what could have happened and offer alternative realities. They take a cue from the past and start to develop it. The best example for this definition can be seen in Salman Rushdie's *Midnight's Children.* He defines memory through Saleem Sinai as

> Memory's truth, because memory has its own special kind. It selects, eliminates, alters, exaggerates, minimizes, glorifies, and vilifies also; but in the end it creates its own reality, its heterogeneous but usually coherent version of events; and no sane human being ever trusts someone else's version more than his own. (2006: 242)

Subjectivity of the past, expressed in this quotation, is a multidimensional topic. Each person has their own versions of the past and by telling their versions, each individual attempts to tell about themselves; that is, the individual uses memories to shape their outlook from the outside.

When the relationship between history and fiction is investigated, it can be seen that fiction creates more vivid characters and realistic picture of events. As Rigney notices, "Those who 'stick to the facts' may paradoxically end up with a more historical and authentic story, but also a less memorable one, than the producers of fiction." (Erll, 2008: 347). Literature, in order to be attractive, uses narrative and other stylistic devices on a material which is provided by the past.

As Lowenthal notices, "all fiction is partly 'true' to the past; a really fictitious story cannot be imagined, for no one could understand it." (1985: 229). This "truth" dimension can be seen both in history and memory, but their comprehension of "truth" is much more concrete. Like history, memory aims to stay faithful to the past and rejects imagination but constantly adapts itself to the needs of present and reconstructs itself. For this reason, it resembles to fiction in its methods.

Another resemblance of fiction to memory is its attempts to reanimate the past. By giving body and flesh to history, it tries to fill the gaps in history with imaginary but plausible options. Theo D'haen explains this relationship:

> both literature and memory have a complicated relationship to the past, both select and edit what they register; both change and distort, in ways that are comparable as well as totally different, what they report on. If literature and memory, each in its own way, act like this, then what kind of "truth" is being preserved by their combination, by a memory that is also literature? Moreover, literature not only preserves culture, it also is itself part of culture, and even creates culture. (2000: 1)

Unlike history which attempts to present all the dimensions of a single event, literature and memory are selective and argue that they offer a comprehensive description of the past. It is also natural for literature to portray a literary past which becomes a part of the culture and is a part a of culture. For this cultural dimension, Neumann argues that novels create new forms of memory on the textual level:

> They configure memory representations because they select and edit elements of culturally given discourse: They combine the real and the imaginary, the remembered and the forgotten, and, by means of narrative devices, imaginatively explore the workings of memory, thus offering new perspectives on the past. Such imaginative explorations can influence readers' understanding of the past and thus refigure culturally prevailing versions of memory. Literature is therefore never a simple reflection of pre-existing cultural discourses; rather, it proactively contributes to the negotiation of cultural memory. (Erll, 2008: 334-335).

Neumann also notes that "literary works resort to culturally predominant ideas of memory, and, through their literary techniques, represent these ideas in an aesthetically condensed form" (Erll, 2008: 334-335). So, it can be understood that literary works filter things through the prefixed concepts of memory and offer interpretations.

These comments and definitions lead to the idea that literature focuses on individual memory, not collective memory. Mary Warnock links this situation to the close connection between memory, identity and imagination:

> The imagination, especially as it is exercised in the creative arts, is that which can draw out general implications from individual instances, can see, and cause others to see, the universal in the particular. The value we attach to recollection is understandable at precisely the point where memory and imagination intersect. Physical and biological continuity and self-identity, ensured and asserted by memory, can be converted into permanence and universality by the attempts we may make to turn memory into art. (Warnock 1987: viii)

Warnock argues that the aim of universality is achieved through individuality, but Lovro Skopljanac who works on the relationship between literature and memory offers a holistic approach between individual and cultural memory:

> Literature is a prime example of a cultural activity that is dependent on both individual and cultural memory; it almost always depends on an individual memory in the writer's act of creation (multiple authorship is rare) and the single reader's act of re-creation (in modern literate societies, reading is strictly a solitary activity), but it is also formed as a cultural memory in an interplay with other texts. Apart from cultural memory, which is more or less institutionalized, literature lives on in everyday memories of the acts of reading by individuals. (2012: 211)

In this addresser-addressee relationship, the message given by the author is internalized by the reader and becomes their property but this unique experience of reality cannot be compared to other readers' valuations. The plurality of visions then become a part of cultural memory and recycled again. Skopljanac, on this point, notes that

> memory studies can enable literary scholars to approach literature from a viewpoint other than their own, based as it is on expert knowledge and therefore amount into only a fraction of the total collective memory on literature. Taking into account what readers keep in memory from books they have read may thus help both those interested in literature and those interested in memory to gain a wider picture of their respective subject matter, and possibly a fuller understanding of them as well. (2012: 211)

The relationship between literature and memory is similar to the relationship between memory and history. Each of these fields asserts different perspectives of reality. Without leaving its ties to records, history asserts that it is real. Memory, on the other hand, also asserts that it is real, but it depends on imagination like fiction. Literature attempts to go further and explore the possibilities and limitations of memory. The sphere of literature seems to be bordered with the canons, texts, authors and readers. However, their impact in the long run results in the formation of cultural memory.

### 1.7 Conclusion

Pursuing the changes or developments in the concept and theory of memory throughout time shows that external influences such as the needs of the era, scientific developments, social, political and cultural changes, wars, migrations, technological developments and so on have a strong influence on forming and defining the term. To begin with, the classics were sceptic about writing because it was their first contact with writing. Giving an eloquent speech was important for them and the only way to practice was not reading but memorizing. The interest in memory starting from the Renaissance transformed memory into a field of science. Unlike the classics, philosophers like Locke, thought that the mind is like a white sheet by birth. The link with a world of Ideas was broken and from the romantics on, the writers started to turn to their inner selves and attach their feeling to the material world. Memory aided them when they wanted to comprehend their feelings.

As it was with the French revolution in the nineteenth century, significant events in the twentieth century led to the memory boom, namely two world wars, the Holocaust, the end of colonialism, Vietnam, the fall of communism and finally 9/11. All these and other influential events in world history brought remembering into the foreground. Among these events, it was the Vietnam War which led to the rise of trauma studies. The soldiers returning from war campaigned for the recognition of their traumatic conditions as a disease. Since then, trauma studies works in collaboration with memory studies and also stands a rival to it. On the other hand, the witnesses or survivors of wars attached their memories to physical objects such as monuments and turned such objects to "sites of memory". Yet in modern times, the interest in memories turned the field into an archive and the individuals started to invest their memories into digitalised forms which become a vast dumping site that is seldom visited.

For this transformation of memory, Hutton notes that there are four phases of memory starting by Aristotle in antiquity. These phases symbolize imagination, recollection, historicisation and forgetfulness (Kattago, 2015: 23). He further comments on the life cycle of memory

> Memory with the passage of time tends to move through stages of modification – from testimony to storytelling to historical reconstruction to idealised nostalgia before passing into forgetfulness. But memory as a resource of the human imagination may at any time break free of this pattern to revitalise present experience. A memory out of the past may be awakened time and again. (ibid. 35)

With the advance in science, the structure and nature of memory started to be questioned. The influence of body, places and society became dominant points of

discussion in the modern world, and nowadays scientists have been working in laboratories in order to understand which cells or which part of the brain are responsible for memories and how they behave in various contexts.

Finally, it can be said that, there are important factors which define the track of modern memory studies. First of all, the relationship between the individual and the community defines the shape and content of the memory. This reciprocal relationship is defined by the frames of the community through the perspective of the individual. Secondly, culture is the social heritage of the communities. It is not established overnight. It depends on written and unwritten codes. These aspects of culture define the content of memory. In opposition to the individual, collective or cultural classifications of memory, trauma is a newly born scientific field which focuses on undesired forms of memory. Unlike trauma, nostalgia anchors itself to an idealized condition in order to escape from the harsh realities of the present. Another topic which should be addressed by memory studies is the anxiety of catching the past in order to understand the present and look for the future. Eventually, literature comes to help at this point. Through its relationships with history and memory, literature attempts to construct a past which pushes to the limits of imagination in order to understand how things are and how things should be.

# CHAPTER II

# THE MEMORY AND IDENTITY

## 2.1. Swift and Memory

In contemporary fiction, many novelists use twisted or fragmented chronology techniques to raise the suspense or to keep the readers attached to the novel. In *The Sweet Shop Owner,* Graham Swift uses a similar technique. For this reason, it is difficult to trace or put the events into a chronological order. To illustrate, the first chapter of the novel focuses on the feelings of the protagonist in his last moments. Then, the novel jumps backwards and forward between his youth, his marriage, his relationship with his daughter and other events in a disconnected way. From this perspective, these jumps can be evaluated as flashbacks and forwards, but the writer's aims here are totally different. By breaking the logical chronological order of events, Swift tries to show or animate the feelings of the protagonist in his audience. When put in a timeline, the events have a clear linear chronological order. They stand as photos pinned on a board. The narrator just takes one of the pictures randomly and starts to muse about it and relating events. Although the events are presented in a fragmented manner, Swift keeps these loosely framed photos together. While jumping from one moment to another, Swift himself notices how human mind works in its natural flow:

> I don't feel at home with straight, sequential narrative. This partly because I think that moving around in time, having interruptions and delays, is more exciting and has more dramatic potential, but I also think it's more truthful to the way our minds actually deal with time. Memory doesn't work in sequence, it can leap to and fro and there's no predicting what it might suddenly seize on. It doesn't have a chronological plan. Nor does life, otherwise the most recent events would always be the most important. (qtd. in Vianu, 2006)

Swift craftily captures the working of human mind and represents it as it works in his fiction. As he notices, the most important events in human life are not the latest ones. For this reason, Swift uses a technique similar to stream of consciousness and shapes his text in a way which seems baffling, obscure and disorganized. Swift becomes more interested in exploring the individual's consciousness and their memories than narrating their deeds and present. He breaks up the familiar structures. His emphasis is on obscure, inconsistent, unpredictable, often incomprehensible memories. The external and present realities are no longer paramount. The inner flux is emphasized through memories with a flow of memories emanating from the character himself with his ability to move back and

forth into memories and into different time sequences through recurring images. Moreover, by simulating the procedures of how humans remember their memories, he strengthens the emotional side of the novel because, in real life, individuals attempt to give a meaning to their present and shape their future by looking backwards. In *The Sweet Shop Owner,* the protagonist does not have a future to think about. His sole problem is with his past. For this reason, he pillages his memories to arrive at the desired meaning. Among his memories, William Chapman chooses the most probable ones which will help him to prove his rightness. While doing this, trivial events from the present disturb his focus on his past. However, the link between these trivial things and his reflections on his past strengthen his character and the novel's desired effect on the reader.

In their novels, many contemporary writers use the stream of consciousness technique to show the fluid nature of memory. Any stimulant can trigger the memories and take the individuals to specific moments and places from their past. By using these instant leaps, writers attempt to portrait the case of the individual in their dramatic conditions. However, Swift's novel does not follow this modernist path. He does not disturb his writing by jumping back and forward on trivial matters which the eye of the narrator catches. The disruption comes only for offering a present comment on the matter being discussed. In general, Swift works on the narrator's memories until they become visible or comprehensible. If not, he leaves the picture unfinished until another memory which unfolds the unresolved memories. His novel is often non-chronological in the representation of time with sudden jumps and temporal juxtapositions.

For Swift's fragmented form, Widdowson notices that "By counterpointing fragments from different periods, he is able to build up in the reader's mind a chronological mosaic that gradually forms itself into a discernible pattern of the interlocking moments - both personal and historical – that fashion a person's life in the present." (2006: 10). By laying down a fragmented mosaic pattern which finally makes up a logical and sensible product, Swift aims to bring forward some issues which are suitable for this structure. Lea summarizes these themes as "the dislocating collision between public and private histories, the elusiveness of 'authentic' experience, the nature of traumatised memory and the reformation of the self through retroactive narrativisation" and argues that they are used again for other ends in Swift's other novels (2005: 17). Lea's explanation here briefly defines the condition of the postmodernist novel which has gained a rise by 1980s. According to the postmodernist narratives of memory, the past is seen as a time to come in order to realize the unrealized possibilities by telling the past.

The possibilities which are lacking in the present are all laid in the past. By narrativising the past, the individual creates a bell jar in which they heal themselves.

The fragmented form also creates an illusionary world which is suitable for postmodernism together with the use of a narrative present frame to tell about the incidents of the past. However, this tendency to tell about the past through a frame should not be confused with historiographic metafiction which will be the topic of another chapter dealing with *Waterland.* In *The Sweet Shop Owner,* Swift uses such a rigid skeleton to frame his story that the events, for example, the births, wars, marriages, fall firmly to precise dates. He does not leave any place for fluidity in his novel. For this reason, it is probable that Swift sets his chronological narrative frame of the novel before starting composition. He then lays the events on it, and finally, disperses them in a logical way like the blocks or pieces of a puzzle.

Unlike the contemporary tendencies of using a blurred structure, Swift uses multiple perspectives to prove the reliability of the main narrator. The validity of the memories told is tested through the perspectives of other characters. Their versions of the story fit into the protagonist's narration. For this purpose, Swift uses even the voice of the main character's dead wife who tells her part of the story which is influential in understanding the identity of the protagonist. The sections, which are told by his dead wife or the employees in the shop, cannot be told by the main character because such an attempt may shatter down the whole illusion about the protagonist. In the same manner, other characters have private or unspeakable things which cannot be shared, and the main character reveals them. By using this interlocking stories of the characters, Swift's novel rises on a stable ground.

Swift leaves no place for questioning the validity of his work. With such an ordinary story, which has no place for suspense, the novel may not seem to work, especially for a starter novel of a young writer. However, Swift sprinkles a number of questions which should be answered throughout the novel and keeps the reader's attention awake. These questions which should be answered, the fragmented structure which should be sorted out and a contemporary setting which summarizes the condition of a modern day human being make the reading interesting and entertaining on an emotional level. For Graham Swift's writing, in his study, Lea notes

> Swift's brand of intense attention to the detail of daily living and his nostalgic yearning for the lost certainties appears old-fashioned and overly scrupulous. . . . Swift should not be casually appropriated for a school of contemporary British fiction that seems to have become indivisible from an underdetermined postmodernism, for his work not only speaks from different traditions but

> consistently questions the parameters of contemporary being from a broader historicising position than postmodernism's nowness will allow. (2005: 4)

Swift paints the scenes very carefully like a painter and presents every little detail in his writing. His talent in portraying the moment precisely in a poetic manner elevate him among the contemporary writers and locate him as one of the prominent figures of the twenty-first century.

**2.2. The Protagonist's Identity and Memory**

As is the case with his other novels, *The Sweet Shop Owner* is a "nostalgic yearning" for the youth of an elderly shop owner, Willy Chapman. It can be summarized as a desire to turn back in time and go over the regrets, but it is not just a yearning. It is a desire to realize himself by going over the things. For this reason, *The Sweet Shop Owner* can be labelled as an *anti-bildungsroman* if this classification may be correct because William Chapman is not a David Copperfield who pursues success and happiness in life. He reaches a certain position as a middle-class English man of the seventies, but his whole life is devoid of love. He wants to experience love and emotions, but his contract with his wife leaves him no options other than submitting to it. After his wife's death, he wants to establish a healthy relationship with his daughter, but the time has passed and his nostalgic yearnings do not prove successful.

William Chapman's recount of his last day from an individual point of view helps to classify the novel as an autobiographical novel or to be more precise as autobiographical memory because the novel's focus is just on him and his exchanges with other characters. The relationship between each character, their recount of the events show that they depend on each other. The interlocking combination of all the stories serves for the multidimensional portrayal of William Chapman's character. The things which cannot be expressed by him are easily uttered by the other characters to strengthen the portrayal of his character. Here a brief definition of autobiographical memory may be useful. Susan Engel notices:

> Autobiographical memory is on the one hand a deeply personal, subjective, and vivid construction of the past, a construction that reveals, creates, and communicates a personal identity. But we constantly use these memories in public transaction. To that extent we expect reliability, accuracy and objectivity. What and how we remember has consequences for our own lives and the lives of those included in our memories. (1999: 21-2)

Memories are personal expressions or recreations of the past, but they are also used for defining who we are to the people around us. Each attempt of telling memories is, in fact, a way of telling about our selves. The subjective perspective when constructing the past

gains an objective frame when we use these memories in public transaction. Within this frame of autobiographic memory, interdependency is an important factor. They are used in a transaction among individuals, but no single individual's memories are similar to others'. As in this novel, they complete a bigger picture because each individual has a unique experience of memory. However, this uniqueness reveals a question of reliability and accuracy in the narration of different characters in the novel. For the most part of Swift's novel, the narration is done through a single point of view. Swift allocates small sections for other characters to express their point of view. By doing this, Swift validifies the truth of the focalized character or what they are telling. Furthermore, they offer other dimensions which are ignored or not seen by the main character. For example, the two female employees of Chapman focus their attention on his maleness which is totally ignored or unuttered by himself. For this reason, it is impossible to stabilize the ground for individual memories and personal identity without other people's perspectives. For this matter, Mark Freeman notes that "The very act of making sense of ourselves and others is only possible in and through the fabric of narrative itself" (1993: 21).

Narratives of memory enable individuals to shape themselves according to their desires. For memory and identity, Freeman notes that "We survey and explore our own histories, toward the end of making and remaking sense of who and what we are" (1993: 6). This statement briefly summarizes the condition of William Chapman, the main character in *The Sweet Shop Owner.* On the last day of his life, he is on a constant survey of his past in order to understand himself, but in his dull, ordinary and unadventurous lifestyle, he has never stepped out of his borders. This is the case even when he marries: "We never moved out of these narrow bounds. Born here, schooled here, worked here. And even when I met her I stood here on the common and thought: enough, now everything is in its place, and I in mine" (1980: 184). Like his other novels, the characters in Swift's novel never step out of their comfort zone because they feel happy and safe in their own territories. They do not want to disturb or be disturbed by crossing their borders. This is also the case for William Chapman. Afraid of moving out of his borders, he completes his life within the borders drawn by his wife. He submits to his assigned role in life: "I didn't believe, despite being at grammar school, that the future belonged to me. I thought: things would come to you anyway, and when they did they would already be turned into history." (1980: 188). His submissive character attracts his wife's attention: "He'd do for a bride-groom. To have a wedding you needed a bride-groom. He felt like someone borrowed for the occasion." (1980: 23). Even at his own wedding, William

seems like a dummy sitting for an act. Throughout his life, he fulfils the missions given to him by his wife without questioning. In this tragedy, there is only one occasion when Irene submits to William's wishes:

> I told her to meet me after work and to wear the blue and white dress she wore on our honeymoon, because I wanted just one perfect evening. She came. She wore the dress. She looked like someone acting under instructions. She sipped the Pimms I bought her; she smiled across the wooden table, and even laughed at my joke, because she knew this was expected of her and it wouldn't happen again and I must have one perfect picture . . . I still keep that picture, Dorry. A mental photograph. Though the beer garden's gone, Prince William in his breastplate's gone . . . and she's gone. (1980: 175)

William remembers the precise details of this memory because it is one of the moments that he feels the happiness and joy of being alive. It is an emotional moment for him, and he is aware of the transience of the moment. He wants to keep it as a mental photograph among other important moments of his life. Apart from this moment, when William has the chance to be himself, the control of the marriage is always on Irene. She directs him what to do in life. They have a contract and they act their designated parts accordingly. There is no joy, adventure and action in this deal. For Irene's part, she gives him her money, her body and finally a child; in return, she asks him not to ask any questions or ask for love. There are only a few hints in the text that show her affection towards William, but throughout the text, there is always a formality and distance between them. Irene acts out her part as a wife, but she notes "I let you touch me but I'm not touched, I let you take me but I'm not possessed, I let you . . ." (1980: 175). William explains his drama in this situation to his daughter: "how when I lifted you up in my arms and kissed you, she wouldn't kiss me?" (1980: 116). The last three words of this statement, in fact, summarize the overall tragedy he goes through in his marriage. He explains this situation to his daughter Dorothy: "If the word love is never spoken, does it mean there isn't any love? If she never kissed me in front of you…" (1980: 116).

