KAZUO ISHIGURO'S POSTMODERN HYPERTEXTS: GENERIC RE-CONFIGURATIONS IN *THE REMAINS OF THE DAY*, *WHEN WE WERE ORPHANS*, AND *THE BURIED GIANT*

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ABSTRACT

KAZUO ISHIGURO'S POSTMODERN HYPERTEXTS: GENERIC RE-CONFIGURATIONS IN *THE REMAINS OF THE DAY*, *WHEN WE WERE ORPHANS*, AND *THE BURIED GIANT*

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This study explores to what extent, how, and why "hypertextuality" is employed in Kazuo Ishiguro's novels *The Remains of the Day* (1989), *When We Were Orphans* (2000), and *The Buried Giant* (2015). These novels will be analysed as postmodern "hypertexts" reconfiguring various atavistic literary genres that were once predominant in British literature. Gérard Genette's concept of the "hypertext" as discussed in *Palimpsests: Literature in the Second Degree* and Linda Hutcheon's theory of parody will constitute the major theoretical background of this study. In addition, Mikhail Bakhtin's concept of the "chronotope" and Fredric Jameson's approach to literary genres will be employed to explore Ishiguro's approach to and treatment of genres. It will be argued that through his employment of hypertextuality, Ishiguro critically explores the ways in which literary genres such as the country-house novel, the interwar detective fiction, and the Arthurian romance contribute to the construction of English national identity at certain historical conjunctures.

ÖZ

KAZUO ISHIGURO'NUN POSTMODERN HİPERMETİNLERİ: *GÜNDEN KALANLAR, ÖKSÜZLÜĞÜMÜZ,* VE *GÖMÜLÜ DEV* ESERLERİNDE EDEBİ TÜRLERİ YENİDEN YAPILANDIRMA

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Bu çalışma, Kazuo Ishiguro'nun *Günden Kalanlar* (*The Remains of the Day* 1989), *Öksüzlüğümüz* (*When We Were Orphans* 2000), ve *Gömülü Dev (The Buried Giant* 2015) romanlarında hipermetinselliğin (hypertextuality) ne derecede, nasıl ve neden kullanıldığını araştırır. Adı geçen romanlar, bir zamanlar İngiliz Edebiyatı'nda baskın olan ve eski kuşaklardan gelen çeşitli edebi türleri yeniden yapılandıran hipermetinler (hypertexts) olarak analiz edilecektir. Bu amaç doğrultusunda, Gérard Genette'in *Palimpsests: Literature in the Second Degree* adlı eserinde tartıştığı hipermetin (hypertext) kavramı, Linda Hutcheon'ın parodi teorisi, Mikhail Bakthin'in "chronotope" kavramı ve Fredric Jameson'un edebi türe yaklaşımı bu çalışmanın kuramsal çerçevesini oluşturacaktır. Hipermetinsellik kullanımıyla Ishiguro'nun kır evi romanı (the country-house novel), dünya savaşları arası polisiye romanı (the interwar detective fiction), ve Arthur devri romansı (the Arthurian romance) türlerinin bazı tarihsel dönemlerde İngiliz ulusal kimliğinin oluşturulmasına ne şekillerde katkıda bulunduğunu eleştirel olarak irdelediği öne sürülecektir.

Anahtar Kelimeler: kronotop, tür yeniden yapılandırması, İngiliz ulusal kimliği, postmodern hipermetin.

To Masal

ACKNOWLEDGEMENTS

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CHAPTER 1

INTRODUCTION

Kazuo Ishiguro, a widely-acclaimed contemporary novelist, was born in Nagasaki, Japan in 1954. When he was five years old, he moved to England with his family because his physical oceanographer father was offered a temporary position in the National Institute of Oceanography. Due to his father's temporary duty, they planned to go back to Japan, which never occurred. Ishiguro was educated in local English schools, and at the same time, he was raised in accordance with Japanese culture at home by his parents. However, in time his attachment to Japanese culture weakened, leaving its place to English culture. Concerning the country which he was born in, he states,

> Japan was a very strong place for me because I always believed I would eventually return there, but as it turned out, I never went back. This very important place called Japan which was a mixture of memory, speculation, and imagination was fading with every year that went by. (Krider 150)

He had not visited Japan until he was thirty-five. As for the Japanese language, in an interview in 1986, he says, "I still speak to my parents in Japanese. I'll switch back into Japanese as soon as I walk through the door. But my Japanese isn't very good. It's like a five-year-old's Japanese, mixed in with English vocabulary" (Mason 4), which indicates that he has some traces of Japanese culture in his identity, yet he willingly takes on an English one as he grows up in it. After high school education, he majored in English and Philosophy in 1978 at the University of Kent and gained an MA in Creative Writing in 1980 at the University of Anglia where he was taught by Malcolm Bradbury and Angela Carter. His first novel was published in 1982, and after he was included in the *Granta*'s list of the 1983 Best of Young British Novelists, he took English citizenship. However, he considers himself an international writer: "[because of] my not knowing Japan very well [,] I was forced to write in a more international way. . . I had no obvious social role, because I wasn't a very English Englishman, and I wasn't a very Japanese Japanese

either" (Oe 58). Perhaps due to his particular situation of being in-between two cultures and belonging to two nations, he delves into the issues of national identity, memory, and history in his works. As Wong indicates "His own status as an immigrant in the early years of his life probably shaped emotional exile of his characters" (*Kazuo Ishiguro* 6). Because of his Japanese background and calling himself an international writer, he is described by literary critics as a "displaced" person (Lewis 1) having "a homeless mind" (Lewis 2).

His oeuvre consists of work in various literary genres and media: seven novels[1], a short story collection[2], two TV programmes[3], two movie scripts[4], and several song lyrics[5] for the American jazz singer Stacey Kent. Since the publication of his first novel, he has been rewarded with numerous literary prizes such as Winifred Holtby Memorial Prize (1982), Whitbread Book of the Year (1982), Booker Prize (1989), and the Nobel Prize in Literature in 2017 given for Ishiguro's "uncover[ing] the abyss beneath our illusory sense of connection with the world" (nobelprize.org).

Ishiguro has concentrated on similar themes, such as memory and nostalgia, national identity, and authoritarianism, from the beginning of his career to his most recent novel. "I find that my themes remain very similar," he says, "but I like to change the periods in which they are set, and the genre" (2015 barnesandnoble.com). Much as similar themes run though his novels, the setting is never the same; he explores the themes in diverse time-spaces. Another common aspect of his novels is that they "focus on episodes in modern history that confront us with the limits of our humanity" (Groes and Lewis 7) such as the bombing of Nagasaki in WWII in *A Pale View of Hills* (1982), Japan's imperial propaganda in the aftermath of WWII in *An Artist of the Floating World* (1984), the rise of Nazism and authoritarianism in the years leading to WWII in *The Remains of the Day*

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[1] *A Pale View of Hills* (1982), *An Artist of the Floating World* (1984), *The Remains of the Day* (1989), *The Unconsoled* (1995), *When We Were Orphans* (2000), *Never Let Me Go* (2005), and *The Buried Giant* (2015).
[2] *Nocturnes* (2009)
[3] *A Profile of Arthur J. Mason* (1984), and *The Gourmet* (1986)
[4] *The White Countess* (2005) and *The Saddest Music in the World* (2003)
[5] Some of the songs Ishiguro wrote for Kent are titled: "Ice Hotel", "Breakfast on the Morning Tram", "Bullet Train" and "The Changing Lights."

(1989), and Opium trade around Shanghai between the world wars in *When We Were Orphans* (2000). Though he sets his novels in critical historical conjunctures, the historical events of global and national significance are barely mentioned; what is taken to the fore is the private life history of a character and his/her self-deception as a condition of being human. About his choice of historical setting for the novels, in an interview in 1987, he states, "I do feel I am essentially someone who writes very much about my generation and the world around me, that is to say, the West in the 1970s and 1980s rather than someone who tries to recreate historical periods." (Bigsby interview 20). Actually, the story in his last novel dates back as far as the 5th century, yet, as it will be discussed in the last chapter of this study, the novel is deeply informed by his contemporary age.

Ishiguro has been the focus of scholarly attention since the publication of his first novel and there is a voluminous critical response to his work, yet the bulk of it is on *The Remains of the Day.* He is an internationally celebrated literary figure, for addressing universal themes and making use of metaphors of global importance. Ishiguro's works are approached from various perspectives, but the role of memory, questions of national identity, and his narrative style along with his choice of unreliable narrators are the most common topics of scholarly discussion.

Memory is one of the widely discussed themes of Ishiguro novels. Present events triggering supressed and painful personal memories are the foci of several Ishiguro novels. Memories' potential to distort the past is also implied in his novels. Yugin Teo, for instance, in *Kazuo Ishiguro and Memory* (2014) explores the theme of memory in Ishiguro's novels in the light of Paul Ricoeur's work on memory. Teo argues that memory "is often linked with characters who have had something gone wrong in their lives, and are compelled for various reasons to revisit the past in an attempt to right this wrong" (7). He also maintains that this "process of looking back on the past and the burden of unresolved events play a crucial role in the narrative structures of Ishiguro's novels" (8). He analyses Ishiguro's works under three subheadings based on the themes of forgetting, remembering and release. Another scholar, Drag examines novels of Ishiguro with regard to trauma, loss, and memory in his book *Revisiting Loss: Memory, Trauma and Nostalgia in the Novels*

of Kazuo Ishiguro (2014), and according to him "loss constitutes the core experience which determines the narrators' sense of identity and the shape of their subsequent lives" (Drag 1). For Drag, "desire to tell, forget, return the narrators' attitudes towards their losses within the framework of the Freudian concepts of mourning and melancholia" (Drag 191). Both Teo and Drag establish connections between the theme of memory and characterization, and by extension narrative techniques used by Ishiguro.

In line with the theme of memory, narrators looking back at their collapsed lives and recounting their stories are also common in the novels of Ishiguro. Indeed, all his novels feature an unreliable narrator, as a consequence of which his fiction has frequently been an object of narratological inquiry. He is also renowned for his unique prose style, on which Ishiguro comments as follows:

> The language I use tends to be the sort that actually supresses meaning and tries to hide away meaning rather than chase after something just beyond the reach of words. I'm interested in the way words hide meaning. I suppose I like to have a spare, tight structure because I don't like to have this impoverished feeling remain in my work. (Vorda and Herzinger 135-36)

This style directly affects the development of protagonists who are generally the narrators in his novels. Regarding unreliable narration, the works of the following critics are prominent among the others. Kathleen Wall with her ground-breaking article (1994) scrutinises the conventional understanding of unreliable narrator with her analysis of Stevens in *The Remains of the Day* as a narrator. She detects and explains the strategies, used by Stevens throughout his narration, which render him unreliable such as the use of verbal tics, discordance between description of events and his commentary on them, tangled order and duration of the narration, and "naturalization" which she explains as the readers' general knowledge to ascertain any discordance of the narration with the historical representation (28). Phelan and Martin (1999), who also focus on different strategies employed by narrators such as "misreporting, misrepresentation, misregarding, underreporting, underreading, and underregarding" (95), relate Stevens's unreliability to the ethical beliefs of the reader (103). Another critic, Marcus, in his article titled "Kazuo Ishiguro's *The Remains of the Day*: the Discourse of Self-deception" (2006), relates the theme of self-deception to the narrative structure of the novel. Because of Stevens's self-

deception, Marcus assumes Stevens is in between reliability and unreliability, which causes the reader to oscillate "between clues that reinforce Stevens's version by making it cogent and reasonable, and clues that undermine it" (134). The analyses provided by the critics named above draw attention to some techniques commonly used in the narrator's characterisation.

Closely related to the theme of memory and unreliable narration, there have also been some intriguing psychological readings of Ishiguro's novels. These readings include analyses of characters' self-deception, regret, their place in society, their degree of fulfilling social roles, etc. For instance, Sim identifies trauma in his works as "childhood topos" (*Kazuo Ishiguro* 67), and briefly mentions the main characters' personal losses and denials, citing Freud in relation to their inability to engage in the work of mourning. In relation to the characterisation in Ishiguro's fiction, Shaffer, regards both the narration and the narrators in his first four novels as "psychological portrait" and maintains that "issues of memory, desire, and self-deception" are the main concerns (4). The characters, he believes, "all have something to hide from themselves yet reconstruct their past failures and misplaced loyalties" (4). Referring to Freudian themes of repression, denial, defence, projection, and the uncanny, he maintains Ishiguro's "psychologically charged works" (4) are better read. He concludes that

> all of Ishiguro's protagonists are haunted by something "unresolved somewhere deep down"; all of them use their self narratives as a "kind of consolation or therapy." For each of Ishiguro's narrators the world and the self are not quite as they should be; and each of them responds to this disappointment by fabricating narratives that pretend circumstances are otherwise. (*Understanding Kazuo Ishiguro* 122)

Furthermore, according to Wong, Ishiguro's characters are "carrying complicated states of being" and they have "an important didactic function for understanding human emotion", which is disclosed in their response to historical and personal events in their lifetimes (*Kazuo Ishiguro* 16-17). She also draws attention to the importance of the narrators' subjectivities: "If their narratives are riddled with inconsistencies or awkward insistence, this may be the result of a memory that is also struggling to bring to the surface painful events and to find a language that can adequately express the unending trauma of their affliction" (Wong 24). She

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maintains that narrators of the first three novels of Ishiguro share some commonalities in their reconfiguration of past events "owing to a subsequent emotion which the reader will identify as their shame about the past" (131). Another scholar who studies Ishiguro is Barry Lewis, whose book *Kazuo Ishiguro* (2000) is centralized around the idea of "home" and of "dignity" and also the "homeless minds". All of Ishiguro's main characters are displaced, one way or the other (15). He studies the various meanings of displacement such as geographical, cultural and language-based; cognitive displacement, and Freudian psychic "displacement" in dream-work: displacement, condensation and representation (19-22).

Ishiguro's fiction has also been read with regard to the issue of national identity, and the sense of duty and belonging to a nation. His first two novels are set in Japan and delve into the issue of Japanese identity, and the fourth one (*The Unconsoled)* does not specify the nationality of the characters, while the others are set in different historical times in England and touch upon the issue of Englishness. Barry Lewis, for instance, maintains that "one of Ishiguro's main motivations for writing *The Remains of the Day* was to produce a book which was not only about Englishness, but also engaged with recognisable English literary traditions" (11). Along with English nationality, the country-house genre as a literary tradition has been put under scrutiny in *The Remains of the Day*. Similarly, Brian Shaffer in *Understanding Kazuo Ishiguro* maintains that the novel targets "an entire nation's mythical self-identity" (174). Shaffer suggests that the novel lays bare the roots of a national identity which is based on an idealised and imaginary past. Furthermore, Ishiguro's work is analysed as a critique of imperialism and manifestation of the relationship between power and ideology. Indeed, he is critical of authoritarianism in its several forms, which explains the reason why there are critics who include Ishiguro in the field of postcolonial studies. For instance, Tamaya and Finney, in their critical works about Ishiguro, examine *The Remains of the Day* and *When We Were Orphans* respectively, in the scope of postcolonial writing. Tamaya (1992) considers Ishiguro "unique among post-colonial writers" for he uses "British literary form – the novel of manners – to deconstruct British society and its imperial history" (45). Moreover, Tamaya examines the relationship between Stevens and

Lord Darlington as a cruel, "comic hoax which lies at the core of the master/servant, coloniser/colonised relationship" (51). Finney (2002) argues that rewriting a canonical text (*Great Expectations*) serves for the purpose of "highlight[ing] the colonial spoils underpinning the social mobility enjoyed" (1) by the protagonist, Christopher Banks in *When We Were Orphans*.

Ishiguro's reworking of stereotypes and genres has been touched upon by a few critics. His subversion of the country-house novel is mentioned by John Su (2002) and Griffith (1992) whose arguments are examined in Chapter 3 of this dissertation. In addition, his reworking of detective fiction genre has been examined by critics such as Holmes (2005), Döring (2006), Finney (2006), and Machinal (2010), whose views are discussed in Chapter 4. However, all these critics analyse his novels separately rather than making a comparative analysis. The only critic who has a comparative approach to Ishiguro's novels is Fricke, who examines five novels by Ishiguro including *The Remains of the Day* and *When We Were Orphans* with an emphasis on stereotypical characters and their "clichéd personas" in the novels "to create and often subvert reader expectations" (Fricke 23). Yet, the critic does not touch upon the double-timed nature of Ishiguro's narratives; that is to say, although she refers to Ishiguro's subversion of generic conventions, she does not focus on the ideological functions of the genres and how Ishiguro uses them to make a critical appraisal of his time.

In this study, *The Remains of the Day* (1989), *When We Were Orphans* (2000), and *The Buried Giant* (2015) will be analysed as postmodern "hypertexts" reconfiguring various atavistic literary genres that were once predominant in British literature. With these hypertexts, Ishiguro unsettles formal expectations of the genre conventions which consolidated imperial British identity over hundreds of years. Compared to those of his other novels, scholarship on *The Remains of the Day* is extensive, and one of the purposes of this study is to extend criticism on *The Remains of the Day* to Ishiguro's two other novels with new theoretical terminology and read his selected novels through the lens of Bakhtin's chronotope and as hypertexts of the genres that were once predominant in English literature.

Other novels of Ishiguro do not lend themselves to a hypertextual analysis as much as the three novels identified above since these are the only novels by the author which are particularly concerned with reconfiguration of certain literary genres. Furthermore, this study aims to bring together the scholarship on the technical and generic features of Ishiguro's novels with the studies focusing on the political agenda of his work such as his constant concern with Englishness and imperialism. Currently, there is no study which brings these three novels together, thus this study intends to contribute to the scholarship on Ishiguro's fiction with a comparative analysis of these novels by drawing attention to the indivisibility of his interest in generic conventions and political matters, specifically, the imperial national identity of Englishness.

In this dissertation, it will be argued that through his employment of hypertextuality, Ishiguro critically explores the ways in which literary genres such as the country-house novel, the interwar detective fiction, and the Arthurian romance contribute to the construction of English national identity at certain historical conjunctures, and he calls for a reconsideration of the concept of English national identity at present. The following chapters are organized in such a way that the novels are chronologically discussed to trace possible changes in Ishiguro's approach to the question of national identity over the course of 25 years.

The following chapter establishes the theoretical framework for the current study. Firstly, Gérard Genette's narrative theory focusing on hypertextuality is explained with an emphasis on the distinction he makes between textual imitation and transformation. Secondly, postmodern theory's relation to the notion of the hypertext is explored. Hutcheon's and Jameson's approaches to parody and pastiche are included in the discussion to compare and contrast their ideas with one another and with those of Genette. Thirdly, major paradigms in the genre theory are summarised and Ishiguro's approach to literary genres is expounded with an emphasis on Bakhtin's theory of the "chronotope". Fourthly, theories of the nation as a narrative, especially that of Bhabha and Anderson, are discussed as regards to Ishiguro's fiction.

The third chapter presents a textual analysis of *The Remains of the Day* as a postmodern hypertext reconfiguring the genre of the country-house novel. In the chapter, first the historical development of the country-house novel genre is reviewed, then its generic features are presented with an emphasis on their possible functions in constructing and consolidating English national identity. Next, a thorough analysis of the novel follows to display how and to what ends Ishiguro reconfigures the genre. As the chronotope of the country-house novel is juxtaposed with the actual chronotope of Ishiguro's contemporary world of the 1980s, some parallels are inevitably drawn between the contemporary England's status in the world arena and the time-frame of the novel. This is followed by an analysis of how this novel as a hypertext informs us about English imperial national identity in line with the waning of English power in world politics.

The fourth chapter focuses on *When We Were Orphans* as a postmodern hypertext reconfiguring the interwar detective fiction genre. Firstly, the generic features of the interwar detective fiction are discussed, and how this genre has contributed to the construction and consolidation of English national identity during the interwar period is scrutinised. Secondly, a thorough analysis of the novel, as to how it *imitate*s and then undermines interwar detective fiction is carried out. As the novel juxtaposes the chronotope of the interwar detective fiction with the actual chronotope of Ishiguro's contemporary world of the 1990s, this novel is discussed as Ishiguro's critique of the English imperial power over the Far East. Then, an overall analysis of how this specific hypertext informs us about nation as a narrative in general and Englishness specifically is made.

The final analytical chapter studies *The Buried Giant* as a postmodern hypertext reconfiguring the Arthurian romance genre. Firstly, generic features of the Arthurian romance are explained and how that specific genre is related to the construction of British identity is investigated. Then, in what ways and to what ends Ishiguro *imitate*s this genre is expounded. As in this novel the chronotope of the Arthurian romance is juxtaposed with the actual chronotope of Ishiguro's contemporary world of the 2010s, parallels between the events narrated in the novel and those of contemporary England are drawn. Lastly, a discussion of how this

specific hypertext informs us about the nation as a narrative and Englishness is offered.

CHAPTER 2

2. THEORETICAL FRAMEWORK

In this study, *The Remains of the Day* (1989), *When We Were Orphans* (2000), and *The Buried Giant* (2015) will be studied as postmodern hypertexts. Each of these novels reconfigures an atavistic literary genre in English literature: the country-house novel, the interwar detective fiction, and the Arthurian romance, respectively. Ishiguro revives "out-dated" genres through *imitation* and *transformation*, one function of which is to explore the connections between these genres and the construction of "Englishness." To this end, it is useful to explore, as a theoretical groundwork for the current study, first, Gérard Genette's narrative theory focusing on hypertextuality; second, postmodern theory in relation to hypertext; third, major paradigms in genre theory; and, fourth, theories of the nation as a narrative.

2.1. Hypertext: Definition and Meanings

The French structuralist Gérard Genette's theorization of relationships among texts in *Palimpsests: Literature in the Second Degree* (1997) casts light on the basic kinds of textual *imitation* and *transformation*. Genette's study is founded on his premise that "the subject of poetics is *transtextuality*, or the textual transcendence of the text, which [he has] already defined roughly as 'all that sets the text in a relationship, whether obvious or concealed, with other texts'" (1). He categorizes these "textual transcendence[s]" under various subheadings, yet his discussion focuses on "hypertextuality," that is, "any relationship uniting a text B (which [he] shall call the *hypertext*) to an earlier text A ([he] shall . . . call it the *hypotext),* upon which it is grafted in a manner that is not that of commentary" (5). In other words, hypertext is "a text in the second degree" or "a text derived from another pre-existent text" (5). He elaborates more on the definition by specifying

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two methods: hypertext is "any text derived from a previous text either through simple *transformation* . . . , or through indirect transformation, which [he] shall label *imitation*" (7). Genette goes on to classify the "genres" of transformation as parody, travesty, and transposition; and genres of imitation as caricature, pastiche, and forgery (25). He argues that transformation is "distortion of a text," whereas imitation can be performed on "a style" or on a genre (25). According to Genette, "It is impossible to imitate a text . . . one can imitate only a style: that is to say, a genre" (83), or to put it more concisely, "one can parody only particular texts; one can imitate only a genre" (85).

To indicate both structural and functional distinctions between transformation and imitation, Genette provides the following chart of "hypertextual practices:"

Table 1: Genette's list of hypertextual practices

mood *relation*	playful	satirical	serious
transformation	PARODY	TRAVESTY	TRANSPOSITION
imitation	PASTICHE	CARICATURE	FORGERY

(Genette 28).

Since it is not possible to have sharp divisions between these categories, dotted vertical lines are used to "account for the possible nuances" between the moods (28). A hypertext is labelled as parody when it playfully transforms a hypotext; whereas, it is called pastiche when it playfully imitates the style of the hypotext.

Genette argues that hypertextuality is immanent in literature: "there is no literary work that does not evoke (to some extent and according to how it is read) some other literary work, and in that sense all works are hypertextual" (9). A similar

statement had previously been made by Julia Kristeva[6], who coined the term intertextuality in 1966 in her essay titled "Word, Dialogue and Novel." In a comprehensive study on intertextuality, Kristeva puts forth that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (*Desire in Language* 66). Acknowledging her study, Genette defines intertextuality "in a more restricted sense, as a relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another" (1-2). For Genette, intertextuality is a literal form of practice which employs "quoting," "plagiarism," or "allusion" (2). Intertextuality is the least comprehensive one among the transtextual relationships listed by Genette, whereas hypertextuality is a higher level of textual transcendence. In Genettian terms, compared to intertextuality, hypertextuality has a wider scope; while mere quoting of a work can be classified as an intertextual practice, hypertextuality deals with relationships between texts rather than words.

2.2. Postmodernism and Hypertextuality

There is not a single definition of or approach to postmodernism on which all critics agree; however, as Bran Nicol suggests in *The Cambridge Introduction to Postmodern Fiction*, there are two major paradigms in the way in which postmodernism is conceptualized, which could be referred to as celebratory and critical approaches. Since the conceptualization of "hypertext" is closely related to from which of these theoretical frameworks postmodernism is approached, it will be beneficial to have an overview of some major theorists' views of postmodernism to better situate their treatment of "hypertext".

Jean Francois Lyotard, whose approach to the postmodern is celebratory, defines the "postmodern" as "incredulity toward metanarratives" (xxiv), expressing the general tendency in late-twentieth century Western epistemology to distrust and discredit grand narratives. He is mainly concerned with how knowledge is

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[6] *Desire in Language: A Semiotic Approach to Language and Art.* Translated by Thomas Gora, Alice Jardine and Leon S. Roudiez, edited by Leon S. Roudiez. Columbia UP, 1980.

produced, who controls it, and who has access to the forms of knowledge. Grand narratives -the term used interchangeably with "metanarratives" by Lyotard- are narrative systems acting as tools to give meaning and structure to all discourses with a claim to universality. Totalizing discourses of religion, philosophy, history and politics could be considered as grand narratives. Lyotard also points out the indeterminacy and fragmentation in postmodernist narratives: "The narrative function is losing its functors, its great hero, its great dangers, its great voyages, its great goal" (xxiv) because, instead of grand narratives, what come to the fore, according to Lyotard, are "little" and/or "local" narratives in the meaning making process of the postmodern era (xxiv).

In *A Poetics of Postmodernism*, Linda Hutcheon also subscribes to a celebratory approach to postmodernism, for she claims that "postmodernism is fundamentally contradictory, resolutely historical, and inescapably political," (4) by putting emphasis on the sophisticated and miscellaneous nature of the movement. She goes on to underscore the subversive aspect of postmodernism which, she holds,

> questions centralized, totalized, hierarchized, closed systems: questions, but does not destroy. . . Such interrogations of the impulse to sameness (or single otherness) and homogeneity, unity and certainty, make room for a consideration of the different and the heterogeneous, the hybrid and the provisional. This is not a rejection of the former values in favor of the latter; it is a rethinking of each in the light of the others. (41-42)

She celebrates postmodernism's prioritization of plurality and multiplicity over singularity, a standpoint which was previously adopted by Lyotard: "Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald's food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and 'retro' clothes in Hong Kong; knowledge is a matter for TV games. It is easy to find a public for eclectic works" (76).

Both Hutcheon and Lyotard underline the non-hierarchical eclecticism of different beliefs and ideas, which later emerges as a trademark for the postmodernist thought, and is pointed out by subsequent theorists: "the deletion of the boundary between art and everyday life, the collapse of the hierarchical distinction between elite and popular culture; a stylistic eclecticism and the mixing

of codes" are enumerated as the central features of postmodernism in the arts giving way to "parody, pastiche, irony and playfulness" (Sarup 132). As a result of approaching every dominant structure with suspicion, the notions such as "autonomy, transcendence, certainty, authority, unity, totalization, system, universalization, center, continuity, teleology, closure, hierarchy, homogeneity, uniqueness, origin" are questioned by postmodern fiction (Hutcheon, *Poetics* 57). This questioning has led to the widespread acceptance of eclecticism and polyphony in narrative, which results in imitation and transformation in several different forms such as pastiche and parody. Besides, "in parody, pastiche, allegory and simulation what tends to get celebrated is the accretion of texts and meanings, the proliferation of sources and readings rather than the isolation, and deconstruction of the single text or utterance" (Hebdige 191), which assists the construction of polyphonic and multi-layered texts rather than homogenous ones.

In *A Theory of Parody: The Teaching of Twentieth-Century Art Forms,* Linda Hutcheon studies parody in detail accepting it as one of "the major modes of formal and thematic construction of texts" (2) with ideological implications, and defines it as a "formulation, repetition with critical distance, which marks the difference rather than similarity" (6). She puts emphasis on its self-reflexivity and considers it "a form of inter-art discourse" (2). Simply, parody is "one text set against another" (32): it is "an integrated structural modelling process of revising, replaying, inverting, and 'trans-contextualizing' previous works of art" (11). Hutcheon's conceptualization of parody is much broader than that of Genette. While Hutcheon demonstrates an all-inclusive understanding, Genette defines parody solely in terms of transformation of texts. Hutcheon's definition is far more comprehensive; she sees parody as "repetition with difference" (32). In fact, she is critical of Genette's definition of parody; she thinks that "Genette wants to limit parody to such short texts as poems, proverbs, puns, and titles, but modern parody discounts this limitation" (21). According to Hutcheon, parody could take much longer forms than a single word or sentence.

Hutcheon draws attention to the relationships between texts by underlining the fact that parody not only transforms a text but also some traditions: "When we

speak of parody, we do not just mean two texts that interrelate in a certain way. We also imply an intention to parody another work (or set of conventions) and both a recognition of that intent and an ability to find and interpret the backgrounded text in its relation to the parody" (22). She acknowledges the necessity to study the links and interrelations between the texts as well as understanding the purpose behind parody. Because of its dual nature and being "fundamentally double and divided" (26), parody carries particular uncertainties in itself, and, according to Hutcheon, it is a "divergent" (67) form of discourse. Due to its ambivalence which "stems from the dual drives of conservative and revolutionary forces that are inherent in its nature as authorized transgression" (26), parody could act as a subversive tool. She attributes a critical distance and ironical tone to parody unlike Genette, who classifies it as non-satirical/playful along with pastiche.

Similar to Genette, Hutcheon differentiates between pastiche and parody by putting emphasis on imitation of styles and transformation of texts: "pastiche usually has to remain within the same genre in its model, whereas parody allows for adaptation" (*A Theory of Parody* 38). For Hutcheon, too, pastiche has to do with genres (style in Genette's conception) while parody is treated in connection with individual texts. She thinks of pastiche as a monotextual form which "stress[es] similarity rather than difference" in the same style with the pastiched text, whereas parody is a "bitextual synthesis" (33) giving way to a mixture of texts to generate a new (transformed) one. Pastiche is almost the same in style with the text it pastiches; yet, parody displays a certain ironic distance from the one parodied, thus has two different contexts. In her distinction of parody and pastiche, Hutcheon is in agreement with Genette, who also treats pastiche as imitation of a style: "the pastiche writer gets hold of a style - an object that is a bit less easily, or less immediately, to be seized - and this style dictates the text. . . we are dealing with a pastiche when the operations of its text exhibit the imitation of a style" (Genette 82). Both Hutcheon and Genette put emphasis on parody as a tool to modify texts; the former says it "allows for adaptation" (38) and the latter explains it as a transformation of a text. In their treatment of pastiche, they come to an agreement as well: for Genette it is imitation of a style, and for Hutcheon "pastiche will often

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be an imitation not of a single text but indefinite possibilities of texts" (38), which is, indeed, imitation of different styles of texts. In their apprehension of the relationship between parody and pastiche, however, Genette and Hutcheon have slightly different views: Genette does not favour one over the other, while Hutcheon considers pastiche "more superficial" (38) than parody. For her, parody is more comprehensive since she implies that it can contain pastiche. Moreover, Hutcheon values parody more than pastiche, for she indicates that "parody is to pastiche, perhaps, as rhetorical trope is to cliché" (38). She assigns a minor position to pastiche in comparison to parody.

Fredric Jameson, another theorist of postmodernism who also focuses on relationships between texts, takes on a critical approach to postmodernism. In *Postmodernism, or, The Cultural Logic of Late Capitalism,* he expresses his views on postmodernism in line with the changes in capitalism; in other words, he historicizes postmodernism in relation to "the economic system of the late capital" (5). Drawing on Ernest Mandel's division of capitalism into three periods[7], Jameson suggests parallels between these stages and cultural production (35-36). The current situation in economy (marketing without borders) is matched with postmodernism which is featured by "waning of affect" together with the disappearance of subjectivity (10) because of late capitalism's "perpetual present and its multiple historical amnesias" (170). According to Jameson, individuals' losing historical awareness and society's short-sighted continuity make everything seem lightweight. This has created an inability for the individuals to "place [themselves] in a properly historical context" (Nicol 10). Historical facts are turned into a series of emptied-out stylizations, and postmodernism is characterized by "random cannibalization of all the styles of the past, the play of random stylistic allusion" (Jameson *Postmodernism* 18).

According to Jameson, there is a remarkably increasing usage of pastiche in postmodernism, and it is "the disappearance of the individual subject" (*Postmodernism* 16) which paved the way for the re-emergence of pastiche. Along with historical disorientation, juxtapositions of conventional forms neutralize the

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[7] *Late Capitalism*, London: Verso, 1978.

distinctive styles and make pastiching widespread. Thus, old (similar) forms are being used over and over again to create new forms rather than creating something from scratch in the postmodern age. Jameson further explains the reasons for the proliferation of pastiche as follows: "in a world in which stylistic innovation is no longer possible, all that is left is to imitate[8] dead styles, to speak through the masks and with the voices of the styles in the imaginary museum" ("Consumer Society" 115). He argues that pastiche has taken the place of parody in the postmodern age: "parody finds itself without a vocation; it has lived, and that strange new thing pastiche slowly comes to take its place" (*Postmodernism* 17). Jameson sees pastiche as

> a neutral practice of such mimicry, without parody's ulterior motive, without the satirical impulse, without laughter, without that still latent feeling that there exists something normal compared to which what is being imitated is rather comic. Pastiche is blank parody, parody that has lost its sense of humor: pastiche is to parody what that curious thing, the modern practice of a kind of blank irony, is to what Wayne Booth calls the stable and comic ironies of, say, the 18th century. ("Consumer Society" 114)

He argues that when parody is stripped off its critical aspect, it becomes pastiche in the postmodern age. In his understanding of pastiche, there is no place for irony or satire. Here Jameson differs from Genette, who considers both pastiche and parody as non-satirical and playful; however, his approach is similar to Hutcheon's understanding of parody's function which is to politicize representation and produce ideological interpretations. However, while Jameson portrays postmodern pastiche as "blank parody" without any political or satirical aspect and comic elements, Hutcheon sees much to esteem in parodic irony in postmodernism, linking it with implicit political study and historical awareness in postmodern parodic works. On the other hand, similar to Jameson's idea of pastiche as a hallmark of the age in which the sense of historicity is lost, Hutcheon equates pastiche with "cliché," and does not value pastiche as much as parody because "through a double process of installing and ironizing, parody signals how present representations come from past

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[8] For Jameson, "both pastiche and parody involve the imitation or, better still, the mimicry of other styles and particularly of the mannerisms and stylistic twitches of other styles" (*Consumer Society* 113). In his conceptualization of pastiche as imitation of other styles, he is close to Genette's theory; yet, he regards both parody and pastiche as "imitation of a style" and overgeneralizes the imitative function, which Genette more specifically spares for pastiche and distinguishes parody from pastiche in its active involvement with transformation as opposed to pastiche.

ones and what ideological consequences derive from both continuity and difference" (*Politics* 93). According to Hutcheon, parody has the power to "de-doxify" by way of unsettling all doxa, all accepted beliefs and ideologies, while she does not attribute such significance or function to pastiche.

For the purpose of this study, I will make use of Genette's term *hypertextuality* mainly because it can be considered an umbrella term that contains both parody and pastiche. However, since his discussion of parody in terms of a mere formal transformation of a text and pastiche as formal imitation of a style is restricted solely to formal aspects of textual transcendence and, consequently, narrow in scope, it may limit the theoretical framework of this study. Therefore, in my employment of the term parody, I will be largely drawing on Hutcheon's conceptualization of the term, which focuses on more functional and ideological aspects of parody than its formal characteristics. As for Jameson's conceptualization of pastiche, which is in line with his critical understanding of postmodernism, it does not lend itself for a reading of Ishiguro's employment of pastiche, for Ishiguro's novels are critical of ideological implications of certain genres. Thus, generic reconfigurations in Ishiguro's novels problematize Jameson's understanding of pastiche as "blank parody." Yet, as it will be discussed in the remaining of this chapter, there are strong parallels between Jameson's approach to genres in general and that of Ishiguro.

2.3. Ishiguro's Approach to Literary Genres

Ishiguro's fiction is characterized by his reconfiguration of atavistic literary genres. Furthermore, his novels usually participate in more than one genre, and his employment of pastiche and parody suggests that Ishiguro does not subscribe to the classical[9] understanding of genre. Instead, he favours mixing of genres and transgressing conventional generic boundaries. In an interview, he expresses his thoughts on the concept of genre as follows: "The parameters of what is serious or profound literature, and what is popular genre fiction — those boundaries have been

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[9] Classical approach to genre theory will be clarified soon.

crumbling very fast . . . I do sense the boundaries are breaking down, for readers and for writers" (lightspeedmagazine.com). He draws attention to changing paradigms in conceptualization of genre and to the blurring of generic boundaries and hierarchies. Stating that this trend has affected writers including himself, he adds "I personally felt very liberated when I first read David Mitchell's work [*Cloud Atlas*] . . . so many different kinds of genres all in one book" (lightspeedmagazine.com). Not being obliged to follow rigid rules of genre unburdens him as an author.

In conceptualization of literary genres, there exist several different schools of thought. According to Wellek and Warren, genre theory is classified into two major groups as "classical theory" of genres and "modern theory" of genres (233). While classical genre theory is regulative and prescriptive in terms of form and content and does not allow genres to mix, modern theory is descriptive with (almost) no limitation and prescription and it seeks shared literary devices and purpose in literary works (Wellek and Warren 234-35). To be more specific, dating back to Aristotle's *Poetics*, Plato's *Republic*, Horace's "Art of Poetry," Sidney's *Defence of Poesie* (1581), Dryden's *An Essay of Dramatic Poesy* (1668), and Pope's *An Essay on Criticism* (1711), classical and neoclassical approaches to genre focus on classification and description of relations between literary texts to determine a certain work's genre primarily based on formal relations. This view is contested in the Romantic Period, which is accepted as the "origin of the modern debate on genre" (Duff 3). Displaying "resistance to genre understood as a prescriptive taxonomy and as a constraint on textual energy" (Frow *Genre* 26), post-Romantic approaches claim that literary works achieve their status by violating genre conventions. Modern genre theory is enlarged with various theoretical vantage points such as Russian formalism, structuralism, Marxism, reception theory, and post-structuralism. Among these, Marxist approach to genre, which focuses on the relationships between genre and ideology, is of greater significance to explore Ishiguro's fiction because his approach to genre, as suggested by his work, lends itself to be read in the light of genre theories of Bakhtin, Jameson, and Tomashevsky.

Since Ishiguro's fiction is characterized by his employment of certain atavistic genres, his stories are set in specific historical periods in keeping with the generic conventions. By doing so, he juxtaposes particular ideological concerns of those times and those of today in interesting ways. Therefore, Bakhtin's notion of the chronotope (literally, "time space") discussed in "Forms of Time and of the Chronotope in the Novel" may prove useful to study Ishiguro's approach to and treatment of genres in his fiction. Bakhtin explains chronotope as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (*The Dialogic Imagination* 84). According to Bakhtin, chronotope is "a formally constitutive category of literature" (84) because, he argues, chronotope is what differentiates one genre from another. In Bakhtin's analysis, each genre has a corresponding particular chronotope which has an intrinsic and complicated relationship with the actual historical chronotope (85). For instance, in some certain medieval works such as Dante's *The Divine Comedy* and Langland's *Piers Plowman*, there is a "striving toward as full as possible an exposition of all the contradictory multiplicity of the epoch" (156), and these contradictions are stretched out along an "extratemporal" vertical axis. According to Bakhtin, as opposed to the horizontal axis which thrusts a forward mobility, the time of the vertical axis is fashioned in an upward immobility and it requires a temporal logic of "sheer simultaneity" (157). The horizontal is squeezed into the vertical in the Dantesque world, which reflects that spatio-temporal relationship is distributed "along a vertical axis" to represent "the medieval, other-worldly" and thanks to this tension, Dante's work expresses "the boundary line *between* two epochs [Middle Ages and Renaissance]" (158). In other words, the complexities and rigid hierarchical structure of Dante's age are conveyed through the formal aspects of his work, and the hierarchical order of outer world is expressed along a vertical axis in the textual world. Such an examination of Dante's *Divine Comedy* illustrates very nicely Bakhtin's argument that there exists an intimate connection between the chronotope of a genre and the actual historical chronotope.

Each genre tends to have a specific time-space related to the world outside the text; thanks to its chronotope a genre is situated in the real world. As Bakhtin

states, the real and the represented worlds are in constant mutual interaction, which he expresses through an analogy between genres and biological organisms: "As long as the organism lives, it resists a fusion with the environment, but if it is torn out of its environment, it dies" (254). According to Bakhtin, though they refuse a full amalgamation, the chronotope of a genre and its actual historical chronotope are interdependent; once they are separated, the genre ceases to exist or cannot function properly. In Ishiguro's fiction, genres are displaced from their "environments," which leads to a disruption in the genre's situatedness and interaction with its actual historical chronotope. Yet, in Ishiguro's imitation of genres and replacement of their habitat (chronotopicality), genres do not "die," but live and prosper to engage critically with the old and new actual historical worlds.

As discussed earlier, Jameson's analysis of postmodernism indicates that re-employment of older genres is not something peculiar to Ishiguro, but rather a characteristic of postmodern fiction in general. Yet, he is critical of this since he finds no political value in it. He observes that "transformation of the life world" (*Postmodernism* xxi) has led to a transformation of older genres into new forms:

> far from becoming extinct, the older genres, released like viruses from their traditional ecosystem, have now spread out and colonized reality itself, which we divide up and file away according to typological schemes which are no longer those of subject matter but for which the alternative topic of style seems somehow inadequate. (*Postmodernism* 371)

According to Jameson, the disappearance of subjectivity caused by loss of historical depth in "late capitalism" triggered a change in the genres. Since stylistic innovation is impossible because of the convergence of cultural and economic structures in contemporary age and the old forms have been worn-out and emptied, Jameson finds no value in the mixing of genres as an alternative to the inadequacy of old genres. He historicizes it as one example of the cultural logic of late capitalism. Considering his critical attitude to pastiche, it would not be wrong to assume that Jameson might see Ishiguro's work as another postmodern example of "random cannibalization of all the styles of the past, the play of random stylistic allusion" (*Postmodernism* 18).

However, this thesis will argue that Ishiguro's reconfiguration of the styles of the past is neither random nor merely for the purpose of play. On the contrary,

Ishiguro foregrounds and makes use of the politics of form in his hypertextual fiction. In that respect, it could be suggested that there is a parallel between Ishiguro's approach to genres and that of Jameson. Not only the content of literary works but also the form in which content finds shape and expression addresses political issues. Ishiguro's generic reconfigurations suggest that he subscribes to Jameson's argument that a text's genre is as ideologically important as what the characters in a narrative do. Jameson holds that "genre is essentially a socio-symbolic message, or in other terms, that form is immanently and intrinsically an ideology in its own right" (*Political Unconscious* 127). In a similar vein, since Ishiguro's novels reflect a certain historical specificity and are preoccupied with both the ideology of the chronotope of the older genre and that of his present time, Ishiguro engages in a dialogue with genres' employment as ideological tools, meanwhile availing them for a different ideological purpose. Hence, although Jameson sees no serious political value in pastiche, his conceptualization of genre as inescapably ideological and his suggestion of older genres shaping the present ones are in parallel with Ishiguro's critical approach to dominant genres in certain historical conjunctures and reconfiguration of older genres to explore how certain genres contribute to the construction and consolidation of certain ideologies. Jameson's conceptualization of genre, in accordance with the Marxist approach to genre, is, therefore, very useful in exploring Ishiguro's treatment of ideology as well as his use of pastiche in his works. Assuming a similar position to Bakhtin, Jameson thinks that genre "allows the coordination of immanent formal analysis of the individual text with the twin diachronic perspective of the history of forms and the evolution of social life" (*Political Unconscious* 92).

Hayden White nicely sums up Bakhtin's and Jameson's approaches to genre when he holds that, "genre, genericization, and genre-fication are interpreted as crucial elements of ideology, providing imaginary matrices (Bakhtin's chronotopes) on which real social conflicts can be given possible resolution in ways conformable to class aspirations and ideals" (603). Tomashevsky, similarly, draws attention to the relationship between the formation of genres in history and actual social conflicts: "high genres are pushed out by low ones. This too may be analogous to

social evolution, whereby the 'upper' ruling classes are gradually squeezed out by the democratic 'lower' orders-the feudal lords by the petty service nobility, the whole aristocracy by the bourgeoisie and so on" (53).

In *Problems of Dostoevsky's Poetics*, Bakhtin states that "Genre is reborn and renewed at every new stage in the development of literature and in every individual work of a given genre. This constitutes the life of the genre" (106). Each new work produced in engagement with a genre, transforms its genre. However, in each rebirth, genre embraces a trace of ideology. As Todorov and Berrong put it, "each era has its own system of genres, which is in relation with the dominant ideology, etc. Like any other institution, genres bring to light the constitutive features of the society to which they belong" ("Origin of Genres" 163). Todorov likens genres to institutions because they are developed out of traditions that have existed for a long time with some established organizational patterns in a certain social context. Furthermore, he states that "a society chooses and codifies the acts that most closely correspond to its ideology; this is why the existence of certain genres in a society and their absence in another reveal a central ideology, and enable us to establish it with considerable certainty" (*ibid* 164). Here, he subscribes to a Marxist approach to genre with some insights of Bakhtin's proposition in *The Dialogic Imagination* that the novel consists of various speech acts and his concept of speech-genres which "reflect the specific conditions and goals of each [various] area [of human activity] not only through their content (thematic) and linguistic style. . . but above all through their compositional structure" (*Speech Genres* 60). Bakhtin goes on to differentiate between "primary (simple)" speech genres consisting of individual utterances and "secondary (complex)" speech genres which "absorb and digest various primary genres" and then form literary genres and diverse forms of scientific statements (61-62). Hence, genres are literary forms which are closely influenced and shaped by the dominant ideology of specific historical periods in which they develop. Genres could be considered the products of ideologies since "the text . . . is a certain *production* of ideology" (Eagleton 64). As suggested by Jameson, "there is nothing that is not social and historical indeed, that everything is 'in the last analysis' political" (*Political Unconscious* 5).

Similar to the Jamesonian understanding of the socio-political as well as historical aspect of genres, Georg Lukács also draws attention to connections between form and ideology, specifically, in the novel genre. He focuses on "the historico-philosophical moment at which great novels become possible, at which they grow into a symbol of the essential thing that needs to be said" (Lukács *The Theory of the Novel* 88). Taking *Don Quixote* as an example, he argues that its form is so strongly linked to "the historical moment that the same type of mental structure was bound to manifest itself differently at other times" (ibid 104). As in Bakhtin's concept of the chronotope, Lukács considers genres the products of their historical times, and depending on the particular time span a work is produced, it will take different generic features. Furthermore, according to Lukács,

> The forms of the artistic genres are not arbitrary. On the contrary, they grow out of the concrete determinacy of the particular social and historical conditions. Their character, their peculiarity is determined by their capacity to give expression to the essential features of the given socio-historical phase" (qtd. in Frow *Marxism and Literary History* 18).

The genres are highly influenced by their socio-historical circumstances; therefore, each period will either form their own genre or appropriate the existing ones.

In the light of these, it can be held that Ishiguro's novels lay bare the working mechanisms of the dominant ideologies consolidated through several literary genres through transforming and mixing dominant genres of certain historical periods. Ishiguro's employment of genres suggests that he accepts them as products of ideology, and that he sees a link between socio-political conditions and the emergence and popularity of certain genres over the others in particular historical moments. This study will specifically focus on Ishiguro's critical exploration of how and to what extent literary genres contribute to the construction of English national identity. In Ishiguro's novels, chronotopes of past and present coexist so as to display the complex interactions between those chronotopes as regards to the formation and transformation of English national identity. Indeed, Ishiguro is concerned about current discussions on Englishness while bringing together different chronotopes. As Bakhtin emphasizes "Out of the actual chronotopes of our world emerge the reflected and *created* chronotopes of the world represented in the work" (*The Dialogic Imagination* 253 emphasis in the original).

Thus, Ishiguro's reflected chronotopes in his novels are intrinsically related to the actual chronotopes of his time.

2.4.   Nation as a Narrative

Nation as a concept has been a controversial topic of discussion, and many critics have drawn attention to its conceptual ambiguity including Benedict Anderson, who states how challenging a term it is to define: "Nation, nationality, nationalism- all have proved notoriously difficult to define, let alone to analyse. In contrast to the immense influence that nationalism has exerted on the modern world, plausible theory about it is conspicuously meagre" (3). Despite its difficulty, there are a great number of definitions of the concept. According to Max Weber, a nation is a "community of sentiment" (25). Similarly, Joseph Stalin defines the nation as "a historically constituted, stable community of people, formed on the basis of a common language, territory, economic life, and psychological make-up manifested in a common culture" (*Nationalism* 20). Anderson also defines the nation as a "community" yet an "imagined" one: "imagined as both inherently limited and sovereign" (6). What all these definitions have in common is the idea of a "community" with a set of shared beliefs and memories. Renan's definition is explanatory of its features:

> A nation is a soul, a spiritual principle. Two things . . . constitute this soul or spiritual principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other is present-day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form. (19)

Renan puts emphasis on the dual nature of the nation as a concept; this duality stems from its simultaneous connection with the past and the present. This inherent binary is the core of nationalism which is consolidated throughout the ages.

Anderson furthers the discussion on nation in *Imagined Communities,* and puts forward the idea that nation is "imagined" or constructed as a community, and there is a strong, and willingly agreed tie between the people imagining the nation: "It is imagined community, because, regardless of the actual inequality and exploitation that may prevail each, the nation is always conceived as deep,

horizontal comradeship" (7). His theory presents a break from the essentialist[10] nationalist theories of the nation, which presuppose "the essence or the real character, of a social group can reveal itself, and be known, only through its history" (Popper 33) and the nation possesses a primordial essence. He foregrounds the power of creativity in imagining a nation through symbols, invented traditions, and representation. For Anderson, the idea of nation is embedded in people's minds like collective unconscious, and most of them are ready to die for their nation. Anderson provides "tombs of Unknown Soldiers" (9) as an example of imagining a common past for the nation's people: "The public ceremonial reverence accorded these monuments precisely because they are either deliberately empty or no one knows who lies inside them, has no true precedents in earlier times" (9). Even though they are empty, they help the community imagine a link between the present and past, and imagine themselves as a nation. According to Anderson, what enabled such imagining were "the novel and the newspaper. For these forms provided the technical means for re-presenting the kind of imagined community that is the nation" (ibid 25). In fact, it is the generic qualities of the novel and the newspaper that enabled the representation of a certain type of imagined community. Anderson holds that "Serially published newspapers were by then [the last quarter of the eighteenth century] a familiar part of urban civilization. So was the novel, with its spectacular possibilities for the representation of *simultaneous actions in homogenous empty time*" (194, emphasis added). What Anderson points to is actually the chronotope of the 18th century formal realist novel set in "homogenous empty time." For Anderson, both narratives, the novel and the nation are set in a homogeneous time: "The idea of a sociological organism moving calendrically through homogeneous, empty time is a precise analogue of the idea of the nation" (26). The novel is a perfect tool to represent and consolidate the nationhood. Hence, with the help of novels, this notion of "imagined community" was reinforced, for the formal realist novel "is clearly a device for the presentation of simultaneity in 'homogeneous, empty time,' or a complex gloss upon the word 'meanwhile'" (25).

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[10] Drawing on Aristotle's theory of essences, essentialism requires historicism and postulates "a certain intrinsic property" (Popper 28) shared by the other members of the same kind.

In addition to the novel, print culture acted as a useful tool to consolidate national identity; by reading newspaper, people all around a specific country, despite the fact that they never met in person, feel a linguistic affiliation with the others and they believe that they all share a common history, language, religion, memories etc.

Similar to Anderson, Bhabha also sees the nation as a narrative, and asserts that "nations, like narratives, lose their origins in the myths of time and only fully realize their horizons in the mind's eye . . . it is from those traditions of political thought and literary language that the nation emerges as a powerful historical idea in the west" ("Introduction: Narrating the Nation" 1). Yet, he considers homogeneity throughout a nation impossible since all the various nationalist narratives present conceptual ambivalence:

> We then have a contested cultural territory where people must be thought in a double-time; the people are the historical "objects" of a nationalist pedagogy, giving the discourse an authority that is based on the pre-given or constituted historical origin or event; the people are also the "subjects" of a process of signification that must erase any prior or originary presence of the nation-people. ("DissemiNation" 297)

The pedagogic mode requires a fixed origin and links people (as passive objects) to a common origin, whereas the performative mode requires the narration to be repeated by the people as active subjects to perform their role in the making of the nation:

> In the production of the nation as a narration there is a split between the continuist, accumulative temporality of the pedagogical, and the repetitious, recursive strategy of the performative. It is through this process of splitting that the conceptual ambivalence of modern society becomes the site of *writing the nation"* (ibid 297, emphasis in the original).

For the idea of nationhood to settle down, certain habitual actions should be repeated constantly until it feels and becomes something ordinary, a part of the culture. Individual identities of citizens are also a part of national identity, for the people living in a certain community are raised in accordance with the ideology of that nation. People are very functional in the formation of a nation, and according to Bhabha, they need to be considered in "double-time" because the nation signifies "the people as an *a priori* historical presence, a pedagogical object;" and at the same time "the people constructed in the performance of narrative, its enunciatory 'present' [are] marked in the repetition and pulsation of the national sign"

("DissemiNation" 298-89). In his formulation, the pedagogical corresponds to the past, and the performative to the present; these two modes together create the nation. The nation's interaction with past and present while uniting them is apparent because Bhabha acknowledges that the nation has an "alliance between an immanent, platitudinous present and the eternal visibility of a past" (302). Drawing attention to the conceptual ambivalence of the nationalist discourse, Bhabha asks a significant question: "How do we plot the narrative of the nation that must mediate between the teleology of progress tipping over into the 'timeless' discourse of irrationality?" (ibid 294). By referring to Bakhtin's analysis of the national time in Goethe's work, he suggests that "National time becomes concrete and visible in the chronotope of the local, particular, graphic, from beginning to end" (ibid 295), yet Bhabha is critical of Bakhtin's chronotopic analysis of Goethe's work, for he posits the question "Can this national time-space be as fixed or as immediately visible as Bakhtin claims?" (ibid), and implies the difficulty of representing the double time as visible or fixed as proposed by Bakhtin.

Much as both Bhabha and Anderson agree on likening the nation to narration, they differ in several aspects. Bhabha does not concur with Anderson's conceptualization of the homogenous empty time as the chronotope of the nation's narratives, instead he proposes the chronotope of the "double time" ("DissemiNation" 294) for the nation: the usage of the glorious memories and myths of the past in the present by also promising for a glorious future, "The language of culture and community is poised on the fissures of the present becoming the rhetorical figures of a national past" (ibid). Whereas Anderson believes that the nation is a "horizontal comradeship," for Bhabha

> the space of the modern nation people is never simply horizontal. Their metaphoric movement requires a kind of "doubleness" in writing; a temporality of representation that moves between cultural formations and social processes without a "centred" causal logic. And such cultural movements disperse the homogeneous, visual time of the horizontal society. (ibid 293)

In a way, Bhabha undermines Anderson's insistence on simultaneity and homogeneity which are actually tendencies to exclude the "unfitting" people. Bhabha is aware of the fact that "The nation cannot be conceived in a state of *equilibrium* between several elements co-ordinated" (ibid 301, emphasis in the

original). The opposing and multiple components which form a nation are impossible to keep in balance, thus the nation is heterogeneous rather than homogeneous. As for the narrative aspect, "The position of narrative control is neither monocular or monologic" (Bhabha "DissemiNation" 301), but it has to do with double-time; with the past and the present simultaneously. In the last analysis, Bhabha subscribes to a critical approach to the nationalist discourses, whereas Anderson's approach is less critical than that of Bhabha.

If considered in line with Anderson's and Bhabha's conceptualization of narrating the nation, Bhabha's theory of nation is very beneficial to explore Ishiguro's approach to nation and nationality in his fiction, for rather than "homogenous empty time" his work is characterized by the chronotope of the double time. Ishiguro's use of double-time is marked by the coexistence of two chronotopes simultaneously: that of the genre, and that of his contemporary age; the chronotope of the novel and actual historical chronotpe, respectively. His works hark back to the national past to express his concerns on the present discussions regarding English national identity in specific, and the notion of national identity in general.

As suggested by both Anderson and Bhabha, the novel plays a very significant role as a narrative medium in the construction of national identities. The formation of nation-states coincides with the rise of the novel towards the end of the 18th century. Timothy Brennan maintains that "The rise of the modern nation-state in Europe in the late eighteenth and early nineteenth centuries is inseparable from the forms and subjects of imaginative literature" (48). Among several genres in literature, with its heteroglot form embracing a variety of styles, the novel is the most suitable one for such a purpose: "It was the novel that historically accompanied the rise of nations by objectifying the 'one, yet many' of national life, and by mimicking the structure of the nation, a clearly bordered jumble of languages and styles" (Brennan 49). Both the novel genre and the nation benefit from this cooperation, as Moretti contends, "the nationstate . . . found the novel. And vice versa: the novel found the nation-state. And being the only symbolic form that could represent it, it became an essential component of our modern culture"

(*Atlas* 17). In his analysis of European novels of the 19th century, Moretti finds out that as much as the novel supports the idea of nation, the nation also reinforces the novel as the dominant genre. In his work, he maps the places used as settings by the European novelists and he argues that "The novel didn't simply find the nation as an obvious, pre-formed fictional space: it had to wrest it from other geographical matrixes that were just as capable of generating narrative" (*Atlas* 53). Not only ideologically, but also in terms of geography, the novels consolidate the idea of an imagined community which is limited with physical boundaries. This tradition has continued since the 18th century to the present day. Nevertheless, we need to keep in mind that the chronotope of the novel genre changes in each period, and the changes in the socio-historical context of the work are reflected in the national consciousness of each era. The change in the chronotope of the novel causes and is caused by a change in the chronotope of the nation.

Hutcheon's definition of postmodernism may give us a clue about the chronotope of the postmodern novel and how it might affect a change in the ways in which nation is imagined today. She maintains that postmodernism is "politically ambivalent, doubly encoded as both complicity and critique" (*Politics* 168); it is "almost always double-voiced" (*Poetics* 44), and it has a distinctive characteristic of "wholesale 'nudging' commitment to doubleness, or duplicity" (*Politics* 1). In Hutcheon's conceptualization, postmodernism embraces two opposing views simultaneously as well as being open to multiple different interpretations, and "double-coding"[11] characterizes postmodern fiction, contradictions of which "are certainly manifest in the important postmodern concept of 'the presence of the past'" (*Poetics* 4). As a corollary of postmodernist ironical self-referentiality and the presence of the past in the present, the chronotope of the nation also transforms, leading to a reconsideration or revision of the ways in which nation has been narrated.

Ishiguro's postmodern novels could be considered as what Bhabha calls "counter-narratives of the nation that continually evoke and erase its totalizing

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[11] For architectural theorist Charles Jencks who coined the term, double-coding is "the combination of modern techniques with something else (usually traditional building) in order for architecture to communicate with the public and a concerned minority, usually other architects" (17).

boundaries -both actual and conceptual - disturb those ideological manoeuvres through which 'imagined communities' are given essentialist identities" ("DissemiNation" 300). Through his novels, which are manipulative of generic qualities of atavistic genres, Ishiguro poses questions about the national identity in the contemporary age. He juxtaposes chronotopes of the past with the present ones in order to bring to the fore the fictionality and constructedness of the national identity. Ironically enough, he does this by way of *imitation* of genres, implying the fact that nationality is also something that could be imitated, since both the genres or styles and the national identities are performative.

The analytical chapters in the remaining of this thesis will seek responses to the following questions: First, what kind of connections are there between the narrative genres Ishiguro revisits – the country-house novel, the interwar detective novel, and the Arthurian romance – and "Englishness" as a narrative at these particular historical moments when these genres were predominant? In other words, how do these genres contribute to the ways in which "Englishness" was imagined then? Second, what are the formal characteristics of Ishiguro's novels through which he first *imitates* and then undermines these atavistic genres? And third, to what ends do these postmodern hypertexts foreground nation as a narrative in general and Englishness more specifically? To put it differently, what could be the reasons for Ishiguro's revisiting these older genres and ways of imagining Englishness when seen from within the actual historical chronotope of his writing?

CHAPTER 3

3. *THE REMAINS OF THE DAY:* **A RECONFIGURATION OF THE COUNTRY-HOUSE NOVEL**

In this chapter, *The Remains of the Day* (1989) will be studied as a postmodern hypertext reconfiguring the country-house novel genre, which was predominant in English literature in the nineteenth century. Ishiguro revives an atavistic genre through *imitation* to explore the connections between this genre and construction of the English national identity. I will argue that *The Remains of the Day* reconfigures the country-house novel to raise concerns about the notions of "Englishness" and nativism that were preeminent during Thatcher's era, when the novel was published. To this end, country houses both as social entities and as metaphors (of wealth and of noble lineage) used in literature will be discussed, and possible functions of the country house in constructing English national identity will be discussed before a thorough analysis of the novel.

The Remains of the Day critiques the ways in which the stately-home milieu and idyllic landscape are used as metaphors for Englishness, and how country houses function to consolidate the imperialistic idea of the English nation. In an interview, Ishiguro remarks that in *The Remains of the Day*,

> I've tried to create a mythical England. Sometimes it looks like or has the tone of a very English book, but actually I'm using that as a kind of shock tactic of this relatively young person with a Japanese name and a Japanese face who produces this extra-English novel or, perhaps I should say, a super-English novel. It's more English than English" (Vorda and Herzinger 138-9).

In a sense, he uses the country house setting to foreground nation as narration and to reveal how once upon a time such novels played an active role in reinforcing a hegemonic notion of Englishness. In other words, the country-house novel has a certain political agenda: "This idea of England, this green, pleasant place of leafy lanes and grand country houses and butlers and tea on the lawn, cricket - this vision of England that actually does play a large role in the political imaginations of a lot

of people, not just British people but people around the world" (Kelman interview 46), and Ishiguro's portrayal of English countryside in an ironic way serves to illustrate the ways in which "this idea of England" is constructed. Moreover, in Ishiguro's novel such a setting is employed to undermine this notion of "Englishness" which has remained alive since the colonial era.

3.1. A Genealogy of the Hypotext, the Country-House Novel

"The house is one of the greatest powers of integration for the thoughts, memories and dreams of mankind" (Bachelard 6), thus it has utmost significance in both real and fictional life. In literary works, except for being used as the main setting in a great number of novels, the house often gains other meanings in relation to the families, characters, and the environment as well as the socio-political and historical panorama of the age. Indeed, the house constitutes "a unifying symbolic structure that represents and defines the relationship of the central characters to one another, to themselves, to the world" (Chandler 1). Among several others, country house or manor house is the most common type of house encountered in novels set in England, specifically in the English novel of the 19th century. Country house is defined as "a large, old house with numerous outbuildings, surrounded by gardens and park, the main residence, at least historically, of a sizeable landed estate - a statement of exclusiveness and authority, of expense and status" (Wilson and Mackley 5). Country houses are considered emblems of England, since "what has generically come to be called the 'country house'- whether specifically designated as hall, abbey, park, or manor- is peculiarly English" (Gill 3).

In the social history of England, the feudal lords who developed a certain attachment to their lands are numerous. The greatness of the country houses as the traditional emblems of feudal order has been considered as the evidence of the owner's greatness and rank in society. A typical country house is "the centre-piece of a formidable statement being made about wealth, authority and status" (Wilson and Mackley xvii) of its owner. Furthermore, the English country house is "an imposing record of aristocratic wealth . . . it reflects the whims of its owners, their family's ancestry, and the lives of the countless staff who helped develop and run

the house, its gardens and estate" (Yorke 5). In addition to their owner's background, these great houses are also valuable sources of information regarding the staff working in them, hierarchical relationships among the people living there, and above all social and political conditions of a specific era. In other words, "it is a social, economic, and cultural institution, inextricably linked with the surrounding landscape and profoundly affecting not only those living under its roof but those within its purview as well" (Gill 4). Rather than being a concrete building, the English country house is an "institution" hosting the traditions, culture, and politics of the nation.

Peter Mandler argues that stately homes are portrayed as "the quintessence of Englishness," and they are expressions of "the English love of domesticity, continuity and tradition" (1). In line with this thought of representing nation, "Herman Muthesius[12] saw the love for such houses an essential sign of the race. . . set in contradistinction to the nomadic life of the city, the country house was the essential expression of England" (Kelsall 5). The love of country houses is considered a defining characteristic of Englishness. According to Duckworth, "the English estate has been positioned both as a defining aspect of British *ethos* and as a crucial site of cultural debates about national identity. The physical structure of the estate suggests an inherited structure of society, morality, manners, and language" (ix emphasis in the original). In line with the buildings, the constituting features of Englishness have been preserved. The house also signifies the cultural and social aspects of English life; "each of these images of place, the hidden valleys of Englishness . . . open[s] up to the wider global vistas of imagined English greatness" (Bishop 138). All these connotations of the country house consolidate the idea of England as the greatest nation and the English people as the greatest race. Kenny suggests that "The country-house ethos had the greater efficacy as a unifying metaphor because its setting - the country-house itself - was so palpably a functioning entity, bearing witness to the reality of the fusion of past, present and future social values in an ever changing but seemingly unbreakable continuum"

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[12] German Architect, architectural historian and theorist, and the author of three-volume *Das englishe Haus* (1904) examining the socio-historical development of the English house between 1860 and 1900. (dictionaryofarthistorians.org)

(204). It is the building more than anything that stands over the ages and has the capability of combining all the various aspects of nation together.

Country houses have been widely employed in English literary works. Kelsall creates an analogy between the country house and literature; just like books, "houses too may be 'read'. They are icons. Written sign and architectural sign reflect one another. Writers interpret what they see" (7). The country house in English literature generally functions as a symbol and microcosm of English society and English nation. Country houses, indeed, have acted as the subjects of various narratives for centuries. Country-house poems were popular in the 17th century. These poems are usually written to praise the landowning class, namely, feudalism. Durability and beauty of the country estate is underlined and rural landscape is extensively described to create a perfect English idyll. Hospitality of the landowners, and either harmony among social classes or social hierarchies are foregrounded. Some well-known examples are Ben Johnson's "To Penhurst" (1616), Thomas Carew's "To Saxham" (1640), and Andrew Marvell's "Upon Appleton House" (1681).

"To Penhurst" praises the owner of the country house Penhurst, Robert Sidney, 1st Earl of Leicester and Sir Philip Sidney's younger brother. The persona praises the house in comparison with the others and says, "Thou hast better marks of soil, of air/ Of wood, of water; therein thou art fair" (Jonson 7-8). The lineage of the house is also stressed with the words "an ancient pile" (Jonson 5). After praising the architecture of the house, its garden is described in an Eden-like way with a variety of fruits as well as different species of animals. The owner's hospitality and harmony among social classes are underscored with the lines "There's none that dwell about them wish them down;/But all come in, the farmer and the clown" (47-48). The house is always well-ordered and neat; when suddenly visited by King James and his son, the prince Henry "… not a room but dressed/ As if it had expected such a guest!" (87-88). It is all the time well-ordered and neat, which could be interpreted as a microcosm of the English society.

Similar to "To Penhurst," "To Saxham" describes and praises a country house of a noble person, Sir John Crofts. The speaker is a visitor to the house in

winter time and shares his observations with the readers. Unlike the previous poem in which harmony among classes is highlighted, superiority of the nobility is underlined through the landlord of Saxham. While the neighbours have difficulty of serving luxurious food, Saxham has ". . .dainties, as the sky/ Had only been thy volary" (17-18). Furthermore, "And every beast did thither bring/Himself, to be an offering" (25-26) to the house, as well as "water, earth, air" conspiring to "pay tributes" (30) to its beauty. Any visitor is welcomed whether be it a pilgrim or a stranger by "the master and the hind" (42). Yet, the distinction is made clear between the master and the servants of the house.

Marvell's country-house poem is titled "Upon Appleton House, to my Lord Fairfax" who was the "commander in chief of the parliamentary army throughout the civil wars" (Greenblatt et. al., 1811). The speaker of the poem assumes the role of a visitor to the house, and defines himself as an "easy philosopher" (561). Marvell tutored Lord Fairfax's daughter Mary from 1651 to 1653. The lord of the estate is praised as a very powerful authority figure not only in the family but also in the country with the following lines:

> Here live beloved, and obey'd:
> Each one your Sister, each your Maid.
> And, if our Rule seem strictly penned,
> The Rule itself to you shall bend. (153-156)

The people living within the estate are all subordinate to him: either a sister or a servant, and it is implied that the rules of the parliament can be object to change as the lord wishes them to be. Both Appleton House and Britain are described as heaven-like and exclusive, and the British are referred to as "the great Race" (248). There are several parallels drawn between the Garden of Eden and Britain; such as "You Heaven's Center, Nature's Lap/ And Paradise's only Map" (767-68), and

> Oh Thou, that dear and happy Isle
> The Garden of the World ere while,
> Thou Paradise of four Seas,
> Which Heaven planted us to please (321-24)

Compared to the other country-house poems quoted above, "Upon Appleton House" excels in elevating Britain as a country and implying an organic link between the country and the country house ethos.

Country houses have also been widely referred to in English fiction since the birth of the novel genre. Tristram studies the eighteenth-century Britain and links the rise of the novel with that of the English house:

> from the beginning the house and the novel are interconnected, for the eighteenth century, which saw the rise of the novel, was also the great age of the English house. Because the novel is invincibly domestic, it can tell us much about the space we live in; equally, designs for houses and their furnishings can reveal hidden aspects of the novelist's art. (Tristram 2)

Great houses are also essential elements of the Gothic novel, which started to flourish in the 18th century. Horace Walpole is accepted as the progenitor of the genre with his gothic romance *The Castle of Otranto* (1764) which is set in an ancient castle descending from fathers to their sons throughout generations. Scholarship on Gothic fiction and the issue of English nationality generally centre on the creation of the other and the foreigner, through which an identity is constructed based on discourses of difference. The gothic house either acts as a domestic shelter from all the possible threats, or is a mysterious and sometimes dangerous house with secret passages, labyrinthine corridors, and enigmatic staircases. In each case, with portraits of the ancestors on corridor walls of the ancient houses, aristocratic lineage is highlighted and the feudality is cherished. Following Walpole's lead, several novelists set their stories in similar architectural buildings to show ancestral connections and socio-cultural heritage. House in gothic novels is the main machinery of the genre; it helps to create the atmosphere of suspense, mystery and terror with secret passages, dark and gloomy staircases, locked rooms, etc.

In the heyday of novel genre in the 19th century, the country house became more and more popular. Raymond Williams refers to the birth of the country-house novel genre as "this is the crucial bearing of the transformation of fiction into a new kind of novel, which was to become, from the 1830s, the dominant literary form" (112). Indeed, it has become "a resonant, recurring and dynamic symbol of 'Englishness' in fiction from *Emma* onwards . . . [it] represented a powerful social myth of harmony and order" (Griffith). The great country house with all its grandeur was taken as a symbol of England's imperial power from the 19th century onwards. Among the prominent country-house novels of the 19th century are Jane

Austen's *Mansfield Park* (1814), Charlotte Brontë's *Jane Eyre* (1847), and Emily Brontë's *Wuthering Heights* (1847).

The country-house novel can be defined as "a narrative hold-all, a device that allows the incongruous to congregate, tensions to build, secrets to spill and all hell to be let loose. The house is a miniature town where only the middle and upper classes are visible, and all-seeing servants usually glide about like ghosts" (Wilson). The text of a country-house novel encapsulates various characters from different social strata and discloses the invisible through a visible great house. According to Weatherhead, the following generic features are to be found in country-house novels:

> the detailed description of the house and its inventory; next, the arrival at the house of a guest, invited or not, who is alien to the traditions and the culture of the household (a feature, of course, of many various novels); and third, as a result of this arrival, the departure of a major character who may or may not return. (58)

These features are not absolute, for each novelist adds something to the genre or customises these steps. In *Mansfield Park*, the order is more or less the same. The description of the house is not located at the beginning of the text but distributed evenly to the chapters. Fanny Price arrives at the house to live there and is taught about the customs of the house and manners, and from her point of view the house is described. Her uncle, the landlord, Thomas Bertram leaves the house to attend to business in the plantations in Antigua, West Indies. In *Jane Eyre*, the structure offered by Weatherhead is not followed, for there are several houses such as Gateshead, Moor House, Thornfield, and Ferndean. Jane Eyre spends some time in each house and all of them play significant roles in her character development. In *Wuthering Heights*, some elements are contained such as arrival of a guest such as Mr. Lockwood who persuades Nelly Dean to recount the history of the Earnshaw and Linton families, residing at Wuthering Heights and Thrushcross Grange respectively.

The setting is generally a grand house in an isolated country estate. The house is usually the main setting of the novel; the narration starts and finishes at the house. The house is more like a character than a setting, so much so that it has a name such as Mansfield Park, Wuthering Heights, Thornfield, etc. Detailed

descriptions of the house's outbuildings and interiors, rooms of the characters are presented to the reader. The house is the hub of the fictional world and connects the characters to one another. In *Mansfield Park*, the main setting is Sir Thomas's country house Mansfield Park, and the story is set in the house in which characters come together. In *Jane Eyre*, there are several houses such as Gateshead, Lowood School, Moor House, Thornfield, and Ferndean. The story of Jane starts in Gatestead and finishes in Ferndean, yet Thornfield is the main setting. In *Wuthering Heights*, the story takes place between two great houses: Wuthering Heights and Thrushcross Grange, which have certain distinguishing features in parallel with the characters living in them. While the former is located on a rocky hill, the latter is situated in a green valley.