Under such conditions, it seems impossible for William to voice himself. It is also impossible for him to be nurtured emotionally. For this reason, he adjusts himself to the conditions and tries to survive and keep his regular life. Individually, he attempts to gain dimensionality by obtaining the love which he yearns. However, his attempts for love are never answered by his wife. The only thing which he gets is a baby daughter, Dorothy. By giving birth to a child, Irene tries to direct William's attention to their daughter. However, his relationship with Dorothy is problematic because of his static position and his submission to the demands of his wife. Dorothy cannot understand the relationship between her parents. Her questions are left without answers. She is expected to act quietly

or play her part as an unasking child who does not ask for love. Thus, it is not unusual to expect a cold, distanced manner from a daughter nurtured in such an environment, even in her letters:

> He sat up, in the double bed, holding the letter before him, looking at it fixedly as if it were really a code in need of breaking. It had come four days ago. He'd read it perhaps fifty times, so that he could remember the words without needing to see them… And there was not even, before that final signature, a farewell, a 'take care' a 'with love', your daughter. (1980: 9)

This letter is his last contact with his daughter. He reads it several times in search of some sympathetic or understanding expression but cannot find any because Dorothy, born and raised without love, cannot show such emotions. As a healthy human being, she is aware of the existence of such feelings, but she cannot understand why she cannot get her portion from it. For this reason, it is ironic that she studies romanticism and history at university. By studying these fields, she is, in fact, trying to understand what went wrong in their family environment. Gradually, she starts to grasp the meaning of such concepts, but she cannot digest them. Finally, she opts to quit her school and go to Europe with her boyfriend who is a history student. Ironically, William mocks this situation:

> What was the name of that thesis you were writing, Dorry? "Romantic Poetry and the Sense of History"? And now you are living with a historian. What do you learn from history, Dorry? Was it history that made you come and plunder your father's house? Or the opposite? Did you want to escape history, to put it all behind you-me; her, those twenty-odd years in that house? To have your moment, your victory at last, with one wild gesture? But-don't you see?- it's the moment (framed in the doorway with your heavy box of loot) that captures you. ... Don't you see, you're no freer than before, no freer than I am? And the only thing that can dissolve history now is if, by a miracle, you come. (1980: 216-17)

Here, again William is fighting with his past. As a person who has gone through such an ordinary life, or to express more clearly, as a person who has no specific deeds in the past, he is aware that he cannot escape from history. On the other hand, for Dorothy, history is a tangible thing. She thinks that she can easily acquire or get rid of the things relating to the past. William is well aware of the magnitude of history but he hopes that Dorothy's return will shatter this magnitude of history and the natural order of things, and provide him such a moment that he had with his wife during their honeymoon.

History of the outer world is an enemy for William because he has nothing in it. Together with his wife, he puts himself out of history and isolates himself from the outer world in his shop. The world revolves and life continues outside the shop but William never intends to be a part of it and never reads about the events happening from the papers he sells. He just evaluates the papers aesthetically: "he didn't read them, but he liked them. Their columns, captions and neat gradations of print. The world's events were

gathered into those patterns." (1980: 17). Reading the news will disturb his identity and threaten his fixed boundaries and order in his life. Like the neat gradations in papers, he establishes himself a neat life. He sits on his stool and watches the world revolving outside the shop like a fish in a tank. Although it can be a good place for him to socialize and be a part of life, he prefers not to be contacted and just looks at the headlines without reading them. He becomes "the sweet shop owner" without a name and fixes his stereotypical image which stands as a cold solid statue. Although he assumes such a character, he still thinks about what will happen and how he will be looked after his death:

> Memorials. They don't matter. They don't belong to us. They are only things we leave behind so we can vanish safely. Disguises to set us free. That's why I built my own memorial so compliantly – the one she alloted me, down there in the High Street. A memorial of trifles, useless things. And what will you do with my memorial, Dorry? (1980: 221)

Memorials are places for representing the reconfiguration of the sacred things in modern memory. However, William has nothing to erect a memorial for. Memorials are in a way like the newspapers for William. They carry a message and reading their symbolical meaning will disturb him. For this reason, he never gets out of his boundaries. He cannot endure history, and he is aware that his reflection on history will be drawn within the borders of the shop. He explains his situation as: "And he didn't alter for any of them his shop-keepers image, his 'much obliged' and 'thanking you'. It was they who bought and he who sold. That was the arrangement. Let them think of him as some cut-out figure, popping up like the sums on the till, behind the counter: Mr Chapman, the sweet shop man." (1980: 132) He has nothing more than a material transaction with his customers. If he is going to disappear, he wants to be remembered as the man behind the counter of the sweet shop, nothing else. For this reason, he plays the designated role for a typical shop owner very carefully.

William and his wife Irene persist in continuing with the same lifestyle and habits while the external world is revolving and going through important events. Daniel Lea wonders "how can any individual lay claim to a stable and coherent sense of their identity over the course of their life and in the face of historical change?" (2005: 16). Together with his wife, he sees a lot of important events during their life, but the only moment he comes close to affecting or taking a part in the making of history is when he hands out helmets and boots to the soldiers who will actively take part in the WWII. Although he wants to be one of these soldiers, his fall from the ladder hinders his willingness to join the action, and Irene seems to say "That is what you get for adventuring, that is what you get for wanting things to happen" (1980: 44). Thus, he is left with his designated passive

role. He has probably questioned this situation many times before, but he is just left with the number of supplies he handed to the soldiers: "'And you, Mr Chapman? What about your experiences?' Experiences? But he had no experiences. Only the 81,000 packs and the 39,000 helmets." (1980: 98)

Apart from this event, he never comes close to history. He sees history as a useless thing: "Spit it on my memorial, Dorry, sell it up, forget it. That's what memorials are for. You might have had the real thing. You got the money. And you didn't have to extort it, for it would have been yours, anyway, in the end." (1980: 221). Dorothy rejects to give him "the real thing" which he and his wife once rejected to give her, and as Malcolm notices memorials are substitutes "for people, for love, for emotional closeness, for what he describes as 'the real thing.'" (2003: 38). Thus, William has none of these things in his hands in his last moments. Instead, he has money which he labels as "converted history" (1980: 217). It is an option for William and his wife to use the money, but they do not convert and spend it because they are afraid of the changes it will bring. They want to continue their stabilized lives. It is not obvious what Dorothy will do with the money, but it is not illogical to expect that she will spend the money because from their relationships it is understood that she is a rebel and she will probably enjoy the pleasures of life unlike her parents who tried to preserve things in their original conditions without touching. Spending the money is a way of rebellion to show that time cannot be preserved by keeping the money.

Leaving the earthly affairs aside, William wants to have a big event for his exit. Although he has no control over his life, he stages his exit carefully. For the final scene, he expects Dorothy to come to the house, find him dead and "weep, clasp his knees, as though she were clasping the limbs of a cold stone statue that stares out and beyond, without seeing" (1980: 10). By this way, he thinks he will make a moment. He continues his memorial metaphor again and tells his daughter: "Memorials don't belong to us. They are only things we leave behind so we can vanish safely. Disguises to set us free" (1980: 221). He wants to leave the world in peace by doing something special so while preparing for his death "He felt like a conjurer, amidst his tricks, for whom, alone, there is no illusion" (1980: 213). While leaving the shop, which can be labelled as his stage, he continues in the same manner: "Then he turned his back on the shop and passed through the plastic strips. Best to go by the back. Actors slip out by back-exits, leaving their roles on the stage" (1980: 215). By doing so, he cuts his connection with the shop which is a symbol of stability and his shelter from the outside world with no intention of turning back: "No, there was no longer a sweet-shop owner" (1980: 215). It is ironic that he is

aware that he has no identity without the shop. In spite of his nothingness without it, the shop as an establishment continues its purpose independently. For this reason, he assumes his role as the shop keeper seriously.

In his last moments, while sitting on his armchair, he is still going over his memories. He remembers the only moments he realized himself. He relives his success in the school race and his first romantic encounter with Irene in the park. These are the only best moments of his life. He remembers himself as "the man from the audience taking the stage" (1980: 27). However, he has no other chance to take the stage again. Gradually, he starts to understand his position in the universe:

> Can you capture the moment without it capturing you? His chest was transfixed. You stood on the edge of the diving-board. It seemed you might be poised there forever. He couldn't move. He was a powerless skittle towards which was hurtling an invisible ball. Not yet. You stood on your toes, raised your arms. She will not come. The lilac shimmered. The garden framed in the window was like a photograph. All right. All right-now. (1980: 222)

Despite all his attempts, William understands that he cannot capture the moment. He stands transfixed at the edge of taking an action. His time has just passed, and he is just a "powerless skittle" in the universe. His attempts in breaking its logic and linearity end in vain. Finally, he attempts to frame the outside world as he did with the mental image of his wife during their honeymoon. He completes his life without really catching the moment, and this voidness combined with insensibility lead him to a planned death. Janik's explanation for this case is interesting: "In *The Sweet-Shop Owner* both a brooding immersion in the past and a failure to acknowledge one's part in history come to seem equally destructive, and the only resolution Willy Chapman can find is suicide." (1989: 82). Thus, William cannot carry the burden of the past. Nor is he capable of grasping his tragic situation. For this reason, he opts for a planned suicide. John Brannigan evaluates this situation from a different perspective: "Rather than being burdened with indebtedness to the past, Willy repays the dead by preparing for death, by alienating himself from their legacy to him." (2000: 95). Here Brannigan refers to Irene and her family, and for William's debt, he is implying the foundation money for the shop, but throughout the novel, it is understood that he has no debt for the dead because he gave his life and efforts to Irene literally. He lived his life as a voluntary prisoner to his wife, and in return, he got nothing. Having nothing substantial in his life necessitates this planned death.

### 2.3. The Memories of the Supporting Characters and the Formation of the Protagonist

After inspecting the motivations behind William's deeds, Irene who is the key player or cause of such a tragic life should be analysed separately. Coming from a middle-class family, she goes through some unwanted events in her youth, which causes her to cut her contacts with the world outside. The main event which has a great impact on the flow of the novel is her rape. This unspoken event, of which the scars are never healed, shapes William's and Irene's relationship. It leads to an unstable Irene who is abhorred by her family. For this reason, by marrying someone who does not satisfy the standards of her family, she wants to hurt them. Thus, William is never able to get his deserved place in the family.

For Irene's family, Hancock is seen as a match, both financially and physically. Encouraged by this, Hancock rapes her, and this event which is ignored by her family leads to a disruption in her identity formation. Since she cannot accept this event, she is perpetually stuck within the moment of its trauma. Thus, everything related to her is shaped in relation to this event. For Irene's condition, Lea notes that "It is Irene's emotional frigidity that dominates the narrative and her refusal to acknowledge her affective paralysis that reduces her family to satellites of her misery, unable to affect it yet trapped by its tentacular ubiquity." (2005: 18). For her case, "latency" in Freud's terminology, or amnesia which is the impossibility of describing the case in the aftermath can be a suitable diagnosis (qtd. in Caruth 1995: 7). Irene cannot accommodate or assimilate the thing happened to her and thus goes through an emotional paralysis. Her speechlessness and asthma show that she shuts her communicative abilities down. As Mărginean notices: "Impairment of verbal transmission functions as a defence against telling, because telling means remembering" (2014: 1136). She locks herself to the outside world and becomes trapped in her emotional paralysis which attaches to her real self and dominates all her life. Later, when the doctor tells William that she should be helped, she rejects it and continues her self-willed insensitive role leading to her death.

It is clear that Irene pursues her revenge from her family until the end. To exemplify, she does not even bother about her brother who becomes a toy in the hands Hancock. If any member of her family had believed her when she informed them about Hancock's assault, things would have been different. By marrying William, she takes a long-lasting vengeance. Although the family attempts to compromise by giving her the money from her uncles, she does not touch it because it is a kind of blood money paid to Irene's father for the death of his brothers during the WWI. Irene rejects it because it

symbolizes the destructive effects of war, and she does not want to be a part of it by using it. Her family wants to open a shop for her, but she has it opened under William's name secretly. She uses every opportunity to take her revenge. She does not want to be a part of her family, and when she is requested for the family photo-shoot, she rejects it and does not want to attend it.

For Irene, materiality becomes the dominant form of interaction with her husband because her relationship with her husband is devoid of love. When William returns home from the shop at night, she asks "Good day?" and gets the reply "Four pounds." (1980: 46). Their conversation does not extend to other things. During the war, in their letter exchanges, Williams cannot express his love to her and ends his letters with the number of helmets he transacted while Irene concludes her letters with the number of ration books she gave. William thinks these exchanges symbolize a cryptic way of expressing their love. Yet, no other trace of love expressions is seen throughout the novel. She gives William a few rare moments of happiness which become the unforgettable moments of his life that he makes a mental picture of them.

Irene does not accept the role of being alive. As a young girl, she is beautiful, and the mirrors confirm it: "you're special. You must cherish your gift" (1980: 49). In spite of what the mirrors say, Irene chooses a life of seclusion. She escapes from the joys of life and prefers a sterile and isolated life. She seems to be in a constant fight with life. When everybody is celebrating the victory of the war, she stands remorseless: "Victory, victory. But not for her. Along the path by the privet hedges and blossoming trees her face had tensed, as if to a vigil still to be maintained" (1980: 88). She abstains herself even from the celebrations and says "we do not belong to history" (1980: 60). There is no place for hope, love and passions in her vocabulary. Emotions are banished from Irene's vocabulary. Instead, she channels herself to the material world through William. Every night, they try to balance their bank accounts which is necessary for Irene's personal balance in a way.

Change is not an acceptable term for Irene. She also demands William to stay fixed in his boundaries drawn by her. While marrying, they make a contract. According to this contract:

> And what she really meant […] was: I will buy a shop […] I will install you in it and see that you have all you need. Then I'll watch. […] That will content me […] I shan't interfere, only watch. You will be free, absolved; for the responsibility - don't you see – will be mine. […] And all I ask in return for this is that there be no questions of love. (1980: 21-2)

Although she seems to be offering freedom, William turns into a puppet in her hands and gradually acquires the same type of behaviours as her and becomes her mediator with the outside world. All through their marriage, she warns him: “Nothing must be touched, nothing must be changed” (1980: 55). When something is changed, she thinks it is going to have inevitable effects such as turning back to the cause of everything. She wants him to be alert too thus she keeps his reins tight.

In spite of such restrictions, Irene gives William a baby daughter, Dorothy, which is a symbol of a healthy marriage. William evaluates Dorothy as a chance for his voluntarily trapped marriage. Born and bred in such restrictions, it is not unusual to expect Dorothy to show similar traits like her parents but from her early years on, she starts to question things and acts as a rebel. She jumps on the edges of the breakwater, chooses to play the Shylock’s daughter in a Shakespeare play and finally goes into an ironic relationship with a historian. The topics she studies at university are also interesting: romanticism and history. Finally, she wastes her family’s money which are all acts of rebellion towards her family.

As a young girl, she questions her parents’ crooked relationship: “Neither of you care! What do you read the papers for if you don’t care what happens? It’s not something you can just ignore” (1980: 141). Dorothy’s and her parents’ perspectives on life are different. She is a sensitive girl and acts accordingly, but her parents choose to be isolated people by keeping their status quo and not inferring any worldly matters. For her questions about the family ties, William makes an explanation and asks for sympathy:

> Dorothy, you thought she didn’t have a heart. You never loved her. You merely suffered each other. And you thought I was her slave; she made a fool of me. But you never saw that look she gave me. How could you? And you never knew how I understood, then, how much she’d done for me. You were a little pink thing in a shawl. I was clicking my tongue at you and making absurd faces, and the nurse was smiling by the window, holding the flowers. There was a board clipped to your basket and a piece of paper with entries which read: Mother’s Name, Sex, Weight at birth. Five pounds, twelve ounces. Premature; but numbered, listed. When you grew up you wouldn’t go without milk and orange juice. The sun was shining outside on sycamore trees and railings, and a bee was buzzing at a window. You couldn’t have seen how she lay on that bed looking through both you and me as though she could see further than the two of us. But you will see. (1980: 103)

Here, again, William is describing one of his mental photographs. Although, there is a possibility of using some fabricated details, his precise description of his daughter’s birth is interesting. It is difficult for a person to describe every detail of a pleasant memory, but here William notices even the bee flying outside. It is one of the rare moments; he feels happy and satisfied. Except for a few moments, Dorothy and William do not have

memories worthy of remembering because she is nurtured under a contracted marriage and forced to adopt her parent's lifestyles. She revolts and cuts her contact with them. In his last moments, William begs desperately:

> And have you escaped history, down there in Bristol? Found new life? Encumbered with all those things of hers, encumbered with the money I sent you (that money, which was only converted history). Don't you see, you're no freer than before, no freer than I am? And the only thing that can dissolve history now is if, by a miracle, you come. (1980: 217)

William is in a desperate situation and repeats his call but he gets no response. He thinks that Dorothy is escaping from him and her past in this part of the world. He evaluates that he has a different mindset than his daughter. For this reason, he advises his daughter ironically that history is not such a simple thing as represented in the books. You cannot escape from it by moving to a different location or trying to buy it. He makes his offer again and asks: "You might have had the real thing. You got the money […] And what will you buy with it, Dorry? History?" (1980: 21-2). William's desperate appeals for his daughter continue until the end of the novel. He bases his arguments mostly on history and money because he thinks that such things will appeal to his daughter's taste, but he gets no reply from her because she seems to have enough of her father's preaches in the past, and now she does not even bother to reply him. The causes for their relationship may not be as simple as this because the novel presents a restricted part of her character and the conditions of the era which influence the upbringing of the youth should also be taken into consideration while making a judgement about her.

### 2.4. History, Memory and Realization of Identity

History which is a repeated topic throughout Swift's other novels also provides the frames of this novel. William's personal history is interwoven together with the history of the outer world. Things happening outside, especially the wars, are dangerous events which should be avoided in spite of the sense of action and excitement they offer. Like Swift's other novels, the devastating marks of history shape the path of the novel. The legacy of the dead uncles, Irene's father's destruction by the war and her brother's death are counterpointed with the rise and prosperity of the shop. However, the characters do not want to acknowledge or engage with history. They gradually start to understand the importance of their past over time and become nostalgic about it. For Swift's use of history as a frame, Lea notes:

> History, as the characters of The Sweet Shop Owner understand it, has no direct referential value within their chains of signification because it is experienced as an indirect force that can only be understood through its diffused effects. As a

> systematised expression of temporal change, history has no relevance to the novel, for Swift's characters are never able to envision themselves as active participants in any historical process. Indeed, the idea of a teleological historical process, with its connotations of logical and coherent development, is anathema to this novel, as it is to Swift's writing generally. (2005: 30)

Although he plays a peripheral role in the war and in history, William cannot find the opportunities to express himself in his life. He is restricted by his wife to a minor role. So in the last moments of his life, he constructs a make-believe past in which he becomes the central character. Thus, through his autobiographical memory, he aims to make a sense of past experiences. For the explanation of this situation, Ferrara's definition of individual identity can be useful: "From being the main actor of a more or less coherent life story the individual derives a sense of continuity in time which … is part of any conception of the authenticity or fulfillment of an identity" (1998: 79). That is, continuation of identity rather than being the main actor of the history is more important for the individual. Continuation of identity means having some projections for the future, but for William's case, he has nothing other than his mental photographs. Accordingly, William does not have a fulfilled continuous past. He is always left out of real action. For this situation, Lea notes:

> "Distanced and passive, he undergoes the historical experience without once feeling integral to it; the 'real' action he believes to be taking place elsewhere, and his role as glorified shopkeeper offers him only an inauthentic parody of soldiering. . . . His characters are haunted by a perceived absence of real; the disconnection they feel from history through their lack of involvement, or their failure to visualize the bigger picture, renders them forever nostalgic for a past that did not include them." (2005: 32)

Moreover, spatial dimensions are also important for the fulfilment of identity. South London as the main setting of the novel has a great role in the formation of the characters. Like the other characters, Chapmans do not leave their districts, and they attempt to define themselves within their borders. However, this personal identification within their borders is not an objective one. It is shaped in terms of their positions and professions in their society. In the novel, William wants to make a connection between the William of the present and William of the past while walking in his familiar surrounding towards his other shop. However, he cannot put the events into a logical order or make a connection between them. They stand as separate memories and cannot be connected even through narrative devices. For this reason, the characters are never able to get into action and turn from flat characters into dimensional ones. Throughout the novel, they attempt to define and describe themselves, but since their roles within their

environment are attached to them so strongly, it is impossible to imagine them doing unusual activities.

Finally, memory is an illusionary return to a past that does not exist anymore. By returning to the past, the individual unites the blocks of their identity and stabilizes their present positions. Moreover, memory is an important tool for interacting within the groups. Individual exchanges are based on previous knowledge of the others, and if an individual wants to be a part of a group, they must have something in common. However, in *The Sweet Shop Owner,* William Chapman reflects the one-sidedness of autobiographical memory. His memory is an individual act of remembrance which does not interact with others. It remains within the specific borders of William, Irene and Dorothy. Thus, it seems impossible to label him to be a part of the revolving history. Furthermore, he does not have any significant memory to show him as a member of his society because of his restricted interaction with the community. The shop draws his borders with the society. Thus, the reliability and accuracy of his memories cannot be validated out of his micro-universe.

In *The Sweet Shop Owner,* Swift attempts to come up with a definition of the self which can combine or reconcile the present self with the self of the past. The present self pursues daily affairs while trying to make a connection with the reveries of the past. Since there is no connection or linearity in his memories, William tries to give a meaning and order to his life and his past by relating his story. As Herbert Hirsch notes: “As an individual reconstructs his or her biography through memory, that biography becomes the basis for identity” (1995: 133), but there is nothing in William’s life apart from a few memories he has with his family and the moments when he realizes himself. He uses memory as a means to realize the fragmented personality of the individual and “explore the possibility of inventing a viable way out of the impasse in the narrative present, which usually involves a renewed and sustained engagement with the demands of a catastrophic history” (Crapps, 2005: 25). However, under the pressure of the present moment, it seems impossible to find a way out between memory and identity. In his tragic and dramatic situation, he begs his daughter to let him have a final memory or a mental photograph. However, his wish does not find an answer from his daughter, and William withdraws from the stage quietly.

# CHAPTER 3

# THE RELATIONSHIP BETWEEN HISTORY AND MEMORY

## 3.1. History and Memory in *Waterland*

In her 1988 book, *A Poetics of Postmodernism,* Linda Hutcheon sets out the basic premises of postmodernism and offers the term "historiographic metafiction" to cover the contemporary novels written on a historical setting. She defines and describes the features of "historiographic metafiction" as narrative framing, unreliable narration and temporal dislocations (1988: 5). She names *Waterland* as a major example of "historiographic metafiction" and argues that modern novels are "both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages" (1988: 5). Moreover,

> Historiographic metafiction refutes the natural or common-sense methods of distinguishing between historical fact and fiction. It refuses the view that only history has a truth claim, both by questioning the ground of that claim in historiography and by asserting that both history and fiction are discourses, human constructs, signifying systems, and both derive their major claim to truth from that identity. (1988: 93).

According to this definition, the relationship between historical fact and fiction can be questioned because both are human constructs. The competition between them to portray the reality goes back to the ancient times. By combining these two rival branches, postmodern writers like Rushdie and Swift, in fact, bend the borders between them and in a way mock the seriousness of history and thus raise some questions about the reliability of the past. By taking these points into consideration, *Waterland* can be categorized as a historiographic metafiction because it provides a fusion of different genres in order to understand the nature of reality. For the classification of *Waterland*, Malcolm notes that it "is most striking in this respect, juxtaposing folktale and legend with history textbook and encyclopedia entry, and the novel of psychological development with a nonfiction essay on the breeding cycle of the eel." (2003: 13). In *Waterland,* Swift combines not only different genres, even the encyclopedia format, to claim reliability on the past, but also uses these genres to frame the narration in a unified way. The more he writes about the past, the more tangible becomes the novel. Thus, his attempts in combining different genres locate *Waterland* in an esteemed place among Swift's writing. His experiments with different genres, or in other words, his teases with the reader, direct the attention of the reader to the procedures allocated by the writer. Malcolm summarizes this situation as:

> the genre kaleidoscope of *Waterland* serves to draw the reader's attention to the text's own narrative procedures, reminding him/her that what one encounters in any text is an account of a particular kind (folktale or historical narrative in this case), and that reality and truth can be captured only through a variety of different genres, and often only provisionally. (2003: 13)

From this comment, it is understood that different genres are necessary if you want to convince the reader. That is, the reader cannot be convinced if a single genre is used in the text. In *Waterland,* Swift allocates a variety of genres to attract the reader's attention. Yet, it is a difficult task to set out a plausible story with the increase in the magnitude of writing. Furthermore, the author has some concerns to share. Swift explains his situation in a different way:

> "I write a great deal about the past catching up with the present. If I have a dominant theme, maybe that is it," Swift says. "I write a lot about relationships between generations. If you deal with parents and children you are dealing with more than just two generations; you are putting a close and intimate human relationship into a historical context. I'm very interested in the way that memory is passed on through generations, the way that any single person's experience is, in curious ways, also involved with their parents' .... Telling stories is a way we have, a very therapeutic means, of coming to terms with what we have lived through and suffered, of coming to terms with the past. And that leads on into History with a capital H -- that seems to be a logical progression." (Smith, 1992: 43).

With this explanation, Swift directs the aims of history writing from the need to push forward the plausibility to the therapeutic effects. Moreover, as a narrator, writing or narrating through generations in a historical context is a demanding task because capturing two points of time and rendering them simultaneously requires great efforts. It seems impossible to catch two different mindsets at the same time but as Swift notices generations go through similar experiences. In other words, an experience maintains its effects through generations. Thus, narrating such experiences has therapeutic effects and the whole narration process is a way of coming to terms not with a single person or an event but with the complete past. For this reason, history gains a value and becomes History with a capital h. The duty of history increases when it gains importance and starts to be written with a capital H. In *Waterland*, the main character explains the trouble of history as:

> history does not record whether the day of Thomas's funeral was one of those dazzling mid-winter Fenland days in which the sky seems to cleanse every outline and make light of distances and the two towers of Ely cathedral can not only be seen but their contrasting architecture plainly descried ... But such things would have been appropriate (1992: 82).

One of the lacking points of history is to give a sense to the events. It traces the facts and ignores the details and insignificant events which can be used to draw a setting for the past. Without such a dimensionality and lack of sensibility, history becomes a dull thing. On the other hand, memory remembers or constructs all the necessary dimensions to reanimate the past. For this reason, memory and fiction stand closer to each other. They both have something to reanimate the past.

While memory and fiction seem to be lively counterparts, the dullness of history can be related to different reasons. One of the aims of the practice of history writing can be summarized as the attempt to offer a unified and ordered past. De Certeau argues that history "customarily began with limited evidence [...] and it took as its task the sponging of all diversity off of them, unifying everything into coherent comprehension" (1988: 78). Keeping all the different versions of the past is the aim of history but recording every little detail is an enormous job. For this reason, history trims the parts of the past when trivial things happen and focus on important events. In *Waterland,* the narrator shares similar ideas about history:

> History, I have said, is not interested in these intervals when nothing apparently happens, when life is content with repetition in a somewhat different but essentially unaltered form without rupture or upheaval. But the group, living first and foremost for its own sake, aims to perpetuate the feelings and images forming the substance of its thought. (1992: 85-6)

History ignores the quiet and stable times of the past. However, as the narrator notices here, it is the group or community which aims to continue its ideology. Pierre Nora's distinction between memory and history also supports the narrator of the novel:

> Memory and history, far from being synonymous, appear now to be in fundamental opposition. Memory is life, borne by living societies founded in its name. It remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived. History, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. Memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past. (1989: 8)

Here, Nora warns about the fragility of memory and its susceptibility to deformations while history stands as a stable phenomenon chasing behind the portrayal of the real. Moreover, history has no connection with the present. Its campsite always stands in the past. On the contrary, memory stands in present, and visits and revisits the past continuously going over again and shaping it.

The relationship between history and fiction is also a difficult one to solve. Because as memory does, they also lay claims on the past. While memory acts as an intermediary vehicle to portray the past, they openly fight with each other for capturing the past. For their relationship, Louis O. Mink suggests that "everyone knows … that history claims to be a true representation of the past while fiction does not, even when it purports to describe actions and events locatable in particular times and places" (1978: 129). Thus, fiction starts the battle in a disadvantaged position even it has credible claims. For the competition between history and fiction Suzanne Gearhart writes

> they have consistently sought to fix the boundary between them and to establish once and for all the specificity of the fields in one of two ways: democratically, in that each accepts a mutually agreed upon boundary which grants to each its own identity and integrity; or, just as often, imperialistically, in that each tries to extend its own boundary and to invade, engulf, or encompass the other. In the first case history and fiction exist side by side as uncommunicating opposites; in the second, one dominates the other – as when history makes fiction into its subject and treats it as just another historical document, or when fiction makes history into one form of fictional narrative among many possible forms. (1984: 4)

History and fiction seem to have a definite border but they constantly struggle to take dominance over the other. While history has a responsibility to rely on documents and witnesses to defend its factuality, fiction has no restraints to provide proofs.

*Waterland* as a product of fiction makes use of history as one of its forms in a postmodern tradition and from the text, it is very obvious that history is being abused by fiction. However, while making use of history, Swift prefers a serious and academic style. Throughout the novel, the narrator shares historical and scientific anecdotes. From these perspectives, the novel can be counted as a history book as Bedggood notices that *Waterland* "may be seen, as his most clearly 'historical' book yet, and this book similarly 'reconstitutes' the subject of history through an opening up of what can be considered 'historical'" (2005: 207). The first epilogue of the novel supports this view. Two definitions of the term "*historia"* are given here: "*Historia, -ae*, f. 1. inquiry, investigation, learning. 2. a) a narrative of past events, history. b) any kind of narrative: account, tale, story" (1992: viii). According to this definition, *historia* denotes to two terms, history and story, which compete with each other. Throughout the novel, these terms seem to be in a constant fight but Swift keeps them in harmony until the end.

The umbrella term *historia* keeps the binary opposition between history and fiction under control. Raymond William traces the history of the term and notes that although *historia* denoted both history and story, from the fifteenth century onwards, it moved towards "an account of past real events" while story started to mean "less formal

accounts of past events and accounts of imagined events" (1985: 146). Today, the border between history and story is a clear-cut one between real and imagined events but, as discussed above, Swift blurs the borders between the terms in order to keep them in harmony in the novel. Otherwise, the reader would be disturbed by their clash of claims on the past by these terms.

The paradox set forth in the epilogue of the novel foreshadows that *Waterland* will be structured on the clash between history and fiction. Early chapters of the novel about the history of the region prove that the book is going to be a history textbook but when the narrator starts to share the narrative account of his past, the tone of the novel change sharply and a Dickensian atmosphere covers the stage. The second epilogue of the novel "Ours was the marsh country" (1992: viii) taken from Dicken's *Great Expectations* seems to justify this and foreshadows the path of the novel.

The binary opposition between history and fiction which is stressed in the first epilogue and the autobiographic memory trait which is stressed in the second epilogue signal that autobiographic memory writing will be attempting to dominate the terms given in the first epilogue. In the overall, the novel explores the development of Tom Crick from his childhood in the Fens to his mature days as a history teacher but the use of history in its senseless definition and the narrative based on the vivid stories of his past signify that there are other concerns for discomfort of the terms about claiming dominance on the past. When these concerns are investigated, it becomes obvious that the claims of history on the past are based on more delicate issues and it is striking that throughout the novel, the narrator defines, explains and shows the concept of history and its uses. This may be interpreted as an attempt to validate the necessity of learning lessons from history, but the narrator has different reasons rather than teaching history. Thus, securing his position as a history teacher is not important for Tom Crick. As an individual who is going through postmodern times, he has several reasons for talking about history. First of all, like all the characters of the postmodern era, he is in a desperate need of telling himself. By telling about himself, he is in fact, trying to give a meaning and provide dimensionality to his being. Secondly, talking about history is a way of justifying himself. One may say that it is not necessary to go to the ancient history of his region and family but as a survivor of dramatic events, he needs to validate and base his being on firm grounds. History provides him with this background with its cultural artefacts of memory. Not only himself but also the Fens region acquires a stable identity with its background by being defined and explained by history. In other words, talking about history and memories do not only support him for the present situation which involves a case that should be solved, but also

assign the region a character and dimensionality which shape the memories of its local residents. Furthermore, the assumed identity of the region will continue to exert its existence through the memories of its residents and through Tom Crick's students who have never been there.

*Waterland* weaves the so-called historical events which span from the middle ages to the present with stories about the region and the so-called family history. Thus, it provides a mixture of history and narrative which is difficult to discern from each other. Furthermore, the obscurity between the two modes of writing forces the narrator Tom to go more into the depths of the past in order to clarify things. His difficulty to make a meaning out of history and his stories put him into a chaotic situation which shows itself even in his distracted style of storytelling. For this difficulty, Robert K. Irish notes: "When my assumptions in reading fail to be satisfied and my ability to structure meaning into recognizable patterns is thwarted by the text, I can no longer just 'read' the novel, that is, be absorbed in a world, but am confronted by the fiction of what is absorbing me and by the way it is fashioned" (1998: 923). Thus, this difficulty in discerning the features of the text drags the reader into the narrator's/author's abyss while trying to make a meaning out of history.

Throughout the novel, the narrator, Tom Crick, shares his theories of history. One of these theories is about the linearity of history. Tom explains that history is a process which moves in circles and repeats itself: "How it repeats itself, how it goes back on itself, no matter how we try to straighten it out. How it twists, turns. How it goes in circles and brings us back to the same place" (1992: 142). Thus, if history was a linear process, it would not be necessary to deal with the past. Tom explains this as: "It goes in two directions at once. It goes backwards as it goes forwards. It loops. It takes detours.[…] It cannot be denied, children, that the great so-called forward movements of civilization […] have invariably brought with them an accompanying regression. […] No wonder we move in circles" (1992: 135-6). As a bi-directional phenomenon, history connects past, present and future. However, Tom argues that history revolves in loops, that is it does not move further. In other words, he criticizes humanity for not learning lessons from their mistakes. He asks "Why is it that every so often history demands a bloodbath, a holocaust, an Armageddon? And why is it that every time the time before has taught us nothing?" (1992: 141). For these questions, he provides his own answers:

> history is that impossible thing: the attempt to give an account, with incomplete knowledge, of actions themselves undertaken with incomplete knowledge. So that it teaches us no shortcuts to Salvation, no recipe for a New World, only the dogged

> and patient art of making do. I taught you that by forever attempting to explain we may come, not to an Explanation, but to a knowledge of the limits of our power to explain. (1992: 108)

History is a difficult art of surviving which does not offer any satisfactory answer to questions. It is impossible to get explanations and moreover, it shows the borders of knowledge. Thus, any kind of attempt, to explain anything through history will prove useless. Moreover, it is "a lucky dip of meanings. Events elude meaning, but we look for meanings. Another definition of Man: the animal who craves meaning – but knows—" (1992: 140). As in this unfinished sentence, the human being is helpless in the hands of history because it is impossible to explain events. On the other hand, it is also dangerous to take history as a fairy tale as Price would think. Tom notes that:

> There are times when we have to disentangle history from fairy-tale. There are times (they come round really quite often) when good dry textbook history takes a plunge into the old swamps of myth and has to be retrieved with empirical fishing lines. History, being an accredited sub-science, only wants to know the facts. History, if it is to keep on constructing its road into the future, must do so on solid ground. At all costs let us avoid mystery-making and speculation, secrets and idle gossip. And, for God's sake, nothing supernatural. And above all, let us not tell stories. Otherwise, how will the future be possible and how will anything get done? (1992: 86)

According to Tom's description, there is no place for assumptions in terms of history. Everything needs to be based on facts. History keeps the individual within the borders of realism. However, the efficiency of history seems to be limited. There is no place for history for the youth who thinks that history has reached to its limits. Emily Horton evaluates *Waterland* as a crisis novel and notes that "history is also seen in the novel as the trauma of the present and the need to find a solution to contemporary crises" (2014: 70). Throughout his stories, Tom attempts to find a solution to his current status, and comments about the use of history to his students who do not take history seriously: "But when the world is about to end there'll be no more reality, only stories. All that will be left to us will be stories. We'll sit down, in our shelter, and tell stories, like poor Scheherazade, hoping it will never …" (1992: 298). Thus, by telling and holding on to stories, the humankind will continue its existence artificially. On the other hand, history is like a snowball. It gets bigger and bigger as it continues to revolve. Thus, the burden of carrying it becomes heavier. Tom explains it as:

> because history accumulates, because it gets always heavier and the frustration greater, so the attempts to throw it off (in order to go – which way was it?) become more violent and drastic. Which is why history undergoes periodic convulsions, and why, as history becomes inevitably more massive, more pressing and hard to

> support, man – who even without his loads doesn't know where he's heading – finds himself involved in bigger and bigger catastrophes. (1992: 137)

The burden of history gets heavier through time and the individual cannot carry this burden. Furthermore, he does not know where he is standing. Briefly, history turns out to be a grand thing which cannot be totally grasped by the humankind. Thus, its magnitude and weight turn it into an illusionary, make-believe thing.

Tom Crick has a desire to tell stories which becomes an addiction. While explaining the source of his talent for telling stories, he notices that his father "had a knack for telling stories. Made-up stories, true stories, soothing stories, warning stories; stories which were neither one thing nor the other" (1992: 2). This genetically acquired talent dominates the whole flow of the novel. It is impossible to talk about the distinction between history and fiction because Tom grows up in a country where fact and fiction are merged into each other like the river and the lands of the region. Not only his personal life but also the history lessons he is delivering turn into "story-telling sessions" (1992: 153). Throughout the novel, Tom addresses the assumed audience of the novel as "children". This style of addressing reminds the style of telling a fairy tale and he starts his stories about the past with the standard "once upon a time" opening. Storytelling is the only resort from the realities of life for him and his ancestors. He cannot escape from the reality surrounding him. Lea notes that:

> Like his dog, who faithfully brings back the stick that he throws, Crick is like a retriever, a dogged seeker after historical detail whose own private history has become embroiled in speculation and scandal. No matter how far he attempts to throw the memories that he strives to ignore, he will always be forced to retrieve and account for his past. (2005: 73)

Stories provide a solace for him from the continuously emerging memories of the past. Telling stories has a therapeutic effect on Tom. He turns realities into stories and prevents himself from facing the harsh realities of life. In his choice of history teaching as a profession, these stories play an important role. However, becoming a history teacher to understand history is not enough for him: "And can I deny that what I wanted all along was not some golden nugget that history would at last yield up, but History itself: the Grand Narrative, the filler of vacuums, the dispeller of fears of the dark?" (1992: 62). Tom wants more of History. He wants to understand the chemistry of it. Thus, he searches for explanations in history. He explains his situation as:

> So I began to demand of history an Explanation. Only to uncover in this dedicated search more mysteries, more fantasticalities, more wonders and grounds for astonishment than I started with; only to conclude forty years later –

> notwithstanding a devotion to the usefulness, to the educative power of my chosen discipline – that history is a yarn. (1992: 62)

His searches for the real soul of history end in vain. History does not console him. He understands that it is a "yarn" or a tale.

While Tom is fighting with history, his students who symbolize the youth have different fears. They think that the time has approached its end and they have no future to live. Fukuyama explains this postmodern pessimistic approach for the end of time as:

> What we may be witnessing is not just the end of the Cold War, or the passing of a particular period of post-war history, but the end of history as such: that is, the end point of mankind's ideological evolution and the universalization of Western liberal democracy as the final form of human government. (Fukuyama, 1992: 4)

The 1970s and 1980s are important periods for the youth because, after all these devastating wars and invasions, their hopes for the future diminished and the future did not seem to offer anything interesting for the youth. They did not think that the future would be better. In the novel, Tom asks them to have curiosity because it is the source of life to continue human species:

> Children, be curious. Nothing is worse (I know it) than when curiosity stops. Nothing is more repressive than the repression of curiosity. Curiosity begets love. It weds us to the world. It's part of our perverse, madcap love for this impossible planet we inhabit. People die when curiosity goes. People have to find out, people have to know. How can there be any true revolution till we know what we're made of? (1992: 206)

However, the youth does not know what love is because they have grown under the fear and shadow of wars. Moreover, they lack curiosity which is an important feature for discriminating between humankind and animals. While explaining the differences between the species, Tom notes that human being is "the animal which demands an explanation, the animal which asks Why" (1992: 106). This question requires the human being to look back for the causes of events. In his narration, Tom tries to cover all the questions but there are endless questions which should be answered, and one explanation will arise another question since history does not console or provide certainty. It only brings out more and more questions although he wants to cover everything and goes to the depths of his past as far as he can.

The youth, who has lived in the aftermath of wars, is not interested in answering questions. However, Tom, who lived the effects of hard times, is eager to cover the whole past in order to understand the moment and stands stronger compared to the youth because

he thinks that the past has something to offer. He thinks that human beings should do more than living the moment. He warns his students by noting that:

> only animals live entirely in the Here and Now. Only nature knows neither memory nor history. But man – let me offer you a definition – is the story-telling animal. Wherever he goes he wants to leave behind not a chaotic wake, not an empty space, but the comforting markerbuoys and trail-signs of stories. He has to go on telling stories, he has to keep on making them up. As long as there's a story, it's all right. (1992: 62-3)

Tom attempts to show the differences between a human being, animals and nature. While animals live the moment, nature has no sense about anything. Compared to animals and nature, human beings can look back and connect the events of the past with their present. While doing this, he or she survives with the stories and uses them to make things more bearable. The moment being lived is important: "What matters […] is the here and now. Not the past. The here and now – and the future" (1992: 6). The past provides the necessary background for the present moment and without a hope for the future, life becomes meaningless. The students have a fear about their future because they believe that the future has nothing to offer. They even organize a club to express their hopelessness and protest about the end of history with the chants: "Fear is here! Fear is here!" (1992: 333). For Crick, history can offer a solution to this pessimistic postmodern fear as "the filler of vacuums, the dispeller of fears of the dark" (1992: 62) and claims that "what history teaches us to avoid illusion and make-believe, to lay aside dreams, moonshine, cure-alls, wonder-workings, pie-in-the-sky – to be realistic" (1992: 108). Thus, history can be accepted as a drug for the products of imagination. By claiming to be realistic, it leaves no place for any dreams and also dispels any kind of nightmares.