As for characterization, there are several stock characters such as a landlord, a mistress, children, housekeeper, servants and a butler. The main characters are almost always white and upper or upper-middle class English ones. The landlord is the symbol of authority, and he may be away from the house for business or some other reasons. For the household choirs, the mistress or the housekeeper organizes the servants who "are chiefly remarkable by their absence . . . they are invisible, as though the house were a magical place, ministered to by disembodied presences" (Tristram 38). Daughters are pushed into arranged marriages with suitable partners while the son is to inherit the estate. If there are more than one son, then the issue of rightful ownership is raised. In *Mansfield Park*, for instance, the older daughter Maria Bertram's marriage with a wealthy man named Rushworth is arranged; she marries him, yet later elopes with another man. There are two sons of Berthram family, Tom and Edmund, while Tom, the older one, is to inherit the estate, he is a heavy drinker and an irresponsible gambler who squanders away his father's wealth. Edmund, the younger son, is more down to earth and would be a better choice to inherit his father's estates. Through these characters, the validity of inheritance law is touched upon. Sometimes, there may be a figure of an outsider usurping the house from its heirs. For example, in *Wuthering Heights*, Heathcliff takes over the estate of the Earnshaws: Wuthering Heights, and he also devises plans to get hold of the estate of the Lintons which is Thrushcross Grange.

Furthermore, inequality and differences between several social groups such as the ruling aristocracy and working class may appear in these novels. In *Mansfield Park,* Fanny Price's family is representative of the working class for her mother is married to a sailor while her uncle Sir Thomas, a baronet and a member of the Parliament, is a representative of the ruling aristocracy.

The narrator in country-house novels could be a first-person narrator as in *Jane Eyre*, or a third-person narrator as in *Mansfield Park.* The narrator may be personally involved in the story she/he narrates (e.g. *Jane Eyre*), or she/he could be just an observer and recorder of the events and feelings of the characters (e.g. *Mansfield Park*). In either case, the reader is not invited by the text to get suspicious about the reliability of the narrator.

In country-house novels, England's imperial power is always felt at the background. In *Mansfield Park*, for instance, the origin of Sir Thomas's wealth (England's wealth in a broader perspective), although not explained explicitly, is his sugar plantations in Antigua, West Indies. When Fanny asks him about slaves working in the plantations, she is unanswered. There are also references to England's colonial domination in overseas in *Jane Eyre.* Mr. Rochester's father arranges the marriage of his son and Bertha Mason, a Jamaican Creole, who is an heiress to her father's wealth in West Indies. He keeps her locked in the attic in Thornfield due to her madness supposedly coming from her mother, and gets hold of her wealth. In addition, with the character St. John Rivers, England's so called civilizing mission is touched upon by his going to India as a missionary to Christianise them.

The great house is the symbol of a strong nation, the economic power of which is actualised through colonialism in such novels. In his insightful analysis of *Mansfield Park,* Edward Said finds strong parallels between domestic and international authority in his *Culture and Imperialism* (1994); he maintains that *"*to hold and rule Mansfield Park [the country house] is to hold and rule an imperial estate*"* (87). Emphasizing the inseparability of the novel genre and imperialism, Said holds that

the continuity of British imperial policy throughout the nineteenth century- in fact a narrative- is actively accompanied by this novelistic process, whose main purpose is not to raise more questions, not to disturb or otherwise preoccupy attention, but to keep the empire more or less in place. (74)

The 19th-century country-house novels fostered the myth of an immensely powerful imperial England. Most of the time being discreet about the slave trade or the oppression on the natives of the lands they colonized, the English novelists affirmed the exploitation of faraway places for the sake of increasing the power and the wealth of England and keeping it as an empire.

Furthermore, English country house is a locale among many which acts as a metaphor for English identity. Ian Baucom examines various locales such as the Gothic architecture, the Victoria Terminus, the cricket field, and the country house in his work titled *Out of Place: Englishness, Empire, and the Locations of Identity* (1999), and interprets how these locales lead to reformations of English identity by displaying how these places serve as metaphors of Englishness. According to Baucom, the country house is an "object of remembrance and mourning":

> What is mourned is what has failed to survive, and what those houses, though so vast, can now only fragmentarily represent: the ordered, and hegemonic, moral economy of England's privileged classes; the heyday of British capital; the national and imperial project of identity formation; the Pax Britannica. It is in its invocation of these (though, finally, they never existed as they are remembered or imagined) that the country house is mournfully named, that it is fetishized. It is as such that it must be read, not as the desired thing but as the surviving fragment of the lost object of desire. (Baucom 172-173)

Holding onto such locations as country houses and including them in the narratives are a part of yearning for "good old days"; country-house novels consolidate this imperial identity formation as well as serving for the nostalgic yearnings of great Empire. The locale of the country house, standing intact in its place for centuries, also acts as "the site in which the present re-creates the past, as a 'contact zone' in which succeeding generations serially destabilize the nation's acts of collective remembrance" (Baucom 5). The great country houses are taken as proof that England sustains its imperial power over centuries though with small differences. Along with their nostalgic evocations, these houses are the bridges that connect past and present, for "common image of the country is now an image of the past" (Williams 297). The country-house novel appeals to several authors who would like to emphasize the unity of past with present and preservation of English traditions,

for "The English country house is self-consciously and historically romantic in its inception, reluctant to abandon the traditions of the past, seeking to incorporate into its form memories of an older order" (Kelsall 27). Therefore, the country-house novel also acts as a link between the past and present; "Physically, the house provides a definite unity of place, . . . and this unity of place augments the sense of other unities: the unity of past, present, and future; unity with nature; indeed, the unity of human experience" (Gill 16). As the country house ethos remains in the past, the house becomes a surrogate for something missed as Hewison writes, "[b]y a mystical process of identification the country house becomes the nation, and love of one's country makes obligatory a love of the country house" (53). Ultimately, the country-house novel has become a tool to unite public memory and national identity.

Ishiguro, in *The Remains of the Day*, *imitated* the country-house novel genre to lay bare the working mechanisms of the construction of an imperial English national identity through such symbols. He achieves this aim by merging the past with the present in the fictional world successfully and by putting Darlington Hall at the centre of the narrative. The great hall appears as a nostalgic object of mourning for the imperial days of England. It should also be kept in mind that the situation regarding the British power overseas and historical issues are connected to the domestic situation of Darlington Hall.

3.2. *The Remains of the Day* as the Hypertext

The Remains of the Day[13] starts with the first-person account of Mr Stevens, an aged and faithful English butler of the great country house Darlington Hall. The story time covers six days in July 1956, but through flashbacks are given an account of Darlington Hall and its inhabitants from the aftermath of World War I onward. With his new American employer, Mr Farraday's suggestion, the butler sets out on a journey by Mr Farraday's Ford motor car to West Country where he aims to meet the former housekeeper Miss Kenton who left the house twenty years ago to marry

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[13] All subsequent references to the primary source *The Remains of the Day* will be shortened as "*Remains*".

Mr Benn. Misinterpreting Miss Kenton's letter by assuming she is unhappy in her marriage and hoping that they may have a future together, Stevens plans to invite her back to her previous post using staffing problems at Darlington Hall as an excuse. When they finally meet, Miss Kenton makes it clear that she will continue to live with her husband and there is no way of going back to the days she used to love Stevens. Heartbroken, Stevens decides to return to Darlington Hall, yet the novel finishes not at the great house but at Weymouth pier. The geographical journey Stevens undertakes turns out to be a journey into his inner self and into the history of England. Going back and forth in time, in addition to his own life story focused on being a great and dignified butler and serving a great man, Stevens recounts the political meetings and the international conference organized by late Lord Darlington to ease conditions of Versailles Treaty for the Germans. Lord Darlington hosts several German sympathizers and German officers, and displays anti-Semitist tendencies. Stevens devotes almost 30 years of his life to the service of Lord Darlington and admits to himself that his lord is not as honourable as he wanted to believe, but it is too late to have a life of his own.

There are a few studies on *Remains* regarding the relationship between the country-house novel and England's decaying imperial condition, and the parallels between the state of English estate and English national identity. John Su in his comparative article of Waugh's *Brideshead Revisited* and Ishiguro's *Remains* "Refiguring National Character: The Remains of the British Estate Novel" (2002) holds that "the diminished condition of the estate is taken to be emblematic of the nation as a whole" (553). According to Su, the novel "links the crises of estate and nation: . . . The decline of the estate in *The Remains of the Day* mirrors the decay of the British Empire" (563). He also refers to Thatcher's evoking nostalgia of Britain's "greatness" and concludes his article with the comment that Ishiguro's "ending the novel with Stevens residing at the pier recognizes the need for and inevitability of a shift in representative national spaces and welcomes it" (571). Su offers a varied and keen insight into the novel; however, he explores the relationship between the country house and Englishness by focusing on nostalgia and ethics; his analysis is a thematic one and he disregards the generic features of

the country-house novel and its ideological implications which will be one of the main concerns of this study. Similar to Su's argument that the decaying house symbolizes the condition of imperial England, Meera Tamaya reads the novel from a postcolonial perspective and examines the relationship between Lord Darlington and Stevens as the one between the colonized and the colonizer, namely "England's relationship to its colonies" (46) in her "Ishiguro's *Remains of the Day*: The Empire Strikes Back" (1992). For Tamaya, "Ishiguro uses that consummately economical and British literary form -the novel of manners- to deconstruct British society and its imperial history" (45), yet she slightly touches upon the formal characteristics of the novel and does not provide a detailed discussion on the relationship between the form of the novel and its ideological ramifications in Ishiguro's present time. Alex Murray also mentions the formal characteristics of Ishiguro's text and its political underpinnings in his "Historical Representations, The Heritage Industry and Historiographic Metafiction: Historical Representation in the 1980s" (2014). Murray considers *Remains* "a pastiche that [Ishiguro] undertakes with such a thin thread of parody that it has little comic force" (137). Furthermore, he believes that "the novel is clearly a self-conscious exploration of a mythical England that never existed, drawing attention to the constructed mythologies of English nationalism" (Murray 136). Unfortunately, he does not provide an in-depth analysis of the novel, neither does he support his argument with solid textual evidence. The idea of constructedness of English nationality is also touched upon in Griffith's "Great English Houses/New Homes in England? Memory and Identity in Kazuo Ishiguro's *The Remains of the Day* and V. S. Naipaul's *The Enigma of Arrival*" (1992). According to Griffith, "Both texts make explicit reference to the England of empire and make problematic in different ways the idea of 'Englishness' and how it is constituted" and Griffith holds that "for Ishiguro, the country house is a way of engaging with the residual 'body' of imperial power, as 'the spirit is slipping' and changing in England." Griffith's considers the novel a critique of the social order through Stevens's consciousness; analysis is thematic and there is no mention of the formal characteristics of the country-house novel as a genre. All these critical works have insightful commentary on *Remains* as a country-house novel. These articles

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nicely make references to England's imperial power and the construction of English national identity, yet none among these touched upon the work's being a postmodern hypertext simultaneously hosting the chronotope of the 19th-century country-house novel genre and the chronotope of the postmodern novel to voice Ishiguro's present-day concerns. They fall short of bringing together thematic and formal analysis of the novel, which will be done in the study.

In *Remains*, Ishiguro employs a double-coded narrative through which he juxtaposes his concerns about English national identity during Thatcher's leadership and political upheavals after the World War I. According to Linda Hutcheon, postmodernism is characterized by an "inherently paradoxical structure" (*Poetics* 222), in other words, it "is comfortable with doing two opposing things at the same time or representing both sides of an argument at once" (Nicol 16). As a postmodernist text which "is both intensively self-reflexive and parodic, yet it also attempts to root itself in that which both reflexivity and parody appear to short-circuit: the historical world" (Hutcheon *Poetics* x), Ishiguro's novel reconfigures the country-house novel by imitating the genre in an ironic way to draw attention to some certain problems in the construction and consolidation of English national identity. Indeed, as a postmodern piece, Ishiguro's text "depends upon and draws its power from that which it contests" (Hutcheon *Poetics* 120), because "postmodernism constantly treats this [combination of the self-reflexive and the historical] with a distinctive 'attendant irony.' Irony enables writers to continue working within particular discourses while simultaneously managing to contest them" (Nicol 32). *Remains* works within the discourse of country-house novel while it simultaneously manages to contest the genre itself.

Contrary to the 19th century country-house novel in which generally the story of middle or upper-middle classes are recounted by a third person narrator, in *Remains* the narrator is a first-person, a marginalized character barely mentioned in conventional narratives and an overtly unreliable one[14]. Indeed, Ishiguro

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[14] Nelly Dean, the maid and one of the narrators in *Wuthering Heights* is also an unreliable narrator (because of her adjectival discourse that shows her biased position, her inadequacy of interpretation of the events and lack of understanding) yet her unreliability is not on the foreground as that of

"foregrounds the small private history, and in doing so, demonstrates how readily it is able to revise the traditional grand narratives" (Beedham 70), the private history of a butler is recounted by himself rather than following the norms of conventional narration and telling the history of rich families. According to Gérard Genette's classification of narrators, Stevens fits into "intradiegetic-homodiegetic" (*Narrative Discourse* 248) narrator who is not above or superior to the story but involved in it, and tells his story by himself. As he is the one who conveys all the dialogues and events in the novel, the reader has no choice but to follow the story from his narration.

Much ink has been spilt on the conceptual explanation of unreliable narration. Wayne Booth is the first scholar to explicitly define the concept of the unreliable narrator in *The Rhetoric of Fiction* (1961): "I have called a narrator reliable when he speaks for or acts in accordance with the norms of the work (which is to say, the implied author's norms), unreliable when he is not" (158-59.) In Booth's conceptualization, there should be a certain discordance between the "norms" of the implied author and those of the narrator. Following Booth, several other critics added to the concept of the unreliable narrator; Ansgar Nünning, for instance, argues that there is a strong and undeniable link between unreliable and homodiegetic narration and for him, it "makes sense within the tradition of Booth's definition, since the narrator has to be recognisable as a personality who unwittingly lays bare his or her faults, be it their psychological dysfunction or obsession, their lack of knowledge, interpretative faculties or morals" (90). As the narrator is personified and thought to be a flesh-and-blood person, it is inevitable to consider him/her infallible.

In their analysis of *Remains*, Phelan and Martin find classical narratology inadequate to explain Stevens's unreliability and offer a new approach of reading the text to do justice to both Ishiguro and Stevens. Examining Stevens's dialogues, especially the ones with Miss Kenton, they infer that Stevens "is seriously either underreporting or underreading" and he is "intentionally deceptive" (92). Phelan

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Stevens's. She tells about the lives of upper-class people rather than recounting her own life and her narration is transferred to the reader by that of another narrator.

and Martin suggest that since it is not possible to "clearly determine Ishiguro's relation to Stevens" because of homodiegesis (102), the reader's "ethical positioning" (100) takes precedence in approaching to the narrative: "our own ethics play a crucial role in shaping our response to the scene" (103). In a more recent article, Phelan furthers the discussion on unreliable narration and differentiates between "estranging" unreliability and "bonding unreliability;" the former "underlines or increases the distance between the narrator and the authorial audience" (223) and the latter "reduces the distance between the narrator and the authorial audience" (224). He exemplifies bonding unreliability with Stevens's situation at the end of the novel, he holds that

> When Stevens writes at the end of *The Remains of the Day* that 'in bantering lies the key to human warmth,' . . . the statement shows that Stevens has learned something in the course of the narrative, has moved closer to Ishiguro's ethical beliefs about human relationships than during his first unenthusiastic responses to Mr. Faraday's bantering. As Stevens moves in this direction, the authorial audience also moves toward him not only ethically but also affectively. (Phelan 225)

In addition to this indication of unreliability concerning the relationships between the authorial audience and the narrator, there are several "verbal indicators of mental habits that lead to unreliability [which] are located within the discourse itself" (Wall 20). Stevens's uncertain remarks and reliance on his memory are highlighted with such statements: "As I remember" (*Remains* 54), "I recall my impression" (67), "But there is another memory" (75), "I have become somewhat lost in these old memories (167), and "One memory in particular has preoccupied me all morning - or rather, a fragment of a memory, a moment that has for some reason remained with me vividly through the years (222). He recalls bits and pieces from the past and combines them in his mind and narrates his story to the reader, which makes the reader suspicious about his credibility as a narrator. Furthermore, in her comprehensive study of Stevens's unreliable narration, Kathleen Wall enumerates his use of language (his use of "one" while referring to himself, his professionalism, verbal tics), discrepancy between how he feels and what he says, deviations in his narration, and his instances of misremembering (23-25) as sources of his unreliability. In some circumstances, Stevens also withholds information or simply lies. For instance, he lies about having worked for Lord Darlington in

several occasions, and covers this saying, "I have chosen to tell white lies in both instances as the simplest means of avoiding unpleasantness" (*Remains* 132).

As a narrator Stevens differs from his predecessors in country-house novels in several ways. Foremost, his narration makes the reader recognize its fallibility; he is an overtly unreliable narrator. Second, a conventionally marginalized character is taken to the centre of narration, for Stevens is not an upper-class character; he is just a butler who is rarely mentioned in traditional country-house novels. He is telling his own story rather than giving minute details of the lives of "important" people. With this unconventional narrator in a traditionally reliable setting, the country house ethos and whatever it stands for is also undermined. In the figure of a butler, the narrator invites the readers to scrutinize the ethos of reliability of any narration, and at the same time question the so-called greatness of the country houses.

In traditional country-house novels, the setting is generally a grand house located in an isolated country estate. The house is usually the main setting of the novel; the narration starts and finishes at the house. In *Remains*, the narration begins at a great country house, Darlington Hall which takes its name from its previous owner: the Darlington family that possessed the house for over two centuries before it was sold to an American. Although the house is mentioned frequently by the narrator Stevens, it is neither the main setting of the novel nor the place where the narration ends. However, the house has a great symbolic importance for Stevens. When the new owner of the house, Mr Farraday offers Stevens to go on an expedition with his Ford motor car, Stevens responds "It has been my privilege to see the best of England over the years, sir, within these very walls" (*Remains* 4). Although the staff working in such houses may not have the opportunity to go on sight-seeing tours, Stevens thinks they "did actually 'see' more of England than most, placed as [they] were in houses where the greatest ladies and gentlemen of the land gathered" (*Remains* 4). Indeed, for Stevens, Darlington Hall is the microcosm of England which frequently hosts the members of feudal aristocracy. Stevens likens the world to a wheel at the centre of which lie the country houses: "the world was a wheel, revolving with these great houses at the hub, their mighty decisions emanating out to all else, rich and poor, who revolved around them" (*Remains* 122).

He suggests by this metaphor that old hierarchical systems were caught in a tide of change and the decision makers were no longer solely the aristocracy but the owners of the great houses like Lord Darlington, as Stevens says "debates are conducted, and crucial decisions arrived at, in the privacy and calm of the great houses of this country" (*Remains* 121). Darlington Hall, for Stevens, is the site of decision makers from the privileged classes of the British society, and they would guard the hegemonic and imperial structure of the empire.

Although there is no detailed description of the outbuildings of Darlington Hall, the condition of the interiors is mentioned from time to time by Stevens. With the house's passing into the hands of an American, certain rooms -even floors- are left untouched; second floor, which was used to host guests, is completely dust-sheeted. There is also a sudden decrease in the number of the staff; once there were twenty-eight staff members, with the current owner of the house there remained only four including Stevens. As for the interior decoration of the house, there are a couple of changes mentioned: the corner where once a shelf with many volumes of encyclopaedia "including a complete set of the *Britannica*" stood, is now occupied by "a glass cabinet displaying various of Mr Farraday's ornaments" (*Remains* 63). In the days of Lord Darlington, "servants' hall would often witness a gathering of some of the finest professionals in England talking late into the night by the warmth of the fire" (ibid 18), yet "the old banqueting hall no longer contains a table and that spacious room, with its high and magnificent ceiling, serves Mr Farraday well as a sort of gallery" (75). Stevens also remembers the old times when they served almost fifty people at the banqueting hall which is empty now. All of these point out to the fact that the great Darlington Hall is in a stasis of decay in the 1950s. Experienced enough, Stevens is aware of the fact that "the days of working with a grand staff at one's beck and call will probably never return within [his] lifetime" (50), and the great days of the country house have already been left behind. Such a grand house's having been physically emptied makes Stevens feel peculiar. At the start of his journey to the West Country, he contemplates

> I was very conscious of the fact that once I departed, Darlington Hall would stand empty for probably the first time this century - perhaps for the first time since the day it was built. It was an odd feeling and perhaps accounts for why I delayed my

> departure so long, wandering around the house many times over, checking one last
> time that all was in order. (*Remains* 23)

Leaving the environs of the house, he even feels a "slight sense of alarm" and considers he is driving towards a "wrong direction into a wilderness" (*Remains* 24), for it is the first time that he has left the premises of Darlington Hall. Actually, as a building Darlington Hall reminds Stevens of the glorious days of the house and British Empire in a broader context. Centuries after its construction, it still stands there like a monument reminding the history of the nation. That the great house will be empty for probably the first time for almost two centuries is an odd feeling for him because it had never been that "empty" before. The country house acts both as a symbol of the great bygone years of Britain and a place of memory preserving the public history of Britain together with its international politics, thereby representing "great" British national identity. However, with this scene, just like the notion of British national identity, the house itself is rendered an empty signifier; the British imperial identity is not great any more.

The grim fate of Darlington Hall is shared by other country houses throughout England, which reflects the deteriorating condition of England. On his way to Dorset, Stevens sees "a tall Victorian house" (*Remains* 124) "comprising four floors, with ivy covering much of the front right up to the gables . . . however, that at least half of it was dust-sheeted" (*Remains* 125). About the situation of the house, Stevens inquires the footman who replies, "A shame really, . . . a lovely old house. Truth is, the Colonel's trying to sell the place off. He ain't got much use for a house this size now" (125). Just like Darlington Hall, this great house is doomed to be sold, as the English people can neither afford nor use the great houses properly any longer. While conversing with another butler, Stevens mentions his new employer Mr Farraday and the man says "American, eh? Well, they're the only ones can afford it now" (*Remains* 254), the gentlemen of Britain have been losing their financial power to afford and maintain such great houses; Americans take over their places.

As for characterization, a few of the stock characters peculiar to country-house novel are present in *Remains*: a landlord, a butler, and a housekeeper. Indeed, we learn about the landlord and the housekeeper from the butler's narration based

on his distant and nostalgic memories. Stevens thinks very highly of the landlord Lord Darlington who, according to Stevens, has an "essentially shy and modest nature" (63), does things "only through a deep sense of moral duty" (64), and who "was a gentleman of great moral stature" (132) and "was a courageous man" (255). Yet, after his death, Lord Darlington was condemned by many people who claimed that "Lord Darlington was anti-Semitic, or that he had close association with organizations like the British Union of Fascists" (145). Although Stevens argues that Lord Darlington abhors anti-Semitism, he recounts some events which prove the contrary of this belief, such as "his instructing [him] to cease giving donations to a particular local charity which regularly came to the door on the grounds that the management committee was 'more or less homogeneously Jewish'" (154), and later saying "We cannot have Jews on the staff here at Darlington Hall" (155) and ordering their dismissal. Furthermore, about the British Union of Fascists, Stevens says "Sir Oswald Mosley[15], the gentleman who led the 'blackshirts', was a visitor at Darlington Hall on, I would say, three occasions at the most . . . before [the organization] had betrayed its true nature" (146). These connections, together with Lord Darlington's praiseworthy words for Italian and German fascist leaders such as "Look at Germany and Italy, Stevens. See what strong leadership can do if it's allowed to act" (208) lead to labelling Lord Darlington as "a Nazi sympathizer" and a fascist. According to Stevens, Lord Darlington was under the influence of his friends while making decisions to hold a conference and dismiss the Jewish maids. He says, for instance, Lord Darlington "had not been initially so preoccupied with the peace treaty [Versailles] when it was drawn up at the end of the Great War, and I think it is fair to say that his interest was prompted not so much by an analysis of the treaty, but by his friendship with Herr Karl-Heinz Bremann [an officer in the German army]" (74).

Indeed, as Berberich claims *The Remains of the Day* is "a direct criticism of British engagement with fascism" (128) and with paternalist ideology which was

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[15] "The history and politics of twentieth-century British fascism in the 1930s centres on the founder and leader of the British Union of Fascists, Sir Oswald Mosley, who dabbled in politics from an early age. . . Mosley established a paramilitary protection corps that became infamous under the name of the 'Blackshirts'" (Berberich 119)

prominent from the Victorian period onwards. Paternalists favour an authoritarian and hierarchical society; "There is no doubt that paternalists believed in their own rights. . . they did not believe in equal rights for all or in rights based on natural law" (Roberts 4), and a paternalist "believes that society can be best managed and social evils best mitigated by men of authority, property, and rank performing their respective duties toward those in their community who are bound to them by personal ties of dependency" (Roberts 8). Since "the paternalist world view [is] founded on the preservation of class distinctions" (Öztabak-Avcı 97), paternalists wanted to keep the social hierarchies just like Lord Darlington and his friends who look down on common people and who do not believe in democracy. One day around 1935, Stevens is called into the room where Lord Darlington and some of his friends discuss some political issues. Stevens is addressed a set of political questions such as England's debts to America, currency problem in Europe and French prime minister's moves in North Africa by Mr Spencer, Stevens says in reply to the questions "I'm very sorry, sir, but I am unable to be of assistance on this matter" (205), which causes the gentlemen in the room to laugh. This little show was done to prove that the English government should not be relying on the will of the people; Mr Spencer is against the proposition that "this nation's decisions be left in the hands of our good man here and to the few million others like him", he even likens the parliament to "a committee of the mothers' union" (206). Lord Darlington is no different from Mr Spencer regarding this issue; he says to Stevens "Sir Leonard had been talking a lot of that old-fashioned nonsense. About the will of the people being the wisest arbitrator and so on" (207). He calls "the will of the people" nonsense, and says "Democracy is something for a bygone era" (208). Rather than giving opportunity to common people to have a right in their country's politics, he prefers the undemocratic ways of ruling: oligarchy or the fascist regimes being in power. He gives examples to Stevens,

> Look at Germany and Italy, Stevens. See what strong leadership can do if it's allowed to act. None of this universal suffrage nonsense there. . . It may have been all very well once, but the world's a complicated place now. The man in the street can't be expected to know enough about politics, economics, world commerce and what have you. (208-209)

With these words he gives hints about his genuine stance: an ardent paternalist who is against democracy. In fact, as Tamaya comments,

> The truth is that Lord Darlington, far from having been admirable, was actually a crypto Fascist, busily engaged in the appeasement of Hitler. Influenced by Sir Oswald Mosley, the leader of the notorious British Union of Fascists, who is a frequent visitor at Darlington Hall, Lord Darlington believes that the world should properly be divided into two classes: the strong and the weak, leaders and followers, masters and servants. (51)

Lord Darlington and his circle of friends are representatives of the British high society of the 1930s, members of which were known to be admirers of fascist leaders: "To the exiled Duke of Windsor, formerly King Edward VIII, and to a considerable number of Tory MPs and right-wing sympathizers, the fascist governments of Germany and Italy seemed attractive" (Judd 314). In September 1936, Lloyd George, the acting prime minister of England from 1916 to 1922, went to Germany. According to Rudman, "his overwhelming desire, however, was to meet Hitler" (220). After his visit, Lloyd George "was tremendously impressed by Hitler, and appeared spellbound by his personality" (Rudman 224). Similar to people in high society and prominent political figures of the 1920s and 1930s, Lord Darlington feels great pity and empathy for the Germans who were defeated in WWI. He goes to Germany to visit his friend Herr Bremann, and when he comes back from his trip, he says "Disturbing, Stevens. Deeply disturbing. It does us great discredit to treat a defeated foe like this. A complete break with the traditions of this country" (75). He believes that leaving the defeated party in such a desperate condition is at odds with the idea of Englishness. He is not satisfied with the current situation Germany was put in: "I fought that war to preserve justice in this world," he says, "As far as I understood, I wasn't taking part in a vendetta against the German race" (76). To bring justice to the Germans, Lord Darlington hosts many distinguished people "such as Lord Daniels, Professor Maynard Keynes, and Mr H. G. Wells" who came to the house "off the record" (77). Lord Darlington decides to organize "an 'unofficial' international conference - a conference that would discuss the means by which the harshest terms of the Versailles Treaty[16] could be revised"

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[16] The Treaty of Versailles was signed on June 28, 1919. It officially ended the state of war between the Allies and Germany. . . Germany lost its colonies and a large part of its own territory. . . The German army could be no larger than 100,000 men. Naval forces were limited to 15,000 men and 6

(78). This is a moral case according to Lord Darlington, and he believes he is being honourable by trying to set things right for Germans. Yet, he is actually disillusioned and used by the Germans, as the American senator Mr Lewis states on the last day of the conference held in 1923 at Darlington Hall, that the Europeans are a group of amateurs in the issues of politics:

> You gentlemen here, forgive me, but you are just a bunch of naive dreamers. And if you didn't insist on meddling in large affairs that affect the globe, you would actually be charming. Let's take our good host here. What is he? He is a gentleman. No one here, I trust, would care to disagree. A classic English gentleman. Decent, honest, well-meaning. But his lordship here is *an amateur*. . . He is an amateur and international affairs today are no longer for gentlemen Amateurs . . . The days when you could act of your noble instincts are over. Except of course, you here in Europe don't yet seem to know it. (106-107; emphasis in the original)

With these words, Mr Lewis draws attention to the obsoleteness of paternalist viewpoint, yet neither Lord Darlington nor his guests are aware of the fact that the days when the members of aristocracy were prominent in politics are bygone and they are unable to solve international crises with old methods. Lord Darlington opposes Mr Lewis by saying, "What you describe as 'amateurism', sir, is what I think most of us here still prefer to call 'honour'" (107), and he is supported by many other guests. A columnist in international affairs and the son of a deceased friend of Lord Darlington, Reginald Cardinal is also worried about Lord Darlington, for he is well aware of the fact that Lord Darlington has been used as an instrument by the German authorities. He warns Stevens about what may befall his lord,

> I tell you, his lordship is being made a fool of . . . His lordship is a dear, dear man. But the fact is, he is out of his depth. He is being manoeuvred. The Nazis are manoeuvring him like a pawn. Have you noticed this, Stevens? Have you noticed this is what has been happening for the last three or four years at least? (233)

Reginald also implies that Lord Darlington's endeavours to put things in order for Germany is in vain; he says "Today's world is too foul a place for fine and noble instincts. You've seen it yourself, haven't you, Stevens? The way they've manipulated something fine and noble" (234). When Stevens reveals that he does not understand what he means, Reginald expresses the situation of Lord Darlington more explicitly, "Over the last few years, his lordship has probably been the single most useful pawn Herr Hitler has had in this country for his propaganda tricks. All

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battleships, with only 36 ships total. . . Germany was forced to admit guilt for starting the war and required to pay heavy penalties. (Swayze 12-13)

the better because he's sincere and honourable and doesn't recognize the true nature of what he's doing" (235). Although Reginald implies that Lord Darlington inadvertently supported Hitler, Lord Darlington spoke well of other fascist leaders at his time and he held paternalist world view which is as atrocious as Fascism.

Stevens follows the lead of Lord Darlington and favours the paternalist ideology. He says, for instance, "A 'great' butler can only be, surely, one who can point to his years of service and say that he has applied his talents to serving a great gentleman - and through the latter, to serving humanity" (123). He does whatever is required of him without giving a second thought, thus "Stevens's positioning of himself as a service provider to those who, unlike an 'ordinary' man such as himself, know how to manage 'great affairs of the nation', is one example of the paternalist discourse he subscribes to" (Öztabak-Avcı 99). Rather than being actively involved in the decision-making processes, Stevens suggests "devoting attention to providing the best possible service to those great gentlemen in whose hands the destiny of civilization truly lies" (209). According to Stevens, serving great gentlemen equals to serving the nation, for he believes the butlers will "never be in a position to comprehend the great affairs of today's world, and our best course will always be to put [their] trust in an employer [they] judge to be wise and honourable, and to devote [their] energies to the task of serving him to the best of [their] ability" (211), which displays his acquired paternalist world view. When Lord Darlington tells him to dismiss the Jews in the staff, although the maids are very efficient in their work and they have nothing to do with politics, he does not utter a word against his lord's wish and fires them immediately. In fact, "Stevens's complicity in his master's Nazism is the outcome of his adoption of the paternalist view" (Öztabak-Avcı 99). Another example of Stevens's paternalist understanding could be his views on dignity and gentlemen. Mr Harry Smith, a middle-aged countryman living around Devon, opposes Steven's view of dignity as something only belonging to gentlemen:

> with all respect for what you say, sir, it ought to be said. Dignity isn't just something gentlemen have. Dignity's something every man and woman in this country can strive for and get. You'll excuse me, sir, but like I said before, we don't

> stand on ceremony here when it comes to expressing opinions. And that's my
> opinion for what it's worth. Dignity's not just something for gentlemen. (195)

Harry Smith's understanding of dignity is more inclusive and democratic than that of Stevens, and Smith upholds equality in society while Stevens believes that the powerful elite should be the ruling class.

Other stock characters present in *Remains* are the butler Mr Stevens and the housekeeper, Miss Kenton (Mrs Benn). Generally, in 19th-century country-house novel, the staff are almost invisible; they either tell the story of the wealthy family as the narrator or are rarely mentioned throughout narration, yet in *Remains* the focus is on the butler and his life. Indeed, having spent almost all his life serving as a butler in the great house of Lord Darlington, Mr Stevens's personal life has been shaped by the mores of the country house. He shuns displaying any emotions even for his father. When his father is taken ill and laid in his bed, Stevens ponders "while it seemed undesirable that I leave my father in such a condition, I did not really have a moment more to spare" (97). He does not think he has time to spare for his father because downstairs an international conference is being held, and he believes he needs to be on his duty. When he visits his father in his room while resting, he addresses him in the third person singular rather than second person singular, he says "I hope Father is feeling better now . . . It is just after six o'clock, so Father can well imagine the atmosphere in the kitchen at this moment" (101). He prefers to use a distant language towards his own father, and when he is informed about his death, he just says "I see" (110), and he does not go upstairs to see him for the last time and close his eyes. Years later when he remembers that day, he finds his behaviour dignified and has a feeling of "a large sense of triumph" (115) for hiding his emotions and not letting his lord down. Although Stevens has some feelings towards Miss Kenton, the housekeeper, he prefers to keep them to himself for he believes it is inappropriate for the household servants to have intimate relationship amongst themselves. Miss Kenton, on the other hand, is very disturbed by Stevens's indifference to herself and to the events unfolding around him. Once she asks him "Why, Mr Stevens, why, why, why do you always have to *pretend*?" (162; emphasis in original). Stevens is absurdly comic in issues involving any

sentiment. For instance, to offer Miss Kenton his condolences, he approaches her and asks:

> "Is everything in order?"
> "Everything is quite in order, thank you." [replies Miss Kenton]
> "I had been meaning to ask you if you were experiencing any particular problems with the new recruits." (187)

He has dedicated all his life to butlership, as a result of which he cannot express any kind of emotions, which actually leads to his life-long unhappiness. When Miss Kenton starts to go out regularly at nights, Stevens suspects that she sees a suitor; "This was indeed a disturbing notion, for it was not hard to see that Miss Kenton's departure would constitute a professional loss of some magnitude, a loss Darlington Hall would have some difficulty recovering from" (180). Instead of expressing his true emotions to her, he even lies to himself saying that her leaving will be "a professional loss" (180). When Miss Kenton breaks the news of her accepting the marriage proposal of her suitor, Stevens avoids talking to her and only says "I do not mean to be rude, Miss Kenton, but I really must return upstairs without further delay. The fact is, events of a global significance are taking place in this house at this very moment" (229). Instead of his own happiness, he cares about his lord and the conference and actually loses his chance for happiness. Years later, Stevens misreads her letter by assuming that she is unhappy in her marriage and wants to come back to Darlington Hall, that is why he sets out on a journey to the West Country. When he finally meets her, he realizes that he has misinterpreted her words and she is happy in her marriage.

In addition to the narrator, setting, and stock characters of country-house novel, *Remains* undermines the characteristics of the genre by counteracting the myths of England as the greatest country and Englishness as the greatest national identity as well. At the background of the narration, England's loss of imperial power is suggested by various events. One such indication is the beginning of the present story time which is July 1956, and Darlington Hall's having been sold to an American businessman. This takeover includes a veiled reference to the political history of England and the political rivalry between America and Britain in the 1950s when U.S. interfered in the Suez Crisis and caused Britain to lose control

over the Suez Canal, which ended British domination over Egypt and is a signal of the end of the British imperial power overseas. In the aftermath of World War II, with the decline in colonialism the power has shifted to the hands of the United States and the Soviet Union. The economic condition of Britain deteriorated during the war, and "Britain had also been forced to sell a large proportion of its overseas assets and investments, and to borrow money from a variety of sources other than the United States" (Judd 322). While Britain was grappling to pay its war debts, the Suez Crisis broke out in 1956 as a result of the intervention of the British and the French to the canal due to their political interests, Tamaya expounds: "The date is July 1956, when President Gamal Abdel Nasser nationalized the Suez Canal, thus heralding the end of Britain's long reign as the world's foremost colonial power" (45). According to McCombe, the British Empire collapsed as an empire "when Egypt appealed to the US for weapons" rather than Britain, which underscores that "Britain was no longer the primary international force in the region" (79). As Great Britain was replaced by the United States in the political stage of the world in the 1950s, Darlington Hall also passed into the hands of an American businessman, thereby becoming the property of a different nation rather than remaining in the hands of an English landlord. Berberich also comments on the relationship between the novel and historical events:

> 1956, the year of the Suez Crisis, . . . saw the ultimate humiliation of Britain as an imperial power. In the 1980s, the Prime Minister Margaret Thatcher herself seemed to bemoan the irrevocable end of the British Empire. She repeatedly called for a return to Victorian values. (126)

Indeed, though the novel is set around 1956 echoing the aftermath of WWII, it was penned and published in 1989, the year when Margaret Thatcher had been acting as the Prime Minister of England for ten years. Berberich holds that the novel "contains a cautionary subtext that criticizes and warns against the dangerous social and moral regression enacted by the Thatcherite celebration of Englishness and Victorian moral values and its refusal to acknowledge the nation's darker life of the mind" (119). With a novel set in the 1950s, Ishiguro evokes connections between the actual chronotope (the 1980s) and the historical chronotope to allude to reservations about his contemporary political atmosphere in general and the

valorisation of British imperial national identity in specific. It can be held that Ishiguro employs what Bhabha calls "double-timed" narrative of the nation with the help of a simultaneous engagement of past and present. What Ishiguro does is in line with the dual nature of nation, as Renan holds "A nation is a soul, a spiritual principle. Two things . . . constitute this soul or spiritual principle. One lies in the past, one in the present" (19). Ishiguro fuses together the chronotope of the postmodern novel and the chronotope of the 19th-century country-house novel to lay bare the constructedness of the English national identity. His *imitation* of the country-house novel within the postmodern context by replacing the habitat of the genre contributes to dispelling the myth of the English as the greatest nationality. The myth is undermined by way of imitating the genre (which was used to consolidate the English imperial national identity), rendering the great house (which stands for great Englishness) empty, portraying its landlord as a failure in the political arena and in his personal life, and leaving the butler figure disillusioned.

Margaret Thatcher is known for her strong desire to revive the glorious days of Imperial British national identity, for which she deliberately evoked a sense of nostalgia in the public. Svetlana Boym holds that "two kinds of nostalgia characterize one's relationship to the past, to the imagined community, to home, to one's own self-perception: restorative and reflective" (41). Restorative nostalgia "puts emphasis on nostos and proposes to rebuild the lost home and patch up the memory gaps. . . [and] characterizes national and nationalist revivals all over the world, which engage in the antimodern myth-making of history by means of a return to national symbols and myths" (Boym 41). Thatcher aroused nationalist sentiments of the people by reminding them of the glorious days of the British Empire, she especially rekindled the imperialist nostalgia to mobilize public support for her governmental policies. In this case, Victorian value judgement is the lost home, and she seeks to reconstruct those days, for in an interview with Peter Allen she implies she internalized Victorian values, "I was brought up by a Victorian grandmother. . . [who] taught tremendous pride in [my] country" (Allen). Her practices and ideas are later labelled as "Thatcherism" which actually refers to "a mixture of free markets, monetary control, privatization and cuts in both spending

and taxes – combined with a populist revival of the 'Victorian values' of self-help and nationalism. . . Thatcher saw no inconsistency in preaching a crusade for economic modernization which relied upon a return to 'Victorian values'" (Clarke 367–379). One of the reasons for her being successful was the fact that she was able to hold on to Victorian values:

> she retained throughout her career the unshakeable conviction that the domestic virtues she had absorbed from a dominating father in a lower-middle-class, non-conformist home – hard work, taking personal responsibility, prudence, thrift, plain-dealing and an overriding concern to see that the books balanced – could be transferred into the public sphere as guiding principles for government. (M. Evans 3-4)

By resorting to national collective memory, she successfully evoked restorative nostalgia and increased the number of her supporters. Her speech on the idea of heritage during the 1979 General Election is an epitome of the way she guaranteed the public the safety of going back to the good old days:

> Somewhere ahead lies greatness for our country again. This I know in my heart. Look at Britain today and you may think that an impossible dream. But there is another Britain which may not make the daily news, but which each one of us knows. It is a Britain of thoughtful people, tantalizingly slow to act, yet marvellously determined when they do . . . above all, may this land of ours, which we love so much, find dignity and greatness and peace again. (Butler and Kavanagh 195)

Following the elections, the Thatcher government legislated the National Heritage Act both to preserve the national artefacts and to raise funds for the conservative party, which led people to hold onto values of a bygone era.

In addition to the Suez Crisis and Thatcher's evocation of restorative nostalgia, other issues related to English political history and Thatcher's deeds are touched upon in the novel. In one of the lodgings Stevens stays, he meets the people of town and has political conversations with them, which are actually resonances of the political aura of the era. A middle-aged countryman Harry Smith says "Our doctor here's for all kinds of little countries going independent. I don't have the learning to prove him wrong, though I know he is. But I'd have been interested to hear what the likes of yourself would have to say to him on the subject, sir" (202). Stevens avoids giving an answer to this with the help of Dr. Carlisle. However, his remark of "countries going independent" could be a passing reference to decolonization process, which speeded up after WWII, in general, or to the Falkland

Islands Crisis, in specific. The islands are situated four hundred miles away from Argentina, and they "have been a British colony continuously since 1833, and inhabited by people of British stock" (Spittles 113). Yet, in April 1982 "the Argentina military dictatorship, perhaps in order to deflect interest from its own problems, invaded the Falkland Islands, claiming them as part of its own political and administrative territory" (Spittles 113). The British government decided to assemble military forces and take their authority in the overseas back; they achieved their goal in two months and brought the islands back to British dominion. Such a move actually strengthened Thatcher's prime ministership and revived the spirit of nationalism all around Britain.

In several issues, Dr Carlisle is in disagreement with Harry Smith. Carlisle inquires Stevens, "What did he [Harry Smith] lecture you on last night? The Empire? The National Health?" (*Remains* 219), and then adds "Harry's always going around trying to work everybody up over issues. But the truth is, people are happier left alone" (219). Harry seems to subscribe to conservative thought and favour Thatcher's reforms coming one after the other including the National Health Service reforms, introduced in 1989 by the Thatcherite government, which led "hospitals in both the public and private sector . . . to compete for patients" (Seldon and Collings 45). Hospitals are classified and put under some district authorities who would decide on their budget; the privatization mania of Thatcher government extending to hospitals was not welcomed by most citizens and practitioners in the field of health. The doctor, who is against Thatcherism, also indicates with a "tone of disgust" that "Harry has a lot of ideas about changes to this and that, but really, no one in the village wants upheaval, even if it might benefit them. People here want to be left alone to lead their quiet little lives. They don't want to be bothered with this issue and that issue" (220). His words are like the voice of the people trying to catch up with the changes in their country. Thatcher revived the nationalist narrative myths of Englishness, then implemented some radical reforms.

As well as evoking parallels between the actual historical chronotope and the chronotope of the novel and alluding to the double-timed nature of the nation, throughout *Remains* English nation's being a collective of narration and, as a

corollary of this, English national identity's being a construct are hinted through butler Stevens's characterization and narration. That Stevens has learned almost everything he knows about his country and nation from the narrative books displays the fact that the notion of the English nation -just like any other- is a combination of various narrations. When Stevens decides to go to the West Country, he realizes that he knows very little about his country; and he learned whatever he knows about his nation from the books. Firstly, he mentions "Mrs Jane Symons's *The Wonder of England* . . . a series running to seven volumes, each one concentrating on one region of the British Isles" (*Remains* 11). The collection is widely read "in houses up and down the country" (12), for the books provide description of some specific regions of the country by way of sketches and photographs. Actually, his travel guide is almost twenty years outdated, Stevens is not totally aware of the changes in England, especially that "the England of 'great houses' that Mrs. Symons' book reflects and that Stevens has founded his identity upon has passed away" (Teverson 253). Later, he talks more about the other sources of his knowledge about his country, and he even compares his country with others depending on his "acquired" knowledge from the books.

> I have seen in encyclopedias and the *National Geographic Magazine* breathtaking photographs of sights from various corners of the globe . . . It has never, of course, been my privilege to have seen such things at first hand, but I will nevertheless hazard this with some confidence: the English landscape at its finest - such as I saw it this morning - possesses a quality that the landscapes of other nations, however more superficially dramatic, inevitably fail to possess. It is, I believe, a quality that will mark out the English landscape to any objective observer as the most deeply satisfying in the world, and this quality is probably best summed up by the term 'greatness'. . . We call this land of ours Great Britain, and there may be those who believe this a somewhat immodest practice. Yet I would venture that the landscape of our country alone would justify the use of this lofty adjective. (*Remains* 28-29)

Stevens, just like many other citizens, has been inculcated with the idea of Britain's greatness by various kinds of narratives. That is why he bluntly announces the English landscape as the best one even though he has not seen the other landscapes. Even his feeling of being "in the presence of greatness" (29) is manufactured with the help of similar narratives of nation that construct and consolidate the idea of great nation. Indeed, "landscape becomes a site of memory, one that is seen to embody national identity— the countryside is the very face of the nation itself, for it

is here that the expressions of England are displayed" (Trimm 192), because of this Stevens even attributes a type of dignity to the land itself in his comparison of Britain with other countries,

> It is as though the land knows of its own beauty, of its own greatness, and feels no need to shout it. In comparison, the sorts of sights offered in such places as Africa and America, though undoubtedly very exciting, would, I am sure, strike the objective viewer as inferior on account of their unseemly demonstrativeness. (*Remains* 29)

This comparison of the U.S. and the U.K. echoes the post-war rivalry between the two countries. Stevens also compares Mr Farraday and Lord Darlington, and reaches hasty and biased conclusions about the nations. The two employers are contrasted in terms of their personality traits. One day, during a breakfast "either through kindness, or because *being an American* [Mr Farraday] failed to recognize the extent of the shortcoming" (148; emphasis added) and he continued reading his newspaper. To Stevens's surprise, he could not understand that the silver fork was not in a good condition or not nicely polished. Even such a small event makes Stevens comment negatively on the Americans. Most of the time, Stevens feels disturbed by the sincere jokes and approach of Mr Farraday. For instance, when Stevens mentioned Mrs Benn/ Miss Kenton, the former housekeeper, who could be a solution for the staff shortage, "Mr Farraday seize[s] the opportunity to grin broadly at [him] and say with some deliberation: 'My, my, Stevens. A lady-friend. And at your age'" (*Remains* 14). This is "a most embarrassing situation" for Stevens and he comments that "Lord Darlington would never have placed an employee" (*Remains* 14) in such a situation. Although he finds it inappropriate of an employer to talk in such a manner with the butler, he later ironically says that he does not mean "anything derogatory about Mr Farraday" (ibid); for he is an American, his ways are different from Lord Darlington. He interprets his new employer's "bantering which in the United States, no doubt, is a sign of a good, friendly understanding between employer and employee, indulged in as a kind of affectionate sport" (15). He remembers more unconventional words of him regarding a couple they were expecting as guests, about the woman Mr Farraday tells Stevens, "Maybe you could keep her off our hands, Stevens. Maybe you could take her out to one of those stables around Mr Morgan's farm. Keep her entertained

in all that hay. She may be just your type" (15). He feels a certain unease about these remarks, but then recalls the things he heard about other Americans. One of the neighbouring houses' landlord says once; if he were an American bartender, he "would be assaulting [them] with crude references to [their] vices and failings, calling [them] drunks and all manner of such names, in his attempt to fulfil the role expected of him" (16) indicating the way Americans joke with each other differs from those of the English. Another example Stevens remembers is Mr Rayne -who had been to America- "remarking that a taxi driver in New York regularly addressed his fare in a manner which if repeated in London would end in some sort of fracas, if not in the fellow being frogmarched to the nearest police station" (16). With these instances, Stevens implies that Americans are far away from being as kind and gentle as the British.

Stevens has been so deeply enmeshed with the idea of England's being "the greatest" country that he believes Americans stand in awe of English customs, houses, and so on. Mr Farraday, for instance, has "a deep enthusiasm for English ways" (129) which is revealed to Stevens when they had Mr Farraday's fellow Americans Mr and Mrs Wakefield, who "too were owners of an English house of some splendour" (129), as short-time guests at Darlington Hall. During the tour of Darlington Hall, Stevens overhears "various American exclamations of delight coming from whichever part of the house they had arrived at" (129), and they were taken to each and every room of the house including the dust sheeted floors. Mr Farraday is disturbed by the fact that his guests were not as awe-stricken as he expected them to be, and tells Stevens,

> I'd told her [Mrs Wakefield] you were the real thing. A real old English butler. That you'd been in this house for over thirty years, serving a real English lord. But Mrs Wakefield contradicted me on this point. . . . I mean to say, Stevens, this *is* a genuine grand old English house, isn't it? That's what I paid for. And you're a genuine old-fashioned English butler, not just some waiter pretending to be one. You're the real thing, aren't you? That's what I wanted, isn't that what I have? (*Remains* 130-131 emphasis in the original)

The fact that Stevens is also bought like a commodity as a "part of the package" (*Remains* 255) gives the impression that Mr Farraday desired not only to buy the estate with all its components but also everything it stands for, that is why he questions the authenticity of the house and Stevens who is a living evidence of that

authenticity. Mrs Wakefield has the impression that the house is a "mock" one and so is the butler because of Stevens's denying to have worked for Lord Darlington, and he just makes an excuse of his denial by telling Mr Farraday, "I'm very sorry, sir. But it is to do with the ways of this country . . . I mean to say, sir, that it is not customary in England for an employee to discuss his past employers" (*Remains* 131); however, the actual reason of his lie is that he shuns disclosing the fact that he has worked for a Nazi sympathizer.

Stevens is a "genuine old-fashioned English butler" as Mr Farraday says, and he is proud of being a butler because he considers butlership in parallel with the greatness of England. Just like he compares the English landlord and landscape with others, he also compares the butlers of England with the European ones, by implying a certain superiority of the English ones over the others,

> It is sometimes said that butlers only truly exist in England. Other countries, whatever title is actually used, have only manservants. I tend to believe this is true. Continentals are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race are capable of. (44)

The English race is more suitable to be "great" butlers, that is why Stevens suggests "when you think of a great butler, he is bound, almost by definition, to be an Englishman" (44). The prerequisite for being a great butler lies in Englishness, yet there are other features a great butler should have. One such characteristic is to have an affiliation with a great house. Stevens mentions that Hayes Society, a kind of butlers' association which was very influential in the twenties and thirties, attempted "to devise criteria for membership" (32) and they announced that "a prerequisite for membership was that 'an applicant be attached to a distinguished household' (32). Indeed, a great country house has a significant role in ascertaining whether a butler is great or not. Overviewing his own situation, Stevens says,

> I gave thirty-five years' service to Lord Darlington; one would surely not be unjustified in claiming that during those years, one was, in the truest terms, "attached to a distinguished household". In looking back over my career thus far, my chief satisfaction derives from what I achieved during those years, and I am today nothing but proud and grateful to have been given such a privilege. (*Remains* 133)

He seems to accept himself as a great butler for he has served in the "distinguished household" of Lord Darlington and acknowledges that he is privileged to be able to do so.

By performing the role of a great butler throughout his life, Stevens believes to have served for his nation. In fact, as Bhabha holds the people has integral role in the nation formation process, and he draws attention to "the liminality of the people — their double inscription as pedagogical objects and performative subjects" (Bhabha "DissemiNation" 302). As a butler holding onto age-old traditions of butlership, Stevens occupies a liminal place: he is both a pedagogical object (he is linked to a certain past) and a performative subject (he performs the role of a great butler to fulfil the signification process).

Steven considers the "greatness" of England and Englishness in parallel with the once great country-house Darlington Hall, "honourable" Lord Darlington, and his profession butlership and dignity of being a butler, all of which collapse and thereby prove the English national identity as an empty signifier. Darlington Hall is sold to an American, and several changes happen: the number of the staff is decreased dramatically, most of the rooms are dust-sheeted, banqueting hall is rarely used, and the house is left empty for the first time in its history. Shortly, the house is not in a great condition but in a stasis of decay. Lord Darlington died leaving a bad name behind; although at first Stevens denied Lord Darlington's affiliation with Nazi leaders, later he says "It is hardly my fault if his lordship's life and work have turned out today to look, at best, a sad waste - and it is quite illogical that I should feel any regret or shame on my own account" (211). After his disillusionment, Stevens understands that he should leave the past behind and look forward. He consoles himself regarding his wasted years by saying,

> But perhaps one should not be looking back to the past so much. After all, I still have before me many more years of service I am required to give. . . It's essential, then, to keep one's attention focused on the present; to guard against any complacency creeping in on account of what one may have achieved in the past. (147-48)

Even though he is reluctant to do so, he now sees the inevitability of looking forward rather than nostalgically remembering the "good old days". Towards the end of his narration with the suggestion of another retired butler he says, "I should cease looking back so, much, that I should adopt a more positive outlook and try to make the best of what remains of my day" (256), which, in a broader context, suggests that in terms of English national identity, people should stop clinging onto

nostalgic connotations and consider it in parallel with the contemporary condition in England. Dignity which is the most important quality of being a butler also comes under Stevens's scrutiny, at the Weymouth pier, he says "You see, I trusted. I trusted in his lordship's wisdom. All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really - one has to ask oneself – what dignity is there in that?" (*Remains* 256). Stevens realises that he spent his life for nothing, his "honourable" lord, the great country house of his, dignity, and butlership all prove useless in the end. His professionalism also collapses, for he says "More and more errors are appearing in my work. Quite trivial in themselves – at least so far. But they're of the sort I would never have made before, and I know what they signify. Goodness knows, I've tried and tried, but it's no use" (ibid 255). He suffers emotionally from the fact that he put his faith in Lord Darlington and what his personality signifies, namely the Englishness as a mark of quality, and sadly there is no way of going back to those days as he could have behaved differently. After this realization that he wasted his life for nothing, Stevens decides to change and he starts practicing bantering to surprise Mr Farraday. He says, "Perhaps it is indeed time I began to look at this whole matter of bantering more enthusiastically. . . in bantering lies the key to human warmth. . . I will begin practising with renewed effort" (*Remains* 258). After facing all his failures, this "surrender to banter is neither a sign of progress nor a desperate attempt to restore normality. Rather, this final decision is the mark of his failure" (Hammond 104). This failure is not only that of Stevens but also of the people who hold onto the notion of a great English imperial national identity even in the 20th century.

The novel finishes at Weymouth Pier rather than the "great" country house Darlington Hall. The move from the estate to the pier, as claimed by Su, "suggests an attempt on Ishiguro's part to relocate the ethos of England, and to challenge the primacy of the estate as its representation" (568). This type of an ending is, indeed, a recognition of "the need for, and inevitably of a shift in, representative national spaces" (571). Because a pier is built at the edge of a body of water, it is a structure under which water flows and this makes the structure less durable compared to a

country house. Thus, the "pier" suggests a less rigid and rootless notion of national identity instead of a well-established and rooted one suggested by the country house.

Stevens's tremendous faith in a strong and pure English national identity is undermined in parallel with the decaying country house and its lord's stained honour. Through Stevens's beliefs and disillusions, the efforts of Thatcherite government to make people aspire for the great old days by way of nationalist sentiments are proven to be useless; a parallel is drawn between the country house ethos and Thatcher's attempts of reviving glorious Victorian days, and both are undermined. One of the guests in a political meeting in the Darlington Hall says "We're really so slow in this country to recognize when a thing's outmoded. Other great nations know full well that to meet the challenges of each new age means discarding old, sometimes well-loved methods. Not so here in Britain" (*Remains* 207). On a small scale, this statement is like a plea for holding onto the past in vain; nostalgia should be given up. Yet, on a larger scale the novel itself suggests that old conventions of nation and national identity are no longer valid, and they need to be abandoned for the good of all. In this respect, Thatcherite government is not alone in being unsuccessful. As for Lord Darlington, in spite of his struggle to put an end to post-war misery of the Germans, by arranging meetings, organizing conferences, hosting ambassadors and even prime ministers, he is thought to be a Nazi sympathizer, he loses his prestige and dies in misery.

Ishiguro's choice of the country-house novel seems suggestive since "it harbours a whole host of patriotic reactions in the collective psyche" (Agyeman 336). He subversively makes use of the conventions of country-house novel to illustrate that the English national identity is a construct, and all kinds of political attempts to revive the "good all days" are pointless. Unlike the traditional fictional employment of a country house to strengthen the idea of a great imperial England, Ishiguro prefers to utilize the country-house novel genre to shatter the long-lasting myth of Englishness as the greatest nationality. He renders "Englishness" an empty signifier by drawing a historical analogy between present day concerns regarding English national identity and Prime Minister Thatcher's attempts to revive nativism.

The wave of nostalgia for the glorious days of British Empire crashed in Thatcher's era; however, people still tend to aspire for old days, for the heyday of Victorian times is left behind just like the country houses. By imitating country-house novel's stylistic qualities, Ishiguro creates a hypertext to question whether a pure English national identity is still valid or not. To this end, he reworks the conventions of the genre in several ways: (1) the traditional setting -a country house- is violated, the country house emerges merely as a building stripped of its ideological implications, and the narration does not finish at the house; (2) the conventional characters of the country-house novel are either not employed or treated differently; that is, there is no mistress or children to inherit the grand house, and servants who are generally invisible in such novels are at the heart of the novel; (3) the butler figure, who has traditionally been marginalized or silenced in such novels, is the narrator and in the centre of the narrative. Furthermore, from the butler's point of view, decline of a majestic house, Darlington Hall, is recounted, which is in parallel with the weakening of the Great Britain; (4) English imperial power both overseas and within the country is not strengthened but depicted as weakening. In other words, the idea of Britain's greatness is undermined. Actually, Stevens's words summarize the gist of the novel in terms of English nativism: "here is no virtue at all in clinging as some do to tradition merely for its own sake" (*Remains* 7). Through the character Lord Darlington, the parallels between dysfunctional ways of ruling (such as oligarchy and Fascism) and the paternalist world-view are hinted and undermined. As the pawn of a pawn, butler Stevens performs the role of an English citizen by being a "first-class" butler and he is involved in the process of nationalist myth-making. If considered in Bhabha's terms, the great house of Lord Darlington could be taken as a fixed origin connecting traditions and people together, thus the pedagogic mode has a historical presence (a pedagogical object is the country-house novel), while the performance of narrative is constructed in the present by the old butler Stevens. In the last analysis, both Englishness and the genres consolidating Englishness can be imitated- they are both performative acts.

Through a reworking of the country-house novel, Ishiguro makes readers question "Englishness" as a concept. As Salman Rushdie also contends, the novel is

"a brilliant subversion of the fictional modes from which it at first seems to descend" (244). Ishiguro's employment of a chronotope of the past in the present time causes a disruption in the genre's situatedness, through which he poses questions about the country-house novel genre's premises of consolidating English national identity. In line with Bhabha's concept of the double-time of narrating the nation, Ishiguro creates a postmodern novel in which he refers concurrently to the aftermath of WWI and WWII, and his contemporary historical time. In his double-coded text, Ishiguro ironically undermines the country-house novel's age-old mission of consolidating the "imagined" imperial English nationality. Because any change in the chronotope of the nation directly triggers the changes in the novel's chronotope, as a double-voiced postmodern novel, *Remains* calls for a reconsideration in the ways nation is narrated and imagined.

4. *WHEN WE WERE ORPHANS:* A RECONFIGURATION OF THE INTERWAR DETECTIVE FICTION

Similar to *Remains*'s reconfiguration of the country-house novel, *When We Were Orphans*[17] (2000) *imitates* generic conventions of the interwar detective fiction to draw attention to fictionality and constructedness of English imperial national identity. Thus, this chapter discusses the generic features of interwar detective fiction and how this genre may have contributed to the construction and consolidation of English national identity during interwar period (between World War I and World War II). While the actual historical chronotope of *Remains* contains Thatcherite England and the chronotope of the novel corresponds to the Suez Crisis, *Orphans's* chronotope contains interwar years in the Far East and its actual historical chronotope corresponds to England's losing its former colony, Hong Kong. A thorough analysis of the novel, as to how it *imitates* and then undermines interwar detective fiction will follow. Then, an overall analysis of what this specific hypertext tells us about nation as a narrative in general and Englishness specifically will be made.

As regards the interwar detective fiction and the role of the detective figure in these texts, Ishiguro holds,

> There's a certain kind of detective fiction that was enormously popular here in Britain in the 1920s and 1930s, . . . these detective stories portray a very cozy functioning community where just one thing has gone wrong—somebody has murdered somebody. And all it takes is for this detective to come from outside and unmask the murderer and everything goes back to being rosy again. (Ishiguro, Mudge interview)

He considers this mania of detective fiction in its historical context a "kind of escapism", and tells that it is "quite poignant", especially "this hope that there's a detective who can just put the evil back in the bottle" (ibid). For Ishiguro,

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[17] All subsequent references to the primary source *When We Were Orphans* will be shortened as "*Orphans*".

It's just a kind of longing for a more innocent period of life that's gone forever, after the Great War. I thought it would be interesting to have a detective who seems to come out of this cardboard world, perhaps carrying a lot of those assumptions about how you can control evil, and throw him into the turmoil of the twentieth century as it runs toward the Second World War and see what happens to him. (Chapel interview "A Fugitive Past")

While reconfiguring the interwar detective novel and reminding the reader of imperial England's losing its power and authority in the Far East, Ishiguro also implicitly voices his concerns about the contemporary international political moves such as the UK's involvement in the Gulf War (1990-1991).

4.1. A Genealogy of the Hypotext, the Interwar Detective Fiction

Although some critics date crime fiction back to very early texts such as *the Bible* and *Oedipus Rex* (circa 429 BC), detective fiction is usually considered to have started with the American writer Edgar Allan Poe's short story "Murders in the Rue Morgue" published in 1841 featuring an eccentric detective C. Auguste Dupin. T.S. Eliot announces Wilkie Collins's *The Moonstone* (1868) "the first and greatest of English detective novels" (Eliot 426). Collins's novel loosely established the formula of the genre with its extraordinary detective Sergeant Cuff, his step by step rational inquiry, false suspects, and a surprise ending with an unexpected criminal. Following Collins's inauguration of the detective novel in English literature, Sir Arthur Conan Doyle's renowned detective Sherlock Holmes's short story series, the first of which was published in 1887, became very popular even to the extent to call Doyle "the father of detective fiction." This popularity endured and even grew in the 20th century with the authors such as Agatha Christie, G. K. Chesterton and Dorothy L. Sayers, to name a few. As Todorov nicely puts it, "The classical detective fiction which reached its peak between the two world wars is frequently called the whodunit" (44). The detective novel genre prospered in that period, and the period between the wars is often referred to as "The Golden Age" of detective fiction[18].

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[18] Critics use the terms "classical detective fiction," "interwar detective fiction," and "the Golden Age detective fiction" interchangeably to refer to the detective novels written between the years 1920 and 1940.

Detective fiction is a clue-puzzle narrative which generally opens with a crime and the investigating detective collects evidence with the help of his/her friend or assistant. Inquiring a set of suspects, the detective solves the puzzle and an explanation is provided at the end of the narration. In terms of narrative, the events are recounted in the following order: the problem is stated, clues are collected, inquiry is conducted, and evidence is exposed for a solution of the problem. Based on their structural analyses of detective fiction, some formal rules for detective fiction are proposed by some critics. An author of detective fiction, the American S. S. Van Dine (Willard Huntington Wright) composed "Twenty Rules for Writing Detective Stories" which appeared first in *the American Magazine* for September 1928. He calls detective fiction "a kind of intellectual game" (qtd in Haycraft 189). Todorov examines Van Dine's list and finds them to be far too detailed and he summarises them into eight essential points:

> 1-The novel must have at most one detective and one criminal, and at least one victim (a corpse).
> 2-The culprit must not be a professional criminal, must not be the detective, must kill for personal reasons.
> 3- Love has no place in detective fiction.
> 4-The culprit must have a certain importance; (a) in life: not be a butler or a chambermaid, (b) in the book: must be one of the main characters.
> 5-Everything must be explained rationally; the fantastic is not admitted.
> 6- There is no place for descriptions nor for psychological analyses.
> 7-With regard to information about the story, the following homology must   be observed:
> "author: reader = criminal: detective"
> 8- Banal situations and solutions must be avoided. (Todorov 49)

The original list of Van Dine was penned in a great detail, so Todorov shortened it by summarising the basics of his list which referred to almost anything regarding the form and content of a detective story. A similar yet shorter list of dos and don'ts while writing a piece of detective fiction was announced by an English essayist and the author of several detective stories, Ronald A. Knox, whose "A Detective Story Decalogue" was published in 1928 under the title "Ten Commandments of Detection." (Haycraft 194). The list includes the following points:

> I. The criminal must be someone mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow.
> II. All supernatural or preternatural agencies are ruled out as a matter of course.
> III. Not more than one secret room or passage is allowable.

IV. No hitherto undiscovered poisons may be used nor any appliance which will need a long scientific explanation at the end.

V. No Chinaman must figure in the story.

VI. No accident must ever, help the detective nor must he ever have an unaccountable intuition which proves to be right.

VII. The detective must not himself commit the crime.

VIII. The detective must not light on any clues which are not instantly produced for the inspection of the reader.

IX. The stupid friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader.

X. Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them. (qtd. in Haycraft 194-196)

Among others, the rule number V draws attention because of its exclusion of Chinese race from detective fiction with no obvious reason[19]. Regarding the statement, Haycraft fails to offer a satisfactory explanation. He says,

Why this should be so I do not know, unless we can find a reason for it in our western habit of assuming that the Celestial is over-equipped in the matter of brains, and under-equipped in the matter of morals. . . . [when you] come across some mention of 'the slit-like eyes of Chin Loo', you had best put it   down   at once; it is bad. (Haycraft 195)

Both Knox's statement and Haycraft's commentary cannot go beyond being racist, but O'Neill's is more down-to-earth; he claims that

this harks back to the dying days of the British Empire when all sorts of foreign nationals were flooding into London to do commerce with the biggest power players on the planet. The Chinaman was regularly used as the evil mastermind character in the magazines of the day. In the 1920s the Chinese were seen as exotic, sinister and somehow not quite above board. (O'Neill)

Indeed, this Asian-hate echoes the epithet of "Yellow Peril" which is "rooted in medieval fears of Cenghis Khan and Mongolian invasions of Europe, . . . [and] combines racist terror of alien cultures, sexual anxieties, and the belief that the West will be overpowered and enveloped by the irresistible, dark, occult forces of the East[20]" (Marchetti 2). To cover up their fear, the European authors tend to misrepresent the Asian characters. The statement of Knox may have similar concerns; the reason why he forbids Chinese characters may be to avoid any interference to the main crime story.

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[19] In *Orphans,* there are several Chinese characters such as Ling Tien and Wang Ku whose appearance is that of a stereotypical Chinese man: wearing a dark gown, a cap, and a pigtail.

[20] This belief has inspired English writer Sax Rohmer who created a fictitious character, Dr. Fu Manchu featuring in many novels and films as a demonic figure. As a representative of all the evil in the East, Dr. Manchu is the yellow peril incarnate.

Drawing on the above mentioned lists, some generalizations could be made about detective fiction: there should be a detective, a criminal, a victim, and a sidekick; the detective should solve the crime intellectually not incidentally; the criminal should not be the detective or a professional one; the victim should be a person of importance and be one of the main characters; the sidekick should be less intelligent than the detective and should have a role in the solution of the crime. Besides, love interest, psychological analyses, and supernatural elements are not welcomed. As for the narration, fair play is essential; there should be "a reliable (often first-person) narrator who will provide all the details as he or she sees them . . . As part of the 'game rule' structure, this narrator must in fairness reveal *everything* he knows in order for readers to arrive at a solution on their own" (Owen 78, emphasis in original). The readers' active involvement in the narrated story is required for them to come up with a solution along with the detective.

Among all the characters, the detective has the utmost significance, and "the classic detectives are clever, insightful and persevering rather than flamboyantly active or coincidentally fortunate" (Knight, *Crime* 88), and the detective should carry out an "emotional disengagement from the case" (Owen 80). Early literary detectives set the rules for the following generation of detectives. For instance, Collins's detective Cuff is the one who initiated the procedure of reconstruction of the crime and assembling suspects to explain the solution. Cuff brings together amateur creativity and professional analysis while Doyle's Holmes stands for science and rationality, he incorporates chemical, physical, biological and technical methods in his inspection, and he is "a man of science, acting independently, serving the community" (Knight, *Form* 68). As a member of his/her community, the detective should act rationally and serve his/her nation. Holmes, for instance, serves as an advisor to the Police when they reach a dead-end, and "with magnifying glass and London fog . . . , [Holmes] epitomis[es] the rational hero who resolves urban disorder" (Knight, *Form* 104). As a result of his/her services, a stereotypical detective is generally attributed a role of the saviour or a national hero who could save his/her community (and his/her country in a broader sense) from a possible threat or a great disaster. Among all the turmoil, "a rule of the genre postulates the

detective's immunity. We cannot imagine Hercule Poirot or Philo Vance [the detective in many of S. S. Van Dine's novels] threatened by some danger, attacked, wounded, even killed" (Todorov 44-45). As a representative of his/her great country, the detective figure always stands upright in all circumstances; "the detective has incarnated a scientific ideal: the detective discovers the causal links between events: to unravel the mystery is to trace them back to a law" (Moretti *Signs* 144). The detective has the function to make things right and restore peace and order first in his/her small circle, then metaphorically in the whole society. Moreover, the detective identifies the criminal at the end of the narration and "solutions to crimes should not come as the result of unexpected revelations of past histories, introduction of new characters, use of the supernatural, or reliance on coincidences" (Rollyson 1902). Instead of these, the process of ratiocination should be followed and there should be a logical explanation of the events.

The detective generally reaches a conclusion with the help of his/her sidekick. Famous literary detectives such as Holmes and Poirot have their sidekicks, Watson and Captain Hastings, respectively. Watson was an army surgeon in India. He shares Holmes's house in Baker Street. Watson is depicted as "humourless and plodding but full of sound virtues" (Knight, *Form* 68). As Moretti holds, "Watson is essential: as a literary function first of all. While the criminal opens the action and the detective closes it, Watson drags it out. His specific function is purely quantitative. . . he accumulates useless details" (*Signs* 146-147). With common-sensical comments, or by simply listening to the detective's comments on the case, he eases the process of detection. Similar to Watsons, Hastings has served for the army in the Middle East. He is a close friend of Poirot with whom he shares a flat shortly, and he also acts as the narrator of some of the detective stories of Christie.

The other stereotypical characters in detective fiction are the victim, the criminal, and the suspects. The victim is usually a person who has some wealth and authority; usually the one who is envied in his/her circle. As for the suspects, any of them should have some reasonable motives and the potential to be labelled as the criminal. Besides, "most of the real suspects will be relatives or close associates of the important dead person, and they will almost all have something to hide"

(Knight, *Crime* 88). The detective novels are generally set in "English high bourgeois world" (Knight "The Golden Age" 82); Christie's criminals, for instance,

> are traitors to the class and world which is so calmly described, and their identification, through the systems of limited knowledge and essentially domestic inquiry, is a process of exorcising the threats that this society nervously anticipates within its own membership: the multiple suspect structure has special meaning in a competitive individualist world. (ibid 82)

In high-bourgeoisie world, each member of the community tends to act independently for their own interests, which gives them excuses to act selfishly and irresponsibly for the sake of keeping their private properties intact. In such a social circle, then, each member is a possible criminal. Thus, when the criminal is found and punished, the social evil is also distanced from the peaceful lives of the bourgeoisie.

The settings chosen for detective fiction are commonly similar: "A typical Golden Age mystery has a closed-world setting, that is, it takes place in a place where a small number of characters, all of whom know one another, are brought together in a limited area. After a murder occurs, everyone remains in place until the murderer is identified" (Rollyson 1906). The stories generally take place in a "comfortable upper-middle-class (only rarely aristocratic) country settings" (Knight, *Crime* 87). Like the country-house novel, country houses are widely preferred settings in interwar detective fiction, and in these texts, the country house emerges as the location of the crime. Since the idea of imperialism starts to fade in interwar years, we commonly see the detective figures fighting with the forces that put the empire in jeopardy. In that sense, setting the actions in an enclosed countryside may have some implications; the selected area acts as the microcosm of the society and when a crime is committed, it needs to be solved immediately to bring order to the society. In her novels, Christie, for instance, "firmly believed and recreated the values of the English property-owning bourgeoisie; . . . she offered nothing more difficult than sharp observation and orderly thought as the systems by which crime was detected and disorder contained" (Knight, *Form* 107). Imperialism is an indirect result of the bourgeoisie carrying their domestic economic relations to an international scale, thus any threat to their order should be eliminated for the good of their class and thereby the country.