The youth lives in dreams. They cannot accept the reality because it is "displaced by simulacra, images, fantasies and deceptions, 'curiosity' is no more, and history (as much a sense of futurity as a sense of the past) seems about to end in the face of the wholesale destruction of humanity and civilization incident on nuclear holocaust" (Widdowson, 2006: 36). The realistic function of history seems to be the antidote of the modern life that cannot be accepted by the youth and from Tom's perspective, it is the action which shows itself in French Revolution, in Freddie Parr's murder or in Mary's abortion. These events deserve the categorization of reality: "Reality made plain. Reality with no nonsense. Reality cut down to size. Reality minus a few heads" (1992: 206). With its terrible outcomes, reality of the past shocks people and diverts them from dreaming to more functional things especially in an age when people need peace and solace.

In the novel, reality operates on two dimensions. One dimension of reality is that it can be contrasted with legends, fairy tales and illusion. On this dimension, it has a therapeutic, preaching effect. The other dimension seems a bit difficult to understand because it involves contrast and paradox with eventfulness (Malcolm, 2003: 93). The narrator exemplifies the second dimension as: “Reality’s not strange, not unexpected. Reality doesn’t reside in the sudden hallucination of events. Reality is uneventfulness, vacancy, flatness. Reality is that nothing happens.” (1992: 40). Thus, reality is a case of stasis where nothing happens such as the duration before Mary’s mental deterioration. During such times of dullness, “They acquire regular habits, spiced with unspectacular variations” (1992: 123). While history attempts to cover the eventful times, in fact, the times of stability are always ignored. For this reason, the writer counts such times of stability as the reality which does not enter into accounts.

Furthermore, reality is a difficult thing to grasp. Even when the narrator seems to cover the whole story, questions for the reasons of the motives arise: “But even if we learnt how, and what and where and when, will we ever know why? Whywhy?” (1992: 204). For this reason, the narrator is well aware that he can never fully grasp the reality. Eventually, stories become a means of passing time and coping with reality. They evade the truth. Tom explains the mutations of reality as: “First it was a story—what our parents told us, at bedtime. Then it becomes real, then it becomes here and now. Then it becomes story again. Second childhood. Goodnight kisses …” (1992: 328). According to this explanation, the first introduction of reality to the new generation is through stories because reality is a difficult phenomenon for the youth to understand because its magnitude is too big for them to acquire. For this reason, they sink into dreams and Tom gives them stories to heal because they cannot connect with reality directly. It is the right kind of medicine for them rather than history because while history helps them to escape from dreams with its harsh face, stories with their healing power help them to hold onto life. In the novel, several characters choose stories to mesmerize them. Helen Atkinson Crick, Tom’s mother, is one of those characters who prefer living through stories. After the war, Tom’s shell-shocked father, Henry is entrusted to her who believes in the healing power of stories:

> she believes in stories. She believes that they’re a way of bearing what won’t go away, a way of making sense of madness. Inside the nurse there lurks the mother, and in three years at the Kessling Home for Neurasthenics Helen has come to regard these poor, deranged inmates as children. Like frightened children, what they most want is to be told stories. And out of this discovery she evolves a precept: No, don’t forget. Don’t erase it. You can’t erase it. But make it into a

> story. Just a story. Yes, everything's crazy. What's real? All a story. Only a story … (1992: 225)

Forgetting or covering the past is not a solution for Helen. She insists that things should not be forgotten. The only way for coping with the disasters of the war are turning them into stories like a mother who tells her children stories to overcome their fears. Thus, everything turns into a story and starts to seem like a crazy thing. In short, not only the remains of the war but all the past turn into simple things that can be coped in the hands of the narrator.

For Mary, who is the other female character of the novel, coping with the past through stories is a difficult thing. She has no capability to tell stories. Yet, she has another distinctive feature. She is a curious person who wants to "touch, witness, experience whatever was unknown and hidden from her" (1992: 51). She is aware that she can obtain whatever she needs through her femininity. While she is attracted to the masculinity of other characters, the male characters are all attracted to her in different ways. Among them, it is Tom who develops a friendship with her while going to school in the town on the same train. They begin an intimate relationship.

In spite of living a dreamlike life in the Fens, Tom and Mary go through important events. As a young girl, the death of Freddie Parr and her abortion have a great impact on Mary. She loses her vigilance and chooses a passive life devoid of stories and reality which is an important feature of the Fens region. In other words, she chooses the nothingness of reality or stasis and remains there forever until one day her past explodes and she returns to the realm of stories.

Mary fights against her repressed memories for a long time but after a while, they come to the surface and start to conquer her. What triggered her memories, or why and how she hid them for a long time is not certain but as Proust notices in his memories, the cause of her condition or her surrender to her memories may be any simple event, thing, sound, scent or it can be connected to the innate instinct of motherhood. But in Mary's case, it is not the taste of madeleine which takes her to the past. Her condition is a traumatic one. Cathy Caruth defines trauma as "a response, sometimes delayed, to an overwhelming event or events, which takes the form of repeated, intrusive hallucinations, thoughts or behaviors stemming from the event, along with numbing that may have begun during or after the experience, and possibly also increased arousal to (and avoidance of stimuli) recalling the event" (2003: 193) and notes that trauma is not experienced in its

entirety instantly and shows itself belatedly. Mary's case conforms to this definition. Tom explains this situation as:

> First there is nothing; then there is happening. And after the happening, only the telling of it. But sometimes the happening won't stop and let itself be turned into memory. So she's still in the midst of events (a supermarket adventure, something in her arms, a courtroom in which she calls God as a witness) which haven't ceased. (1992: 329).

For Mary, the distress of the memory does not show itself immediately but she experiences all the troubles of her memories in her late ages. Tom's explanation here is an important one because Tom makes a differentiation between memory and trauma unconsciously. That is, the border between memory and trauma can be linked to the insistence of events.

Pierre Janet, who worked on the relationship between memory, trauma and narrative, makes a distinction between two kinds of memory: "traumatic memory" which repeats the past and "narrative memory" which narrates the past (qtd. in Caruth, 1996: 160). In other words, narrative memory is an ordinary process of memory in which the narrator remembers and integrates the past with ease, but traumatic memory is a delayed and unarticulated memory which repeats the past again and again.

While Mary starts to live in the traumatic past, Helen Crick, who has gone through a similar trauma, recovers quickly because she reduces the traumatic events into narrative stories which do not affect the present moment or the future. Thus, she acquires the talent of storytelling from her husband and recovers from her situation unlike many other characters of Graham Swift who either continue to live at the moment of the incident or choose silence. As Caruth notes: "the response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other repetitive phenomena" (1996: 4). In Mary's case, she cannot grasp the events when they occur and they insist on emerging in her late age because the trauma of her abortion and consequent infertility affects her deeply and she escapes from the reality to the illusion that the kidnapped child is a gift of god. Despite her namesake who gives birth to Jesus, she steals a baby from a supermarket. This traumatic reclamation can be accepted as an attempt to turn to her youth which stands as an undistorted and complete self. As Lea notices, she is aware that "her self will never be whole in the sense she craves" and thus, she "seeks a more complete retrenchment to the nothingness of pre-subjective Reality" (2005: 86).

Another important character who influences the flow and narrative history of the novel is Tom's retarded brother Dick. He is a product of an incestuous affair between his mother and his mother's father who thinks that such a product of such a union will save the world from its evils. Contrary to his expectations, Dick represents all the maligns of the age. Head summarizes the case of Dick as:

> He is the product of an incestuous relationship between his mother and his unbalanced grandfather, who hailed Dick as 'Saviour of the World'... He is the product of multitude of sins by blood or association, industrial exploitation, imperialism, sexual jealousy, incest, murder and a lost political vision. (2002: 206)

Briefly, Dick is the despised picture of the age but there is a hope attached to him by his father/grandfather. However, as Tom notices, there are "no short-cuts to Salvation, no recipe for a New World" (1992: 108). All the hopes with Dick being the saviour of the world are just obsessions of insanity because rather than offering a hope, he stands as a threat to humanity. Despite the hopes attached to him, he physically represents the crookedness of the world and commits a crime for the sake of love. Since there seems to be no place for him in this material world mentally and physically, he retreats to the waters of the Fens where his ancestors had come from.

Although Dick does not seem to be influential in the formation of the characters, his deeds affect and remind them about the evils of the world. His murders lead Mary to question her relationship. For his character, Champion notes that "[Dick] is the novel's most powerful archaic image, one of those figures that operate like opaque metaphors in poetry, striking phrases that carry a different kind of meaning, mysterious, irrational outside the common bounds of knowledge" (2003: 9). These archaic features can be observed from the narration and Tom describes his exit from the stage as if he was a holy creature. Aubrey also agrees about his exit from the narration: "Dick attains a kind of apotheosis that eludes every other character in the novel. Perhaps for the moment he is the saviour of the world" (2003: 3). In spite of his deeds, his exit from the scene is grandiosely like the other characters of Swift in other novels. Dick leaves his impact on his brother in his final moments.

Tom and his brother Dick represent contrary or binary personalities. For example, while Tom labels his brother for the "amnesiac mire" (1992: 245) of the age, Tom himself stands against Dick's moronity and forgetfulness. In fact, he is not just an opposite of his brother. He is also standing against the humanity which forgets its history and does the same mistakes again and again. For this reason, his attempts are like a cry for the human

kind not to do the same mistakes but the last lines of the novel with the motifs of beer bottles floating on the lake hint the forthcoming disasters of humanity.

If a comparison should be done among the characters in Swift's novels, it can be clearly observed that they generally have problems about their pasts. Tom Crick, as the narrator of *Waterland,* is a contemporary of the main character, Prentis, in *Shuttlecock*. Both of the narrators have similar motivations about investigating the past. They believe that reality is stored in the past but return back completely puzzled because they cannot cope with the magnitude of the past. Furthermore, in Tom's case, framing the past through stories is a difficult task. While Prentis tries to disclose the hidden facts of the past in order to have his own independent identity, Tom Crick works in a scientific manner to bring together all the information necessary for understanding and explaining his present situation. However, near the end of the novel, Tom questions the benefits of learning the truth about the past as Prentis does in *Shuttlecock*: "Better not to learn. Better never to know. But once you've…" (1992: 324). Because, at the end of *Shuttlecock*, Prentis finds out the reasons of the things he has questioned and they disturb him. He understands that some things belonging to the past should not be voiced and left as they are. But Tom's wife, Mary, who goes through important events cannot cope with the realities of life. Thus, she sinks into madness like the main character's father in *Shuttlecock* who chooses silence because he cannot announce the world his deeds, or like Irene in *The Sweet Shop Owner* who chooses to terminate her contact with the external world.

Finally, in his criticism, Tew classifies *Waterland* as "…a sentimental family history, official and unofficial classroom narrative, a series of wartime experiences and memories, a confessional passage, and an expression of the current exigencies of Thatcherism" (2003: 143) but in the overall the novel can be categorized as historiographic metafiction because as Benyei notes *Waterland* is "a postmodern text that dutifully interrogates and subverts many of the traditional conceptual patterns and dichotomies we take for granted…self reflexively and self consciously exposing the ideological, narrative and rhetorical assumptions" (2003: 40). Questioning the traditional patterns openly and consciously is a difficult task but as Elizabeth Wesseling argues *Waterland* is a self-reflexive historical fiction which "enlarges the generic repertoire of the historical novel with strategies that turn epistemological questions concerning the nature and intelligibility of history into a literary theme" (1991: vii). Wesseling notes that self-reflexive novels "explore the constraints on the retrospective retrieval of the past, but ultimately they still search for possibilities for acquiring authentic historical knowledge

within the confines of these constraints" (1991: 181). For this reason, such novels can be categorized as aggressive novels which walk around the borders of reality.

Van Alpen evaluates the structure of the novel from a different perspective and argues *Waterland* is abused under the name of historiographic metafiction because it is not a novel which deals with "truth, truthfulness, plausibility or mimetic success" but a novel of "the performative, therapeutic and political effect of histories" (1997: 209). From this point of view, the novel needs a reconsideration, especially on its therapeutic effects. Stef Craps evaluates this dimension of the historical narratives as "for all their claims to empirical accuracy and mimetic verisimilitude, are in fact artificial human products is a precondition for seeing them as attempts to domesticate a terrifying reality that constantly exceeds and eludes our orderings" (2005: 17). In *Waterland,* the narrator, Tom Crick, more than domesticates the terrifying realities of his past. The blend of history and fiction, or from a different perspective historiographic metafiction, seems like a very useful tool for shaping the past according to his needs.

However, some critics argue that the use of natural history by the narrator revitalizes the flow of the novel. Mitchell observes that: "The novel's attempt to represent the unpresentable, an empty reality, devoid of overarching pattern and meaning is therefore undermined or countered by the category of natural history, which naturalises the human condition and makes a continued desire for history, in the face of the problematisation of historical knowledge, a universal and timeless quality" (2010: 90). For this reason, the desire to learn about history, which is classified under "curiosity" by the narrator of the novel, also seems working for this novel. Thus, a combination of the desire to know the past and the remedial features of the past make the novel as an outstanding example of postmodernist historiographic metafiction.

To conclude with Linda Hutcheon, historiographic metafiction challenges the claims of history on "implied assumptions of historical statements: objectivity, neutrality, impersonality, and transparency of representation" (1988, 92). In *Waterland,* Swift seems to follow these traits unconsciously, but these claims can be used as key points to differentiate between history and memory writing. That is, while history claims to be objective, neutral, impersonal and transparent, it is difficult for memory writing to carry these traits. Yet, it is also difficult for history to carry these traits because it is also a human construct. Although it seems difficult to fuse history and memory together, *Waterland* appropriates history and memory through narrative emplotment or the transformation of past events into stories that serve for a particular purpose.

Furthermore, it is a difficult task to accommodate the present and the past together in the overall frame of a historical novel. *Waterland* also faces this difficulty of combining history and the present. Like Swift's other novels, various incidents from the past are freely presented throughout the narration according to the working and selection of the narrator's memory. Public and private histories are selected according to the needs of the present situation and rewritten as memories. Finally, the relationship between history and memory depend on other external variables and as Mitchell notes the relationship between these external media can be understood though understanding the relationship between history and memory:

> I want to suggest the value of memory discourse to discussions of historical fiction because this broader sense of cultural memory incorporates history as one way in which we understand the past, but it also departs from historians' narratives to consider the role that a wide range of other media play in shaping our beliefs about the past. These different media, including novels, are structured by different goals, issues and concerns. Memory discourse offers a framework for examining what these media do with the past and evaluating the ways in which they contribute to our historical imaginary, that resists privileging the 'factual', which is not the primary goal of some mnemonic practices. (Mitchell, 2010: 32)

Thus, the relationship between memory, history and fiction is a reciprocal one. By coming together, they provide dimensionality to the reality of the past. If they are taken independently, the vision they provide seems to be a blunt or an incredible one. While memory is a fragile faculty; dependent on the subjective perspective of the individual, history approaches the past senselessly and attempts to portray a general and superficial picture of the past by basing its claims on factual information related to the important events of the past. Fiction combines the outputs gathered from these two fields and creates a fusion by adding literary arts which can be accepted as the sauces of a delicious meal and serves it to the reader. Here, the allusionary "sauces" denote to the talents of the artist. In *Waterland*, Swift's talents mainly depend on his use of historiographic metafiction as a tool which forces the reader to question the nature of the reality.

# CHAPTER 4

# THE RELATIONSHIP BETWEEN PHOTOGRAPHY AND MEMORY

## 4.1. Photography, History and Memory

*Out of This World* is Graham Swift's fourth novel which was first published in 1988. Like his other novels, *Out of This World* focuses on the problems of recording history, dimensions of memory and trauma, and the possibility of representing truth. One of the aims of the present chapter will be to scrutinize these dimensions and investigate the role of photography as a tool of memory keeping. In order to do so, the views of characters, together with the views of contemporary critics will be studied. Then the burden of the past over characters and their traumas will be inspected and a possibility for the reconciliation between reality, its possible forms of reflection and subsequent traumas will be searched.

In her book *On Photography,* Susan Sontag dates photography back to the ancient times and starts with giving brief information about Plato's cave allegory. Here, it would be just to start with the same allegory because as a modern art photography is in fact a method of reflection. According to this allegory, there are slaves chained in a cave who cannot turn their heads back. Behind them there is a fire burning and some puppeteers pass with puppets in their hands. The prisoners only see the reflecting image of the puppets on the walls of the cave. Compared to the methods of modern photography, this situation which may seem a synchronic event has some foundational differences because the viewer and the photograph belong to different time zones and they do share the same context. Many theoreticians who offer different arguments for this issue defer sentimentality. For example, another important name for the theory of photography, Roland Barthes in *Camera Lucida: Reflections on Photography* (1981) offers two concepts for studying photography: *studium* and *punctum* which are necessary for deciphering the meaning and the content of the photograph. The first concept denotes background details of a photograph which contribute to the cultural aspects of the photograph's subject, meaning and context while *punctum* denotes to the thing which attracts the viewer and provides the sentiments. In this respect, a viewer cannot have similar feelings like the chained prisoner, nor they can grasp its meaning. Thus, the belated nature of photography in its attempt to catch the moment has been a topic of discussion. Barthes argues that

> The Photograph then becomes a bizarre medium, a new form of hallucination: false on the level of perception, true on the level of time: a temporal hallucination,

> so to speak, a modest shared hallucination (on the one hand 'it is not there,' on the other 'but it has indeed been'): a mad image, chafed by reality. (1981: 115)

From this standpoint, the image masks and blurs the meaning of its objects. However, photography as an art of conveying a moment from the past is generally compared with memory and history. It is considered to be superior to both of these fields because it seems to possess the actual properties of its object. For example, Kracauer equates photography to history and argues that photography "makes it easier for us to incorporate the transient phenomena of the outer world, thereby redeeming them from the oblivion. Something of this kind will also have to be said of history" (1969: 192). Photography's ability to revive the past is an important function but Kracauer parallels photography, a visual art, to history, a written form of recording and keeping the past. Despite Kracauer's arguments about history and photography, these two fields cannot be accepted as parallels to each other because they complement each other in different ways. For example, the photograph can be accepted as the residue of a moment, but it gains meaning and dimensionality through historian's reading. In the same way, a historian needs artefacts to support the reality of the proposed past. Here photography, together with other fields such as letters, journals, newspapers and other artefacts provide the proofs a historian needs.

In terms of comparing and evaluating photography and memory, Hutcheon's views on postmodern fiction are important because postmodernist authors like Swift offer multiple perspectives of the characters for the reader to decipher the meaning. As a representative of Postmodernist fiction, the reader becomes the interpreter by putting the bits and pieces of photographic snapshots. Thus, the reader's interpretation makes up the whole story. Linda Hutcheon's ideas about Swift's style are important:

> Postmodern photographic work, in particular, exploits and challenges both the objective and the subjective, the technological and the creative. (…) But since I am here defining postmodernism in terms of its contradictions, the inherently paradoxical medium of photography seems even more apt than television to act as the paradigm of the postmodern. As Susan Sontag has argued at length, photography both records and justifies, yet also imprisons, arrests, and falsifies time; it at once certifies and refuses experience; it is submission to and an assault upon reality; it is 'a means of appropriating reality and a means of making it obsolete' (1977:179). Postmodern photographic art is both aware of and willing to exploit all of these paradoxes in order to effect its own paradoxical use and abuse of conventions – and always with the aim of disabuse (Hutcheon 2002:117-118).

Hutcheon's views on postmodernist fiction of photography clarifies Sontag's views who argues that photograph affects the reality of the past. For this drawback of photography, it would be suitable to offer fiction to make adjustments. Karen Flint takes this issue into consideration in her article *Photographic Fiction* and states that

> portraying photography and its practitioners in such a two-dimensional manner, such fiction itself falls into clichéd simplicity. The blind spot of fictional presentations of photography would seem to be the narrative potential that can be made to inhere within photography itself, challenging the idea that the photographic image represents an instant wrested out of time and hence calling into question its assumed radical difference from the novel form. (2009: 398)

For this reason, a fusion of photography, history and memory can provide a healthy representation of the past which may still have some flaws in terms of reflecting reality. The question about the instant the photographer is attempting to portray, the photograph in its context, now and then issues, the objects of the photograph and meaning the viewer extracts are some of the multiple dimensions of the art of photography. However together with the aid of other fields, these problems can be overcome.