Similar to the country-house novel, the detective fiction is considered a quintessentially English genre; for instance, T. S. Eliot holds that "in detective fiction England probably excels other countries" (426). Like the country-house novel, detective fiction contributed to the interests of imperialism; in other words, it is "an important player in the arena of imperial literature" (Reitz xiii). From the nineteenth-century onward, detective fiction "helped a national readership imagine the British Empire in a way that was at once destabilizing and reassuring" (Reitz xiii). Starting with Collins, detective fiction consolidates the superiority of the British Empire and by extension of imperial English identity. In *The Moonstone,* the reader is presented with binaries, such as English and foreign, domestic and imperial, safe and dangerous, through which Indians are represented as the inferior "other" while the English are rendered superior in comparison with them.

Similarly, in some stories of Doyle such as "The Sign of Four", representation of India and Indians serve as justification of British imperial existence there. Most of the natives are represented as hideous savages having distorted features. Doyle's detective fiction is "distinctive in its valorization of empirical values and imperialism. He was one of the great Victorian apologists of empire. . . the greater part of his energy was devoted to defending the interests of the British Empire" (Thompson 68). To support the English imperial domination in the East and to fuel up patriotism, Doyle also wrote other books such as *The Great Boer War* (1900), *The War in South Africa* (1902), and *To Arms!* (1914).

At a time when the world was in turmoil, and people were in doubt of the future of their society, interwar detective fiction continued to support the idea of a great and ideal England. For instance, detective novels of Agatha Christie are generally set in elegant country houses surrounded by lush gardens or peaceful green English villages to evoke tranquil and undisturbed times of English society. The countryside settings of Christie's fiction are indeed "idealization of England, and England that exists in the popular imagination as a conflict-free, rural Arcadia sustaining the values and traditions that define 'Englishness'" (Thompson 123). Furthermore, some novels of Christie are set in the colonies of England, such as *Appointment with Death* (1938) which is set in Petra, Jordan and Syria. In the novel

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a group of Europeans visit the historical places, and one of them is found dead. The rational, scientific detective, Hercule Poirot, is the cure for the illogical death. He is so sure of the power of his reasoning that he promises to solve the mystery in twenty-four hours, showing also Christie's belief in the superiority of the western reasoning in the wanton eastern setting. The depiction of the native people and landscape, similar to that of Collins and Doyle, also suggests the greatness of English land and its people in comparison with the Eastern ones. The European Poirot successfully unravels the mystery over the crime, thereby consolidating the faith in the western system of scientific thought. Through detective fiction written in the interwar era, connection between Englishness and order was built and strengthened.

Kazuo Ishiguro contests these premises of the interwar detective fiction with his postmodern hypertext, *Orphans*. Brian McHale distinguishes between the classic and the postmodern detective fiction referring to the former as the epistemological genre, the latter as the ontological one; "Classic detective fiction is the epistemological genre *par excellence*. Its plot is organized as a quest for a missing or hidden item of knowledge: classically, 'whodunit,' or, in its more sophisticated dorms, '*why* was it done?' and even 'what kind of person would do such a thing?'" (McHale 147). Postmodern detective fiction, however, has ontological foundations, and classical detective fiction's "epistemological structure has been deliberately sabotaged, crippled in a way typical of many post-modernist anti-detective stories, and the text has been opened to a range of characteristically postmodernist strategies[21]" (McHale 163). In other words, postmodern detective fiction raises suspicions concerning the possibility of solving the central mystery of the story, the nature of knowledge, and the way knowledge is attained.

Merivale and Sweeney call postmodern detective fiction "metaphysical detective fiction" and they define it as "a text that parodies or subverts traditional

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[21] In addition to "deconstruction of the detective story pattern" McHale mentions two groups of strategies used in *The Name of the Rose*: "strategies for staging confrontations among two or more worlds" such as (1) anachronism, (2) incorporation of historical personages and borrowing of fictional characters from other works, and (3) polyglot structure of the text; and "strategies for destabilizing the projected world of the novel itself" such as (1) weakening of the fictional world through narrative techniques and (2) *mise-en-abyme*. (152-157).

detective-story conventions- such as narrative closure and the detective's role as surrogate reader- with the intention, or at least the effect, of asking questions about mysteries of being and knowing which transcend the mere machinations of the mystery plot" (2). In their explanation, the basic premises of postmodernism such as parody and subversion of tradition are foregrounded. In a similar vein, Holquist holds that postmodern detective fiction authors,

> have a deep sense of the chaos of the world, but unlike Poe, they cannot assuage that sense by turning to the mechanical certainty, the hyper-logic of the classical detective story. Post-Modernists use as a foil the assumption of detective fiction that the mind can solve all: by twisting the details just the opposite becomes the case. (Holquist 155)

The mystery over a crime still exists in the metaphysical detective fiction, yet it is "a maze without an exit" (Merivale and Sweeney 9). In other words, postmodern detective fiction complies with the detective-story pattern while simultaneously critiquing it, for a couple of possible reasons: (1) to draw attention to the improbability of representing order in contemporary world, (2) to defy any notion of attaining any knowledge for certain, and (3) to exhibit distrust of grand narratives.

The stereotypical characters of the classical detective fiction are also parodied in metaphysical detective fiction. The metaphysical detective fiction "almost without exception, blurs distinctions between roles (detective, murderer, and victim), collapsing them into two or even one" (Pyrhönen 42). Rather than definitely solving a crime, "the sleuth finds himself confronting the insoluble mysteries of his own interpretation and his own identity" (Merivale and Sweeney 2) and "the detective's failure to identify individuals, interpret texts, or, even more to the point, solve mysteries" (ibid 10) is considered a fundamental characteristic of the metaphysical detective fiction. In fact, the main characteristics of it are enumerated as follows:

> (1) the defeated sleuth, whether he be an armchair detective or a private eye; (2) the world, city, or text as labyrinth; (3) the purloined letter, embedded text, mise en abyme, textual constraint, or text as object; (4) the ambiguity, ubiquity, eerie meaningfulness, or sheer meaninglessness of clues and evidence; (5) the missing person, the "man of the crowd," the double, and the lost, stolen, or exchanged identity; and (6) the absence, falseness, circularity, or self-defeating nature of any kind of closure to the investigation. (Merivale and Sweeney 8)

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In line with postmodernist double-codedness, metaphysical detective fiction is full of clues, yet the loose ends are not tied up; the sequentiality is simply parodied. Instead of focusing on the solution of crimes and restoration of order, postmodern detective fiction emphasizes a variety of unsolvable mysteries. Appropriating classic detection, such works "evoke the impulse to 'detect' and/or to psychoanalyze in order to violently frustrate it by refusing to solve the crime" (Spanos 171). All these methods are used to undermine the generic features of the classical detective fiction, the result of such transformation is the metaphysical detective fiction.

4.2. *When We Were Orphans* as the Hypertext: Reconfiguring the Interwar Detective Fiction

In *Orphans,* Christopher Banks, an orphaned famous English detective, recounts his life story enmeshed with his traumatic childhood memories. The narration starts in London, in 1930 and finishes in London, in 1958. In between these years, Banks goes to Shanghai to unravel the mystery about his parents' disappearance one after the other. In the 1910s, his father worked for Morganbrook and Byatt, a company engaged in opium trade, and his mother carried out fierce campaigns against opium trade with the support of a family friend, Uncle Philip, while they were living in Shanghai International Settlement. After his parents' mysterious disappearance in 1915, Christopher is sent to England to live with his aunt at the age of 10. He is educated in England and becomes a well-known detective solving such cases as "Mannering case" (19), "the Roger Parker murder" (30), and "the mystery of Charles Emery's death" (36). In the prime of his career, he is invited to several social gatherings; in such a meeting in 1930, he is introduced to Sarah Hemmings, an orphan like himself, and is attracted to her. Sarah also respects Christopher as a detective. They encounter a couple of times, but they do not have a romantic relationship. In 1937, Christopher decides to uncover the mystery over his parents' kidnappings and goes to Shanghai where he meets Sarah, who is married to Sir Cecil Medhurst, a diplomat. When he arrives in Shanghai, he perceives that many things have changed since his childhood, and China is under

the attack of the Japanese military force. He realizes that the officials who will help him in his investigation are all corrupt, yet, surprisingly enough, everyone including officers, people from high society, and even ordinary citizens believe that Christopher is going to save them from evil and put an end to the ongoing war. Despite the turmoil of Shanghai War, he tries to search for his parents, but he is unable to follow useful clues after so many years. In the middle of his investigations, Sarah, who has been unhappy in her marriage, has arranged to abandon her misbehaving husband and offers him to elope to Macau. Christopher accepts the offer, but later decides to check the house he believes his parents are kept in and Sarah leaves the city alone. To reach the house, he enters the warzone and encounters a Japanese soldier whom he mistakes for his childhood friend Akira. When he reaches the house, he is disappointed not to find his father and mother there. Later, he finds a lead to follow; he is to meet Yellow Snake, a communist informer and a double agent who turns out to be a family friend, Uncle Philip. He learns that his father ran away with his mistress and died of typhoid fever in Singapore, and his mother was taken as a concubine by a warlord Wang Ku. He tortured the mother just to take revenge of her campaigns against opium trade and used to whip her in front of his guests to display that he "tame[s] the white woman" (294). She complied with all these for the sake of Christopher whose education in England was sponsored by Wang Ku. After WWII, he finds his mother in a mental institution in Hong Kong; after all the torture she endured she cannot remember him, and Christopher leaves her there and returns to England to live with his adopted child Jennifer.

There are a few critical works which analyse *When We Were Orphans* as a subversion of detective fiction. According to Wai-Chew Sim (2009), Ishiguro's novel "violates genre conventions. . . we never see Banks exhibiting ratiocinative brilliance or engaging in intricate spadework. . . Unlike conventional 'detective' works *When We Were Orphans* refuses to restore order and sanity in its closure" (77). Sim does not go into a detailed analysis of the novel, nor does he mention the connections between the detective genre and England's imperial history. Like Sim, Fredrick Holmes mentions Ishiguro's reworking of detective fiction in his article

titled "Realism, Dreams and the Unconscious in the Novels of Kazuo Ishiguro" (2005). He focuses on the expressionistic quality of the detective Christopher Banks's narration and holds that this quality emerges from "an exaggeration of the unrealistic feature of the genre . . . British detective novels written in the inter-war years usually maintain a surface realism, but their plots and characters have elements that violate ordinary readers' beliefs about the nature of everyday life" (Holmes 15). Holmes maintains that Ishiguro's "pastiche of this genre ensures that his detective will suffer disillusionment and defeat" (20) but he does not provide any explanations on the motives of Ishiguro in doing so, neither does he refer to the political undertones of the novel.

Some critics include political undertones of Ishiguro's work in their analyses. Tobias Döring, for instance, assumes a postcolonial perspective in his article "Sherlock—He Dead: Disenchanting the English Detective in Kazuo Ishiguro's *When We Were Orphans*" (2006) and focuses more on the detective figure from a postcolonial perspective and calls Ishiguro's text an "evident pastiche and literary bricolage, which constantly perpetuates preexisting stories, thus undermine[s] the classic detective's role as master of original story telling" (78). The novel, for Döring,

> question[s] the conventions of this imperial genre and explores contemporary legacies. While it recognisably transfers some settings, characters, concerns and props familiar from classic mystery writing, it places them into a shifted perspective in which they all begin to look pale, hollow and increasingly dysfunctional. . . .[which] urges us to reconsider the anatomy of the English detective. (Döring 64)

Döring draws attention to Ishiguro's questioning of an "imperial genre" and the detective figure, yet he does not further the discussion to explore the connections between Ishiguro's contemporary concerns and Britain's losing its powers in the Far East around the Second World War. Another critic, Machinal in her article "*When We Were Orphans*: Narration and Detection in the Case of Christopher Banks" (2010) emphasises the novel's undermining of the detective genre and holds that it "is a powerful examination of the conventional figure and function of the detective, and a text that exposes and ruptures the deeper ideological implications of the genre itself" (Machinal 80). Apart from its formal reconfiguration of the genre,

Machinal also mentions the connections of the text with British colonial policy in Far East; she claims that "The opium trade, which is both symptom and cause of the region's troubles, and represents both the exemplification and the corruption of the logic of the imperialist project, is also the primary determinant of Banks's position-and, by extension, of detective fiction" (Machinal 86). Britain gained most of its economic power by way of colonial exploitation and corruption. In a similar vein, Banks is supported financially by a warlord dealing with opium trade, and he is indebted to Wang Ku for his social status as a great detective. Just like Banks, the idea of a powerful Britain is consolidated by detective fiction. Another critic Brian Finney in his critical book *English Fiction Since 1984: Narrating a Nation* (2006) allocates a chapter to *Orphans* and mentions its connections with the myth of the British Empire. According to Finney, "the novel oscillates between England, the old center of empire, and Shanghai where the Occident meets the Orient, itself the product of a hegemonic Western discourse" (Finney 140). The protagonist's journey "through the inferno of the Japanese–Chinese warfront is both a personal rite of passage and a vivid confrontation with the death and destruction produced by the imperialism of the industrial nations prior to the war" (Finney 150). Finney in his article, establishes the connections of detective fiction and the English Empire and mentions Ishiguro's appropriation of it. Similar to Finney, Karni in her article "Made in Translation: Language, 'Japaneseness,' 'Englishness,' and 'Global Culture' in Ishiguro" (2015) touches upon the relationship between detective fiction and Englishness, she maintains "genre can be seen to be most literarily theatrical in *Orphans* because of that novel's obvious origin in, and subversion of, the detective novel" (Karni 340). According to Karni, "Not only is the detective novel a quintessentially English genre, in *Orphans* the figure of the detective and his both professional and private quests are also linked intimately with, and are originated by, a search for a mythical Englishness" (340). She implies that Banks's failure in achieving both of his quests can be considered in parallel with the waning of Great Britain and obsolescence of Englishness as the greatest nationality.

Horton in her book *Contemporary Crisis Fictions: Affect and Ethics in the Modern British Novel* (2014) includes Ishiguro's work by referring to his

undermining of the detective genre. She also establishes the relationship between Ishiguro's subversion of the genre and Britain's imperial past: "Ishiguro uses the detective genre more widely in the novel as a basis for critique of imperial trade, as the text appropriates the affective energy of the whodunit to reveal the scandal of British duplicity in Asia" (Horton 204-5). In a similar vein, Cheng in *The Margin Without Centre: Kazuo Ishiguro* (2010) refers to England's exploitation of China for its opium, and holds "The authorial present of *WWWO*, sometime between the mid- and the late 1990s, concurs with Hong Kong's reversion to mainland China in 1997. Highly anticipated long before its actual occurrence, the finale of the British rule in Hong Kong quite possibly prompts Ishiguro to reexamine the long-term entanglement of Britain and China" (Cheng 127). Though all the above-mentioned critical works have demonstrated insightful analyses and some of them are closer to my argument, none among these focuses specifically on the work's being a postmodern hypertext simultaneously hosting the chronotope of the interwar detective fiction and the chronotope of the postmodern novel as a means for voicing Ishiguro's concern about imperial English national identity during the 1990s and England's fading imperial power in the Far East between the two world wars. Drawing on postmodernism's "inherently paradoxical structure" (Hutcheon 222), Ishiguro contests the interwar detective fiction while simultaneously working within the genre.

Ishiguro's *Orphans* subverts the generic conventions of interwar detective fiction as a metaphysical detective fiction. This subversion is apparent from the very beginning of the novel with its narrator and protagonist Christopher Banks who is not as reliable as he should be in comparison with the conventional narrators of this kind of fiction. The first indication of his unreliability is his own confessions about the vagueness of his memories such as "I am sure these impressions are not accurate, but that is how the evening remains in my mind" (13), "I do not remember much about . . ." (105), "My recollection is a little hazy now as to . . ." (230), and "My memory of these moments is no longer very clear. But I have a feeling it was at this point, . . ." (273). As a narrator, he is aware of the fact that he cannot rely on his memories and he narrates them based on his present feelings.

The second indication is the discrepancy between his ideas about himself and other people's impressions about him. There are three such instances scattered through his narration. One instance is when Christopher meets an old school friend named Osbourne, they talk about old days and Osbourne says "Don't pretend you've forgotten! You used to interrogate me mercilessly. . . My goodness, you were such an odd bird at school" (5). However, Christopher's idea of himself is totally different from that of Osbourne and he expresses his surprise with these words: "In fact, it has always been a puzzle to me that Osbourne should have said such a thing of me that morning, since my own memory is that I blended perfectly into English school life" (7). Similarly, when he meets another schoolfriend Anthony Morgan in Shanghai, he utters similar expressions about Christopher and says "You know, we should have teamed up. The two miserable loners. That was the thing to do. You and me, we should have teamed up together. Don't know why we didn't. We wouldn't have felt so left out of things if we'd done that" (183). Christopher remembers Anthony as a "miserable loner", yet he finds Anthony's pairing them as loners an "astounding" assertion. He comments on this, saying "it was simply a piece of self-delusion on Morgan's part - in all likelihood something he had invented years ago to make more palatable memories of an unhappy period" (184). This remark is highly ironical in that as this is not the first discrepancy the reader is presented, it is more likely that Christopher himself is self-deluded rather than Anthony. Another instance of discrepancy appears when he meets Colonel Chamberlain who took him to England when his parents disappeared. The colonel also says that during the voyage Christopher was "withdrawn and moody, liable to burst into tears at the slightest thing" (27). Christopher interprets this as "No doubt the colonel had an investment in giving himself the role of an heroic guardian," yet, he feels "steadily more irritated. For according to my own, quite clear memory, I adapted very ably to the changed realities of my circumstances. I remember very well that, far from being miserable on that voyage, I was positively excited about life aboard the ship, as well as by the prospect of the future that lay before me" (27). Again, he insists that his memories are clearer than those of the person he converses with and tries to justify himself by projecting his negative emotions on that person.

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The third indication of Christopher's unreliability is his misremembering some incidents of the past. For instance, initially he says that his mother uttered some certain words to the health inspector who came to their house from his father's company Morganbrook and Byatt. He first tells that the mother told him "Are you not ashamed, sir? As a Christian, as an Englishman, as a man with scruples? Are you not ashamed to be in the service of such a company? Tell me, how is your conscience able to rest while you owe your existence to such ungodly wealth?" (60). Later he says,

> I have been struck anew by how hazy so much has grown. To take, for instance, this episode I have just recounted concerning my mother and the health inspector: while I am fairly sure I have remembered its essence accurately enough, turning it over in my mind again, I find myself less certain about some of the details. For one thing, I am no longer sure she actually put to the inspector the actual words: 'How is your conscience able to rest while you owe your existence to such ungodly wealth?' . . . In fact, it is even possible I have remembered incorrectly the context in which she uttered those words; that it was not to the health inspector she put this question, but to my father, on another morning altogether, during that argument in the dining room. (68)

He accepts that he "remembered incorrectly" and he is not certain about the episode he narrates. His verbal tics such as "my recollection . . . is not as detailed" and "I cannot remember at all" (9) reminding the reader that he is never sure of his memories, the discrepancies between his own memories and those of other people about him, and his instances of misremembrance demonstrate that he is an unreliable narrator. Ishiguro's employment of a first-person unreliable narrator confirms his undermining of interwar detective fiction in which usually a third-person reliable narrator features. With a detective who misremembers and depends on his distant hazy memories, and whose narration presents disparity between what he believes happened and what others recount, the impossibility of restoring order is implied, as well.

Interwar detective fiction is further subverted in *Orphans* with the employment of an unconventional detective figure. Indeed, Christopher Banks tries to imitate the famous fictional detective Sherlock Holmes, yet in doing so he experiences a split between his "real" self and a constructed self, as a consequence of which being a detective turns out to be a performance. In fact, Christopher starts assuming the role of a detective at very early ages. As an English citizen living in

Shanghai, he is inculcated with various national narratives. For instance, he remembers their house in Shanghai is designed like a traditional English house with "the carefully tended 'English' lawn, the afternoon shadows cast by the row of elms" (51). They would host some guests from England at their house, and Christopher is happy with this since

> a house guest would be some young man who brought with him the air of the English lanes and meadows I knew from *The Wind in the Willows*, or else the foggy streets of the Conan Doyle mysteries. These young Englishmen, no doubt eager to create a good impression, were inclined to indulge my lengthy questions and sometimes unreasonable requests. . . . But to me at the time, they were all of them figures to study closely and emulate. (52)

He strengthens his idea of England and "English nationality" with fictional narratives and with people coming from England. Just like Stevens, in his mind he has an "imagined" England, consolidated through various kinds of narratives. Christopher considers the guests as specimens to copy. His obsession with Englishness is boosted with his childhood friend Akira's suggestion on the reason why his parents stop talking to one another. When Christopher consults him about the issue, he says "I know why they stop. I know why. . . . Christopher. You not enough Englishman" (72). Akira says that the situation is the same with himself; "Mother and Father stop talk. Because I not enough Japanese" (73). He takes his friend's words seriously, and he believes that his parents stop talking to each other because of his deficiency in being English. To solve this problem, he resorts to Uncle Philip and asks him "How do you suppose one might become more English?" (76). Surprised to hear this, he says "People need to feel they belong. To a nation, to a race. Otherwise, who knows what might happen? This civilisation of ours, perhaps it'll just collapse. And everything scatter, as you put it" (76-77). Uncle Philip does not know what to suggest, then Christopher says "I wondered if I might copy you sometimes . . . Just so that I learn to do things the English way" (77), to which Uncle Philip responds "If you're ever worried how you should go about things, anything, if you're worried about the proper way to go about it, then just you come to me and we'll have a good talk about it" (77), which satisfies Christopher.

When he is taken to England, Christopher continues to behave in exactly the same manner with his friends at his school to seem more English. He says,

> On my very first day, for instance, I recall observing a mannerism many of the boys adopted when standing and talking - of tucking the right hand into a waistcoat pocket and moving the left shoulder up and down in a kind of shrug to underline certain of their remarks. I distinctly remember reproducing this mannerism on that same first day with sufficient expertise that not a single of my fellows noticed anything odd or thought to make fun. (7)

In addition to this mimicking of certain observed behaviour, he also takes on commonly used expressions of his friends. "I rapidly absorbed the other gestures, turns of phrase and exclamations popular among my peers, as well as grasping the deeper mores and etiquettes prevailing in my new surroundings," he says (7). What Christopher does willingly is to perform English national identity. In addition to being engulfed by national narratives, he emulates his English peers so that his "performance" will be perfect. His identity turns into a performance of Englishness.

Just as he devotes considerable amount of effort to being more English, Christopher also puts in great effort to perform the role of a detective from his early ages onwards. If expressed in Bhabha's terminology, Christopher tries to fulfil his role as a performing subject in the process of nation formation. By acting "the detective," he voluntarily occupies the performative mode as a present subject; he both repeats and contributes to the narrations about the great detective and a great Englishman. When his father goes missing, Christopher's Japanese friend Akira suggests playing a new game and says "'If you like, we play detective. We search for father. We rescue father" (107), and they start playing this detective game by taking turns to play the detective role keeping in their mind the "legendary Inspector Kung" (110) appointed to the case of his father. When he starts living in England with his aunt, he continues playing the game on his own. "I would often enact again, in my imagination, all our old detective dramas in just the way Akira and I had always done" he says (11). At school he wants to keep his "ideas on crime and its detection" (7) to himself, yet his friends are aware of his desire to be a detective; one of them says "he's rather too short to be a Sherlock" (10). A couple of others buy him a magnifying glass manufactured in Zurich in 1887[22] as a

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[22] Sherlock Holmes's first short story was published in 1887.

birthday present and give it to him saying "We thought since you're going to be a detective, you'd be needing one of these" (9). He is surprised that his friends know of his aspirations but happy with the magnifying glass which he uses in his investigations throughout his career. After he finishes his university education at Cambridge around 1923, he takes up "a small flat at Number 14b Bedford Gardens in Kensington" (3) and the furnishings of the place "evoked an unhurried Victorian past" (3). As suggested by Machinal, "Address, décor, and geography of Banks's lodgings, . . . closely recall 221b Baker Street and the nineteenth-century London of Sherlock Holmes" (80). Later in 1930, in a social gathering he converses with an old man who says to Christopher "One feels so idealistic at your age. Longs to be the great detective of the day. To root out single-handedly all the evil in the world . . . no doubt, my boy, you believe today's world to be a far more evil place than the one of thirty years ago, is that it? That civilisation's on the brink and all that?" (16). Christopher responds "I do believe that to be the case" (16). Later, he makes his aim clearer by saying "My intention was to combat evil - in particular, evil of the insidious, furtive kind and as such had little to do with courting popularity within society circles" (21). After that day, Christopher remarks,

> I began scrutinising the careers of various detectives who had established their names, and found I could discern a line between those reputations that rested on solid achievement, and those that derived essentially from a position within some influential set; there was, I came to see, a true and a false way for a detective to gain renown. (21)

Following his research, he decides to act accordingly to becoming a well-known and great detective. He is later referred to as "the most brilliant investigative mind in England" (33) and "the great detective" (45), which gives the impression that he becomes successful in his imitation of the great detectives. In Shanghai, when found in a house in the battlefield, a Chinese captain asks him what he does there, and he answers "I was... was looking for my parents. My name is Banks, Christopher Banks. I'm a well-known detective" (274). The way he introduces himself connotes Ian Fleming's renowned intelligence agent James Bond[23] who appeared for the first time in *Casino Royale* which was published in 1953. The event Banks narrates takes place in 1937, so it is not possible for Banks to have read it then. However, as his

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[23] He introduces himself as "Bond— James Bond" (Fleming 47).

narration finishes in 1958, he may have read the novel at that time. This allusion could be interpreted as another proof of the narrator's unreliability, as Banks employs a retrospective narration, he may have misremembered the exact words he used to introduce himself. Another possible reason could be his intentional insertion of this renowned detective to compare himself with a world-famous figure and to perform the role of a great detective better by way of emulating an eminent fictional character.

Much as he strives to be a great detective like Holmes, Christopher Banks's characterization is a clear subversion of his literary predecessors. First and foremost, the frequent references to Sherlock Holmes and Christopher's efforts of performing the role of a great detective display that "Banks the detective is a representation of representation, a replica of no real origin" (Cheng 90). In this respect, Christopher and Stevens (the protagonist of *Remains*) are alike: the former performs the role of a detective and the latter of a butler. Second, as a detective Christopher is not rational but delusional; after nearly thirty years, he naively believes that his parents are still alive and kept in the same house, and he mistakes a Japanese soldier as his childhood friend Akira. In fact, "In contrast with the self-possessed Holmes, Banks is prone to childlike irrationality. . . A contemporary caricature of Holmes, Banks is incapable of extricating himself from the web of desire, anguish, greed, and corruption" (Cheng 96). Third, he is emotionally involved in the case he investigates: "his own childhood, and his own commitments and desires, introduce personal and specific elements to the story that jar with the model of the great, impersonal, and disinterested detective" (Machinal 82). Furthermore, he is involved in a romantic liaison with Sarah Hemmings, which hinders him from focusing on the case, and which nearly causes him to leave the case altogether. Fourth, Christopher shares his feelings, emotions, and his thoughts with the reader, which is again at odds with the stereotype of the detectives in interwar detective fiction in which "form and convention preclude any direct access to the detective's thoughts, his hunches or intimations of a solution to the mystery . . . the detective's behavior is often enigmatic or mysterious" (Machinal 83). Rather than having an acute mind and displaying his analytical thinking skills in the case,

Christopher seems unable to follow the useful lead. For example, when, upon receiving a newspaper picture from a correspondent in China, he gets very close to his mother's abductor, the warlord Wang Ku, he says

> the more convinced I have become that the man in the photograph was the one who visited our house that day. This discovery I believe to be most significant - one that may well help shed light on my parents' present whereabouts, and prove central to those investigations upon which, as I have said, I intend before long to embark. (117)

However, when he arrives in Shanghai, he deals with "Yellow Snake killings" (156), which he considers closely connected to the case, yet he cannot crack the case with that clue. In his portrayal of an unconventional detective, Ishiguro ridicules the conventions of interwar detective fiction by highlighting the absurdity of putting all the thrust on a single person and expecting him/her to wipe out the evil so that the people would go on leading peaceful lives.

The "saviour" role attributed to detectives in interwar detective fiction is exaggerated in *Orphans* to ridicule that tradition and show the impossibility of one single person's saving a whole nation. In an interview, Ishiguro comments on Christopher's situation,

> Christopher's world as a child collapsed when his parents disappeared. He thinks if he can only go back in time and solve that mystery, the whole world will be put together again. I suppose it's a crazy equation, but Christopher does equate his subjective world crumbling with the world around him hurtling toward the Second World War. He thinks he'll be able to stop that war from happening if he can solve this case. (Ishiguro, Mudge interview)

Not only Christopher, but also the people around him have a certain degree of confidence in him as a detective and they believe that Christopher will put an end to the upcoming war. In England, in a social gathering Christopher meets a prominent diplomat who played an active role in the founding of the League of Nations, Sir Cecil Medhurst. He warns him against "evil lurking around the corner for us. . . I see it, I see it all the time now and it will grow worse. That's why we'll need to rely more than ever on the likes of you, my young friend" (43-44). With Cecil Medhurst's encouragement in mind, he goes to Shanghai where he gets pleased to hear people's confidence in him as a detective. In the reception at Cathay Hotel, a woman tells him, "Mr Banks, do you have any idea at all how relieved we all feel now that you're finally with us?" (159). She implies that Christopher has the power

to put an end to the war. Similarly, when he goes to a police station in the war zone the Japanese lieutenants welcome him saying "We are both very honoured to have you visit us like this, Mr Banks. Have you come to lend us your moral support?" (231). Ironically, he is known in the far east by both the elite of Shanghai and the soldiers in the battlefield although he has made a name for himself in England. Because a certain degree of confidence is attributed to the detective figure as a saviour, such remarks would sound perfectly normal in a conventional example of interwar detective fiction, yet in Ishiguro's novel, a postmodern detective fiction, they look out of place. Ishiguro's double coded novel discloses the underlying ideology of the genre.

Except for the sidekick, the other stereotypical characters of interwar detective fiction such as the victim, the suspect, and the criminal can be found in *Orphans*. However, these characters are appropriated in line with the subversion of the genre by Ishiguro. To begin with, the victim is not a single person (Christopher believes both of his parents are abducted) and the case Christopher investigates is not a murder; he tries to find his lost parents whom, he believes, are kidnapped. In the generic formulation of interwar detective fiction, the victim should be a person of importance against whom hostility can easily be aroused; the mother figure, who carries out campaigns against opium trade in China, is an important person and fits into this description but not in a traditional sense. In interwar detective fiction, the victim is generally of noble birth and a wealthy person. The other victim, Christopher's father, does not fit into this definition, for he is just an officer working at a company in Shanghai, and he is not disturbed by his company's involvement in the opium trade.

Christopher as the detective is dysfunctional in eradicating the evil and restoring the order because of his inability to reach the criminal by his own means. Conventionally, in detective fiction there are a set of suspects, usually close relatives or friends of the victim, who are inquired by the detective, yet in *Orphans* there is not an abundance of suspects. Christopher, the detective, wants to talk to the informant Yellow Snake who could be taken as a suspect. Finally, he finds Yellow Snake, who turns out to be Uncle Philip, a close family friend and whom

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Christopher has not suspected at all. He is not the criminal Christopher is after, but the information he gives unravels the mystery over missing parents. The criminal in interwar detective fiction is usually a threat to society, and he/she needs to be expelled so as to restore order in society. In *Orphans*, the criminal is a notorious warlord in control of the opium trade in some districts of China and he is a threat to his society. When Christopher learns about him, he is already dead, so Christopher could not find the criminal and restore the order by ensuring his legally just punishment.

While interwar detective fiction is generally set in a closed area such as a manor house or a town in the countryside, *Orphans* is set in the city centres of London and Shanghai, and the investigation takes place in Shanghai. One function of the closed-world setting in interwar detective fiction is to indicate that when the well-established life of the middle-class people is disturbed, the criminal is found immediately so that they could go on with their "peaceful" lives. The events in *Orphans* take place in 1937 when China was at war with Japan, thus the city of Shanghai was the main battlefield and it was in a state of chaos. Rather than the peaceful countryside, the novel is set on purpose in the middle of the war zone to masquerade the ideological underpinnings of the interwar detective fiction, especially the peaceful rural countryside settings which idealize England as an orderly place.

At the end of interwar detective stories, the detective or the sidekick explains how he/she has solved the crime. He/she gives the necessary causal relationships between the events and people to make his/her verdict clear for both the audience and the friends and relatives of the victim. The detective should reach the solution on his/her own without an external revelation or the effect of supernatural powers. In *Orphans*, although "the great" detective Christopher Banks does his best, he cannot unravel the mystery on his own. If it had not been for Uncle Philip, he would have never learned what had happened to his parents. Before providing Christopher with the information, Uncle Philip says sarcastically "Tell me, Christopher. What do you believe happened your father?. . . I was curious to know what you'd worked out for yourself. After all, you've made quite a name for

yourself for such things" (286). Though irritated, he replies, "My conjecture has been that my father made a stand, a courageous stand, against his own employers concerning the profits from the opium trade of those years. In doing so, I supposed he set himself against enormous interests, and was thus removed" (286). His assumption is far removed from the fact that his father ran off with his mistress to Hong Kong, and then died of typhoid in Singapore. Regarding his mother, Christopher confesses that he has "been too busy following a false trail" (288) and in any case he could not find anything related to her. Uncle Philip uncovers the horrible truth about her mother; she was taken as a concubine and tortured by the very powerful warlord Wang Ku, who controlled opium trafficking and who financed Christopher's education in England in return for the mother's compliance. It is shocking to hear all those revelations for Christopher, but Uncle Philip wants him to face up all the truth. He goes on as follows:

> But now do you see how the world really is? You see what made possible your comfortable life in England? How you were able to become a celebrated detective? A detective! What good is that to anyone? Stolen jewels, aristocrats murdered for their inheritance. Do you suppose that's all there is to contend with? Your mother, she wanted you to live in your enchanted world for ever. But it's impossible. In the end it has to shatter. It's a miracle it survived so long for you. (294)

All the fantasy world Christopher created in his mind from the childhood days onwards, that his parents are kept safe and sound in a house all those years, finally collapses, and as a "great" detective he fails to solve the mystery. Harsher than all these, he learns that he owes everything to his mother's sacrifice. Uncle Philip also discloses some facts about British Empire's colonization process of Shanghai; he says,

> Many European companies, including your father's, were making vast profits importing Indian opium into China and turning millions of Chinese into helpless addicts. . . They liked them to be in chaos, drug-addicted, unable to govern themselves properly. That way, the country could be run virtually like a colony. (288)

Learning all these, Christopher feels a certain guilt which "reflects that of a whole nation - which fuelled opium addiction as a matter of policy and abandoned the Chinese to Japanese invasion in their abject 'warren' dwellings" (Jaggi). Together with the other European nations such as France and America in the international settlement the British officials are to blame for turning the country into a port of

opium trade. In the solution part as well, the generic conventions are disrupted and the role of the detective is undermined through the collapse of the detective's world.