### 4.2. Reflections of Reality in *Out of this World*

*Out of This World* is an important novel in terms of covering the topics of history, memory and photography. In his novel, Swift takes the problematic issues related to these fields and provides his own answers in his narration. For this reason, the novel turns into a theory book in the background. As a postmodernist writer, Swift uses different styles or narration in order to escape from the traditional forms. For this reason, the novel, like Swift's other novels, may seem difficult to understand or may seem very superficial recount of some events in the life of a photographer and his daughter. For this reason, the reader should be aware of the duty which falls into his or her share.

The setting of the novel covers England, America, Europe and Greece. The novel presents the stories of a father, son, and a granddaughter stretching through the twentieth century. They live through important events such as the world wars and other chaos which influence and shape their lives. For this reason, they feel the pressure of history very deeply and struggle to escape from the hegemony of the times.

The novel is mainly narrated through two characters who try to come to terms with each other and the chaotic age they live in. The intersecting character in their narration is the grandfather Robert who dies in a car explosion with a bomb by IRA. Like Swift's other novels, there is no linearity in *Out of This World*. Everything is presented in a fragmented but sophisticated manner. The novel opens with a scene from 1969 when the first man lands on the moon. Then, the novel jumps back and forth between important dates in the world history such as the WWI, WWII, 1969 and 1982 when the Falkland Islands crisis arises. Among these dates, the central event of the novel is Robert's murder in his car in 1972 which seems to trigger Sophie's estrangement from her father.

The main character, Harry, recounts the events without an order. If the plot is set on a linear order, it can be briefly summarized with a few sentences beginning from

Harry's birth in 1918. His mother dies while giving birth to him. Then, he recounts his father's life as a munition factory owner, his relations with his father and his daughter, his choice of photography as a profession, his marriage to Anna, a Greek girl, during the WWII and her infidelity, her death, his present life as a semi-retired photographer and finally his love to a young girl aged 23. The other main character, Sophie, narrates the same events from her perspective and she talks about her relationship to her father and grandfather who brings up her until his death, her marriage to Joe and her subsequent life in New York.

The brief synopsis given above may signify that the novel is a dull account of a relationship between a father and a daughter. However, as a representative of postmodernist fiction, Swift questions the condition of modern human beings who are deeply affected by the traumas of history. As David Malcolm notices "The novel is made up of series acts of memory, reminiscences within reminiscences, a painful scrutiny and laying bare of the past which has made the present" (2003: 117). Although it is a painful process to scrutinize their past, it is necessary for the characters in order to work out their pasts and understand their present conditions.

In *Out of This World*, Swift uses two switching narrators of Harry and Sophie. They have communication problems and a result they do not talk or write to each other like Swift's other fathers and children for some reasons unknown to the reader. However, the mystery or the underlying problems are exposed gradually throughout the novel. From a critical perspective, they discuss reality and its reflection on images through their own experiences.

Because of his views, Harry seems to be the controlling character in the novel. His obsession with photography which is a modern day tool to express or replicate reality provides the main frame of the novel.

Photography can be accepted as an aid of memory because it freezes and creates tangible memories. Thus, it becomes a site or an aid of memory. Furthermore, it competes with memory to take its place to represent the past. *Out of This World* is centered around the validity of photography as a tool of memory. As Lea discusses:

> Rather than functioning as a passive aide-mêmoire the photograph transcends its status as a simulacrum to adopt a symbolic superiority over memory. Where memory mutates, enhances and degrades, the photograph remains defiantly inalterable, an arbiter of factuality in a maelstrom of subjective insubstantiality. Moreover the unblinking honesty of the lens legitimises the replacement of memory with the imagistic other, foregrounding the physical image as the 'genuine' memory (2005: 110).

Despite Lea's arguments on the validity of photography as an heir to memory, there are various points which can be taken as a counter argument. At this point, it will be useful to look at Harry's views on photography to understand the nature of aids of memory. He evaluates and lets the reader to question different issues about photography throughout the novel. These evaluations made during his early years of photography collide with the most depressing years of humanity and make photography an art of philosophy.

Photography is in the centre of Harry's life. He aims to take photographs which speak to the conscience of the people. Through photographic evidence, he thinks that he can evoke some feelings. He stands against the motto "What the eye sees not, the heart rues not" (Swift, 2010: 1) and attempts to take living photos which strike the attention of the viewer.

In his early career as a war photographer, he takes photos of destructed lands. Later, these "two-dimensional images, which are the reflections of three-dimensional facts" are evaluated and turned into one-dimensional solid statistical information by military officials (Swift, 2010: 37). These kinds of photos are abstracted from their emotional function.

For Harry, apart from their statistical value, photographs are taken with specific purposes of catching and freezing the soul of the moment. However, when a photo is taken, the importance and meaning of the moment is ignored and condensed into the photo which is only a two dimensional representation of the moment within the borders of a frame. For this reason, the photograph becomes a solid replacement of the memory without feelings and context. Lea explains this situation through Harry's later photography as a professional artist:

> The coffee-table collections of his photographs present the images as discrete, aesthetically coherent visualisations of human experience, but, divorced from their historical indicators, they are merely grotesque exploitations of suffering, voyeuristically trading on a bourgeois cultural self-reflexivity. (2005: 113)

Although there is a coherence and unity in Harry's photos, they are separated and only one of them is taken in particular to become a part of popular culture. In her book, Sontag deals with the same issue and notes that

> Through photographs, the world becomes a series of unrelated, freestanding particles; and history, past and present, a set of anecdotes and *faits divers*. The camera makes reality atomic, manageable, and opaque. It is a view of the world which denies interconnectedness, continuity, but which confers on each moment the character of a mystery. Any photograph has multiple meanings; indeed, to see something in the form of a photograph is to encounter a potential object of fascination (2005: 26).

This issue is an important topic because each photograph has its own nature and identity. The attributes of consequent photographs may be different. The photographs which are chosen by the photographer among a vast number of photographs reach to the viewing public. In a specific example of Harry's photography, one photograph in which an American soldier is throwing a grenade becomes popular. However. the photo is extracted from its context which is a series of photos showing the soldier being killed seconds later. The photograph's meaning is changed through isolation or recontextualization. As Catherine Bernard notes, snapshot photographs become "vacant signs as bereft of meaning as reality itself" (D'haen and Bertens, 1993: 143). Thus, it becomes difficult to talk about the mimetic quality of photography. Harry, aware of this inadequacy, stands against this kind of extraction and in his profession, he focuses to portray the core of the woes of the contemporary world. He wants people to see and believe them: "Seeing is believing and certain things must be seen to have been done. Without the camera the world might start to disbelieve" (Swift, 2010: 100). The reason for the tendency to disbelieve emerges from the questionable standpoint of history. Photography, as a medium of communication in the modern world, seems to offer the reality which has always been questioned. Harry, being aware of the mission of the photographer to reflect reality, argues the burden of a photographer as a witness:

> Dear Sophie. Someone has to be a witness, someone has to see. And tell? And tell? Tell me, Sophie, can it be a kindness not to tell what you see? And a blessing to be blind? And the best aid to human happiness that has ever been invented is a blanket made of soft, white lies? (Swift, 2010: 160).

With these lines, Harry questions his life as a professional photographer. In spite of becoming a photographer, he could have chosen another profession and shut his eyes to the harsh realities of the world. Thus, being blind and ignorant would be a blessing. A life with white lies would be a happy place. As a photographer, Harry does not close his eyes to the realities of the world. He has a philosophy about the invisibility of the photographer:

> A photographer is neither there nor not there, neither in nor out of the thing. If you're in the thing it's terrible, but there aren't any questions, you do what you have to do and you don't even have time to look. But what I'd say is that someone has to look. Someone has to be in it and step back too. Someone has to be a witness (2010: 40).

Like an omniscient eye, the photographer has to be impartial and invisible in his photo because it is a tool to observe the realities of the world and to record the history. Here, again, Sontag's views are invaluable. As Sontag says, photographers do not take action to help the sufferers in a war (2005: 29). They choose to record it and carry that moment

to other people. This situation can be thought as a way of catharsis but it is not a moment of purgation for the viewer of the photo. By seeing the captured moment, the viewer becomes shocked but after seeing several photos of disturbing moments, a numbness starts. On the other hand, the people who are photographed turn into objects in the photographer's frame. As Sontag notices "To photograph people is to violate them, by seeing them as they never see themselves, by having knowledge of them they can never have; it turns people into objects that can be symbolically possessed" (2005: 10).

As a tool of the modern world, camera is even taken to the wars to satisfy the need to grasp and confer the reality in total. However, the excessive use of camera and photography in the contemporary world has some side effects. As a person who has lived through all the traumatic catastrophes of the twentieth century, Harry questions this function of the camera with a future-sighted vision:

> When did it happen? That imperceptible inversion. As if the camera no longer recorded but conferred reality. As if the world were the lost property of the camera. As if the world wanted to be claimed and possessed by the camera. To translate itself, as if afraid it might otherwise vanish, into new myth of its own authentic-synthetic photographic memory.
>
> As if it were a kind of comfort that every random, crazy thing that gets done should be monitored by some all-seeing, unfeeling, inhuman eye (Swift, 2010: 187-8).

Harry's statement questions the need to record the soul of time continuously. In other words, he questions if it is really necessary to record everything. He asks: "Have you noticed how the world has changed? It's become this vast display of evidence, this exhibition of recorded data, this continuously running movie" (Swift, 2010: 114). This statement is also valid for the contemporary world for the excessive use of multimedia to keep the history recorded. However, taking and sharing photographs and other kinds of multimedia leaves a vast sea of digital trash behind and it becomes impossible to keep the record of whole recreated reality. For this reason, selection of what to present becomes an important question. Harry summarizes this in an interview: "The problem is selection (true, Mr Interviewer), the frame, the separation of image from the thing. The extraction of the world from the world" (Swift, 2010: 114). The two "worlds" in this statement stand for the real and the artificially created worlds.

Harry brings forward the question of photography's centrality in modern life. From the perspective of memory studies, photographs can be regarded as *aides-mêmoire* however the images on their own are "without knowledge or memory" (Swift, 2010: 67). That is, an ordinary person sees only an image and tries to attribute some meaning to it, but the person who has been a part of the photo can really feel and understand its content.

For this reason, photos with some content, especially journalistic photos in the case of the present novel, are valuable for people. Harry explains this demand: "Every picture tells a story - worth two columns of words. But supposing it doesn't tell a story? Supposing it shows only unaccommodatable fact? Supposing it shows the point at which the story breaks down. The point at which narrative goes dumb" (Swift, 2010: 84-85). At this point, the mission of the photographer to present an impartial reality becomes an important topic. However, the modern public expects an attractive "accommodatable" story in a photo. Harry as a witness of terrors and traumas of the world criticizes this stance and argues that

> photography should be about what you cannot see. What you cannot see because it is far away and only the eye of the camera will take you there. Or what you cannot see because it happens so suddenly or so cruelly there is no time or even desire to see it, and only the camera can show you what it is like when it is still happening (2010: 44).

For this reason, the photographer has a very demanding duty. As an anti-hero of his father, who is awarded with a Victorian Cross, Harry attempts to make the unseen to be seen in his photography. He values his profession because photographs capture impossible moments: "The great value of photography was its actuality, its lack of prejudicial tact, its very power of intrusion. This could not be achieved by knocking at the door first" (Swift, 2010: 112).

*Out of This World* can be considered as a novel on the theory of photography because as a main narrator, Harry explains his perspectives about photography like Tom Crick who shares his ideas on the theory of history in *Waterland*. Both of the narrators' ideas in both novels on history and photography intersect and at some points cover the main ideas behind memory studies.

In the present of the novel, people go through important historical events in the twentieth century and, photography and memory studies act like healing pills for the traumatized victims of these disastrous times. However, there is a great difference between a memory and a photo. Harry questions this difference:

> What is a photograph? It's an object. It's something defined, with an edge. You can pick it up, look at it, like a pebble from the beach, like a lump of rock chipped from the moon. You can put it here or there, in an album, on a mantelpiece, in a newspaper, in a book. A long time after the event it is still there, and when you look at it you shut out everything else. It becomes an icon, a totem, a curio. A photo is a piece of reality? A fragment of truth? (Swift, 2010: 115).

As a tool of memory, a photograph is a tangible thing with edges. It represents an instant of time extracted from a linear story and the meaning attributed to it changes according to its frame. For this reason, its reliability is a matter of question. In the same manner,

memory is an intangible thing. Its attributes change in time. Thus, it is impossible to make a preference in terms of reflecting the truth. For a photo of his mother, whom he has never seen, Harry ponders:

> Fact or phantom? Truth or mirage? I used to believe - to profess, in my professional days - that a photo is truth positive, fact incarnate and incontrovertible. And yet: explain to me that glimpse into unreality.
>
> How can it be? How can it be that an instant which occurs once and once only, remains permanently visible? (Swift, 2010: 205)

It is very usual for a child who sees his mother's photo for the first time to react like this. Although the photograph is a tangible thing, it is impossible for him to comment on its content because he has no knowledge of his mother and no connection with that instant when she is smiling. The photograph provides no explanation for itself like Da Vinci's Mona Lisa. It has an unsolvable mystery.

In his photography, Harry attempts to reflect instants with a meaning. Thus, he wants to replace reality with its reflection, or simulacra in other words, which becomes a modern day consumable. For this reason, he does not take a photograph of his girlfriend. He explains this elsewhere in the novel: "So if it's beautiful, why photograph it? If you have the reality, who needs the picture?" (2010: 45). He opts enjoying the real thing while it is alive rather than plunging into its illusion.

His love for Jenny is not a temporary thing. She provides an escape from this dark world: "She makes me feel that the world is never so black with memories, so grey with age, that it cannot be re-coloured with the magic paint box of the heart" (Swift, 2010: 139). Although there is a great gap between Harry and Jenny, she is influential in rehabilitating his traumas. Also, his choice for the real Jenny instead of her photo resemble the Platonic struggle between the real entities in the world of Ideas and their reflections the world. He opts for the worldly beauty of his girlfriend which also provides solace from his traumas.

Harry's traumas start with his birth when his mother dies. He feels guilty for her death and thinks that his father's estrangement is because of this incident. He lives with guilt all his life. Like Jack and his father in *Last Orders*, Harry has similar problems with his father because Robert wants him to be a part of family company and turn it into "Beech and Son" (Swift, 2010, 36). However, they have different worldviews. While he is expected to continue the family heritage, Harry has different ideals: "I don't think I wanted to be a hero, a charioteer of the skies. My father was a hero. I didn't worship my father. But I had wanted to fly" (Swift, 2010: 37). Figuratively, flying is a way of escaping from the boundaries of the society. Harry explains his feelings when he gets on an

airplane for the first time: “And I was being lifted up and away, out of his world, out of mud, out of that brown, obscure age, into the age of air” (Swift, 2010: 208). He wants to set a clear line between his life and his father’s life and wants to escape from the family heritage, the burden of guilt and from the era he is living.

After watching the moon landing in 1969 together, Harry and his father Robert go out to the terrace together and look up into the sky. It is an important moment for Harry because it is the only time that he comes close to his father and it is the only time that they share something together. At that moment, Robert tells him about how he lost his arm during the WWI. Later on, Harry solves that this date falls two days after his birth when his father hears his wife’s death while giving birth to Harry. At this point, he questions his father’s bravery which is awarded with a medal. He argues the reliability of history and memory without any witnesses and thinks that he has come to terms with his father. In his consequent life, he keeps Robert’s artificial arms as a site of memory for the twentieth century.

In spite of coming to terms with his father, Robert cannot reconcile with his daughter Sophie who has gone through a life like himself. He runs after photographing important moments of history and neglects his wife and daughter. After her mother’s early death, Sophie is left to her grandfather. The only pleasant moment she remembers as a child is when they go to a beach as a family. Apart this event, she expects some caring but gets none like Dorothy in *The Sweet Shop Owner*. She also studies history to understand the life. Yet, she escapes from her past and closes herself to the harsh realities of the world: “What you never know will never hurt you. Is that it? And what you know, you can’t ever unknow” (Swift, 2010: 19). This statement which is the total opposite of her father’s view on disturbing people with realities summarizes her psychological condition. Since she cannot unknow or erase her past, she must come to terms with her past. Away from homeland and secluded, she gets help from a psychological analyst, Dr. Klein. He inspects her past and asks:

> ‘Let’s go back, Sophie, shall we? As far back as we can. Tell me about your earliest memories.’
>
> ‘But that isn’t a fair question.’
>
> ‘How come?’
>
> ‘Because how do you know, when you go back that far, that it’s really memory? Not what you were told later, or what you’ve invented. Or just sheer fantasy.’ (Swift, 2010: 41)

Sophie is aware of the thin line between memory, made-up memory and fantasy. She seems to be right on her argument because it is nearly impossible to remember the earliest

memories. They are either a fragment of a moment with utmost feelings or either a moment which is dictated by the others. This separation can be seen in Sophie's following statement: "I remember. I remember when the world was just sun and sand and sea and salt air. I remember when the world didn't exist except where I was" (Swift, 2010: 43). This moment as Sophie's earliest memory is like a framed photo. As a very young girl, her world is very limited.

In spite of the spotless condition of the memory, harsh years force Sophie to go through a life which she does not like. She comments on this situation to her children as: "When you grow up, my darlings, you'll find out that at the beginning there were the years without any memory at all. And then even when memory began, there were the years without wanting or caring specially to know. Your gift to your mother. She needed a rest from memory" (Swift, 2010: 65). The burden of memories in her youth years are very heavy for her. They are not as bright as her earliest summer holiday. Her children also help her to overcome her traumas. Like Mary who explodes when she steals a baby from a supermarket in *Waterland,* Sophie finds peace in her children. In a way they provide a therapy for her and let her not remember her harsh past.

The breaking point in Sophie's and her father's relationship is when Harry runs to his camera to take the photos of her grandfather's death. She cannot accept this situation. Taking photographs harms her more even the death of her grandfather. After the funeral, she escapes from him and her past to America which is "the land of cancelled memories. The land without a past" (2010: 9). She settles in New York which is the land of "bottled-up bad memories" (Swift, 2010: 10) for her because she has no past in it and it provides an escape.

She seeks solace in a distant land but it is not easy to erase things from memory. For this reason, she turns into a traumatic victim. She is aware of her condition and she explains her trauma as:

> Something happens to time. Something happens to normality. A hole gets blasted in it. A hole with no bottom to it. So what is over in an instant just goes on happening. It happens in long slow-motion. And then it just keeps on happening. So that afterwards, when I was some place else, here in New York, three thousand miles away, it wasn't afterwards or some other place, I was standing there, on the terrace at Hyfield, standing, frozen, as if I might never move again, with that strange noise in my ears, the noise of absolute silence. (Swift, 2010: 103)

This explanation complies with the symptoms of trauma. Like Tom Crick's wife, Sophie's trauma broods and explodes at a certain point. She keeps going on and on through the trauma of her grandfather's car's blast. The time freezes for her and she cannot make a meaning of it: "You don't believe that one moment - Then the next -

Because you don't believe it can have happened. So it goes on happening. Till you believe it" (Swift, 2010: 103).

It is impossible for Sophie to bury her trauma. She wants to forget it. For this reason, she escapes to a different land. However, the magnitude of her trauma is bigger than she thinks. She believes that she will be sheltered if she escapes and tries to forget it. Dr. Klein, Sophie's analyst, reveals Sophie's condition: "Life is a tug of war between memory and forgetting . . . What you are afraid of, Sophie, is to leave the cocoon of surrogate amnesia provided by your children's ignorance" (Swift, 2010: 64). Sophie rejects this diagnosis and rebels against it. She needs care and shelter. However, she is left alone. The only person who can shelter her in a foreign land is her husband but he is too obsessed with selling dreams of old continent to Americans. Consequently, Sophie finds a way to protest him and her past and has one-time affairs with ordinary people.

Dr. Klein's further remedy for her condition explores the foundations of trauma: "To remember - that can be bad, Sophie. And to forget - that can be bad too. Isn't that the problem? Either way, you're in a mess. But the answer to the problem is to learn how to tell. It's telling that reconciles memory and forgetting" (Swift, 2010: 64). Escaping is not a solution for Sophie. On the other hand, narration is a useful way to come to terms between the haunting memories of the past and the desire to forget.

As Lea notes, "She, more than any of the others, seeks a place of safety that is 'out of this world' of death and destruction, somewhere the recurrent patterns of war and horror have not infiltrated and where space remains uninscribed" (Lea: 2005: 105). This statement is also valid for her father, Harry. Marriage to a young spirited woman may save him for a while. However, after a time, he will have to face the same traumatic symptoms like his daughter. For this reason, for both Sophie and Harry, settling and negotiating with the past is the only way to reach a healthy state of mind. Since they have not come to terms with their pasts, wherever they go, even out of this world, it is impossible for them to escape. For this reason, Harry writes to her to come to his wedding and be a part of his happiness.

Sophie gradually admits her condition and starts her journey towards England to face her traumas. However, one question arises about the reliability of memory about the country where she was grown up: "And maybe it's no longer the way I remember it. Or rather, the way I remember it is like it never was" (Swift, 2010: 190). Sophie still feels unsafe. She questions the real England in her memories and comes to a conclusion that the memories offer an idealized version.

During the last chapters, Sophie seems to talk to her children on a plane flying to England. It seems very probable for her to meet her father. However, this scene resembles the dramatic conclusion of Swift's first novel, *The Sweet Shop Owner*. While it is never possible to hear Dorothy's voice in *The Sweet Shop Owner, Out of This World* is dominated by a strong voice of Sophie. Furthermore, William Chapman can never get a reply from his daughter. For this reason, it seems impossible to expect a possible return. On the other hand, the characters express themselves freely in *Out of This World* and it is possible to see a willingness in Sophie to compromise with her father. However, at the end of the novel, there is still suspense for their reunion and possible rehabilitation. Thus, the novel ends "up in the air" in both senses of the phrase, literally and figuratively (Craps, 2005: 118).

Finally, it will be just to state that Swift examines human nature through the topics of history, reality and memory in different novels. His characters live in a harsh world. They are affected by the biggest wars of history. They want to get rid of their pasts but as Lea notices, they cannot escape from the past: "For Swift, the present can never break free of the impetus of the past precisely because human desires and impulsions never change significantly; they merely repeat themselves in different forms" (2005: 106). They live in a loop of history. Like Tom Crick's linear theory of history in *Waterland*, there is a linear repetition of the past in different forms in Swift's writing. *Out of This World* clearly exhibits this parallelism by connecting the wars starting from the antiquity and stretching up to the Falkland Islands conflict in the present of the novel.

Furthermore, Swift's characters go through similar traumas because they cannot escape from the dominating pattern of history. Individual experiences become a collective memory in Swift's work because the individual and the public memory are entangled to each other. There are many reasons for this mix-up. In *Out of This World,* the effects of photography for this entwinement are discussed. Throughout the novel, the possibilities of photography to present a reflection of reality is scrutinized in detail. As a result, photography is presented as an invalid replacement of reality and with its excessive meditations on the function of photography, the novel seems to distance itself from reality. Widdowson notes this deviation and argues that:

> One effect of the novel's metafictional distantiation of itself from realism (its meditations on photography, for example) is that what it offers us is not 'the truth', but a way of perceiving how notions of the truth are foisted upon us. 'The camera cannot lie' is a fiction, just as the notion of the 'true' or 'whole' story and of history as a factual record, for there is always another image behind the story, another history behind the history. We construct narratives, as narratives construct

> us, and historiographic metafiction like *Out of This World* shows us how this happens (Widdowson, 2006: 57)

Living in an ivory tower is a possible option for the characters of *Out of This World* but their world is a harsh one. They seem to be “wandering between two worlds, one dead but eminently resurrectable, and another full of promise but still struggling to be born” (Craps, 2005: 105). Furthermore, as Malcolm notices, history “continually intrudes on characters’ lives, shaping them, forming and deforming them” (2003: 119). The artificial worlds constructed on artificial memories presented through the frames of limited photographs keep people hold to life to some extent. There should be continuity in their memories. Photographs do not provide this. For this reason, opening gaps or erasing parts from memory is not possible. Such attempts end in vain with traumas which come to surface in different forms.

# CHAPTER 5

# INDIVIDUAL VERSUS COLLECTIVE MEMORY

## 5.1. Death and Regeneration in *Last Orders*

*Last Orders* is Swift's sixth novel which pictures the ordinary lives of upper-lower class Londoners with their lower-class dialects. The title of the novel denotes different things which is in line with the content of the novel. One of the implied meanings of the title is the last drink orders given in a pub and the other is the wishes of a deceasing or deceased person. The novel is set between these two meanings of the word "orders". In other words, the novel evolves around the pub friendship of five Londoners and their voyage to Margate to fulfil the wishes of their deceased friend. These characters have different professions like insurance clerk, undertaker, stall owner, and a second-hand car dealer who is the adopted son of the late Jack Dodds who was a qualified butcher. Apart from the differences in their professions, their common point is the region they live, the pub they frequent and the war they have been to because they have all served as soldiers during the WWII.

As they travel towards their mission, which is to scatter the ashes of their deceased friend, their stories, the complexities in their lives and their present situations start to emerge. The narrators are the characters of the novel. Each delivers their chapter which bears their name. There are also seventeen chapters with names of places. These chapters are narrated by Ray who seems to be the closest friend of the deceased character, Jack. In the chapters bearing their names, the characters tell their stories through internal monologues to give account of past events or their reactions to the events through stream-of-consciousness.

The timeline setting of the novel is not a linear one. Like the characters who head towards Margate through detours, the narration moves freely in time. There are even chapters which skip from a certain moment of time in the past to another one without notification which make the pursuit difficult. The novel covers specific points of time between the present of the novel which is 1990s and pre and while years of the WWII, 60s and 80s. The characters do not narrate their memories in a linear order. These memories interweave with each other and when the pieces of the past are put together like a jigsaw puzzle, the whole picture of relationships between characters and the motivations behind the tensions among them become understandable. The answers for the questions posed from the first pages of the novel are resolved by the end of the novel although there

are things left without answers. From this perspective, the novel can be labelled as a suspense novel. By actively involving in attempts to solve or understand the motivations behind actions, the reader becomes a part of the shared experience of the narrators.

The selection of different but specific points of time in the past is also a striking feature of the novel. Because, the cropped parts of time signify the repetition or dullness of time in which nothing happens. This explanation collides with the definition of history given in previous chapters. That is, while history deals with important events in the past, memory tries to make a meaning of it. In this novel, the characters deal with very mundane issues only related to themselves and the people around them. In the same way, the omittance of past may also signify that the characters would like to forget or not remember those times.

The characters live in a particular region of London and they lose or cut their contacts with the ones who leave the borders of their community. From this perspective, they can be labelled as ordinary characters living in a small world. They have different professions and come from the lower levels of the socio-economic ladder, but they form a closed community with their shared experiences, shared language and life. Their lives intersect with each other's life and interweave. Despite small tensions, they remain together and offer their companionship to their fellow friends.

The tensions encountered from the early pages of the novel which need resolution are: Lenny's distaste for Vince; Jack's feelings for his daughter and adopted children, Ray's sense of guilt for his adultery, Vic's attitude towards witnessing the relationship between Ray and Amy, and Vince's feelings for his adoptive father Jack. These difficult cases play an important role in shaping the depth of the novel and dimensional complexity of characters. By telling their own stories and sharing their own perspectives in mundane matters, they become lifelike, real people. In a similar way to the famous ever-running TV-series Eastenders, the novel represents the life of lower-middle working-class British people. Although they seem to have a simple, easy life, the novel attempts to show that these complexities or tensions are universal for all humankind.

One of the main problems of the characters emerges from the contradictions with other people who are generally their fathers. In Jack's case, it is his father who wants him to be a butcher, in Vic's case, it is his family tradition to be an undertaker, in Ray's case it is his father who forces him to be an accountant and in Lenny's case it is his father's death which lead him to make choices. In the same manner, these characters belonging to

the elder generation of narrators also force their children or the younger generation to make similar choices. However, unlike them, the younger generation does not obey their wishes and move away from them. For example, Vince does not want to work in the butcher shop and he enlists the army to chase his dream. Ray's and Lenny's daughters make different choices and move away from them.

Throughout the novel, the characters struggle with mundane issues and try to make a sense of their lives. By the end of the novel, when they scatter the ashes, some of those issues seem to be resolved and their burden seems to be eased. In a way, they seem to be regenerated with their lightened burdens. Since the characters seem to be lifelike characters, the timeline of the novel will continue to revolve in the reader's mind and they will face new troubles and struggle to solve them in their following lives.

According to Halbwachs, memory is important in making sense of the individual as a part of the community. In *On Collective Memory* he argues "We preserve memories of each epoch of our lives, and these are continually reproduced; through them, as by a continual relationship, a sense of identity is perpetuated" (1992: 47). Thus, the memories are shaped, nurtured and transformed in relation to the environment the person lives in and grows up. During this development, a common language is shaped up between the individuals and the memories become bound up to the individuals. The memories become meaningful according to these social contexts. As Halbwachs notes, "no memory is possible outside frameworks used by people living in society to determine and retrieve their recollections" (1992: 43). That is, when a memory is produced, outside frameworks of the society become effective in shaping these memories. Individual and communal memories cannot be separated from each other.

In *Last Orders,* the characters build up a past and shape their friendship through memories. As an absent figure, Jack gains dimensions through his friend's memories. He becomes a real living person through their memories. Without their memories, he would become a part of the past and it would be impossible to talk about him. To put in a different way, nothing would have left behind him apart from some public data of birth and death dates. This proposition is valid for every single individual. Thus, memory is essential for the individual and social continuity.

### 5.2. Formation of the Character Through the Memories of Others in *Last Orders*

As discussed in the first chapter, memory is one of the key elements in forming the identity. It is the memories that make the person body and flesh, and give several dimensions to it. Memories are one of the things that make people human beings. For the

formation of memories, there are several theories but there is a close relationship between the individual and social memories. As Aleida Assmann notes:

> Though tied to subjective experience and an unalterable stance, personal memories already have a social quality in that they are interactively constructed, and, therefore, always connected with the memories of others. Unless they are integrated into a narrative, which invests them with shape, significance, and meaning, they are fragmented, presenting only isolated scenes without temporal or spatial continuity (Tilmans et.al, 2010: 41)

Memories are not bordered within the person. They are connected to the outside world and the people and things outside. It is interactive and dependent on other's memories as well. For this reason, it would be wrong to think memory as one dimensional.

Swift's novel *Last Orders* is important in this sense to make the connection between the individual memory and social memory shared by the interacting individuals. However, in Swift's novel, the main character who must form the memories of the past is missing. Therefore, it would be wrong to talk about individual memories. However, without the lack of the first person, the memories of that person can be shaped but is it possible to draw a solid memory scheme of that person. Since it is not done in the first hand, there may rise some discrepancies between the memories of the person and the memories of the other people around him or her. In Swift's novel, the lack of the protagonist forces the reader to construct him through the memories of other characters. For this reason, *Last Orders* can be accepted as a character formation novel; not as a Bildungsroman but as a character construction novel through the eyes of others.

Although this attempt to make up a person may seem to be a simple one, there are other things at play in Swift's writing. In *Last Orders,* the characters muse about personal and social relationships. The death of their friend and the places they visit also lead them to think about existential matters of life and death, their pasts and presents. For this reason, *Last Orders* is not a simple memory novel. For Swift's style of writing, De Gay writes

> *Last Orders* articulates doubts about our very being: we are insignificant, we cannot know or understand one another, and when we are dead we are simply gone. Yet it also shows that we are 'made of' more than this: it shows that we are part and parcel of the communities that shape us and remember us when we are gone, it places value on the 'vital mental act' of seeking to understand others, and it raises the possibility that the dead continue to exist in meaningful ways, in the memories of others and in the thought of a greater being. (De Gay, 2013: 580)

Thus, Swift's writing is not limited to the main character and the characters around him. The reader also becomes a part of the writing and throughout the novel, the reader is forced to question about ontological issues.

Another important factor in the formation of Swift's writing which deeply influences his style is the era Swift lives. As Nicola King in *Memory, Narrative, Identity* observes:

> The late twentieth century has also seen an increased focus on questions of memory as the generations which experienced the atrocities of the two world wars die out, and as new or revived national movements base their demands on memories of oppression or trauma … the recent insistence on the role of memory also mark a renewed desire to secure a sense of self in the wake of postmodern theories of the decentered human subject. (2000: 11)

Swift's upbringing is influential in his writing and it is not hard to see the influence of important events in his novels. When combined together, all these dimensions make up a grift novel to understand.

However, in this chapter, the focal point will be on how the memories owned by other people shape the identity of a specific person. In other words, the influence of preconceived opinions and memories of other people on the formation of the identity of a single person will be discussed in relation to their predicaments.

The multitude of voices are distributed to seventy-five separate chapters which are told by the three friends of the deceased Jack, his wife, his adopted son, his daughter-in-law and finally himself; the dead Jack. While Ray, as a close friend, dominates most of the narrative, his son Vince, his friends Vic and Lenny, his wife Amy, Vince's wife Mandy and finally Jack himself share their stories with the reader. These narrative monologues are generally about the events happened, their views on life and interior monologues about the problems in their lives. When brought together like Lego pieces, these chapters become meaningful both for understanding Jack and the other characters.

The format of the novel resembles *Canterbury Tales*. As in Chaucer's famous work, the novel starts on an April day and finishes at the night of the same day. As Vince notes, they "do detours" (Swift, 1996: 117) from the usual flow of time and muse freely about their pasts and the present. The timeline covers selective memories from 1930s, WWII, post-war period, 1960s and finally the present 1980s. However, they are not given in a straight order. They intertwine with each other, and the duty of ordering them and answering the arising questions is left to the reader. Furthermore, there are big gaps between the events. These gaps may result from the repetition or sameness of their daily

lives, but it is understood that there are events which the narrators do not want to mention or skip intentionally in order to forget them.

With such a long timespan, it is difficult to bring together all the key points related to the novel together. However, with a fixed aim in mind from the very early pages of the novel, Swift weaves the novel craftily. Even the two epigraphs give out how the path of the novel will be. The first one is from Thomas Browne's *Urn Burial* which reads "But man is a Noble Animal, splendid in ashes and pompous in the grave" (1996: 1). The other epigraph is from a song by John A. Glover-King: "I do like to be beside the seaside" (1996: 2). Both of the epigraphs give hints about the content of the novel. The first epigraph praises the humankind both as a living thing and as a dead person. The second epigraph is from a nostalgic song of early twentieth century.

Each character remembers Jack in a different way. Thus, the image of Jack which is brought together through the narration of other characters is a multi-dimensional collage. It represents the fragmentation of identity in the modern era and none of the characters have a complete grasp of what or who Jack was as a living person. By this way, they are freed from the responsibility of knowing him totally. However, this lack of pieces in the full picture of Jack forces the reader to question and make suppositions about him.

Ironically, the ashes of Jack in the jar is taken as Jack himself. As Swift notes in *Making an Elephant,* Jack is "one of the travellers" (2009: 298) going to Margate and in the beginning of the novel Ray notes that "Vic's coming here. With Jack" (1996: 2). Although it is just ashes of him, he is still counted as a fifth person in the group. In a way, the ash jar is subjectified and individual and private memories are assigned to the ashes. Jack becomes a collage of their memories. He is owned by each individual and on this journey, they bring together their own share from Jack's legitimacy and join them to make a complete picture of Jack. As a character, Jack assumes several roles as a butcher, soldier, husband, father and pub friend. With such different roles and characters, it is difficult to define him and his real personality. No single character can claim the whole legitimacy of him but when they put their memories together, a complete and colourful picture of Jack starts to emerge. Although it seems impossible to know the real Jack, Ray thinks that he has seen the authentic Jack in his last moments:

> He looks at me. His eyes are like they don't miss nothing, his face is like you can't not look at it. I think, I've seen him most of my life, but now I'm seeing *him*. I'm not seeing Jack Dodds, quality butcher, Smithfield and Bermondsey, or Jack Dodds care of the Coach and the Horses. I'm not even seeing Big Jack, Desert

> Rat, Private Jack of Cairo Camel Corps. I'm seeing the man himself, his own man, private Jack, who's assumed command (1996: 183).

In this speech, Ray mentions the different roles of Jack he has seen and assumes that he is seeing the real Jack despite his long past with him. He has been together with him for a very long time and finally, he thinks it is the real *him* in his deathbed. However, this sympathy sometimes blurs his memory and a faulty image of Jack emerges. Amy criticizes Ray for his sympathy towards Jack. She says "He's not such a big man, you know, when it comes to certain things. He aint such a big man at all" (Swift, 1996: 172). She criticizes Jack's behaviour towards his daughter, June. The relationship between the father Jack and his daughter June is never openly discussed. The reader questions this relationship and understands that it is a taboo topic for the characters. However, the reasons for his rejection of his daughter are never fully understood. Neither does Jack's monologue chapter explains the reasons for it. Despite it is expected from him to talk about his life, his friends and family, he does not share anything about them apart from his ideas about the wastage of meat. This ironic situation, while the other characters are talking about their relationships and memories, seems strange and it shows that Jack's identity cannot be shared or owned by others. As Lea notes, the real Jack is "a problematic figure: unreliable, hypocritical and condescending and yet simultaneously warm-hearted, spirited and inclusive". However, the reader struggles to see this real image behind the flattering of stories of Ray. Gradually, the effect or the halo of Jack diminishes as the characters approach to their final destination and they start to understand the meaning of their own lives. Ray summarizes this situation as "nothing aint got to do with Jack, not even his own ashes. Because Jack's nothing" (Swift, 1996: 201). The binary here; when he is trying to commemorate his friend, Ray starts to understand his own life, is an important aspect of memory because it affirms the mutual dependence between the individual and collective memories

Throughout the novel, as the characters mature mentally, Jack's ashes gain different meanings. At the beginning of the novel, it stands as the real Jack, and the characters struggle with each other to carry it in turns. However, by the end of the novel, the jar, which stands as a subjectified symbol of Jack's memories, go into a plastic bag next to a coffee jar. Then it is nearly forgotten in a pub. This ironic situation against the praised memories is interesting and summarize that memories are sometimes taken very respectfully and sometimes disrespectfully and sometimes forgotten.

The death also shows how important are the memories for a living person. That is, memory is a feature of a living person. As Proust shows in *Remembrance of Things Past,* "Memory becomes a symbol for the active, creative, regulative functions of the self. And this creative aspect of memory (in art) discloses a unified, coherent structure of the self, which cannot be otherwise recovered in experience" (Meyerhoff, 1974: 44). In the same manner, in the monologue chapter, Jack ironically shares the philosophy he learned from his father about the nature of goods being "perishable" (1996: 285). So do memories and the characters try to keep his memory alive until the end of the novel but when they throw his ashes, they try to dry their hands and avoid Jack's residue. This act is also ironic in a way because while they try to keep his memory alive and active throughout the novel, at this point they are trying to get rid of it. From this act, it can be inferred that there is a juxtaposition between life and death. The death of Jack forces the characters to think again about their beliefs which keep them alive. As a concept, death seems to be something which can be stacked in something which "looks like a large instant-coffee jar" (1996: 3). These juxtapositions continue throughout the novel and the characters try to find their fitting positions in life. For example, Jack has an unfulfilled dream of becoming a doctor. However, this dream never becomes a reality and ironically, he becomes a butcher, a profession which has similar features like a surgeon. In the same manner, he forces Vince to continue the family business, but Vince enlists army in order to announce his rebellion. Thus, "Dodds and Son" becomes an obsolete tag for the butcher shop like Willy Chapman's shop in *The Sweet Shop Owner* and Jack never achieves his freedom and never realizes his dreams. Vince criticizes him "You were never your own man, You were your old man's man, weren't you? What does it say over the shop?" (1996: 24). This clash of generations, the younger one choosing his or her freedom and the older generation following the family path is a topic frequently discussed topic in Swift's novels. For their preference in *Last Orders*, Lea notices that:

> The generation of Vince, Mandy, Sue and Sally is characterized by voluntary mobility: they have all chosen to distance themselves from the conditions they consider intolerable by travel. In contrast, the generation that precedes them has travelled only under exigencies of duty: Jack, Ray, Lenny and Vic have all gone abroad to fight, whilst Amy's escape from home comes in the form of self-imposed removal to another home. Whereas they are identified with the Coach and Horses that never go anywhere, Vince is associated with cars and self-indulgent travel (2005: 177).

In this clear distinction, the way they were brought up and the times they live have a great influence. For example, as a representative of modernism, Vince has a faith in science and technology. He believes the engine and the car are the most important inventions

which can replace real flesh and blood. This preference on science and technology has no meaning for the older generation. Their main aim in a world of wars is to survive. The memories of the past, in a way, protect them from the harsh reality of mortality. They return back to their memories of the past, which are generally related to their wartime adventures, comfort them against their problems they encounter in their personal lives. As Lea notes, these wartime memories “remain isolated and uncoalesced archipelagos of memory within discontinuous lives” (2005: 180). In spite of their settled lives, they find solace in the chaos of the war. This aspect of modernity becomes a paradox between the generations of the war era and the generations of the post-war era. For this paradox dominant in Swift’s novels, Lea notes

> All his major fiction elicits the problematic negotiation of psycho-social borderlines, whether they be between states of faith, between generations or between discrete subjective incarnations, but at root is a fundamental discontinuity, a form of collective dyspraxia, that disables the interpretational apparatus and renders modernity a disorienting experience (Lea, 2005: 164).