In addition to these formal and thematic features of interwar detective fiction, ideological implications of the genre are also undermined in *Orphans*. While interwar detective stories are marked by a certain degree of valorisation of empire and consolidation of the English imperial identity, Ishiguro's novel points out England's destructive effect on other nations for the sake of its own benefits and loss of its imperial power. In the novel, we see that England's "greatness" is internalized by the other nations; a Japanese colonel says, for instance, "England is a splendid country . . . Calm, dignified. Beautiful green fields. I still dream of it. And your literature. Dickens, Thackeray. *Wuthering Heights*. I am especially fond of your Dickens" (276). Apparently, he has learned about England from the novels and similar narratives of the nation. Referring to violent bombings of Shanghai War, Christopher says to him, "A cultured man like you, Colonel . . . must regret all this. I mean all this carnage caused by your country's invasion of China," to which the colonel answers: "It is regrettable, I agree. But if Japan is to become a great nation, like yours, Mr Banks, it is necessary. Just as it once was for England" (278). With these words, Japan's growth as an empire in the world arena is hinted, and "the obsolescence of the myth of Britain as an imperialist power is exposed . . . in the light of the historical emergence of the new colonial powers such as Japan" (Machinal 90). The colonel's statement also draws attention to England's imperial history which is full of massacres all around the world. As one of the countries England dominated and exploited, China has a place in England's history. When the narrative time is 1937, during the interwar years, in social meetings in England, China is mentioned as the source of the turmoil in Europe. Sir Cecil Medhurst, for instance, tells Christopher, "What happens in China is crucial. We can no longer look just at Europe, you see. If we wish to contain chaos in Europe, we now have to look further afield" (44). Similarly, a cleric, Canon Moorly tells him that

> It's quite natural for some of these gentlemen here tonight to regard Europe as the centre of the present maelstrom. But you, Mr Banks. Of course, you know the truth. You know that the real heart of our present crisis lies further afield . . . You know perfectly well to what I'm referring! You know better than anyone the eye of the

storm is to be found not in Europe at all, but in the Far East. In Shanghai, to be exact. (137-138)

Thus, to "root out the evil" Christopher goes to Shanghai "where the heart of the serpent lies . . .[to] slay the thing once and for all" (136). However, when he goes there, he is revolted by the disinterestedness of people; he says,

> I have not witnessed - not once - anything that could pass for honest shame. Here, in other words, at the heart of the maelstrom threatening to suck in the whole of the civilised world, is a pathetic conspiracy of denial; a denial of responsibility . . . the so-called elite of Shanghai, treating with such contempt the suffering of their Chinese neighbours across the canal. (162)

The "elite of Shanghai" consisted of mainly English diplomats living in the International Settlement of Shanghai since the Opium Wars. Ishiguro "makes evident that war in China was by no means a domestic scandal, and that England itself played a major role in China's economic indigence and stagnation" (Horton 203). Indeed, "Great Britain was a prominent imperialist power throughout Asia in the 19th century, and the opium trade, which Chinese officials intermittently tried to ban, thrived under the impetus of British sea power" (Desser 32-3). When Chinese authorities were disturbed by the Opium trafficking and wanted to put an end to it, Opium War of 1839–1842 broke out. The causes and course of the war are "ostensibly a conflict over the contraband trade in opium but as much about trading rights, diplomatic representation, and British imperial arrogance" (Carroll 21). With the support of France, the British were triumphant and "gain[ed] access to and the right of permanent residence at the ports of Canton, Amoy, Fuzhou, Ningbo, and Shanghai. Each port would house a British consular official . . . Hong Kong was declared a permanent colony of Britain" (Hanes III and Sanello 154-155). To trace the history of the opium-related exploitation and redemption, Shanghai and Hong Kong are very carefully chosen by Ishiguro because

> Shanghai was one of the treaty ports opened to Western merchants after the first Opium War in 1842, whereas Hong Kong was ceded to Britain in 1842 under the Treaty of Nanking and then later in 1898 chartered to Britain on a 99-year lease, which expired in 1997. Similar to the Suez Crisis and the Falklands war, the Hong Kong handover symbolized a reconfiguration of global power. (Cheng 127)

While *Remains* addresses to the weakening of British colonial dominance in the Middle East around the 1950s, *Orphans* deals with a more contemporary condition of Britain: her losing the last piece of colony in the Far East, thereby termination of her dominance in that part of the world.

Most of Christopher's narrative is about Shanghai, and the last part recounts his visit to Hong Kong to see his mother. If considered in terms of Bakhtinian chronotopicality, it can be held that Ishiguro juxtaposes the chronotope of interwar detective fiction (1920s and 1930s) and the chronotope of the actual historical present (1990s and 2000s) to simultaneously subvert the detective genre and its consolidation of imperial British national identity. Christopher refers to Hong Kong as "that colony" (299) in the narrative time of 1958, and says "I did appreciate here and there, -in the Chinese signs outside the shops, or just in the sight of the Chinese going about their business in the markets- some vague echo of Shanghai" (299). Though visiting a colony of Britain, he is pleased to see signs indigenous to that land such as the Chinese alphabet and Chinese people. His words about the island such as "a grotesque parody of a much-cherished image" (299) evoke that when Britain loses domination over overseas colonies, it will also lose power in the international arena and its mighty image is also emptied out. Because "under the complete sovereignty of the British, Hong Kong fulfilled one of its most important functions as the offloading point for opium" (Hanes III and Sanello 156), when it gained its full independence, British opium trade took a severe blow. Yet, up to that time, China, inflicted with opium trouble by England, was sacrificed so that England could prosper more and more. The strong economy and luxury in England are gained due to colonial exploitation, but like Christopher, the people in the homeland are blind to such facts. In *Orphans*, Christopher emerges as "a symbol for an England that profited from the opium trade. . . England and the idea of Englishness were created on the basis of often immoral economic and political ventures" (Fricke 30).

Another historical event mentioned in the novel is the Battle of Shanghai (1937) or the Second Sino-Japanese War which "began with Japanese landings to the north of Shanghai on 23 August and lasted until 12 September when Japan had assembled enough forces to begin a flanking manoeuvre aimed at encircling China's forces in Shanghai" (van de Ven 214). Chinese forces were withdrawn on November 8 (ibid 216). When Christopher goes to Shanghai, he attends a reception

at Cathay Hotel on 20 September 1937 and is surprised by the indifference of the people to the war going on outside:

> While Grayson had been speaking, I had become steadily aware of the sound - from behind the hubbub of the crowd - of distant gunfire. But now Grayson's words were suddenly cut off by a loud boom which shook the room. I looked up in alarm, only to see all around me people smiling, even laughing, their cocktail glasses still in their hands. After a moment, I could discern a movement in the crowd towards the windows, rather as though a cricket match had resumed outside. (159)

People are so indifferent that they welcome the sounds of explosion with "ironic cheers" (159), one of them even likens the explosions to "watching shooting stars" (160). People watch the explosions from the hotel room and Christopher is given "a pair of opera glasses" (160) to see the scene outside clearly. "When I took hold of them," he says "it was as if I had given a signal. The crowd parted before me, and I found myself virtually conveyed towards the open French windows" (160). Regardless of violent explosions taking place just a few miles away from them, people gathered in the room "seemed to lose all interest in the battle across the water, though the noises were still clearly audible behind the cheery music. It was as though for these people, one entertainment had finished and another had begun," (162) which makes Christopher feel "a wave of revulsion towards them" (162). While there is an on-going war outside, people's watching it callously like "a cricket match" brings to mind a similar contemporary event: the 1991 Gulf War which was televised all over the world. "Daily, pictures of missiles launching and fighters taking off were broadcast. The devastating results of the bombing also made it onto television screens" (Kafala bbc.com). Led by the USA, a number of nations including the British fought against Iraq "to liberate Kuwait from Iraqi occupation" (Tucker-Jones 10). American authorities wanted to keep their economic interests gained through oil supplies, and "The world's largest and most powerful economy [USA] needed to keep oil supplies flowing from the Middle East to maintain the high levels of consumerism that its average citizen took for granted" (Finlan 71). Among its many allies "Britain, as the strongest ally of the United States, staunchly joined the military campaign under the direction of its Prime Minister, Margaret Thatcher" (Finlan 72). Although, Thatcherite years constitute the historical chronotope of *Remains*, that period resonates in *Orphans* as well. The

scene with the people watching bombings in Cathay Hotel in Ishiguro's novel can be considered as a critique of the rest of the world watching the Gulf War like a piece of entertainment thanks to the 24-hour coverage of CNN.

As well as imitating the interwar detective genre and subverting its ideological implication that the British are all powerful and whatever happens they remain calm and rational, *Orphans* "not only reveals that [Ishiguro] has indeed learned to do things the English way, but also reveals that these ways are cultural techniques to be taken on, rather than essential features of natural filiation" (Döring 84-85). For Döring, a Japanese descent author can very well write an English novel in the way the English do, which shows that such instances of performing the English identity underlines the non-essentialism of national identity. The novel as a whole suggests that rather than valorising one nationality over another, an amalgam of all such as an international or supranational identity is more favourable. For instance, Christopher considers valuable "all the national groups that make up the community here - English, Chinese, French, American, Japanese, Russian . . . within Shanghai's International Settlement, cutting across all barriers of race and class" (153). When as a child Christopher wanted to learn about ways of being more English, Uncle Philip suggests that he "grew up a bit of a mongrel" and adds

> I think it would be no bad thing if boys like you all grew up with a bit of everything. We might all treat each other a good deal better then. Be less of these wars for one thing. Oh yes. Perhaps one day, all these conflicts will end, and it won't be because of great statesmen or churches or organisations like this one. It'll be because people have changed. They'll be like you, Puffin. More a mixture. So why not become a mongrel? It's healthy. (76)

Back then Christopher was too small to understand these powerful words on nation and nationality. He is advised to welcome differences rather than put one nation ahead of others.

In the end, from the vantage point of 1958, Christopher realizes that all throughout his life he was at the wrong track; he says to Jennifer "My great vocation got in the way of quite a lot, all in all" (309). These words are reminiscent of the butler Stevens's remarks about dignity and butlership. Similar to those of Stevens, Christopher's efforts to be "more English" with the help of his vocational identity are in vain. Both protagonists miss their chance of happiness with the

women they love for the sake of the roles they perform and their ideals. Like Stevens, Christopher is "yet another study of painfully deluded character who allows his work (and his childhood traumas) to sabotage any chance he has for love and romance, and thus for a truly meaningful life" (Stanton 79). Concerning his mother, Christopher comments "all my trying to find her, trying to save the world from ruin, that wouldn't have made any difference either way . . . But it took me all that time to realise it" (306). This realization is a tough process for Christopher, for he held onto his childhood memories of International Settlement which was a safe haven for him as well as the British living there. When he could not find his parents in the derelict house, and taken to the Japanese Colonel by the soldiers who found him, the colonel mentions a Japanese poet who "wrote of how our childhood becomes like a foreign land once we have grown" Christopher responds by saying "Well, Colonel, it's hardly a foreign land to me. In many ways, it's where I've continued to live all my life. It's only now I've started to make my journey from it" (277). However, he comes to realize that underlying the tranquillity of his childhood, there is a grand hypocrisy and exploitation. Christopher's inability of getting closer to his parents' whereabouts, let alone finding them, has political implications as well. Finney suggests "The adult protagonist's failed attempt to find and punish the abductors of his missing parents is reminiscent of the Western powers' failed attempt with the International Settlement to reassert parental control over an aberrant nation" (141). The renowned detective's inability is in parallel with the Great Britain's losing its imperial power in the overseas countries it dominated earlier. Likewise, in *Remains*, Lord Darlington's losing his great house Darlington Hall and Stevens's inability to be a dignified butler echo the waning of the British Empire.

Ishiguro reconfigures interwar detective fiction to explore and disclose how it contributed to the construction and consolidation of British imperial identity. With an unreliable narrator, unconventional detective figure, appropriated stereotypical characters, and unconventional setting, imperial Englishness is undermined. The biggest irony in *Orphans* is the detective Christopher, "a man who thought he was fighting evil, and then he comes to discover that he has benefited

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from this evil" (Ishiguro Wong interview 185). He sets out to "root out evil," yet the British Empire is the cause of evil in the Far East for its glories, and in the end, he is engulfed by it. In fact , the "most ironic twist to the formula. . .[is that] it is the criminal-figure who solves the mystery, and the detective, who leaves the scene, shattered" (Sönmez 86). British imperial identity has been consolidated for ages by literary genres and characters. With *Remains* and *Orphans*, through *imitation* of the genres Ishiguro deconstructs that imperial Englishness by rendering the quintessentially English figures, such as the butler and the detective, self-delusional and dysfunctional in their vocations. The British imperial identity that has been consolidated over the course of many years has to shatter just like Christopher's fantasy world, with Uncle Philip's words, "In the end it has to shatter. It's a miracle it survived so long" (294).

CHAPTER 5

5. *THE BURIED GIANT:* A RECONFIGURATION OF THE ARTHURIAN ROMANCE

In this chapter, I will argue that *The Buried Giant*[24] (2015) *imitates* the generic conventions of the Arthurian romance to raise concerns about the notions of "Englishness" in the actual chronotope of contemporary England similar to *Remains'*s reconfiguration of the country-house novel and *Orphans's* subversion of interwar detective fiction. To this end, firstly, generic features of the Arthurian romance will be explained and how this specific genre is related to the construction of British identity will be discussed. Then, in what ways and to what ends Ishiguro *imitates* this genre will be explained. A discussion of what this specific hypertext tells us about nation as a narrative in general and Englishness in particular will follow.

With *Giant*, Ishiguro critiques the ways in which mythical British identity is constructed and maintained and questions the role of memory in the process of nation-building. In an interview in 2009, he explains he "wanted to write a novel about how people—not just individuals—but communities and countries remember and forget their own history. There are perhaps times when a nation should forget and when you can cover things up and leave things unresolved because it would stir things up" (Matthews 118). In his Nobel Lecture in 2017, Ishiguro tells about his interest in the relationship between memory and nations with a set of questions:

> What exactly are the memories of a nation? Where are they kept? How are they shaped and controlled? Are there times when forgetting is the only way to stop cycles of violence, or to stop a society disintegrating into chaos or

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[24] All subsequent references to the primary source *The Buried Giant* will be shortened as "*Giant*".

war? On the other hand, can stable, free nations really be built on foundations of wilful amnesia and frustrated justice? (11)

Referring to the strong connection between memories and nation-building and consolidation processes, he draws attention to the vital effect of memory on individuals constituting a nation. He implies that our memories have been moulded in a certain way for political ends, and raises the issue of using forgetting as a tool of avoiding chaos, brutality and wars. He also envisages durable post-nations[25] achieved through intentional forgetting of the hurtful memories.

Apart from exploring the link between public history and private history, foregrounding memories of individuals and dealing with how forgetting helps them to cope with their troubles is something Ishiguro has done in his previous novels, as well. In *Giant*, he approaches the relations between memory and national identity from within a broader context. Similar to *Remains* and *Orphans*, Ishiguro creates a double-timed narrative in *Giant*; while the chronotope of the story corresponds to the post-Arthurian Britain, the actual historical chronotope is contemporary England dealing with discussions on Brexit and the refugee crisis caused by wars in the Middle East. In his Nobel Lecture, he mentions the current political issues disturbing him and hints at his latest novel with the phrase "buried monster:"

the disastrous invasion of Iraq in 2003, and the long years of austerity policies imposed on ordinary people following the scandalous economic crash of 2008, have brought us to a present in which Far Right ideologies and tribal nationalisms proliferate. Racism, in its traditional forms and in its modernised, better-marketed versions, is once again on the rise, stirring beneath our civilised streets like a buried monster awakening. (14-15)

Political and economic mistakes made in the past shape the present with burgeoning conservatism and more and more communities holding onto their ethnic identities. This situation has given rise to racism, xenophobia, and discrimination.

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[25] In the post-national model, "universal personhood replaces nationhood; and universal human rights replace national rights. . . The rights and claims of individuals are legitimated by ideologies grounded in a transnational community, through international codes, conventions, and laws on human rights, independent of their citizenship in a nation-state" (Nuhoğlu Soysal 142).

Like *Remains* and *Orphans*, the actual chronotope of the author's world resonates in the chronotope of *Giant*. In the quotation above, Ishiguro touches upon the negative consequences of racism and implicitly voices his ideas on racism and nationalism with the words and phrases that connote obsoleteness and negativity such as "tribal" and "buried monster." By *imitating* the genre of the source texts of English national identity, he actually reveals the "buried" working mechanisms of nation formation while simultaneously displaying how brutal kings and the noble knights could get and the heavy price the innocent had to pay for the sake of preserving their high-esteemed national identities. Ironically, Ishiguro implies that much as centuries have passed since King Arthur's reign, very little has changed in terms of racism across Britain. His work could be interpreted as a plea for changing the essentialist approach to the concept of national identity.

5.1. A Genealogy of the Hypotext, the Arthurian Romance

Unlike the more contemporary genres Ishiguro *imitated* such as the country-house novel and the interwar detective fiction, the romance has its roots in the middle ages. Etymologically, romance "derives from the Old French expression 'metre en romanz' [which means] to translate into the vernacular, or romance, language" (Fuchs 37). As a literary genre, romance originally "used to indicate any metrical narrative in the vernacular, the term came, by the later Middle ages, to indicate more specific tales of adventure, magic, and love" (Dalyrmple 55). The earliest progenitor of the genre is believed to be Geoffrey of Monmouth, whose Latin prose *Historia regum Britanniae* (History of the Kings of Britain), "written between 1130 and 1136 . . . masquerades as a meticulously exact account of British history, . . . [and] it was the pseudo-historical basis on which the whole story of Arthur was erected" (Pearsall 7). When Monmouth created his narrative, most of the audience tended to take it as "the real" history of the British, yet it is a fiction and only a pseudo-history. Although some critics also have the inclination to accept it as a piece of history writing, *"Historia* contrived of the fantastical, an aura more usually associated with the medieval literary genre known as romance, than with historical writing" (Heng 17). Romance genre is enmeshed with history as it can

easily be deduced from the name of the first romance written by Geoffrey of Monmouth. Among the kings mentioned in *Historia,* King Arthur takes precedence; he and his knights are dealt with more extensively than the other kings. With his text, Geoffrey of Monmouth creates the roots of an imagined community for the British. In fact, "Geoffrey's purpose was to claim descent for Britain from Troy, and also to create a great national hero, in whom the nation would be symbolized, in the person of Arthur" (Pearsall 8). What is now called England was once a part of Roman Empire until the arrival of Germanic tribes, Angles, Saxons, and Jutes, in England around the 5th century. Coming from across the North Sea, these tribes fought amongst each other, as well as fighting Britons. History books or chronicles of early Britain rarely mention[26] a warrior called "Arthur"; however, they refer to

> a British hero called Ambrosius Aurelianus and there was a great victory over the Anglo-Saxons at a place called Mons Badonicus. But nothing is known about this hero beyond his name, nor the precise date of the decisive battle. After it there followed half a century of peace. Everything is shrouded in mystery, so much so that several centuries later a British hero was invented. He was King Arthur. (Strong 47-48)

Insufficiency of proof about a real hero suggests that King Arthur is a personage "invented[27]" to imply "continuity with the past" (Hobsbawm 1). Along with his knights and the Round Table, the figure of King Arthur could be considered as the representative of "a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition" (Hobsbawm 1). In time, the code of chivalry, with which the knights of Arthur have been famous, has become the defining qualities of Britishness. Though created around the 12th century, the myth of King Arthur still keeps its symbolic value in terms of Britishness in the contemporary age.

Much as Geoffrey of Monmouth is the first name that comes to mind regarding the romance genre, there are other poets who also contributed to its development. The 12th century French poet Chrétien de Troyes played an important

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[26] Nennius's account of Arthur will be referred to on the next pages.
[27] According to Eric Hobsbawm, "traditions which appear to or claim to be old are often quite recent in origin and sometimes invented" (1) and this process helps the development of a national identity.

role in the popularity of the genre with his Arthurian cycles, which introduced elements of romance such as the chivalric ideal and the quest for the Holy Grail. Drawing on Celtic sources, he wrote five romances of adventure emphasising King Arthur as the sole sovereign. With his romances, the Round Table is introduced and individual adventures of the knights are recounted. Indeed, it "was Chrétien who invented the Arthurian romance and gave to it a high-toned sensibility, psychological acuteness, wit, irony and delicacy" (Pearsall 25). His romances were written for courtly audience, thus he focused on the issues of courtly conduct, love versus duty, and honour.

Written by an anonymous English poet often referred to as the "Gawain Poet," *Sir Gawain and the Green Knight* followed the tradition of Chrétien de Troyes in the late 14th century. The romance's hero Sir Gawain is famous for being the best knight and nephew of King Arthur. The text of *Sir Gawain and the Green Knight* contributes to the generic conventions of the Arthurian romance in several aspects. Firstly, the story is cyclical: it starts and ends mentioning the foundation myth of the Britain and Felix Brutus, and the story begins and ends in winter in the court of King Arthur, and thereby introduces Camelot and the knights of the Round Table. Secondly, the knight accepts a challenge by a supernatural being and goes on an adventurous quest. Thirdly, the hero-knight is tested for a moral ideal of chivalry, and the narration is imbued with Christian elements. The knight Sir Gawain features as an old man in *Giant*, but he lacks the bravery and strength of his young version.

Another influential English poet is Thomas Malory who published a romance cycle titled *Le Morte D'Arthur* (The Death of Arthur) in 1485. Malory brings together the stories of Guinevere, Lancelot, and the Knights of the Round Table in addition to the ones about King Arthur. In the aftermath of the Wars of Roses (1455-1485), his text acted as a reminder of mythical English identity to the public. With a deliberate intention, Malory presented a certain "idealizing admiration for the golden age of chivalry" (Pearsall 83) in an attempt to find connections between 15th-century Britain and King Arthur. He successfully incorporates national history with the mythology of King Arthur.

Traditionally, romance is a genre romanticising and promoting the interests of a nation. According to Fuchs, based on the subject matter, romance is classified into three as:

> the matter of Rome, which includes primarily reworkings of the story of Troy and the Aeneid; the matter of Britain, which comprises the stories of King Arthur and his Knights of the Round Table; and the matter of France: stories of the French knights made famous by the *chansons de geste*. (39)

For the purpose of this study, I will focus on the generic qualities of "the matter of Britain" romance, namely the Arthurian romance which "has Arthur's court as its background or point of reference, but it is not about Arthur" (Pearsall 20). King Arthur is there as a point of reference, founder of the British nation, a "national hero" because generically the Arthurian romance's source is mainly the "tales evoking a golden [past] world" (Whetter 63). The Arthurian romance was an invaluable asset in the process of nation-building since it "offered a combination of history and myth which was particularly acceptable to society intent upon mythologizing itself" (Beer 22). In her comprehensive study, *The Romance,* Gillian Beer studies the Arthurian romance as a sub-category of medieval romance like several other critics. Beer suggests that the Arthurian romance "allowed a casual interplay between history and miracle. Love and adventure in the romance were both presented through a ritualized code of conduct . . . the writers could encompass the marvellous and the everyday without any change of key" (17). Beer also draws attention to medieval romance writers' use of allegory and archetypal patterns in their texts (18-19). An Arthurian romance usually commences and moves as follows:

> Arthur [is named] within the first fifty lines, indeed within the first ten. This naming is often associated with an Arthurian eulogy . . . There may also be an occurrence of the crucial phrase *Table Ronde*. Soon afterwards, normally within the first hundred lines, the name Gawain occurs, either attached to a Gawain-eulogy or incorporated in a list of knights. Next, there is the name of a place; . . . the season is also mentioned . . . the king's waiting for *aventure* and not wanting to eat constitute a further characteristic element . . . the suspense is then broken by the arrival of a message or messenger; a lady is in distress, an adventure must be accomplished or a boon must be granted. (Schmolke-Hasselmann 41-2)

For adventure is undertaken by one of the knights of the Round Table, the hero is the most salient figure. Hence, the romance shows "a concern less with the communal good than with the individual hero's inward thoughts, feelings, and

aspirations" (Cooper 10). As characters, a noble hero, usually a knight, and a lady are indispensable; the hero is the one to embark on the adventure during which "the values of chivalry and service to ladies (not only being in love but 'being a lover', a social grace as much as a private emotion) will be submitted to test and proved" (Pearsall 21). The lady is usually of noble birth and idealized and the hero's love is a courtly one; an extramarital and generally unattainable love, and the hero is loyal to his lady. The knight-hero should comply with the chivalric code; he should be loyal to his king and lady, should uphold honour, courtesy, and courage. According to Frye, the hero is unlike an ordinary person; the hero's

> actions are marvellous but who is himself identified as a human being. The hero of romance moves in a world in which the ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us, are natural to him, and enchanted weapons, talking animals, terrifying ogres and witches, and talismans of miraculous power violate no rule of probability. (Frye 33)

Any threat to the unity of Arthur's court (and thereby the nation) should be eliminated, thus the hero pursues a quest and several adventures during which he encounters supernatural beings and he is sometimes aided by wizards and enchanted objects. Dragons are common in romances; "the central form of quest-romance is the dragon-killing theme" (Frye 189). In fact, the use of "the supernatural" is considered to be "the hall-mark of romance" (Beer 10) so much so that "the antagonists of the quest are often sinister figures, giants, ogres, witches and magicians" (Frye 193). In addition to the hero and his lady, some other characters in a romance are "those same members of the secular court: kings and queens, knights and ladies, and retainers of various kinds" (Fuchs 39).

King Arthur's court is the main setting in the Arthurian romance. At the beginning of the narration is usually the court which "often anchors the narrative with an almost centripetal force. The hero sets out from the court and returns to it once he has proven himself" (Fuchs 39). The adventures that the hero embarks on determine the setting in the rest of the story; the romance is characterized by "exotic settings, distant in time or place, or both" (Cooper 10). The time and space in the romance are explained by Bakhtin in his comparison of chivalric romance with Greek romance in *Dialogic Imagination*. In chivalric romance, Bakhtin observes,

"time breaks down into a sequence of adventure fragments. . . [and] the connection of time to space is also merely technical" (Bakhtin 151), and the whole world becomes "miraculous" (ibid 152). This aspect is further underlined by Bakhtin, who states that chivalric romance is "a miraculous world in adventure-time" (ibid 154). Putting emphasis on the subjective playing with time, Bakhtin maintains that in the chronotope of the miraculous world, along with the "violation of elementary temporal relationships and perspectives . . .   spatial relationships and perspectives are violated" (ibid 154). He goes on to exemplify this temporal violation with *Piers Plowman* and *The Divine Comedy*, and argues

> there lies at their heart an acute feeling for the *epoch's contradictions*, long overripe; this is, in essence, a feeling for the end of an epoch. From this springs that striving toward as full as possible an exposition of all the *contradictory multiplicity of the epoch.* (emphasis added 156)

Conflicting ideas and diversity of their era are included in both works together with a double-timed narrative, which could be considered a feature of medieval romance.

The hero embarks on several adventures and most of the time comes back to Arthur's court. Happy ending is "not merely a romance commonplace (as is often said), it is one of the genre's essential features" (Whetter 71). The hero should return to the court safe and sound, and the story should end happily; either a union of the hero and the lady, or the hero's being rewarded by his king. Furthermore, "the hero's personal decisions and fortunes are likely to be actively associated with the fate of the nation: his safety implies its protection, his fruitfulness, its prosperity" (Speed 147). In fact, this parallelism between the hero's and the nation's fate requires the romance to have a happy ending.

The Arthurian romance has an episodic structure, generally consisting of several sequential adventures, and as a corollary to this "there are several simultaneous interlacing stories . . . [and] discontinuities are attached to each other through the technique of entanglement or entrelacement" (Fowler 70). The adventurous journey of the hero is framed by a quest. Frye holds that "the successful quest . . . has three main stages: the stage of the perilous journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in

which either the hero or his foe, or both, must die; and the exaltation of the hero" (Frye 187).

Similar to the genres discussed in the previous chapters, the Arthurian romance also consolidates imperial British national identity. The genre "support[s] feudal monarchies and laws in its portrait of knights working and fighting together under a great king like Arthur rather than for their own personal notions of honour" (Brewer 62), and Arthur as the sole monarch of Britain represents the British Empire uniting other communities and their warriors under a single flag. Among all the kings of Britain, King Arthur is the one associated with Britishness more than the others, for he is considered a forefather to all the British. The genre's taking its name from the legendary King Arthur suggests its relation to mythical British nation. According to Heng, romance is "a genre of the nation: a genre about the nation and for the nation's important fictions" (Heng 113). As one of the most popular historical genres, the Arthurian romance plays a significant role in constructing British mythical national identity. For Heng, romance is "a literary medium that solicits or *invents* the cultural means by which the medieval nation might be most productively conceptualized, and projected, for a diverse society of peoples otherwise ranged along numerous internal divides" (6, emphasis added). Heng's emphasis on the invented nature of the nation echoes Anderson's conceptualization of the nation as an "imagined community" foregrounding invented traditions and symbols for the people to make connections between past and present. Heng's idea of romance as a medium of conceptualising the medieval nation is very similar to that of Anderson's consideration of the novel and newspaper as "technical means of imagining the nation" (25). Like the 18th century novel promoting the idea of the nation, romance contributed to the construction of the British nation in the middle ages by inculcating in peoples' minds an idea of mythical Britishness. With the glorious King Arthur and the brave and honourable knights of the Round Table in the Arthurian romances, an all-powerful British identity is constructed. As argued by Ernest Renan, "To have common glories in the past and to have a common will in the present; to have performed great deeds together, to wish to perform still more — these are the essential conditions for being

a people" (19), and nation-building needs the simultaneous interaction of past and present, which is well provided by the romance genre with its evocation of the heroic deeds of King Arthur. Indeed, "by intervening, persuading, influencing, judging, innovating, and deciding, [romance] has a hand in the shaping of the past and the making of the future" (Heng 8). As discussed in the theoretical chapter, according to Bhabha, nation is indeed an alliance between past and present, thus narrating the nation requires "doubleness" in writing, which is in line with Heng's argument of romance's effect on the construction of the nation. The Arthurian romance successfully undertakes this mission of creating a bridge between the past and future of the British nation.

The concept of British nationality in literary texts could be observed as early as the 8th century as suggested by Adrian Hastings in *The Construction of Nationhood*. Hastings locates the earliest mentions of British national identity in Bede's *Ecclesiastical History* (about AD 731). Other critics, however, locate references to the concept of the British nation around the 9th century. According to Speed, "an English nation is a focal concern of texts from the period of the Alfredian[28] reforms in the late ninth century, or perhaps from the period of Athelstan's[29] cultural leadership and larger kingdom in the second quarter of the tenth century" (139). Quoting literary works from the 14th and the 15th centuries, Hasting remarks that "The frequency and consistency in usage of the word [nation] from the early fourteenth century onward strongly suggest a basis in experience: Englishmen felt themselves to be a nation" (Hastings 15). That history and myth collaborate in constructing a British national identity is acknowledged by other critics as well. Turville-Petre, for instance, states

> The construction of the nation was, indeed, founded on a series of myths and loaded interpretations of the past. In the twelfth century, Geoffrey of Monmouth had provided the history of the founding fathers, the Britons, referring his readers to William of Malmesbury and Henry of Huntington for accounts of the history of England from Saxon times. (6)

All the narratives about British history have indirectly assisted Britain's empire building project. As suggested by Ingham, "Many of the Middle English tales make

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[28] Alfred the Great ruled between 871-899 as the king of Wessex and Anglo-Saxons.
[29] The grandson of Alfred the Great, reigned between 925 and 939 as the first King of the English.

explicit reference to Britain's colonial past or to Emperor Arthur's imperial ambitions" (Ingham 11). Among many other texts, the Arthurian romance "collaborates with medieval Europe's earliest project of overseas empire, in the Levantine colonizations in Syria and Palestine that followed from the military-religious experiment known in the West as the First Crusade" (Heng 5). Besides supporting the imperial ideology of Britain, according to Heng, "medieval romance becomes a medium that conduces with exceptional facility to the creation of races" (7). By forming a discourse of racial difference, romance makes the differences among the people manifest and plays an active role in the race-making process. Not only does the Arthurian romance support the imperial ambitions of Britain, but it also sets the British as a different race from the rest. With the help of historical chronicles, medieval romance has acted as a reminder of a mythical past, which is integral to the nation-building processes.

5.2. *The Buried Giant* as the Hypertext: Reconfiguring the Arthurian Romance

Giant is the story of an elderly Briton couple Beatrice and Axl who, haunted by the fading memory of their son, decide to go on a journey to their son's village around the 6th century in post-Arthurian Britain. They mention a mist which causes all their neighbours and themselves to forget their memories and their past; neither Axl nor Beatrice remembers what happened to their son. Some villagers interpret the amnesia as the curse of God for a great sin they committed, but no one is sure of what the exact reason is. During their journey, Beatrice and Axl stop by a Saxon village where they meet a Saxon warrior, Wistan, and a 12-year-old boy, Edwin, whom the villagers believe to have been wounded by an ogre (yet he is actually bitten by a young male dragon). Because of their Pagan beliefs, the villagers consider the child a threat, and they want to kill him. Wistan is offered to take the boy to another village to save his life, and he accompanies the old couple in their journey to a monastery. They hope that the monk in the monastery might give some information about the mist and they also expect father Jonus to heal Beatrice's pains. Along the way, they encounter the ageing Sir Gawain, who claims to have set out to kill the she-dragon Querig, whose breath, due to a spell cast by the sorcerer

Merlin during Arthur's reign, causes forgetfulness in people. However, Sir Gawain is in fact the protector of the dragon whose existence will secure the people's forgetting the fact that King Arthur commanded Briton warriors to slaughter all the Saxons. Arthur, indeed, has broken the treaty (suggested by Axl who is a former knight), which decreed that the innocent should not be harmed in wars, and led the warriors to massacre Saxon women, children, and the elderly. Wistan, who is immune to the mist, remembers all the brutal past. He fights Sir Gawain and kills him, then slays the dragon aiming at leading Saxons to take revenge from Britons. After the death of Querig, Beatrice and Axl remember that their son died of the plague, and they head to the burial place of their son. They encounter a boatman who asks them separately about their memories regarding the strength of their love for one another to find out whether they are fit to go to the island together. After interviewing the couple, the boatman takes Beatrice and leaves Axl on the shore.

The literary criticism on *Giant* can be summarised in three main categories: the ones focusing on memory, the ones discussing nationalism and history, and the ones carrying out a generic analysis. Among the critical studies that focus on Ishiguro's use of memory and the functions of forgetting and remembering in *Giant,* Catherine Charlwood's article which is titled "National Identities, Personal Crises: Amnesia in Kazuo Ishiguro's *The Buried Giant*" (2018) particularly discusses "ideas of memory in nationhood; the depiction of the British landscape; the cognitive process of recognition; and the emotional aspects of remembering" (25). By scrutinising the novel in the following areas: "ideas of memory in nationhood; the depiction of the British landscape; the cognitive process of recognition; and the emotional aspects of remembering" (25) she questions the amnesia in the novel in terms of moral grounds. She concludes that, "Ishiguro's text resists closure because there is no good answer" (37) to the ethical choice between forgetting and remembering to prevent bloodshed. Charlwood also suggests the Saxons' remembering the slaughter of their ancestors results in a chaos and a sense of revenge arises among the people of the Saxons. In this sense, the novel poses a central dilemma in terms of nationhood: neither remembering nor forgetting is a proper solution to live harmoniously. Another critic, Borowska-Szerszun in her

article titled "The Giants beneath: Cultural Memory and Literature in Kazuo Ishiguro's *The Buried Giant*" examines the novel "as a site of memory of literature and as a medium of cultural memory" (30). According to her, Ishiguro borrows from the traditions of fantasy, myth, and medieval romance, and "refashions them to explore ideas related to contemporary psychology, trauma, and the processes of remembrance" (39). She draws attention to the novel's concern with "the innate ambiguity of all narratives that pertain to the past, exposing the strategy of silencing certain voices to highlight others" (37). In her analysis, *The Buried Giant* emerges as a "metaphor" of cultural remembrance. Her strain of thought on the novel's making its readers deduce "both individual experiences and collective past are subject to fictionalisation, narrativization and interpretation" (38) is roughly similar to my argument that the novel calls for a reconsideration of all narratives; however, Borowska-Szerszun does not include national narratives in her analysis, neither does she make a generic examination of the novel.

A few critics study Ishiguro's handling of nationalism and the historical context of the novel. Vernon and Miller compare *Sir Gawain and the Green Knight* and *The Buried Giant* in the article titled "Navigating Wonder: The Medieval Geographies of Kazuo Ishiguro's *The Buried Giant*" (2018). Reading the novel in relationship to medieval romance and against the framework of Derrida's conceptualisation of hospitality, they suggest that Ishiguro "produces a novel that deconstructs the nature of cosmopolitanism and refigures it through paradigms that precede the logics that produced the current vision of a unified Europe" (70). As they imply, spatio-temporal orientation in the novel leads to a certain degree of epistemological ambiguity. They add that the novel, in the midst of Brexit negotiations, "asks for a pause to reconsider the myriad thresholds already within the country's own borders" (86). I believe Ishiguro's *imitation of* the Arthurian romance also insinuates possible results of not embracing multiplicity. Though they successfully relate their discussion of the novel to the present political atmosphere in England, their textual analysis focuses on the spatial and temporal aspects, which is distinguishable from the focus of this study. Another critic, Stacy in his article "Looking out into the Fog: Narrative, Historical Responsibility, And the Problem of

Freedom in Kazuo Ishiguro's *The Buried Giant*" examines the novel's position to two opposing approaches to the past: "history-as-narrative and history-as-object" (4) and considers its relationship with these views in the scope of the freedom of expression. According to Stacy, the novel "critiques both extremes by using fantasy to collapse the distinction between the literal and the figurative, making visible and hence loosening the grip of the conceptual metaphors of memory that guide our thinking" (17-18). As for freedom, he claims that "a plurality of voices, memories and stories [may lead]. . . to a conversation with everybody talking, convinced of their right to do so, and nobody listening" (17) in contemporary societies. His analysis focuses on Ishiguro's problematisation of history and what it means in the scope of freedom, which is a valid one; however, he touches slightly upon what significance it has for England now. He labels the novel a "fantasy" and does not extend his analysis as to make a generic evaluation. Another critic, Bedggood in his article titled "Kazuo Ishiguro: Alternate Histories" examines Ishiguro's interrogation of contexts of history in *When We Were Orphans, Never Let Me Go*, and *The Buried Giant*. Focusing on the narrators' "wilful suppression of the past" (111) and their production of "an obscure, forgetful and de-historicised account[s]" (113), he touches upon Ishiguro's challenging the genre expectations. Similar to the other novels, for Bedggood, *The Buried Giant* is an "interrogation of attitudes to the past and of problems with cultural memory" (114). He maintains that Ishiguro makes use of the features of Arthurian legends together with fantasy genre elements, which lets him "ironise and challenge the nostalgia and conservative mythopoeia" (115). The critic concludes that this kind of an "experimentation traces a new direction for historiographic metafiction in the new century" (116). Though he mentions Ishiguro's use of generic features to highlight personal or alternate histories, he neither makes a generic analysis nor does he refer to Ishiguro's concerns against conservativism in national identities; therefore, his argument is narrow in scope.

There are also few critics analysing the novel's literary genre. In her MA dissertation titled "Negotiating Forms, Experimenting Genres: A Study of Kazuo Ishiguro in Three Novels: *The Remains of the Day, Never Let Me Go & The Buried*

Giant", Amid undertakes a generic analysis of the selected novels of Ishiguro on a thematic level. She asserts that "genres have become vehicles for Ishiguro to express his recurring ideas surrounding human condition: loss, the fragility of human memory and how we cope with them" (15). Categorizing *The Buried Giant* as a medieval fantasy romance, Amid claims that the novel "is always concerned with the traumatic experiences of the past being re-casted, and re-moulded, to fit a particular reading or interpretation" (118-19). Amid underlines the novels' engagement with the expression of human condition, but he does not dicuss the ideological implications of the genres, or how Ishiguro reconfigures them. She explores the novels solely in their experimentation with genres and does not extend her argument on the possible reasons why Ishiguro has chosen those specific genres. Another scholar, Bukowska in her article titled "Kazuo Ishiguro's *Buried Giant* as a Contemporary Revision of Medieval Tropes" carries out a neat generic analysis of medieval romance tropes used in the novel. She specifically examines the setting, character motives, and plot of the novel and concludes that it is "greatly indebted to medieval culture by its incorporation of certain characteristic tropes of medieval courtly romance" (41). Although in the beginning she implies that the novel "can be interpreted as the manifestation of Ishiguro's concern with contemporary multiculturalist policies and their challenges" (29), her analysis does not include a discussion on the parallels between the story world and the contemporary world. Rather than establishing connections with Ishiguro's present-day concerns with a thematic focus, her article presents a formal analysis of his novel.

In this chapter, I investigate how and to what ends Ishiguro *imitates* the Arthurian romance with an emphasis on the construction of British national identity through atavistic genres. In the analysis, *Giant* emerges as the hypertext to the Arthurian romance (hypotext). As a postmodern text, *Giant* hosts the chronotope of the Arthurian romance and the chronotope of the postmodern novel simultaneously to lay bare the discrepancy between how Britishness was imagined then and how it is imagined now. To this end, the legend of King Arthur is debunked by a representation of his wrongdoings. The figure of the knight is stripped off his

responsibility in the process of signification of national identity. As a result, I argue that with his hypertext, Ishiguro calls for a reconsideration of the way British national identity is imagined now.

Giant undermines the generic conventions of the Arthurian romance in several ways. First and foremost, the temporal distinction between the story time and the narrative time is exaggerated. The distance between the story time and the narrator's time in *Giant* is considerably greater than that of the Arthurian romance. While the latter's distance is approximately 7 centuries (both the story and the narration take place in the Medieval Age), the former's is about 15 centuries during which several epochs have passed. The narrator of *Giant* makes it explicit that he has a contemporary perspective and knowledge about the present-day England, which is evident in his comments and addresses to the reader. He says, for instance, "navigation in open country was something much more difficult in those days, . . . We did not yet have the hedgerows that so pleasantly divide the countryside today into field, lane and meadow" (31). In a similar way, he compares the landscape of those days with that of the present-day England, saying "The view before them that morning may not have differed so greatly from one to be had from the high windows of an English country house today" (91). In fact, from the very beginning of the narration, the double-codedness of the text is hinted: it is informed both by the time-space of the early days of the British Empire and England's present time. The story starts with the narrator's description of the landscape which is presented through a comparison of the version which Britain has been famous for (the historical Britain) and the created chronotope of the novel, namely the 6th century. The narrator defines it as a "featureless landscape" (31) and states as follows:

> You would have searched a long time for the sort of winding lane or tranquil meadow for which England later became celebrated. There were instead miles of desolate, uncultivated land; here and there rough-hewn paths over craggy hills or bleak moorland. Most of the roads left by the Romans would by then have become broken or overgrown, often fading into wilderness. Icy fogs hung over rivers and marshes, serving all too well the ogres that were then still native to this land. (3)

In contrast to the manufactured belief that Britain has always been a green country, a more desolate one is described. The narratee is apparently the narrator's fellow British national, for the narrator states "I am sorry to paint such a picture of our

country at that time, but there you are" (5). What Ishiguro does is to juxtapose the actual chronotope of the novel and the chronotope of the story, thereby creating a double-timed text, which is, in fact, a characteristic of postmodern fiction. Interestingly, however, Speed argues

> "Double time" is the norm in English romance with its common didactic determination, as it locates the story at a particular moment of the past and sets out a sequence of events for the information or wonder of the audience, and at the same time insists on the continuing exemplary validity of the story for audiences that may come and go. (Speed 149)

Originally, the romance had the purpose to teach by evoking feelings of awe and admiration in the audience. Setting the story at a certain historical distance gave it the opportunity to claim for authenticity. Correlatively, the Arthurian romance tells the stories of King Arthur and his knights who were believed to have lived around the 5th and the 6th centuries to the 14th century audience who believed in the authenticity of the stories they listened to. With the birth of romance in the 12th century, "distant pasts, classical and British took on new forms, . . . contemporary European ruling families, present[ed] ancient rulers, conquests, passions and even religions as mirrors of twelfth-century values and politics, and positive or negative exemplars" (Phillips 7). In a similar vein, Ishiguro presents one of the earliest social and political histories of the Britons as a reflection of the 21st century's socio-political condition. Since the Arthurian romance is a double-timed genre *per se*, as a postmodern Arthurian romance *Giant* is a double double-timed text. In *Giant*, the genre Ishiguro *imitates* is already double-timed, thus by imitating the Arthurian romance he goes back to the source texts of British national narratives. In a Platonic sense, *Giant* is a copy of a copy of a historical reality, which makes it two times distanced from the "reality." Ishiguro creates a double double-timed narrative to display and underline the multi-layered structure of literary narratives, and as a corollary to this, the narratives of the British nation. He urges the readers to question the validity and reliability of historical narratives in particular and narratives in general.

Unlike the previously discussed novels of Ishiguro, the narrator of *Giant* is a third-person omniscient narrator until the last chapter where there is a narrative shift and the story is told through a first-person narration. Indeed, third-person narrators

are usually considered to be reliable by definition in contrast to first-person narrators since third-person narrators have a certain spatio-temporal distance to the story they narrate and thereby are more objective compared to first-person narrators. As Ryan observes "The heterodiegetic[30] narrator enjoys total verbal freedom. He can say whatever he wants, without breaking any appropriateness conditions and without losing his credibility. He may also choose to limit his knowledge or to hide some of the facts" (*sic* 525). Whether he wishes to render the story in a certain way or withholds information from the reader, the readers unavoidably rely on him because he is the one narrating the events in the fictional world. However, Martens poses the question "what exactly would make third-person narration (and especially: overt heterodiegetic, i.e. authorial narration) incompatible with unreliability?" (81), and thus he implies that heterodiegetic narrators could also be unreliable. For Cohn, one aspect which is applicable to all types of narrators is "discordance" which is defined as "the possibility for the reader to experience a teller as normatively inappropriate for the story he or she tells" (qtd in Martens 86). In addition to discordance between the narrator's utterances and the discourse created in the story, Martens introduces another marker of unreliable heterodiegetic narrators: "unresolved oscillation between homo[31]- and heterodiegetic speech positions" which puts the reader's belief in the reliability of the narrative at risk especially "when it precisely problematizes the conventional intuitions related with homo- and heterodiegetic narration on a local, historically and culturally determined basis" (91).

Drawing on the work of Martens, Vera Nünning also mentions the unreliability of heterodiegetic narrators. For her, "covert [heterodiegetic] narrators act as agents narrating a story, which, even as far as the description of the setting and the action is concerned, implies choices regarding wording as well as selection and perspectivisation of facts" (87). Hinting at their subjectivity, she points out their attenuating reliability. Nünning analyses unreliable narrators in two distinct

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[30] Genette in his *Narrative Discourse* explains heterodiegetic narrative as the one "with the narrator absent from the story he tells" (244).
[31] Homodiegetic narrative is the one "with the narrator present as a character in the story he tells" (Genette 245)

categories as "sincere" and "insincere" (91) the former being involuntarily "the dupe of their own delusions"; and the latter misleading the reader on purpose by "withholding or distorting crucial information" (ibid). Furthermore, adding the aspect of competency to the first categorization, Nünning explains "insincere and competent" unreliable narrators as telling "stories in which a homodiegetic or heterodiegetic narrator misleads the reader by telling a story which seems to be trustworthy throughout the major part of the text, but which is revealed as incorrect at the very end of the story" (91).

Although the narrator in *Giant* assumes an authoritative heterodiegetic narrative voice and he is outside (and thereby positioned at a higher narrative level than) the story he narrates, he seems to be unsure at some moments. In her analysis of *Remains*, Kathleen Wall indicates that "verbal patterns or tics" of Stevens are some of the most accessible signals of his unreliability (Wall 23). Stevens and *Giant's* narrator are similar in this sense; that is to say, there are shifts from "I" to "we (or our)" in the use of pronouns, sometimes establishing a bond with the reader such as "I am sorry to paint such a picture of our country at that time, but there you are" (5), sometimes distancing them and separating himself as the sole authority on the story he narrates: "*You* are in any case part of an ancient procession, . . . *One* can see why on lower ground *our* ancestors might have wished to commemorate a victory or a king. . . It was a question, *I am sure*, equally to baffle Axl" (305 emphasis added). The narrator makes use of different personal pronouns, first addressing the reader as "you," then distances the narration from himself and the reader by using "one" and in the same sentence uses "our" in an attempt to establish a connection by implying a fellowship with the reader or to express his affiliation with the nation of the implied reader. Afterwards, by saying "I am sure" he consolidates his distance as an authority in the narration. In addition to pointing at the unreliability of narration, this interplay of pronouns also underscores the text as a double-timed narrative constructed by a narrator who has a double-temporal perspective. Though written during a time when Brexit discussions were intense, the story is set at a frozen time. Ishiguro takes the Arthurian romance from its completed time-space and places it in a present-time chronotope to draw attention to

the concept of nationality which is in the making; rather than being completed, it is in the state of becoming. As regards to Britishness, it is not like what it had been; the novel suggests instead of the myth of a great imperial nation, the concept of the post-nation, which emphasises plurality in line with internationalism and the globalised world-order, needs to be embraced.

Another indicator of *Giant*'s narrator's unreliability is his shift from the heterodiegetic speech position to the homodiegetic one. The narrator of the novel is transported to the story world of the post-Arthurian Britain in the last chapter, and assumes a homodiegetic position. He also acts as a focal character[32] in this chapter, and internal focalization does not allow him to hear other people's speeches when they are away from him or have insight into their thoughts. As suggested by Martens, "I-narrators which trespass the border between 'I as witness' and 'I as creator' and which usurp the tone and profile of an authorial narrator, may qualify for a particularly meaningful version of unreliability" (92), and the narrator of *Giant* is implied to be the boatman in the last chapter, which renders the narrator unreliable. Indeed, earlier in the story Axl and Beatrice meet a boatman who bears high physical similarity to the one described in the last chapter. While an omniscient third-person narrator is the one who narrates up until the last chapter, all of a sudden, he starts acting as a witness in the story of Axl and Beatrice; hence, the border between "witness" and "creator" is violated. In his first appearance in the story, a boatman who slyly deceived a woman and separated her husband from her is introduced. At that point, narrative is focalized by Axl, and here is the character's physical depiction:

> At the furthest point along the same wall, . . ., was a *thin*, unusually *tall* man. . . . On his feet were the kind of shoes Axl had seen on fishermen. Though he was probably still young, the top of his head was smoothly *bald*, while dark tufts sprouted around his ears. (38 emphasis added)

When he has a chance to speak, the man says: "I'm a humble boatman who ferries travellers across choppy waters" (41). In the last chapter when Axl and Beatrice seek for shelter from rain, they encounter a boatman who is described by Axl as "stand[ing] there unmoving, showing only his *tall back* and *shining head* to us"

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[32] Focal character is "the character in terms of whose point of view the narrated situations and events are presented" (Prince 32).

(361 emphasis added). The physical qualities are highly similar with the previous boatman, since both are depicted as tall and bald. When Axl sees the boatman in the last chapter, Axl remembers his face and asks "Are you then a boatman, sir?" and "And can it be we met somewhere before?" to which he replies "I'm a boatman, sure enough," and adds "It's more than I can remember if we met before, for I'm obliged to ferry so many and for long hours each day" (347). However, his narration reveals the fact that he knows Axl and Beatrice before this meeting, since he ponders "What to say to this, the husband now almost as weak as the wife?" (348); he can compare Axl's current strength with his previous condition. Furthermore, when Beatrice inquires whether they can go across the river together, his response is almost the same with his introduction of himself at the beginning of the novel: "'Dear lady,' I say, 'I'm just a humble boatman'" (350). Moreover, he is also unreliable as a character in the novel; he promises Axl and Beatrice that he can take them together on the boat, yet he has to complete the procedure of asking questions. Nevertheless, at the end he says to Axl "you see the waters grow more restless. And this is but a small vessel. I daren't carry more than one passenger at a time," Axl gets furious and says "I thought it well understood, boatman, . . . my wife and I would cross to the island unseparated. Didn't you say so repeatedly, and this the purpose of your questions?" (359). The boatman tells him that he should wait on the shore and he will come back to take him. The couple wants to say farewell to one another, and Beatrice persuades Axl to let the boatman take herself first. The narration ends with the sentence narrated by the first-person narrator: "Wait for me on the shore, friend, I say quietly, but he does not hear and he wades on" (362). Besides highlighting postmodern quality of the novel with metafictional techniques (such as the narrator's direct addresses to the reader, his commentary on the act of narration, and his acting as a character in the novel), the narrator's temporal re-location foregrounds the unreliability of the narration.

Ishiguro's choice of an unreliable narrator calls for a reconsideration of the assumption that heterodiegetic narrators, by definition, are reliable. This holds true for the narration of grand narratives such as history, national myths and identities, and political ideologies told by heterodiegetic narrators. Yet, Ishiguro's narrative

strategy of underlying the unreliability of a heterodiegetic voice reminds us of the fact that every narrator is located within some narrative and tells her/his story from within. This is well in keeping with the philosophical and political underpinnings of metalepsis (i.e. violations across narrative levels) in postmodern fiction. As Genette puts it "The most troubling thing about metalepsis indeed lies in this unacceptable and insistent hypothesis, that the extradiegetic is perhaps always diegetic, and that the narrator and his narratees - you and I – perhaps belong to some narrative" (sic *Narrative Discourse* 236).

As regards *Giant*'s subversion of the generic conventions of the Arthurian romance, it undermines several of them while employing some others in similar ways. As for the setting, there is no mention of King Arthur or his court, which is a conventional setting of the Arthurian romance, rather the characters set out their journey from a Briton village. The story is set at a distant time and place, though. The hero is a former knight of King Arthur, yet it is disclosed towards the end of the novel because neither Axl nor any other characters, who are close to Axl, could remember his true identity because of the mist. Back in Arthur's time Axl was called "the Knight of Peace" (242) for brokering a peace treaty between Britons and Saxons. His wife Beatrice is not a noble lady and their love is not courtly, which is unconventional in the scope of the Arthurian romance. In Ishiguro's postmodern hypertext, the main characters are introduced in the following manner:

> In one such area on the edge of a vast bog, in the shadow of some jagged hills, lived an elderly couple, Axl and Beatrice. Perhaps these were not their exact or full names, but for ease, this is how we will refer to them. I would say this couple lived an isolated life, but in those days few were "isolated" in any sense we would understand. (5)

This old couple live in a warren, and they are left outside the community because of something they cannot remember. Axl used to be a knight of King Arthur, hence he is an appropriate hero for the Arthurian romance, yet he is not on a quest for his king and his lady is not noble. In both setting and characterization, the convention of the Arthurian romance is subverted. Although Ishiguro *imitates* the style of the Arthurian romance, and he employs a famous knight of Arthur, Sir Gawain, the name Axl never appears in any of the Arthurian cycles as one of the knights of Arthur. In *Giant,* Axl is ostracised by his fellow knights for defying the authority

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and leaving the service of King Arthur. We could assume that similar to official histories which include only the ones succumbing to the authority, the Arthurian romance cycles exclude knights like Axl who are rebellious and thus pose danger to the power of the great King Arthur as the sole authority.

Supernatural and fantastic elements, which can be considered a hallmark of the Arthurian romance, abound in the novel and they are treated like ordinary things by the characters as in the Arthurian romances of the 14th century. An example for this could be the ogres. The narrator of *Giant* indicates that "People then would have regarded them as everyday hazards" (3), and warriors fight and kill ogres; it is quite normal for the characters. Another example is the mysterious mist which causes the people to forget their past, yet nobody in their community is curious about this; they just accept their condition. Indeed, Axl and Beatrice, in their attempt to explain their amnesiac situation, rationalise it by concretising the phenomenon. Axl says, "we suffer enough from the mist—for that's how my wife and I have come to call it" (68) to Ivor, an elderly Briton living in the Saxon village. He responds by approving their way of expression: "Ah, the mist. A good name for it" (73). The reason for the forgetfulness of the people is a magical creature: a she-dragon called Querig, which is "a dragon of great fierceness, and hidden in difficult terrain" (72). The dragon is enchanted by Merlin so that her breath would keep people's memories hidden so that they, especially the Saxons, would not remember the Britons' breaking of the Law of Innocents and slaughtering the Saxon children and women at war time with the order of King Arthur. Long after King Arthur dies, thanks to the dragon's breath, people's forgetfulness remains. The mist has a symbolical importance for it keeps King Arthur's legacy. What he wanted to do was to preserve the image of himself as an honourable and fair king. Yet, the breaking of the law is at odds with this image, thus he wants people to forget and he also indirectly protects the Britons so that they would not suffer from his mistakes. By way of planning such an enchantment of the dragon, he temporarily manages to keep his power and authority intact. Thanks to the dragon's breath, which makes the past blurred in the minds of people, King Arthur ensures peace while it is alive. Similar to a historian who manipulates his readers by choosing what to include in

his books, King Arthur plays a salient role in people's forgetting their past; he assumes a godly authority by manipulating their memories.

Dragon is often employed in romances and it serves several functions. It could be used as a protector of treasure, as a deadly weapon in wars, or it could be the enemy against which the people should unite. The one who controls the dragon is usually the one who holds the power. In *Giant,* by ordering its enchantment, King Arthur uses it as a type of weapon to make the Saxons and the Britons forget all their memories including the recent war and the slaughter of innocents. Narratives featuring a dragon follow a similar structure as outlined by Jonathan Evans, "the dragon guards something valuable; someone tries to take it; the dragon resists, and a battle ensues; the dragon is slain; the victor acquires the object sought" (245). In romances, the hero-knight fights and slays the dragon which is a threat to his community. Indeed, another function of the dragon is to test the hero; for his confrontation with the dragon affirms his bravery and proves that he is in the service of his king or community. In *Giant*, the dragon robs the people of their memories. Sir Gawain is the protector of it, while Wistan is on an errand to kill it. Wistan, by slaying the dragon, helps people to regain their memories. The use of dragon as the animal to be enchanted is also suggestive because dragon is generally "linked to gold, power, and a world vaguely 'other,' [but it] is a step closer to impersonal, cosmic disorder, violence, and death" (Hume 15). King Arthur wants it to be enchanted to keep the order and peace between the Saxons and the Britons, yet ultimately it incites deeper feelings of hatred and vengeance.

As regards the convention of going on an adventure, it is fulfilled to some extent in *Giant*. Although there is no mention of a messenger to initiate the adventure that the hero should embark on, Axl and Beatrice decide to go on a journey to their son's village. Rather than Axl's going for the journey alone, the lady joins him; she even leads him about the route to be taken, and during their journey "whenever the path grew too narrow to walk side by side, it was always Beatrice, not Axl, who went in front" (32) to protect her against a possible attack from behind, Axl followed her. When they approach the gates of the Saxon village, it is again Beatrice who goes to talk to the soldiers. Throughout their journey they

have some mishaps such as an attack by the pixies in the river, and fighting the dog-like beast in the ancient tunnel. Despite the fact that the journey they undertake is "no easy one" (72) because of steep paths, supernatural beings, and their old age, they remain faithful to their plan of going to their son's village. In line with traditional romances, they finalise their adventure in a place where they think their son's soul is.

It is traditional in the Arthurian romance that the hero-knight's loyalty to his king is tested; usually at the end the hero proves himself worthy to be in the court of Arthur. In *Giant*, not the hero's loyalty to his king, but the couple's ability to remember their happy memories of love for one another is put to test. Once Axl and Beatrice set out, they take shelter in a ruin of a Roman Villa where they encounter a boatman[33] "who ferries travellers across choppy waters" (41). He says that "Occasionally a couple may be permitted to cross to the island together, but this is rare. It requires an unusually strong bond of love between them" (45). He also informs Beatrice and Axl that he questions the couple separately and asks them about "the most cherished memories" (49) to understand the strength of their love for one another. Throughout their journey, they get anxious about the boatman's questions, since the mist has robbed them of their precious memories. At the end, when the veil of mist is lifted, they cannot prove the strength of their love, for Axl discloses that Beatrice was "unfaithful to" him (356) and they are not taken together to the island by the boatman. The convention of testing is disrupted in the novel by both the change of code to be tested (memories of love instead of loyalty to the king) and the failure of the couple to pass it. The bond of loyalty between a king and a knight in the Arthurian romance is replaced with the one between a husband and a wife in *Giant*. Since Beatrice was unfaithful to Axl, their bond of loyalty is destroyed and they cannot succeed in the test. With this subversion, a personal quest of a knight rather than a quest of national significance is taken to the centre of the narration, which brings to mind Lyotard's postmodernist cherishing of "little" narratives instead of grand narratives.

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[33] It is later hinted through several other characters' (including Sir Gawain) experiences that the boatman is believed to carry them or their beloved ones to the land of the dead souls.

The structure of the text is episodic just like traditional Arthurian romances. There are three quests undertaken by two knights, Axl and Sir Gawain, and a warrior, Wistan. These quests are interwoven; Axl and Wistan come across in a Saxon village, and then they encounter Sir Gawain on their way to the monastery of the monk Jonus. Legendary Sir Gawain is now the embodiment of a bygone tradition and he is described as follows:

> the knight was no threatening figure. He appeared to be very tall, but beneath his armour Axl supposed him thin, if wiry. His armour was frayed and rusted, though no doubt he had done all he could to preserve it. His tunic, once white, showed repeated mending. The face protruding from the armour was kindly and creased; above it, several long strands of snowy hair fluttered from an otherwise bald head. (119)

His appearance, which provides a contrast with conventional Arthurian knights, displays the weakness of the old age. Although for years he has claimed to be given the duty to kill the she-dragon Querig, he discloses that he is actually "Her protector, and lately her only friend. The monks kept her fed for years, leaving tethered animals at this spot" (319). Despite Arthur's faulty order to kill all Saxons regardless of their innocence in a war, Sir Gawain remains an ardent supporter of the king.

In *Giant*, with these two knights of Arthur, two contrasting views on violence for the sake of nationalism are presented: Axl never approves of violence while Sir Gawain commits violence when ordered by his king. They were both knights of King Arthur in their youth, yet because of Arthur's violent deeds and breaching his promise, Axl left his service to him by "cursing Arthur to his face while the rest of [the knights of the Round Table] stood with heads bowed!" Sir Gawain reminds Axl that he "cursed him before his finest knights, yet he replied gently to you" (311). In response to Axl's damning him, as reported to Axl by Sir Gawain, Arthur "thanked you for your service. For your friendship. And he bade us all think of you with honour" (312). Arthur did not want Axl to be punished for criticising his decision and defying him, which could mean that he also realised how mistaken his decision was. In the hypotext, the Arthurian romance, there is no instance of a knight leaving the service of King Arthur, yet there are a couple of knights blamed for treason. One such knight is Sir Lancelot, whose adultery with

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Queen Guinevere results in the dissolution of fellowship among Arthur's knights. Sir Lancelot kills Agravain, who is on a quest to catch him, thereby commits treason by killing a knight of Arthur. Another knight who performs an act of treason is Sir Mordred, who is also the son of Arthur. He usurps the throne of Arthur taking advantage of the king's downfall and the chaos among the knights. In *Giant*, Axl's cursing Arthur is unprecedented in the hypotext, which could be interpreted both as another instance of subversion of the genre and as an instance of historiographic metafiction[34] in its inclusive approach to a marginalised knight by giving him a voice and representing the legendary Arthur from his perspective.

Unlike Axl, Sir Gawain seems to favour violence for the sake of peace. Upon the order of King Arthur, Briton warriors slaughter the "innocents" (242) of the Saxons, namely the women and the children who are defenceless and protected by the Law of the Innocents. Later, Arthur orders sorcerer Merlin to enchant she-dragon Querig so as to make everyone forget about this merciless bloodshed. Reminding these, Axl inquires of Sir Gawain "how do you rejoice, Sir Gawain, in a victory won at this price?" (243). Sir Gawain says,

> Master Axl, what was done in these Saxon towns today my uncle would have commanded only with a heavy heart, knowing of no other way for peace to prevail. Think, sir. Those small Saxon boys you lament would soon have become warriors burning to avenge their fathers fallen today. The small girls soon bearing more in their wombs, and this circle of slaughter would never be broken. Look how deep runs the lust for vengeance! (243)

Though he implies that he unwillingly took that decision, he tries to justify what Arthur had done and says "A great king, like God himself, must perform deeds mortals flinch from!" (314). The image of King Arthur as a god-bestowed sovereign is emphasised by his loyal knight Sir Gawain, who later confesses "Yes, we slaughtered plenty, I admit it, caring not who was strong and who weak. God may not have smiled at us, but we cleansed the land of war" (326). Sir Gawain is a foil to Axl, and "Ishiguro's Gawain becomes an embodiment of the obsolete view that violence can pave the way for peace and that this peace can be sustained by the erasure of the past from the collective memory" (Bukowska 41). The strategy of

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[34] According to Linda Hutcheon, historiographic metafiction "plays upon the truth and lies of the historical record" (*Poetics* 114). A more detailed analysis about this issue is on the next pages.

enchantment of Querig proves the impossibility of making people forget about their past permanently, and it is implied that it would lead to catastrophic long-term consequences.

Axl disagrees with Sir Gawain's favouring of violence and he draws Gawain's attention to the obvious fact that it is impossible and illogical to make an ethnic cleansing of a whole tribe. As the Briton warriors killed every Saxon including the children and the women, what King Arthur aimed seems to kill all the Saxons to achieve a homogeneous Briton community. Axl states foresightedly,

> Though today we slaughter a sea of Saxons, be they warriors or babes, there are yet many more across the land. They come from the east, they land by ship on our coasts, they build new villages by the day. This circle of hate is hardly broken, sir, but forged instead in iron by what's done today. (243)

What Axl refers to complies with historical accounts of Roman Britain of the 5th and the 6th centuries. Among the threats to the land was "the Anglo-Saxons who landed in the south-east and East Anglia" (Strong 44). Axl was also right in saying that "this circle of hate is . . . forged . . . in iron" (243) because years after that violent massacre, the Saxon warrior Wistan, who defines himself as "My blood is Saxon through and through, but I was brought up in a country not far from here and was often among Britons" (81), comes to revive the memories of Britons' slaughter of his kin and to avenge them. He claims that he has "been charged by [his] king to slay the she-dragon [who] roams this country" (136), so his quest is to find and kill Querig while Sir Gawain's is to protect it. While Wistan aims at killing it to revive revenge in Saxon blood, Sir Gawain wants it to keep living to preserve the peace by means of sustaining amnesia in people.

Wistan is immune to the mist, thus he remembers what happened to Saxons in the time of war, that is why he says "I've seen dark hatred as bottomless as the sea on the faces of old women and tender children, and some days felt such hatred myself" (162). Wistan's hate against Britons is fuelled by some Britons, he has encountered in his youth. Lord Brennus is one such person who, Wistan says,

> was not slow to notice I was a Saxon boy, and before long, turned each of my companions against me on that account. Even those once closest to me joined against me, spitting in my food, or hiding my clothes as we hurried to our training on a harsh winter's morning, fearful of our teachers' wrath. It was a great lesson Brennus taught me then, and when I understood how I shamed myself loving

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Britons as my brothers, I made up my mind to leave that fort, even with no friend or kin beyond those walls. (251)

When he was a little boy, the attitude of racist Britons made him feel alienated and he had left the castle of Brennus and led a life in exile. Another reason for his hate for Britons is the fact that his mother was taken by Briton warriors. He says, "I too was a child and weak when she was taken. These were times of war, and in my foolishness, seeing how the men slaughtered and hanged so many, I rejoiced to see the way they smiled at her" (275). Because of his vivid memories of war and childhood, Wistan keeps his hate for Britons alive and he also wants this feeling to be passed down to the other generations. For this reason, he makes Edwin promise that he will "carry in [his] heart a hatred of Britons". Surprised by such a request, Edwin is confused and asks

"What do you mean, warrior? Which Britons?"
"All Britons, young comrade. Even those who show you kindness."
"I don't understand, warrior. Must I hate a Briton who shares with me his bread? Or saves me from a foe as lately did the good Sir Gawain?"
"There are Britons who tempt our respect, even our love, I know this only too well. But there are now greater things press on us than what each may feel for another. It was Britons under Arthur slaughtered our kind. It was Britons took your mother and mine. We've a duty to hate every man, woman and child of their blood. (276-77)

Sensing the hesitation in Edwin, Wistan makes him promise for the second time to be sure of his holding onto this racial hatred passionately. However, Edwin is unable to make up his mind about this issue, for he has seen kindness by Britons: Sir Gawain saved his life in the tunnel, and Axl and Beatrice helped him to get away from his village. Realising what future may bring, Axl tells him, "Master Edwin! We both beg this of you. In the days to come, remember us. Remember us and this friendship when you were still a boy" (344). Upon which Edwin ponders and remembers "a duty to hate all Britons. But surely Wistan had not meant to include this gentle couple" (344). While Wistan's hatred covers all the Britons, Edwin judges the individuals not all the race. Two contrasting views on holding a grudge are presented; while Edwin's is favoured by the implied author, Wistan's is criticized indirectly with a juxtaposition of Axl and Beatrice's kind attitude to the Saxons they encountered and that of Wistan's. It is suggested that nurturing hatred

after long dead ancestors and taking their revenge is not a healthy way of maintaining or preserving a national identity.

There is a certain tension between the Britons and the Saxons in *Giant*. The tension is palpable from the beginning; Britons and Saxons live in separate villages, and have their own traditions. During their journey, Axl worries about their visit to a Saxon village, and Beatrice calms him by saying, "Don't worry, Axl, they know me well enough by now. Besides, one of their elders [Ivor] here is a Briton, regarded by all as a wise leader even if he's not of their blood" (54). They approach cautiously to the village gates and they are let in. It is implied by several examples that the tension between Saxons and Britons is fuelled by their respective religious beliefs: Paganism and Christianity. Firstly, in the Saxon village, after his initial observation, Axl finds it "offensive" that "all over the village people had left out, on the fronts of houses or on the side of the street, piles of putrefying meat as offerings to their various gods" (56). Because of the difference in their belief systems, Axl is disturbed by what he sees. In addition, because of the different planning of the village compared to their own village, the couple is disoriented; Axl resembles it to "a chaotic labyrinth" (56). In their search of the house of Ivor, they were surrounded by Saxon men and even by a "wild-eyed young man who had raised a trembling knife in the air" (65) as well as "a dog, tugging on a rope, broke through the ranks to snarl at them" (65). If Ivor had not showed up, they would have been attacked. Ivor takes them to his house and while they chat, Beatrice tells him by making her racist thought explicit, "These Saxons are a great burden to you, Ivor. Perhaps you're wishing to be back with your own kind, even with the boy returned safe and the ogres slain" to which he replies "You're right, Mistress Beatrice, I wonder at myself to live among such savages. Better dwell in a pit of rats" (84). Beatrice refers to Saxons as "a great burden" and distinguishes the Britons as "our own kind." Ivor agrees with her on this issue and he also degrades Saxons by calling them "savages," and implying that they are inferior even to rats.

Secondly, when the 12-year old orphan boy Edwin is saved with a bite in his belly in the Saxon village, his kin, including his aunt, want him dead because of their superstitious beliefs that the wound will wreak havoc on their village. It is

Wistan who, with the help of Ivor, saves his life. The elders want the boy out of the village, so he volunteers to help by taking the boy with himself, and he asks Axl whether they could take Edwin to his son's village,

> When the elders asked me to take the boy to a distant village, they meant no doubt a Saxon village. But it's precisely in a Saxon village the boy will never be safe, for it is Saxons who share this superstition about the bite he carries. If he were to be left with Britons, however, who see such nonsense for what it is, there can be no danger, even if the story were to pursue him . . . I take it this will be just such a Christian village as we seek. (93)

In spite of being a Saxon, Wistan is well aware of the senselessness of the superstitious beliefs among his own race and wants to take the boy to a safer village which is a Briton one.

Another example of the tension between Saxons and Britons based on their religion is the argument between Wistan and Father Jonus in the monastery. When Wistan expresses his judgemental appraisals on the monks' religious practice of "exposing their bodies to the wild birds, hoping this way to atone for crimes once committed in this country and long unpunished" (173), he goes on inquiring of the monk "How can you describe as penance, sir, the drawing of a veil over the foulest deeds? Is your Christian god one to be bribed so easily with self-inflicted pain and a few prayers? Does he care so little for justice left undone?" (ibid). To which Father Jonus just says by belittling him and his belief, "Our god is a god of mercy, shepherd, whom you, a pagan, may find hard to comprehend" (173). In turn, Wistan bitterly criticizes the Christian religion:

> You mock me as a pagan, yet the gods of my ancestors pronounce clearly their ways and punish severely when we break their laws. Your Christian god of mercy gives men licence to pursue their greed, their lust for land and blood, knowing a few prayers and a little penance will bring forgiveness and blessing. (173)

Wistan refers to King Arthur's massacre of innocent Saxons because of his greed for land, and his trying to evade the reverberations by enchanting a dragon, to which, the monks remain silent. In fact, they could be considered accomplices of Arthur for they feed the dragon for years after King Arthur dies, which is an indication of the alliance between the representatives of Christianity and the sovereign.

In addition to assisting the construction and consolidation of the British nationality, the Arthurian romance also served as a tool to promulgate and

propagate Christianism. The Arthurian romance has been regarded as a mode of Christianity; "sometimes inverted (as when Jesus's pacifism is converted into Arthur's military prowess), sometimes intact (as when Arthur is expected to return after his death" (Meister 36). This thought arises from obvious similarities between King Arthur and Jesus Christ such as the extraordinary circumstances regarding their birth, the number of their followers (12 knights and 12 apostles), and their promise to return after their death. King Arthur is referred to as "once and future king" of Britain, and several Arthurian romances tell the stories of his knights sent for Christian relics such as the Holy Grail. One of the first mentions of King Arthur in a historical text is in *Historia Brittonum,* which is considered to have been written about the 9th century by a priest named Nennius from South Wales. Nennius also establishes the connection between King Arthur and Christianity by saying,

> At that time, the Saxons greatly increased in Britain, both in strength and numbers . . . Then it was, that the magnanimous Arthur, with all the kings and military force of Britain, fought against the Saxons . . . Arthur bore the image of the Holy Virgin, mother of God, upon his shoulders, and through the power of our Lord Jesus Christ, and the holy Mary, put the Saxons to flight, and pursued them the whole day with great slaughter. (Nennius Ch. 50)

He puts an emphasis on Arthur's being spiritually supported by Jesus Christ and holy Mary and he records the victory against Saxons who worshipped Pagan Gods by using the word "slaughter" similar to the slaughter of Saxons by Britons in *Giant*. As suggested by Heng, in medieval history and literature war "is a productive channel for nationalism and that religious war—the crusade—is the productive channel for a nationalism that, in the Middle Ages, is always and fundamentally traversed, determined, and articulated by religious investments" (72). Thus, drawing on historical information provided by Nennius, King Arthur is told to have fought a religious war against Saxons, which seems closely related to the national cause of Britons. The exclusion of Saxons by Britons based on ethnicity and religion represented in *Giant* as a double coded text, not only harks back to earliest instances of British racism but it also alludes to the contemporary racist attitudes concerning the immigrants in England. The main difference between the belief systems of the Saxons and the Britons as implied in the novel is that the former cherish plurality as a corollary of being Pagan, while the latter's belief is

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monotheistic, hence they follow a systematic arrangement of formal rules, turning the believers into mere puppets. The implied author of *Giant* is critical of the decisions taken by King Arthur who is both the primary representative of this institutionalized religion and the sole political authority, and he also disapproves the resultant discrimination and racist attitudes of Britons, which unfortunately resonates in contemporary England in the form of Brexit.