As in other novels of Swift, the wars are influential in shaping the lives of the characters. The characters in the novel are also aware that history is an important driving force in their lives because it shapes and changes their lives through important events. However, when compared with Tom Crick of *Waterland* and Harry Beech of *Out of This World,* their musings seem more mundane which makes them more lifelike than the other characters. For example, throughout the journey, Ray wonders if it is Jack himself in the jar and if his ashes are mixed with someone else’s. Vic, who should have something to say as an undertaker, notes that when a person is dead, it cannot know the difference and what is happening to him or her. Although their reflections on human existence may seem mundane and far from sophistication, their remarks give a generalization of observations through centuries. Thus, the journey can be accepted as a metaphysical questioning of human existence. Vince explains this case in the open field of Wick’s farm: “the view’s all far-off and little and it’s though we’re far-off and little too and someone could be looking at us like we’re looking at the view” (1996: 65). Vince makes this inquiry with the ashes of Jack inside his hands which may not happen at an ordinary time.

Vince’s choice for Wick’s farmland to finish the journey is important in the flow of the novel because it is the first place where Jack and Amy meet for the first time. While Vince may have some information about the importance of this place, the others may not have any idea about it if they are not informed about it. It may stand as an ordinary open field where Vince wants to get rid of his father.

Chatham War Memorial is also an important site of memory which strengthens the ties between the friends. They visit it with great respect and look for some familiar names on the lists. As a Navy soldier, it has a value for Vic but the others, being in land forces, however, share similar feelings because they have some memories connected to war although they were not a part of the Navy. They read the inscriptions on the walls and try to feel it. The description of the location of the memorial is also interesting. It is understood that it stands over a hill far from the town. The selection of a hill for a memorial is interesting. It carries several meanings. First of all, it is above the struggles of ordinary life. Memories are kept above the rush of life and they are respected. Secondly, they are always remembered when looked up. In the novel, the memorial is located at a position which can be observed from the town below. However, this respected positioning, has a negative side effect. As Swift portrays in the novel, sometimes the way to the memorial is forgotten and it is difficult to climb up to reach it. That is, while memories are respected and put above everything, they are in a way forgotten and sometimes it is impossible to reach them.

Another important place which influences the characters is Canterbury Cathedral. Here, the magnitude of the cathedral makes the characters feel humble under the pressure of history:

> Miserable sinner. That’s what you’re supposed to tell yourself, miserable sinner. You’re supposed to sink down on your knees. But all I’d been thinking, suddenly, was that’s a far cry, all this around me, from what I’m carrying in my hand, all this glory-hallelujah, from Jack and his drips. What’s a plastic jar against this lot? What’s the lick and spit of a human life against fourteen centuries? (1996: 200-1)

As a cultural site of memory, Canterbury Cathedral carries the traits of a memory site established by Nora. Its distinctive features are its material, functional and symbolic dimensions (1989: 19). It is an important place for the British people. It is where the foundations of Christianity are established in Britain. The characters are well aware of its importance and the religious atmosphere inside leads them to a trance together with the magnificence which stands against a long history compared to their short lives which may eventually finalize in plastic coffee jars.

Furthermore, as a site of memory, Canterbury Cathedral is a manifestation of cultural memory. Jan Assmann defines it as

> The concept of cultural memory comprises that body of reusable texts, images, and rituals specific to each society in each epoch, whose ‘cultivation’ serves to stabilize and convey that society’s self-image. Upon such collective knowledge,

> for the most part (but not exclusively) of the past, each group bases its awareness of unity and particularity (1995: 132).

Canterbury Cathedral covers the abovegiven definition as a site of memory. It stands as one of the most important cultural heritages of the British society. However, the ultimate destination of this journey, Margate, does not have such a great impact on characters as Canterbury Cathedral. Because it is just a holiday resort for characters and most of them do not have anything related to Margate in their pasts. However, it is the most important place in understanding the motivations of Jack and Amy. In *The Waste Land,* T.S. Eliot mentions Margate: "On Margate Sands./ I can connect/ Nothing with nothing./ The broken fingernails of dirty hands./ My humble people who expect/ Nothing." (300-2). These lines reveal the relationship between Jack and Amy. The town hosts important events which happened during their holiday. It is the place where their relationship started to go wrong. As Bakhtin notes, it is a breaking point in life for Jack and Amy: "the breaking point of a life, the moment of crisis, the decision that changes a life (or the indecisiveness that fails to change a life, the fear to step over the threshold)" (1981: 248). Their connection is lost when Jack throws the teddy bear he earned for Amy to the sea. The motivations behind this act are never revealed by the characters but it is clear that he wants to cut connections with their disabled daughter and start a new page in life. Since Amy does not let her daughter go, they choose different paths in life. In the aftermath, Amy's life is shaped between her house and the asylum she visits every fifteen days. It is put in a rigid order like the bus schemes she takes to the asylum. Her visits are in fact an act of escape from her husband's indifference to his duties as a father. On the other hand, she hopes to see a simple glimpse of understanding from her daughter, and she is well aware that her visits have no productive outputs. She is freed from this cycle of visits when her husband dies because it becomes meaningless without Jack.

On the other hand, Jack thinks Margate is a good point to take things up from the point they left off long years ago in Margate and start a new life. Jack wants to "give up being Jack Dodds, family butcher" and tells Amy that "we're going to be new people" (1996: 15). This attempt to change is ironic because it comes after being diagnosed with cancer. For the other characters who are left behind, Margate becomes a destination to face with their troubles in the past. Throughout their journey, the questions of existence, history, identity and transience arise frequently. In an unusual way, the dead Jack occupies a chapter by the end of the novel and answers the questions about existence. In this chapter, he is transformed from a substantial thing in a jar into an insubstantial voice and declares that "the nature of goods . . . is perishable" (1996: 284). The other characters

do not hear this monologue but their journey leads them to think about their existential problems and they set themselves new goals to settle accounts with their loved ones before they are perished like their friend, Jack. As Shaffer notes, "the limited present of the novel serves as an opportunity for the characters to recount and explore from their past lives. These memories and musings in turn illuminate and embellish the present of the narrative, which becomes considerably more resonant and complex in the process" (2006: 195-6). Thus, the journey to Margate enables them to reconcile with their pasts psychologically.

If looked from the reader's perspective, Margate also acts as a destination for reconciliation and catharsis. While reading the novel, the reader muses over his or her troubles with the past and try to reconcile. For this situation, Crap notes

> The process of sympathetic identification with fictional characters enacts a scene of recognition in which the writer or reader discovers the 'truth' of him- or herself reflected in the character. This recognition comes at the expense of the otherness of the other, which is denied in a move towards a sympathetic fusion that grants the self a position of security in its identity. By pretending to know the other fully and comprehensibly, the self assures itself of its own truth and originary status and refuses the challenge which the other as other might put to such notions. (Craps, 2005: 149)

As Crap notices here, the reader starts to identify himself or herself with the characters and recognize him or her own personality. This statement can also be valid for the characters of the novel. While they are going over Jack's memories, they build up a Jack of their own and in the same manner start to know themselves. For this reason, the memories of their friend let them to confront with their real personalities.

Although the journey has symbolical aim of throwing the ashes of their friends, the remaining characters are illuminated about themselves. Susan Engel's definition of autobiographic memory can be useful in analysing the relationship between the individual and group memories. According to Susan Engel:

> Autobiographical memory is on the one hand a deeply personal, subjective, and vivid construction of the past, a construction that reveals, creates, and communicates a personal identity. But we constantly use these memories in public transaction. To that extent we expect reliability, accuracy and objectivity. What and how we remember has consequences for our own lives and the lives of those included in our memories (1999: 21-22).

This definition evaluates individual memories from the perspective of the owner. There is a mutuality in defining the personal identity and establishing the norms of our community based on these memories. Daniel L.Schacter observes that "extensively

rehearsed and elaborated memories come to form the core of our life stories - narratives of self that help us define and understand our identity and our place in the world" (1996: 39). As postmodernism shows, there may be multitude of realities, but autobiographic memory takes it from one side. The impressions of the person who is in interaction with the owner of the memories are also important in shaping the personal identity. As Megill illustrates, "social identities in question already have a determinate existence before the collective memories that, at every moment, they construct … [however] over time identity will undoubtedly be reshaped by the collective memories that it has constructed" (1998:44). Thus, there is a bidirectional relationship between the individual and the society. However, as this novel illustrates, the memories of the individual and the people interacting with the individual may reflect realities from different dimensions or they may be evaluated in different manners.

Furthermore, there is also the problem of extracting past from the present. That is, the evaluation of the past may be different at different times and may present different impressions for the owner of the memories. In *How Societies Remember*, Paul Connerton states that "(t)here is difficulty extracting our past from our present: not simply because present factors tend to influence – some might want to say distort – our recollections of the past, but also because past factors tend to influence, or distort, our experience of the present" (1989: 2). In other words, the past is modified by the present consciousness and in the same manner previous experiences shape the present attitude of the mind. For this issue, Nicola King, argues that

> All narrative accounts of life stories, whether they be the ongoing stories which we tell ourselves and each other as part of the construction of identity, or the more shaped and literary narratives of autobiography or first-person fictions, are made possible by memory. They also reconstruct memory according to uncertain assumptions about the way it functions and the kind of access it gives to the past (2000: 2).

When these dimensions are taken into consideration, it is difficult to reach to the core of the real dimensions of memories that form up a person. While individual memories are influential in shaping the identity, the role of the external memories owned by others are ignored. However, according to Halbwachs's social memory theory, individual are members of groups which are also influential in shaping the individual. Furthermore, the form, shape, reliability of memories change in time. For this reason, it is not possible to reach a sound and solid ground in defining individual memories and their reflections in the memories of other people. As a novel, *Last Orders* clearly

illustrates this problematic relationship and offers different dimensions for understanding the nature of memory.

# CONCLUSION

This study has been a survey of Graham Swift’s novels. They have been studied from different frames of memory studies and its branches. Each novel discussed in this study has been evaluated from a different perspective of memory studies. While inspecting these novels, the notion of memory which seems to have an ambigious and ambivalent definition has been scrutinized in order to gain a full grasp of the concept. Despite the ambiguity of theories and definitions made by the scholars of the field, the concept of memory emerged clearly and became evident at the end of the study.

Throughout the study, the foundational ideas of Maurice Halbwachs on collective memory have been influential in structuring the present dissertation. As a student of Henri Bergson and Emile Durkheim, Halbwachs opposed to the individuality of memory which was proposed by Bergson and Freud. Halbwachs argued that individual memory depended on social structures and transmitted through generations by creating a shared version of the past. He explained the relationship between the individual and collective memories as: “One may say that the individual remembers by placing himself in the perspective of the group, but one may also affirm that the memory of the group realizes and manifests itself in individual memories” (1992: 40). The interaction of the individual in various groups such as the family, community and social class define and lead to variations of memories between individuals.

In Swift’s novels, individual memories are the main driving forces which define the identity of the individual and the habitat they are living in. The individuals use their memories to define who they are. *The Sweet Shop Owner* is a good example for the character formation. Throughout the novel, William Chapman gives some bits and pieces about his past. With this clues, the reader draws a picture of the character. However, the picture drawn by the character is never questioned until the other minor characters start to speak. For this reason, the character drawn by himself is never a complete one because he leaves out some parts which are not necessary for him. In the same manner, if inspected from an opposite direction, the main character who must do the telling is missing in *Last Orders*. Thus, the job of retelling about the main character is left to his close friends who know him from very early times. Talking about someone is a difficult task but they attempt to portray a full picture of Jack Dodds by using their memories about him. However, this picture, which is a collage of memories, loses its effect when the voice of the deceased character comes to the stage and talks philosophically about his profession.

In *Out of This World*, the fathers never give out about their motivations for their actions. The duty is left to their heirs to solve their mysteries. When these key points are united together, it seems that neither individual nor the memories of others seem to offer a sound and solid picture of the past. There is a mutual reciprocity of individual and collective memories in Swift's novels but the complete picture drawn by combining the individual and group memories still has some gaps and defects that cannot be filled. Here, the duty is left to the reader to fill such gaps.

At this point, another issue of validity arises about memories. Halbwachs points to the important aspect of reconstruction of the past through memories. He notes that "A remembrance is in very large measure a reconstruction of the past achieved with data borrowed from the present, a reconstruction prepared, furthermore, by reconstructions of earlier periods wherein past images had already been altered" (1980: 68). This aspect has been an important topic of discussion for memory specialists and throughout this study, this question of reconstructed pasts has been one of the main issues discussed. Memory studies focus on the past as a human construct rather than focusing on the actual past. Erll's ideas about the structure of memory summarize this debate:

> Re-membering is an act of assembling available data that takes place in the present. Versions of the past change with every recall, in accordance with the changed present situation. Individual and collective memories are never a mirror image of the past, but rather an expressive indication of the needs and interests of the person or group doing the remembering in the present. As a result, memory studies directs its interest not toward the shape of the remembered pasts, but rather toward particular presents of the remembering (2011: 8)

This definition, in fact, summarizes the motivations of Swift's novels. The past is a tool for Swift's characters to make meaning of their presents. This condition can be deeply observed in all Swift's fiction. For example, in *The Sweet Shop Owner,* the main character uses his memories to make a meaning of his life. However, he only has a few mental images and sweet moments in his life. Apart from these little moments, he has nothing in his hand because his interaction with the society is very limited. The characters in *Last Orders* attempt to understand their present conditions by looking at their pasts. They think that the past can provide the necessary answers and solutions to their problems. In the same manner, in *Waterland* Tom Crick goes to the depths of human history. His situation is a desperate one. By telling the history of his region, he wants to put a logical order in his life. In *Out of This World,* both the father and the daughter go over their pasts. They need to face it in order to give a meaning to their lives. In *Out of This World,* Sophie deviates from the normal flow of life and goes to bed with strangers since she does not

have a stable past. The main reason for such a great interest in the past in Swift's novels may be

> the world that Swift's novels invoke is that of 'the present' as a postmodern wasteland: indelibly marked by destructive twentieth-century wars; consumerist, careless and selfish; dominated by factitious images on film and TV; emotionally null - with 'love' a prime casualty; the possibility of reaching any certain 'truth' a chimera; overshadowed by the necessarily vicarious 'experiencing' of nuclear holocaust; and with 'the End of History' nigh (Widdowson, 2006: 108).

In a postmodern world, where everything is ambigious, memory becomes a tool for survival because the outer world does not provide the safe harbours for the individuals. The only place where they find their real identities is the past. They look back to find love. For example, William Chapman keeps some mental images from his early marriage, while the characters in *Last Orders* all look back in order to raise back the love in their pasts. Lenny and Ray think about their relationships with their daughters. They want to come to terms with them. Sophie and Harry in *Out of This World* need each other's love in order to continue their lives.

In his novels, Graham Swift uses memory to display the fragmented personalities of the human kind and searches for solutions to overcome their present dilemmas. In order to do so, he goes into their minds and explores their memories rather than displaying their deeds. Memory is a necessary a key to understand the present and to look to the future in confidence. Interestingly, postmodernist narratives have similar discourses which rely on the past as a source of solution for the present dilemmas and offer unrealized alternatives which cannot be provided by the present. In other words, the past is used to build hypothetical scenarios which satisfies the individual of the present. In the same manner, the nostalgic traits of the past may create strong bonds with the individual which may lead them to sink into the past. However, the bonds between the characters are so strong that it seems impossible to untie them from the present and from the memory of their groups.

Another important aspect of memory studies is its cultural dimension. Jan and Aleida Assmann take the differentiation between individual and collective memory offered by Halbwachs to a next level and offer communicative memory and cultural memory in order to make a distinction within the borders of collective memory. While the term "cultural memory" refers to a distant past of civilization when the foundations of the societies are established, communicative memory is more individual, informal and covers a generational period of time which can be limited to 80-100 years. Within this

opposition, cultural memory is more established, based on a mythical past in a formal and traditional way. For the definition of cultural memory, Jan Assmann offers:

> The concept of cultural memory comprises that body of reusable texts, images, and rituals specific to each society in each epoch, whose 'cultivation' serves to stabilize and convey that society's self-image. Upon such collective knowledge, for the most part (but not exclusively) of the past, each group bases its awareness of unity and particularity. (1995: 132)

This differentiation between cultural memory and collective memory can be useful for understanding Swift's novels. Because they are generally based on the legitimacy of the past. *Waterland,* for example, is a novel which goes to the prehistoric times of the British civilization. Although it is a fictional historal recount of the region, it aims to show its reliability through its cultural heritage. Moreover, it provides a cultural background for understanding the motivations of the characters in the novel. So, when a character acts in a certain way, it does not seem odd to expect them to act in such a way because the reader has already gained some information about their heritage and it seems acceptable within such a frame of cultural heritage.

On the one hand, Swift's novels portray the deeds of a certain closed group. There is a small community which lives within its borders. The members of the community never leave out of the borders of their community. When they leave it, some mishap finds them. They either live in a certain part of London as in *The Sweet Shop Owner* and *Last Orders* or they live in a small country town as in *Waterland.* The community they live in provides them a safe environment. It is impossible to think them without their communities because their community constructs their identity. For example, as an extreme character, William Chapman has no connection with his community but even when he is dying he wants to be remembered as the sweet shop man. For the characters in *Last Orders,* their titles are very important. Although Jack does not like the profession of his father, he continues it and asks Vince to continue the "Dodds and Son" tradition. His neighbour Vic, the undertaker, continues the family tradition. It is not a matter of question for his sons to look for other options. Harry Beech, in *Out of This World*, is also expected to take over his father's business but he chooses another path. When these aspects of the community are taken into consideration, it can be concluded that Graham Swift's novels depend deeply on cultural and communicative memories of their settings. Furthermore, the novels generally cover a lifetime of the characters generally starting from the early beginning of the 20$^{th}$ century. This specific time period also falls within the borders of Assmann's definition of collective memory.

Another important topic which has been widely discussed in Swift's novels is the relationship between history and memory. Halbwachs's ideas about this relationship are also important for understanding the indiscriminate lines between these two fields. He makes a distinction between memories which are actual experiences and history which is a written statement of the past. He notes that "general history starts only when tradition ends and the social memory is fading or breaking up" (1980: 78). According to this statement, the connection between history and memory depends on the continuity of memory. History dominates when there is no memory of the group left or present.

The impact of important events in history can be easily recognized in Swift's detailed time keeping. For example, by sitting in a glass framed shop, Willy Chapman recognizes important changes taking place in the world. In the same manner, Vince in *Last Orders* makes use of the change and industrialisation for his own benefits. He observes the desire in engines as a means of transportation and invests in automotive sector. Similarly, the Atkinsons, as a dynasty come to power by investing in agricultural and industrial revolutions.

The characters in Swift's novels have a great interest in understanding history. They struggle to understand and make sense of history. For this reason, they look for the best account of history. Thus, it is not strange to see different styles of writing in *Waterland,* for example. As Malcolm notes, "Swift is manifestly a writer who, in almost all his fiction, is deeply interested in procedures, claims, and difficulties of giving both fictional and nonfictional accounts of the world" (2003: 22).

Despite their desire to understand and to be a part of history, the characters are never capable of grasping it. They cannot face the harsh realities of the world. For this reason, history with its rational face does not offer solutions to their problems while memory provides an ornamanted, illuminated picture of the past. By this way, the past becomes a more digestable thing and keeps its connections with the present. On the other hand, the harsh face of history also makes claims about the past but provides "no shortcuts to Salvation" (Swift, 1992: 108). As a history teacher, Tom Crick understands the barrenness of the history and calls it "a yarn" (Swift, 1992: 62). Furthermore, there is always a loop of history which repeats itself continually. Swift's novels portray this repetitive cycle in the life of human beings and display the traumas which come up again and again. For this reason, they construct a past through memories and choose telling stories in order to escape and heal their scars. Harry Beech, from *Out of This World*, explains this dissappointment in his monologue:

> I used to believe once that ours was the age in which we would say farewell to myths and legends, when they would fall off as useless plumage and we would see ourselves clearly only as what we are. I thought the camera was the key to this process. But I think the world cannot bear to be only what it is. The world always wants another world, a shadow, an echo, a model of itself (2012: 185).

In addition to history, photography also makes claims about capturing the past. Compared to history and memory, it seems to be the superior form with its real proofs of the past. However, it provides only a residue of a moment. It stays inalterable and unchanged while memory may go through mutations and alterations in order to create a shadow or an echo of the world which is more bearable.

A final comment can be made about Swift's attempts on different styles in order to capture reality. *Waterland* is a good example to display his crafts in writing. In this novel, he uses different forms of writing ranging from folktales to a history book and an encyclopedia entry. There is also an attempt on a nonfictional scientific essay on eels. As one of his early novels, *Out of This World* can be used as a theory book for photography and *Last Orders* seems to be the modern adaptation of Chaucer's *Canterbury Tales*. With such a use of various styles and tones in his novels, Graham Swift attempts to capture truth and reality. The common point in all of his novels is their reflective style on the past. In all of his novels, he experiments with different modes of memory writing ranging from diary entries, to the use of sites of memory, individual memories, trauma, nostalgia, collective memories, cultural memory and history. The use of such different modes of memory writing enables Swift to present every possible feature and problem of memory. The intersection point of these modes of writing is the need to present the condition of the human being in a postmodern world.

# BIBLIOGRAPHY

American Psychiatric Association. (2013). *Diagnostic and Statistical Manual of Mental Disorders (DSM V),* American Psychiatric Publication, USA.

Aristotle. (1941). *The Basic Works of Aristotle,* Random House, New York.

Arnold-de Simine, Silke. (2013). *Mediating Memory in the Museum,* Palgrave, London.

Assmann, Jan. (1997). *Moses the Egyptian,* Harvard University Press, Cambridge.

—— (2006). *Religion and Cultural Memory*, trans. R. Livingstone, Stanford University Press, California.

—— (2010). *The Price of Monotheism*, trans. R. Savage, Stanford University Press, California.

—— (2011). *Cultural Memories: The Geographical Point of View,* Meusburger, P., Heffernan, M. and Wunder, E. editors, Springer, Berlin.

Assmann, Jan and John Czaplicka. (1995). "Collective Memory and Cultural Identity", *New German Critique*, Vol. 65, pp. 125–33.

Aubrey, Bryan. (2003). "Waterland", *Novels for Students*, Gale Publishing.

Bakhtin, Mikhail. (1981). *The Dialogic Imagination: Four Essays,* translated by Carly Emerson, University of Texas Press, Texas.

Barthes, Roland. (1981). *Camera Lucida: Reflections on Photography*, Trans. Richard Howard, Hill and Wang, New York.

Bedggood, Daniel. (2005). (Re)Constituted Pasts: Postmodern Historicism in the Novels of Graham Swift and Julian Barnes, *The Contemporary British Novel since 1980*, eds. Acheson, James and Ross, Sarah C.E., Edinburgh University Press, Edinburgh.

Benyei, Tamas. (2003). "The Novels of Graham Swift: Family Photos", *Contemporary British Fiction,* ed. Richard Lane, et al., Polity Press, Cambridge.

Bergson, Henri. (1950) [1910]. *Time and Free will: An essay on the immediate data of Consciousness*, trans. F.L. Pogson, George Allen, London.

—— (1991). *Matter and Memory*, Zone Books, New York.

Bloom, Harold. (1973). *The Anxiety of Influence: A Theory of Poetry,* Oxford University Press, New York.

Boym, Svetlana. (2002). *The Future of Nostalgia*, Basic Books, New York.

—— (2007). "Nostalgia and its discontents." *The Hedgehog Review*, vol. 9, no. 2, p. 7+. Gale Academic. (15.01.2019)

Brannigan, John. (2000). A Literature of Farewell?: The Condition of England in Contemporary Literature, *Interdisciplinary Literary Studies*, Vol. 2, No. 1, Penn State University Press. Accessed on http://www.jstor.org/stable/41209063 (15.01.2016)

Carruthers, Mary. (1990). *The Book of Memory: A Study of Memory in Medieval Culture*, Cambridge University Press, Cambridge.

Caruth, Cathy Ed. (1995) *Explorations in Memory,* The John Hopkins University Press, USA.

—— (1996). *Unclaimed Experience: Trauma, Narrative and History,* The Johns Hopkins University Press, Baltimore.

—— (2003). "Trauma and Experience", *The Holocaust: Theoretical Readings,* ed. Neil Levi and Michael Rothberg. Rutgers University Press, New Brunswick.

—— (2005). *Trauma: Explorations in Memory,* The Johns Hopkins University Press, Baltimore.

Champion, Margaret. (2003). "Cracked voices: Identification and Ideology in Graham Swift's Waterland", *Critique: Studies in Contemporary Fiction*, 45.1 (Fall, 2003).

Cicero. (1967). *De Oratore,* Harvard University Press, London, https://archive.org/stream/cicerodeoratore01ciceuoft/cicerodeoratore01ciceuoft_djvu.txt (05.10.2016).

Connerton, Paul. (1989). *How Societies Remember,* Cambridge University Press, Cambridge.

Craps, Stef. (2005). *Trauma and Ethics in the Novels of Graham Swift: No Short-Cuts to Salvation*, Sussex Academic Press, Oregon.

Davis, Fred. (1979). *Yearning for Yesterday: A Sociology of Nostalgia*, Free Press, New York.

De Certeau, Michel. (1988). *The Writing of History*, Trans. Tom Conley, Columbia University Press, New York.

De Gay, Jane. (2013). "What We're Made of": Personhood in Graham Swift's "Last Orders", *Christianity and Literature*, Vol. 62, No. 4 (Summer 2013), pp. 565-581, Sage Publications, Ltd. https://www.jstor.org/stable/44315047 (15.01.2016)

D'haen Theo and Bertens Hans. Eds. (1993). *British Postmodern Fiction,* Rodopi, Amsterdam.

D'haen, Theo. (2000). *General Preface*, *Methods for the Study of Literature as Cultural Memory* Raymond Vervliet, Annemarie Estor (eds.), Rodopi B.V., Amsterdam.

Eliot, T.S. (1921). *The Sacred Wood*, Alfred A. Knopf, New York, https://archive.org/details/sacredwoodessays00eliorich (05.10.2016).

—— (1933) *The Use of Poetry and the Use of Criticism,* Harvard University Press, Harvard.

—— (1997). *The Waste Land*, Eds. Abrams et al. *The Norton Anthology of English Literature,* pp. 2146-60, W.W. Norton & Company, USA

Engel, Susan. (1999). *Context is Everything: The Nature of Memory*, Freeman, New York.

Erll, Astrid. (2011). *Memory in Culture*, Palgrave Macmillan, Basingstoke.

Erll, Astrid, and Ansgar Nünning. (eds.), (2008). *A Companion to Cultural Memory Studies,* de Gruyter, Berlin/New York.

Felman, Shoshana and Dori Laub. (1992). *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History.* Routledge, Great Britain

Ferrara, Alexandro. (1998). *Reflective Authenticity: Rethinking the Project of Modernity*, Routledge, London.

Flint, Kate. (2009). Photographic Fiction, *Novel: A Forum on Fiction*, no: 42-3, Duke University Press.

Freeman, Mark. (1993). *Rewriting the Self: History, Memory, Narrative*, Routledge, London.

Freud, Sigmund. (1939). *Moses and Monotheism*. Trans. Katherine Jones. The Hogarth Press, Great Britain

—— (2001). *The Standard Edition of the Complete Psychological Works of Sigmund Freud (24 vols)*, Vintage, London.

Fukuyama, Francis. (1992). *The End of History and the Last Man*, Free Press, New York.

Gearhart, Suzanne. (1984). *The Open Boundary of History and Fiction: A Critical Approach to the French Enlightenment*, Princeton University Press, New Jersey.

Gorra, Michael. (1985). "When Life Closes In." Review of *Learning to Swim and Other Stories* and *The Sweet-Shop Owner*. *New York Times Book Review.*

Greenberg, Mark S., and Bessel A. van der Kolk. (1987). "Retrieval and Integration of Traumatic Memories with the 'Painting Cure.'" *Psychological Trauma*, ed. Bessel A. van der Kolk. American Psychiatric Press, Washington, D.C.

Halbwachs, M. 1980 [1950]. *The Collective Memory*, trans. F.J. Dittr Jr and V. Yazdi Dittr (New York: Harper Colophon).

Halbwachs, Maurice. (1992). *On Collective Memory*, edt. by Lewis A. Coser, The University of Chicago Press, Chicago.

Hartung-Bruckner, H. (2006). (Re)constructions of History and Deconstructions of "Englishness". "History and "Englishness" in Graham Swift's Last Orders. http://www.postcolonialweb.org/uk/gswift/lastorders/hhb3.html

Head, Dominic. (2002). *Modern British Fiction: 1950-2000,* Cambridge University Press, Cambridge.

Herodotus (1998). *The Histories*, trans. R. Waterfild, Oxford University Press, New York.

Hirsch, Herbert. (1995). *Genocide and The Politics of Memory*, Univ. of North Carolina Press, London.

Horton, Emily. (2014). *Contemporary Crisis Fictions,* Palgrave Macmillan, New York.

Hume, David. (2000). A Treatise of Human Nature, ed. David Fate Norton and Mary J. Norton, Oxford University Press, Oxford.

Hutcheon, Linda. (1988). *A Poetics of Postmodernism: History, Theory, Fiction* Routledge, London.

_____ (1989). *The Politics of Postmodernism*. 2nd Edition, Routledge, London and New York.

Huyssen, Andreas. (1995). *Twilight Memories: Marking Time in a Culture of Amnesia*, Routledge, New York.

Irish, Robert K. (1998). '"Let Me Tell You": About Desire and Narrativity in Graham Swift's Waterland', *Modern Fiction Studies*, Vol. 44 -4.

Iser, W. (1997). 'Foreword', in R. Lachmann, *Memory and Literature: intertextuality in Russian Modernism*, trans. R. Sellars and A. Wall (Minneapolis: University of Minneapolis Press), pp. vii–xviii.

James, Williams. (1890). *The Principles of Psychology,* Dover Publications, New York.

Janik, Del Ivan. (1989). History and the "Here and Now": The Novels of Graham Swift, *Twentieth Century Literature*, Vol. 35, No. 1, Hofstra University, http://www.jstor.org/stable/441776

Judt, T., T. Snyder (2012). *Thinking the Twentieth Century,* Random House, New York.

Kapuściński, R. (2004). *Travels with Herodotus*, trans. K. Glowczewska, Penguin, London.

Kattago, Siobhan (ed.) (2015) *The Ashgate Research Companion to Memory Studies,* Ashgate Publishing, Surrey

Kierkegaard, Soren. (1992). *The Concept of Irony,* Princeton University Press, New Jersey.

King, Nicole. (2000). *Memory, Narrative, Identity: Remembering the Self.* Edinburgh University Press, Edinburgh.

LaCapra, Dominick. (2001). *Writing History, Writing Trauma*. Johns Hopkins University Press, Baltimore.

Lachmann, Renate (1997) *Memory and Literature: Intertextuality in Russian Modernism*, Theory and History of Literature, University of Minnesota Press, Minneapolis.

Langer, L.L. (1991). *Holocaust Testimonies: The Ruins of Memory.* New Haven, Yale University Press.

Lasch, Christopher. (1990). Memory and Nostalgia, Gratitude and Pathos, *Salmagundi*, No. 85/86 (Winter-Spring 1990), pp. 18-26, https://www.jstor.org/stable/40548513 (10.04.2017)

Lea, Daniel. (2005). *Graham Swift*, Manchester University Press, Manchester.

Locke, John (1997). *An Essay Concerning Human Understanding*, ed. Roger Woolhouse, Penguin, London and New York.

Lotman, Y. M., B. A. Uspensky and Mihaychuk, George. (1978). *New Literary History* Vol. 9, No. 2, Soviet Semiotics and Criticism: An Anthology.

—— (1985). “Binary Models in the Dynamics of Russian Culture”, trans. R. Sorenson, in A.D. Nakhimovsky and A. Stone Nakhimovsky (eds), *The semiotics of Russian cultural history: essays by Jurii M. Lotman, Lidiia Ia. Ginsburg, Boris A. Uspenskii,* Cornell University Press, London , 30–66.

Lotman, M. (2013). ‘Afterword: Semiotics and Unpredictability’, in J.M. Lotman, *The Unpredictable Workings of culture,* Tallinn University Press, Tallinn, pp. 239–78.

Lowenthal, David. (1985). *The Past is a Foreign Country,* Cambridge University Press, Cambridge.

Malcolm, David. (2003). *Understanding Graham Swift*, University of South Carolina Press, Columbia.

Margalit, Avishai. (2002). *The Ethics of Memory,* Harvard University Press, Massachusetts.

Mărginean, Alexandra Roxana. (2014). Trauamatised Selves. Identity in jthe Context of Crisis and Trauma in Graham Swift’s Novels, *Communication, Context, Interdisciplinarity,* Volume III, ”Petru Maior” University Press, România.

Megill, Allan. (1998). “History, memory, identity.”, *History of the Human Sciences*, 11:37-62.

Meyerhoff, Hans. (1974). *Time in Literature,* California, University of California Press.

Middleton, Peter and Woods, Tim. (2000). *Literatures of Memory*, Manchester University Press, Manchester.

Mink, Louis O. (1978). Narrative Form as a Cognitive Instrument, *The Writing of History: Literary Form and Historical Understanding*, edited by R. H. Canary and H. Kozicki, University of Wisconsin Press Madison, Wisconsin.

Mitchell, Kate. (2010). *History and Cultural Memory in Neo-Victorian Fiction,* Palgrave Macmillan, London.

Nietzsche, Friedrich Wilhelm. (1908). *Human, All Too Human,* Charles H. Kerr and Company, Chicago, https://www.gutenberg.org/files/38145/38145-h/38145-h.htm (10.04.2017)

—— (1997). 'On the Uses and Disadvantages of History for Life', in Daniel Breazale (ed.), Untimely Meditations, trans. R. J. Hollingdale, Cambridge: Cambridge University Press.

Nora, Pierre. (1989). Between Memory and History: *Les Lieux de Memoire, Representations,* Vol. 26, pp. 7-25.

_____ (1997). *The realms of memory: Rethinking the French past*. Columbia University Press, New York.

Olick, Jeffrey. (1999). 'Collective Memory: The Two Cultures', *Sociological Theory* 17/3 (Nov.): 333–47.

Parrinder, Patrick. (1988). "Verbing a Noun,", *London Review of Books,* 17 March 1988.

Plato. (1921). *Plato in Twelve Volumes*, translated by Harold N. Fowler., Harvard University Press, Cambridge, MA.

Proust, Marcel. (1981). *Rememberance of the Things Past,* translated by C.K. Scott Moncrieff and T. Kilmartin, Vintage, New York.

Radstone, Susannah. (2000). *Memory and Methodology*, Berg Press, New York

Rushdie, Salman. (2006) *Midnight's Children,* Penguin, New York.

Ricoeur, Paul. (2004). *Memory, History, Forgetting,* The University of Chicago Press, Chicago.

Rigney, Ann. (2004) "Portable Monuments: Literature, Cultural Memory, and the case of Jeanie Deans", *Poetics Today,* Vol 25:2, pp. 361-395.

Rousseau, Jean-Jacques. *Confessions*, trans. J.M. Cohen, 1781; New York: Penguin, 1953.

Rousseau, Jean-Jacques *The Reveries of a Solitary Walker*, trans. Charles E. Butterworth (New York: New York University Press, 1979).

Quintillian (1920). *Institutio Oratoria,* William Heinemann, New York.

Schacter, Daniel, L. (1996) Searching for Memory: The Brain, The Mind and the Past, Hachette, United Kingdom.

Shaffer, B. W. (2006). *Reading the Novel in English 1950-2000*, Blackwell Publishing.

Sitarz, Magdalena Joanna, Pienkowski, Piotr. (2013) *Literature as a Medium for Memory: The Universe of Sholem Asch's Novels,* Peter Lang, Frankfurt.

Skopljanac, Lovro. (2012) Literature Through Recall: Ways of Connecting Literary Studies and Memory Studies, *Interdisciplinary Literary Studies,* Vol. 14, No. 2, pp. 197-212, Penn State University Press, http://www.jstor.org/stable/10.5325/intelitestud.14.2.0197 (15.01.2016)

Smith, A. (1992). *Interviews: Graham Swift*, Publishers Weekly.

Swift, Graham. (1992). *Waterland,* Vintage, New York.

_______ (1992). *Ever After*, Picador, New York.

_______ (1996). *Last Orders,* London, Picador.

_______ (2004). *The Light of Day*, Vintage, London.

_______ (2009) Making an Elephant: Writing from Within, London, Picador.

_______ (2010). *Out of This World,* Picador, London.

_______ (2010). *Shuttlecock*, Picador, London.

_______ (2012a). *The Sweet Shop Owner*, Picador, London.

_______ (2012b). *Making an Elephant: Writing from Within*, Picador, London.

_______ (2012c). *Learning to Swim and Other Stories*, Picador, London.

_______ (2014). *England and Other Stories*, Simon and Schuster, London.

Talu, Nilüfer. (2009) 'Home as Nostalgic Myth and Lost Object of Memory: Transcendental Homelessness and Pathological Home Desire in Modern Culture', in Atilla Silkue, Murat Erdem and Patrick Folk (eds), *Memory & Nostalgia*. Ege University Press, Izmir, pp. 251–281.

Tew, Philip. (2003). *The Contemporary British Novel,* Continuum, London.

Tilmans, Karin, van Vree Frank and Winter, Jay (eds.) *Performing the Past: Memory, History and Identity in Modern Europe*, Amsterdam University Press.

Yates, Frances. (1966). *The Art of Memory,* Routledge, London.

van Alpen, Ernst. (1997). "The Performity of Histories: Graham Swift's *Waterland* as a Theory of History, *The Point of Theory: Practices of Cultural Analysis,* Ed. Mieke Bal, Amsterdam University Press, Amsterdam. 202-210

Van der Kolk, Bessel A. (1987). *Psychological Trauma*, American Psychiatric Publishing Inc., Washington DC.

Van der Kolk, Bessel, and Onno Van der Hart. (1991). "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma". *American Imago* 48.4.: 425-54.

Vianu, Lidia. (2006). *Desperado Essay-Interviews*, Editura Universitatii din Bucuresti, http://www.e-scoala.ro/lidiavianu/novelists_graham_swift.html (15.01.2016)

Warnock, Mary. (1987). *Memory*, Faber, London.

Weissberg, Liliane. (1999). *Cultural Memory and the Construction of Identity*, Wayne State University Press, Detroit.

Wesseling, Elizabeth. (1991). *Writing History as a Prophet: Postmodern innovations of the Historical Novel,* John Benjamins, Amsterdam.

Widdowson, Peter. (2006). *Graham Swift,* Northcote House Publishers, Devon.

Williams, Raymond. (1985). *Keywords,* Oxford University Press, New York.

Woolf, Virginia. (1985). *A Sketch of the Past,* Hogart Press, London.

_______ (2008). *Orlando,* Oxford University Press, Oxford.

Wordsworth, William. (1994). *Selected Poems*, ed. John O. Hayden, Penguin, Harmondswort.

# ÖZ GEÇMİŞ

## KİMLİK BİLGİLERİ

**Adı Soyadı** : Oğuzhan KALKAN

**Doğum Yeri** : Sandıklı

**Doğum Tarihi** : 18.11.1978

**E-posta** : oguzkalkan@gmail.com

## EĞİTİM BİLGİLERİ

**Lise** : Nazilli Anadolu Lisesi
**Lisans** : Atatürk Üniversitesi Fen Edebiyat Fakültesi İngiliz Dili ve Ed.
**Yüksek Lisans** : Dumlupınar Üniversitesi Sosyal Bilimler Enstitüsü İngiliz Dili ve Ed.
**Doktora** : Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü İngiliz Dili ve Ed.
**Yabancı Dil ve Düzeyi:** İngilizce 97.5 KPDS, Almanca 63.75 KPDS

**İŞ DENEYİMİ** : Milli Eğitim Bakanlığı, İngilizce Öğretmeni (2000-2005)
Hava Kuvvetleri Komutanlığı, Mütercim Tercüman (2003-2004)
Afyon Kocatepe Üniversitesi, Öğretim Görevlisi (2005- )

## ARAŞTIRMA ALANLARI:

20yy. İngiliz Romanı, Kültür Araştırmaları, Dil eğitimi, Dil eğitiminde Yöneticilik

## TEZDEN ÜRETİLEN TEBLİĞ VE YAYINLAR:

Kalkan, Oğuzhan (2017) *Realizing One's Self Through Memories in Graham Swift's The Sweet Shop Owner*, Sözlü Bildiri, Beşinci Uluslararası Batı Kültürü ve Edebiyatları Araştırmaları Sempozyumu, 4 – 6 Ekim 2017, Cumhuriyet Üniversitesi

Kalkan, Oğuzhan (2017) *Death and Regeneration In Graham Swift's Last Orders*, Sözlü Bildiri, Beşinci Uluslararası Batı Kültürü ve Edebiyatları Araştırmaları Sempozyumu, 4 – 6 Ekim 2017, Cumhuriyet Üniversitesi

Kalkan, Oğuzhan (2019) *Formation of Character Through Memories in Swift's Last Orders*, Sözlü Bildiri, International Conference on Academic Studies in Philology, 26-28 Eylül 2019, Bandırma Üniversitesi