The portrait of King Arthur presented in *Giant* is at odds with mainstream historical or fictional narratives, which brings to mind Hutcheon's conceptualization of postmodernism which is characterised by historiographic metafiction. Hutcheon uses the term to refer to the "novels which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages" (*Poetics* 5). She maintains that historiographic metafiction "plays upon the truth and lies of the historical record" (*Poetics* 114) and it is "obsessed with the question of how we can come to know the past today" (*Politics* 47). That history is construction and a narrative just like any other form of writing is foregrounded in historiographic metafiction. Rewriting of the past in fiction hints at a conscious selection of some certain events while suppressing some others. As regards to the characterization in such novels, Hutcheon holds,

> the protagonists of historiographic metafiction are anything but proper types: they are the ex-centrics, the marginalized, the peripheral figures of fictional history. . . Even the historical personages take on different, particularized, and ultimately ex-centric status. (*Poetics* 113-114)

If considered in this respect, the protagonist of *Giant* is Axl about whom we have never read before, so he is a peripheral figure of history while King Arthur's historical personage is given, in the novel, an ex-centric status. King Arthur is not a prominent figure in the novel and he is only referred to rarely, and he is remembered notoriously. By cursing his violent deeds, Axl defies his authority, which could be interpreted, in a metaphorical level, as the implied author's undermining the authority of historical texts especially regarding their influence on the construction of national identity.

Though the established history of the British barely mentions the conditions of the defeated party, in *Giant* the remains of the violent war with the Saxons are

discovered by the characters, and shameful secrets are disclosed. Beatrice, Axl and Edwin trip over and find the bones of dead people and animals, probably the remnants of the war with Saxons when they are led to an ancient tunnel under the monastery. Beatrice insists that her feet touched a baby, by saying "Oh Axl, it was a baby, I'm sure of it" (192) though Axl brings the candle and shows that it is a dead bat with a hairless face. Later Beatrice questions Sir Gawain about the small skulls saying "Why so many? Can they all have belonged to babies? Some are surely small enough to fit in your palm" (199), and Gawain replies in an angry manner that he is not "a slaughterer of infants" (199), and he confesses to Axl,

> Here are the skulls of men, I won't deny it. There an arm, there a leg, but just bones now. An old burial ground. And so it may be. I dare say, sir, our whole country is this way. A fine green valley. A pleasant copse in the springtime. Dig its soil, and not far beneath the daisies and buttercups come the dead. And I don't talk, sir, only of those who received Christian burial. Beneath our soil lie the remains of old slaughter. (195)

On a literal level, the land is seemingly green while beneath it hides several atrocities committed for the sake of a national identity filled with patriotic sentiments and xenophobia. On the metaphorical level, the people living on the land are ignorant of violent deeds, they do not dig the soil; they just see the surface, pleasant green scenery thanks to Merlin's spell. Much later, when they approach Querig's lair, Beatrice again claims to have seen dead babies in a pond:

> "I saw their faces staring up as if resting in their beds."
> "Who, princess?"
> "The babes, and only a short way beneath the water's surface. I thought first they were smiling, and some waving, but when I went nearer I saw how they lay unmoving."
> . . .
> "I truly saw them, Axl. Among the green weed. Let's not go back to that wood, for I'm sure some evil lingers there." (310)

Beatrice may be remembering a traumatic past event caused by Britons' violation of the pact with Saxons, and slaughtering innocent and defenceless women and babies thereby disturbing the peace between two nations. In fact, Axl also remembers some events from the past as they approach the lair, which could be because of the weakness of the dragon. It is also suggested with the narrator's commentary that they are in a former battleground; he says "it is always possible the giant's cairn was erected to mark the site of some such tragedy long ago when young innocents

were slaughtered in war" (305). Memories of Sir Gawain about the war with Saxons are supportive of what Beatrice remembers. Gawain recalls Axl saying, "News of their women, children and elderly, left unprotected after our solemn agreement not to harm them, now all slaughtered by our hands, even the smallest babes" (242). Then, he contemplates, "A slaughterer of babes. Is that what we were that day?" (244). Though he finds it difficult to admit this ugly label, deep down he feels regret about killing the innocents.

Towards the end of their quests, the warrior's and the knights' road converge close to the dragon's lair and the secrets are disclosed. Sir Gawain accepts the breaking of the pact for the purpose of peace, by saying "Yes, we slaughtered plenty, I admit it, caring not who was strong and who weak. God may not have smiled at us, but we cleansed the land of war" (326). He maintains that "it's long past and the bones lie sheltered beneath a pleasant green carpet. The young know nothing of them" (327). Much as Wistan is there to slay the dragon to put an end to collective amnesia, Sir Gawain begs him to "Leave [that] place" (326). Yet, Wistan is determined to fulfil his aim of killing the dragon, for he believes that sooner or later the "pseudo" peace will be disturbed and "wrongs [should not] go forgotten and unpunished" (327). He rhetorically asks Sir Gawain how can "a peace hold for ever built on slaughter and a magician's trickery?" (327). He fights with Sir Gawain, kills him and then slays the dragon. None of the characters, except for Wistan, was successful in their quests. Sir Gawain could not protect the she-dragon, neither could Axl and Beatrice reach their son's village. Once Querig, which is the reason of the collective forgetting, is destroyed, flames of hatred will cover all over the country and as envisaged by Wistan

> The giant, once well buried, now stirs. When soon he rises, as surely he will, the friendly bonds between us will prove as knots young girls make with the stems of small flowers. Men will burn their neighbours' houses by night. Hang children from trees at dawn. The rivers will stink with corpses bloated from their days of voyaging. (340)

The giant can be read as a metaphor for racism; when Saxons remember what Arthur did to their ancestors, they will conduct a war against Britons to avenge their forefathers. Remembering the traumatic memories leads to a chaos in the society while keeping them buried to avoid the results of vengefulness causes crises on the

personal lives of the characters, so no clear solution to this issue is offered in the novel.

Unlike traditional Arthurian romances, in *Giant* the story does not finish where it starts and the cycle is not completed. As a result of this, the harmony is not restored; instead the peace between Saxons and Britons is broken with the dragon's being killed and thus being dysfunctional in making people forget their memories. The ending of the novel is not a happy one; Axl and Beatrice are separated by death. The boatman takes Beatrice to a land which is probably the afterworld, because people going there never come back. Axl explains the reason why they set out to the boatman: "So we came on this journey, sir, and now my wife recalls our son crossing before us to this island, so his burial place must be within its woods or perhaps on its gentle shores" (357). They know their son is dead, and they are seeking for his grave, or his soul. The boatman approves of the couple's belief that their son's soul may be wandering there. Sir Gawain also refers to the boatman when he contemplates about death; he says:

> My time will come before long, and I will not turn back to roam this land as you do. I shall greet the boatman contentedly, enter his rocking boat, the waters lapping all about, and I may sleep a while, the sound of his oar in my ears. And I will move from slumber to halfwaking and see the sun sunk low over the water. (244)

The words he uses about the place he would go to such as "my time will come," "I will not turn back," "sleep," "sun sunk," all connote death. Besides, this boatman figure echoes a god from Greek mythology called Charon, who is "The surly ferryman of the Underworld; son of Erebos who ferried the souls of the dead across the River Styx" (Dixon-Kennedy 85), the river separates the living from the dead according to mythology. Thus, Beatrice is taken to the afterworld while Axl stays in this world. Sir Gawain is killed by Wistan, and a dismal future awaits both Britons and Saxons. Eaglestone suggests that "The melancholy conclusion, . . . is that forgetfulness leads to the decay and deformation of personal and social life yet memory leads to more murder, violence and vengeance" (313). Indeed, Eaglestone nicely expresses his keen insight on the novel, which is marked by a certain duality as regards its main theme: whether forgetting is a bliss or a curse. Ramifications of both are implied, yet the implied author's choice is not presented explicitly. This

open-endedness foreground's the novel's postmodern attitude, since "postmodernism remains fundamentally contradictory, offering only questions, never final answers" (Hutcheon *Poetics* 42). As a postmodern text, *Giant* offers its readers questions with no final answers.

Although not as disillusioned as the butler or the detective, the knight is rendered in doubt in his loyalty to his king, thereby his loyalty to his country and as a corollary to this, his nationality, namely Britishness, is taken under scrutiny. Axl's defiance of King Arthur's authority because of his decision to break the peace pact, and leaving the knighthood, which is a highly elevated rank in Britain, is a way of discrediting what King Arthur stands for. Axl refuses the honour endowed by the great King Arthur, for he disapproves Arthur's ill-suited and unmerited political move. If expressed in Bhabha's terminology, Axl decides to stop performing the role of a knight, thereby disturbing his role in the process of signification for national identity construction. The other knight in the novel remains loyal to King Arthur till he dies, yet he also seems to regret killing many people, since he tells Beatrice, "Once, years ago, in a dream, I watched myself killing the enemy. . . The enemy, in their hundreds, perhaps as many as this. . . I acted as I thought would please God" (198). He seems to regret King Arthur's decision, but he is aware of the fact that he did not have power to alter his decision. "Yet I was not there," he says, "and even had I been, what good for me to argue with a great king, and he my uncle too? I was but a young knight then" (244). Sir Gawain also realises that he has missed the opportunity of a happier life for the sake of being a good knight, he laments: "I had no wife, though at times I longed for one. Yet I was a good knight who performed his duty to the end" (244). Characterization of Sir Gawain in *Giant* is very similar to that of butler Stevens in *Remains*. Both are loyal to their lords, because of which they have missed a better and happier life. Both of them performed a role for the sake of an authority figure in their lives. Both are disillusioned and they come to realise that they have spent their lives in vain.

After Sir Gawain, the last fervent supporter and the bearer of King Artur's legacy, dies, the construction of an imperial identity for the Britons is also put at risk. The glorious King Arthur and his best knight are not there to protect and

sustain the imperial Britain while the other knight who remains alive does not support Arthur's cause. Hence, the future of the land is in the hands of Saxons like Wistan and Edwin. The representatives of Christianity, the monks, have also stopped supporting King Arthur's cause. As an ardent supporter of King Arthur and a true believer in Christianity, Gawain calls the monks "wretched" (298) for plotting against killing Beatrice and Axl together with Edwin. The monks also started to be disloyal to Arthur's legacy and stopped feeding Querig, thus Sir Gawain loses his confidence in them.

In the novel, the Arthurian romance's consolidation of an imperial British identity is also undermined by way of characterization and presentation of a different facet of established history. The forefather of Britons, Arthur, who is an idealised British hero and thus the representative of a perfect Briton and whom his contemporaries respected gratefully, is long dead and remembered as an undignified King because of breaking the pact with the Saxons. One of the two knights of the Round Table, Axl has realised the fault of his king and decides to leave his service, while the other, Sir Gawain is killed by a Saxon warrior. Though Sir Gawain remained loyal to Arthur till his last breath, he had reservations about having spent his life as a disciple of him in vain. He implicitly expressed his regret for the road not taken: a happy life with a wife. As a result, the most salient figures of Britishness are rendered dysfunctional (and disillusioned to some extent) and so is the image of a perfect and "great" Britain.

Ishiguro's reconfiguration of the Arthurian romance seems to be informed by his concerns regarding political issues and national identity in contemporary England. He expresses his ideas on Brexit in a newspaper article in 2016. For Ishiguro the reason why people voted "Leave," is to stop uncontrolled immigration: "I realise that 'taking the country back' and 'sovereignty' were for many people just euphemisms for 'kick out the migrants'" he says (ft.com). He adds that he feels

> Angry that one of the few genuine success stories of modern history — the transforming of Europe from a slaughterhouse of total war and totalitarian regimes to a much-envied region of liberal democracies living in near-borderless friendship — should now be so profoundly undermined by such a myopic process as took place in Britain (ft.com)

He believes that leaving the EU will be a retrogressive act for the country, and it is caused by the people who were nostalgic about being as powerful as the British had once been. He asks ironically "is Britain too racist to be a leading nation in a modern globalised world?" (ibid). He considers voting to leave the EU as an act of racism and severely criticises Leave voters because of the harm they inflicted on both their country and several others.

Informed by Ishiguro's present-day concerns, *Giant* accommodates the actual historical chronotope (contemporary Britain) and the fictitious chronotope (post-Arthurian Britain) simultaneously as a double-timed narrative. Evoking a distant past functions as a means of critiquing the decision taken by British politicians (at the time of the novel's production) on offering a referendum to leave the European Union, namely Brexit. As suggested by several critics, the national longing for imperial and powerful days of Britain is the main reason leading to Brexit. Dorling and Tomlinson, for instance, hold that "part of the reason the Brexit vote happened was that a small number of people in Britain have a dangerous, imperialist misconception of our standing in the world" (12). Similarly, O'Toole maintains that "Brexit is fuelled by fantasies of 'Empire 2.0', a reconstructed global mercantilist trading empire in which the old white colonies will be reconnected to the mother country" (O'Toole 30) and "There was something nostalgic about the past days of empire that resonated with those who argued on the leave side that Great Britain could be 'great' again if it went on its own way" (Seidler 91). The nostalgia for the great days of British Empire has been accompanied by a kind of xenophobia in the wake of refugee crisis caused by the Syrian war. Refugees and immigrants are seen as threats to the British, and there exists

> a striking confluence between English national feeling and the longing for Empire. The ease with which both nation and empire can sit together, . . . is one of the salient but unspoken dimensions of Brexit and its racist aftermath. . . . Coming in the wake of a momentous working class defeat, Englishness has been reasserted through a racializing, insular nationalism, and it found its voice in the course of Brexit. (Virdee and McGeever 1804)

Such racist tendencies in contemporary England seem to have made Ishiguro question the origins of the nation, and to debunk the myth of great Britishness, which dates back to the Arthurian myth.

Brexit poses several threats to the social structure of contemporary England, and minorities living in England will terribly suffer from this increase in racist attitudes. As suggested by Taylor, post-Brexit Britain will be marked by "the emboldening of nativist, post-liberal groups and interests in British society and legitimation of racial and ethnic intolerance, discrimination and violence" (107). In such a hostile environment the minority groups, especially the immigrants, would feel threatened and intimidated. Unfortunately, immediately after the referendum, "there was a spike in hate crimes against migrants and ethnic minorities" (Taylor 108), and "There have been reports of broken windows and children of EU workers being told to 'go home' by fellow pupils at school" (ibid 109). This scene is very similar to the one described by Wistan in *Giant:* referring to Saxons and Britons he says "the friendly bonds between us will prove as knots young girls make with the stems of small flowers. Men will burn their neighbours' houses by night. Hang children from trees at dawn. The rivers will stink with corpses bloated from their days of voyaging" (Ishiguro 340). Fortunately, the circumstances in contemporary England was not this serious at this point, yet if measures are not taken and the polarisation in the society continues, things may get much worse than the one described by Wistan who, as a member of a minority group, fell victim to Britons' racist attitude when he was a little boy. So, he wants to raise Edwin, a 12-year-old Saxon boy, filled with hatred for Britons, yet Edwin cannot make sense of Wistan's plans and demeanour. Being suspicious of Wistan's racist teachings, Edwin could be considered as the embodiment of the young citizens of Britain most of whom voted "Remain" [35] in the EU in the referendum, thus knowingly or unknowingly disaffirm xenophobia and racism. By depicting such characters and their experiences of racism in the novel, and juxtaposing them in the chronotope of the present-day Britain, Ishiguro points at the change in the chronotope of the nation: dynamics of nationality has been under constant change and this phenomenon needs

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[35] Just over 70% of 18 to 24-year-olds who voted in the referendum backed Remain, four major academic and commercial polls conducted shortly after the ballot agree, with just under 30% backing Leave. (Curtice bbc.com)

to be embraced, otherwise "the buried giant" would awake and wreak great havoc on the British society.

Just like *Remains* and *Orphans, Giant* is a "counter-narrative of the nation" in Bhabha's terms. This hypertext contests the founding myth of Britishness and the earliest British genre (the Arthurian romance as the hypotext) that served to narrate the nation, with an implication that how Britishness was "imagined" in the Middle Ages greatly differs from what it is now. In the novel, neither collective remembering nor collective forgetting is deemed healthy in terms of building and sustaining a national identity and living peacefully. Keeping hatred alive causes separation between nations whereas forgetting results in gradual deterioration of familial and social relationships. Ishiguro makes us ponder on the question voiced by the monk Jonus: "Is it not better some things remain hidden from our minds?" (179). While suggesting a reconsideration in the way British nationality is consolidated, he hints at keeping up with the contemporary age which in this case requires not to hold on to the conservative understanding of an identity but to embrace plurality and have an identity beyond all nations: a post national identity.

CHAPTER 6

CONCLUSION

This study has analysed three novels of Ishiguro, namely *The Remains of the Day, When We Were Orphans,* and *The Buried Giant* as postmodern hypertexts which subvert some atavistic genres of English literature. It is argued that Ishiguro is critical of the way English imperial identity is consolidated through such genres as the country-house novel, the interwar detective fiction, and the Arthurian romance. That is why, he *imitates* and *transforms* the styles of these genres and sets his hypertexts at certain historical conjunctures which are characterised by the weakening of the image of imperial English national identity, the result of which is a double-timed narrative hosting two chronotopes simultaneously.

This study has shown that there are several commonalities in Ishiguro's postmodern hypertexts. These common features contribute to Ishiguro's reconfiguration of atavistic genres to bring to the fore their ideological functions and then to subvert them. Firstly, these hypertexts are doubly chronotopic; they occupy the chronotope of their genre and the chronotope of contemporary England simultaneously. On the one hand, they lay bare the construction and consolidation of English imperial national identity as narratives; on the other hand, each is situated at a certain critical historical period in contemporary England to reveal the decline of the British empire: *Remains* is set during the Suez Crisis, *Orphan*'s setting covers the Battle of Shanghai, and *Giant* is set in post-Roman Britain. The actual historical chronotopes of the contemporary England are Thatcherite England and Falklands Crisis, Gulf War and England's loss of Hong Kong, and Brexit, respectively. By way of this double chronotopicality, Ishiguro voices his concerns on the political decisions taken in Britain as regards the national identity.

Secondly, in each novel a quintessentially English figure is at the centre of narration, and his identity formation process, faith in and loyalty to English imperial identity have been put under scrutiny. Butler Stevens, detective Banks, and a former

knight Axl are portrayed as performative subjects in the process of nation formation. These protagonists also play salient roles in Ishiguro's double-timed narratives. While discussing subcategories of the genre, Bakhtin calls for a "classification according to how the image of the main hero is constructed" (*Speech Genres* 10). He goes on to argue that the protagonist is also constructed according to the genre conventions, "Since all elements are mutually determined, the principle for formulating the hero figure is related to the particular type of plot, to the particular conception of the world, and to a particular composition of a given novel" (Bakhtin 10). Bakhtin also dwells on the connection between the hero and time; he holds, "Time is introduced into man, enters into his very image, changing in a fundamental way the significance of all aspects of his destiny and life" (ibid 21). For Bakhtin, hero's emergence has a "profoundly chronotopic nature" (ibid 23) for "he emerges along with the world and he reflects the historical emergence of the world itself. He is no longer within an epoch, but on the border between two epochs, at the transition point from one to the other" (ibid 23). Ishiguro's heroes also occupy a double place represented on the threshold of two chronotopes at the same time. Since these characters are peculiar to the genres they feature in, representing them in postmodern hypertexts is a means of engaging them in two chronotopes concurrently while commenting on two different frames of time in terms of their approach to national identity. Bakhtin's conceptualisation of the main hero as representing two epochs simultaneously is in line with Bhabha's statement that the people constituting a nation should be considered in double-time and their metaphoric movement requires a kind of "doubleness" in writing ("Dissemination" 293). Bhabha also draws attention to "the liminality of the people — their double inscription as pedagogical objects and performative subjects" (ibid 302). The characters portrayed in Ishiguro's novels act both as performative subjects and pedagogical objects. Each tries to perform a role such as a butler, a detective, and a knight and contributes to the formation and continuity of English national identity. However, in their failure of performance, they disrupt the national narratives which put emphasis on the greatness of the English. These characters also act as pedagogical objects and fixed origins for English nation; by reading about their

stories people would make a connection with the past world and have a sense of nationhood. However, these characters are all self-delusional or disillusioned on the issue of national identity: Stevens's idea of Englishness crumbles together with the decaying Darlington Hall and his faith in Lord Darlington, Banks cannot function properly as a detective for being engulfed by the evil he aims to root out (realising he has benefited from it, his belief in himself and the greatness of the English nation collapses), and Axl curses the great King Arthur in his court, and thus instead of valorisation of empire, a sordid history is presented in *Giant*.

Thirdly, each novel contains an unreliable narrator to draw attention to the impossibility of reliability of the narratives of the nation and to underline the postmodernist aspect of the narration. The narrators of *Remains* and *Orphans* are first-person character-narrators while *Giant*'s is a third-person narrator. The first-person narrators, Stevens and Banks, emerge as blind to their own lives and fates whereas the narrator of *Giant* has a broader perspective, yet he is unconventionally unreliable. Regardless of the type of narrator, the narrative emerges as a text which should be approached suspiciously.

This study has also demonstrated that national identity is treated as something that can be imitated in Ishiguro's hypertexts. In an interview with Vorda and Herzinger in 1991, on his novel *Remains*, he holds that

> Sometimes it looks like or has the tone of a very English book, but actually I'm using that as a kind of shock tactic of this relatively young person with a Japanese name and a Japanese face who produces this extra-English novel or, perhaps I should say, a super-English novel. *It's more English than English*. (emphasis in the original 139)

With his succeeding novels as well, Ishiguro proves that the atavistic genres which consolidated imperial Englishness could be imitated even by a Japanese-named author, which displays the act of writing the nation as a performance.

In the light of the analytical chapters and the discussions above, it could be put forth that much as the country-house novel, the interwar detective fiction, and the Arthurian romance functioned as tools to construct and consolidate English imperial national identity in their historical chronotopes, in Ishiguro's hypertexts they are dysfunctional in consolidating the imperial Englishness since the chronotopes of the postmodern novel and of the contemporary world require a

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different approach to the concept of national identity. Ishiguro suggests a reconsideration of the way English national identity is imagined now. As Appadurai announces, "We need to think ourselves beyond the nation" (Appadurai 158) in our contemporary age. Referring to Anderson's theory of the "imagined nation", Appadurai states "there is a similar link to be found between the work of the imagination and the emergence of a postnational political world" (Appadurai 22). Among the implications of the postnational condition he lists[36], the first one, which is more relevant to the issue of national identity, is that "we are in the process of moving to a global order in which the nation-state has become obsolete and other formations for allegiance and identity have taken its place" (Appadurai 169). In his Nobel Lecture, Ishiguro implies that literature frees individuals of any boundaries; thanks to literature, the worth of thinking beyond limitations such as national identity is realised. He maintains,

> We live today in a time of growing tribal enmities, of communities fracturing into bitterly opposed groups. Like literature, my own field, the Nobel Prize is an idea that, in times like these, helps us to think beyond our dividing walls, that reminds us of what we must struggle for together as human beings. (nobelprize.org)

He also calls for a unity in humanity rather than separation among nations or races. He also emphasises that he wants "to write 'international' fiction that could easily cross cultural and linguistic boundaries, even while writing a story set in what seemed a peculiarly English world" (Nobel Lecture 8). Globalised world order brings about interdependence of the countries, and as a corollary to this, the imagined community of nations in general and Britain specifically have changed, which needs to be acknowledged. Subscribing to essentialist approaches to the nation is a futile attempt; rather than those conventional approaches, postnational identity, which is free of all kinds of significations and physical as well as psychological limitations, should be taken on.

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[36] The other two are: "The second is the idea that what are emerging are strong alternative forms for the organization of global traffic in resources, images, and ideas-forms that either contest the nation-state actively or constitute peaceful alternatives for large-scale political loyalties. The third implication is the possibility that, while nations might continue to exist, the steady erosion of the capabilities of the nation-state to monopolize loyalty will encourage the spread of national forms that are largely divorced from territorial states" (Appadurai 169).

To conclude, reading Ishiguro's novels as postmodern hypertexts in the light of Bakhtin's chronotope and within the framework of theories of the nation as a narrative enables one to recognise Ishiguro's subversion of the generic conventions of the atavistic genres to lay bare the construction of English imperial national identity. By imitating the genres and writing against the genre conventions, he challenges the totalising discourse created by the genres. With the help of his hypertexts, he discreetly displays the hypotexts' ideological functions by subverting them. What his texts suggest about the national identity in general is to avoid excessive dependence on the past to sustain national identity. Rather than clinging on to an essentialist approach to national identity, he suggests a non-essentialist one. In a broader perspective, this study of his selected novels exhibits how Ishiguro exposes the salient role literature has played in inculcating the people's minds with certain ideologies.

The contribution of this study to the Ishiguro scholarship is mainly to have a comparative examination of his three novels as postmodern "hypertexts" reconfiguring various atavistic literary genres that were once predominant in British literature by focusing on the indivisibility of his interest in generic conventions and political matters, particularly, the imperial national identity of Englishness. Secondly, this study brings together the scholarship on the technical and generic features of Ishiguro's novels with the studies focusing on the political agenda of his work such as his constant concern with Englishness and imperialism.

In line with literary genre studies, Ishiguro's novels could also be studied as the products of popular culture. Ishiguro's choice of popular genre fiction could be scrutinised by subscribing to Fredric Jameson's understanding of postmodern theory. Jameson acknowledges that "The postmodernisms have, in fact, been fascinated by . . . so-called paraliterature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel" (*Postmodernism* 3). Most of Ishiguro novels, on the surface level, could be put into the categories enumerated by Jameson; they seem to be the products serving to the popular culture. According to Jameson, "Everything in our social life . . . ha[s]become 'cultural'" (ibid 48), and in his

understanding, culture is related to a larger socioeconomic condition; it establishes and simultaneously maintains ideological relations. In this regard, future studies can shed light on Ishiguro's novels as examples of popular fiction to find about their ideological implications and how the relations between culture and literature are exposed in his novels. Further studies can also be shaped around Ishiguro's as yet unpublished novel *Klara and the Sun.* The novel has been advertised to be published in March 2021, and it is implied to be a dystopian fiction. The novel could be compared with his previous novels in terms of its approach to genre, national identity, and its chronotopic hypertextuality to find out how he subtly voices his concerns on the present-day crises in the world.

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APPENDICES

A. CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Sönmez Demir, Yağmur
Nationality: Turkish (TC)
Date and Place of Birth: 18 May 1988, Kırşehir
Marital Status: Married
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EDUCATION

Degree	Institution	Year of Graduation
MA	Çankaya University, English Literature and Cultural Studies	2012
BA	METU, English Language Teaching	2010
High School	Kırşehir Anatolian Teacher Training High School	2006

WORK EXPERIENCE

Year	Place	Enrollment
2014-Present	Çankaya University, Department of English Language and Literature	Lecturer
2010-2014	Çankaya University, Foreign Languages Unit	Instructor

FOREIGN LANGUAGES

Advanced English, Intermediate German

PUBLICATIONS

1. Koç, Ertuğrul and Yağmur Demir. "Vampire versus the Empire: Bram Stoker's Reproach of Fin-De-Siècle Britain in *Dracula*" *Victorian Literature and Culture*. 2018. 46. 2. pp. 425-442. **ISSN:** 1060-1503 **eISSN:** 1470-1553. DOI: 10.1017/S1060150317000481

2. Demir, Yağmur. "Things are changing under the skin of England": Representation of Immigrant Encounters in Hanif Kureishi's 'Borderline' *in esse: English Studies in Albania. Journal of the Albanian Society for the Study of English (ASSE)* Volume 8, No.2, Autumn 2017. pp. 63-80. ISSN: 2078 – 7413 (MLA International Bibliography)

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4. Demir, Yağmur. "Disparity among the Concepts of 'The Reader' Proposed by Reader Response Critics" *Dil ve Edebiyat Egitimi Dergisi*. 2014. 2.11, pp. 84-89. ISSN: 2146-6971

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B. TURKISH SUMMARY / TÜRKÇE ÖZET

Japonya'da doğan Kazuo Ishiguro, 5 yaşındayken babasının işi nedeniyle ailesiyle İngiltere'ye taşındı. Babasının işinin geçici olması sebebiyle hep Japonya'ya dönme planları vardı, fakat hiç dönmediler. Ishiguro yerel İngiliz okullarında eğitim görürken aynı zamanda da evinde Japon kültürü doğrultusunda eğitildi. Fakat zamanla Japon kültürüne bağlılığı zayıfladı ve İngiliz kültürüne adapte olmaya başladı. Ishiguro'nun ilk romanı 1982 de yayınlandı ve beraberinde birçok ödül getirdi. 1983'te İngiliz vatandaşlığını aldı fakat kendini her zaman uluslarası bir yazar olarak tanıttı. Belki de Japonya da doğup İngiltere'de büyümesinden dolayı eserlerinde ulusal kimlik, hafıza ve tarih konularına sıkça yer verir. Şimdiye kadar çeşitli türlerde 7 roman, birçok kısa hikâye, 2 televizyon programı, 2 film senaryosu ve çokça şarkı sözü yazmıştır. Eserlerinde temalar benzer olsa da edebi türler değişkendir ve her eseri farklı coğrafyalarda ve zaman dilimlerinde geçer.

Bu çalışmada yazarın *Günden Kalanlar* (1989), *Öksüzlüğümüz* (2000) ve *Gömülü Dev* (2015) eserleri İngiliz edebiyatında bir zamanlar yaygın olan çeşitli edebi türleri yeniden yapılandıran postmodern hipermetinler olarak analiz edilecektir. Bu hipermetinlerle Ishiguro İngiliz ulusal kimliğini sağlamlaştırmaya hizmet eden edebi türlerin biçimsel kurallarını sarsar. Ishiguro'nun diğer romanları bu çalışmaya dahil edilmemiştir, çünkü sadece bu romanlarda belirli edebi türlerin yeniden yapılandırılması söz konusudur. Halihazırda bu üç romanı bir araya getiren bir eleştirel çalışma bulunmamaktadır ve bu çalışma Ishiguro çalışmalarına onun edebi türe ve siyasi konulara özellikle de İngiliz emperyalist ulusal kimliğine olan ilgisinin bölünmezliğine dikkat çekerek romanların karşılaştırmalı bir analizini sunmayı hedefler. Bu tezde hipermetinsellik yoluyla Ishiguro'nun kır evi romanı, dünya savaşları arası polisiye roman ve Arthur devri romansı gibi edebi türlerin İngiliz ulusal kimliğine bazı tarihsel dönemlerde katkıda bulunduğunu ima ettiği ve günümüz İngiliz ulusal kimliğinin yeniden değerlendirilmesini önerdiği öne

sürülmektedir. Tezin analiz bölümlerinde romanlar, yazarın İngiliz ulusal kimliğine yaklaşımındaki değişimleri takip etmek adına, kronolojik olarak tartışılmıştır.

Teorik çerçeveyi oluşturan 2. bölümde Gerard Genette'in hipermetinesellik kuramını baz alarak anlatı teorisi, hipermetin kavramıyla bağlantılı olarak postmodern kuram, edebi türe temel yaklaşımlar, ve ulusu bir anlatı olarak değerlendiren teoriler açıklanmaktadır. Genette temel olarak metinler arası ilişkileri "imitasyon" ve "transformasyon" olarak 2 alt başlıkta inceler. Genette'e göre hipermetinsellik belirli bir metni (hipermetin) daha önceden oluşturulmuş bir başka metne (hypotext) bağlayan herhangi bir ilişkidir. Genette hipermetinsel uygulamalardan parodi, travesti ve transpozisyonu, transformasyon; pastiş, karikatür, ve forgeryi (sahtecilik) ise imitasyon başlıkları altında kategorize eder. Genette'e göre belirli metinlerin parodisi yapılabilir, fakat yanlızca türler taklit edilebilir.

Postmodernist kuram teorisiyenlerinin yaklaşımlarını övücü ve eleştirici olarak incelemek mümkündür. Francois Lyotard, övücü yaklaşımla, postmodernismi üst anlatılara şüpeyle yaklaşmak olarak tanımlar. Linda Hutcheon ise postmodernizmin "esas olarak çelişkili, tereddütsüz tarihsel, kaçınılmaz derecede siyasi" (Poetics 4) olduğunu öne sürer. Hutcheon, postmodernizmin hiyerarşik, bütünleştirici ve kapalı sistemleri sorguladığını ama tahrip etmediğini ve eski değerlerin yeniden değerlendirilmesine fırsat verdiğini savunur. Hutcheon, parodinin benzerlikten çok farklılığı vurgulayan eleştirel uzaklıkta bir tekrar olduğunu ve postmodernizmde metinlerin temel yönteminin parodi olduğunu öne sürer. Hutcheon, Genette'in parodi anlayışını, sadece kısa metinlere özgü olduğunu söylediği için, kısıtlayıcı bularak eleştirir.

Hutcheon'a göre parodi sadece metinsel düzeyde değildir; aynı zamanda bazı geleneksel uygulamaları da dönüştürür.Hutcheon, Genette'in aksine parodiyi eleştirel bir araç olarak ele alır. Hem Hutcheon hem de Genette parodi ve pastişi türlerin taklidi ve metinlerin dönüştürülmesine vurgu yaparak ayırt eder. Hutcheon'a göre parodi adaptasyona açıktır fakat pastişin kendi türü içinde kalması gerekir; pastiş türlerle ilgiliyken parodi bireysel metinler ile alakalıdır. Pastiş tek metinliyken parodi çift metinli bir biçimdir. Hem Hutcheon hem de Genette pastişi

türlerin taklidi olarak görür, fakat Hutcheon's göre parodi pastişten daha kapsamlıdır.

Postmodernizme eleştirel bir bakış açısıyla yaklaşan Fredric Jameson, kapitalizmdeki değişikliklere paralel olarak postmodernizmin eskilerin tarzlarının rastgele yamyamlaşması ve rastgele tarz kinayesi olduğunu savunur. Artan pastiş kullanımını da bireysel öznenin kaybolması olarak değerlendirir. Postmodernizmde pastişin parodinin yerini aldığını ve sadece tarafsız ve eleştirel olmayan bir taklitten ibaret olduğunu öne sürer. Jameson'a göre pastiş boş parodidir çünkü parodinin siyasi ve eleştirel yönlerini taşımaz.

Bu çalışma için Genette'in "hipermetinsellik" kavramını kullanıyorum çünkü hem parodi hem de pastişi içeriyor. Fakat Genette'in parodi anlayışı sadece metinin biçimsel dönüşümü ve pastiş de sacede türün biçimsel dönüşümü olduğundan bu çalışmanın teorik çerçevesini sınırlandırabilir. O yüzden, parodi kavramını kullanırken Hutcheon'un teorisine atıfta bulunuyor olacağım. Jameson'un pastiş anlayışı ise Ishiguro'nun romanlarında bazı türleri ideolojik yönden eleştirildiği için Ishiguro'nun pastiş kullanımı ile örtüşmüyor, fakat her ikisinin de edebi türe yaklaşımında bazı benzerlikler mevcut.

Ishiguro romanlarındaki pastiş ve parodi kullanımı onun klasik edebi tür kuram teorisyenleri ile aynı görüşü paylaşmadığını gösterir. Onun yerine, türlerin karıştırılmasını ve geleneksel tür sınırlarının aşılmasını uygun görür. Bazı romanlarında Ishiguro kendi döneminin siyasi sorunları ile taklit ettiği türlerin bazı siyasi sorunlarını bir araya getirir. Bundan dolayı, onun eserlerini incelerken Bakhtin'in "Romandaki Zaman ve Kronotop Biçimleri" adlı makalesinde tartıştığı "kronotop" (zaman ve mekan) kavramı yararlı olacaktır. Bakhtin kronotop'u zamansal ve uzamsal ilişkilerin içsel bağlılığının edebiyatta sanatsal ifadesi olarak tanımlar. Bakhtin'e göre kronotop bir türü diğerinden ayırt eden şeydir çünkü her türün gerçek tarihsel kronotop ile karmaşık ve içsel bir bağlantısı olan belirli bir kronotopu vardır. Her edebi türün metnin dışındaki dünya ile bağlantılı belirli bir kronotopu vardır; böylece gerçek dünya ile betimlenen dünya sürekli karşılıklı etkileşim içindedir. Bakhtin'a göre tamamen birleşmeseler de türlerin gerçek tarihsel kronotopları ile kronotopları aslında birbirine bağımlıdır ve ayrıldıklarında,

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tür var olmayı durdurur ya da düzgün çalışamaz. Ishiguro'nun eserlerinde, türler kendi çevrelerinden uzaklaşır ve türün yerleşikliğinde ve kendi tarihsel kronotopuyla ilişkisinde bozulmalara sebep olur. Fakat Ishiguro'nun türleri taklidi ve onların habitatlarında yaptığı değişiklikte türler ölmez; aksine yaşayarak eski kronotop ve gerçek tarihsel kronotopların dünyaları ile eleştirel olarak ilişki içindedir.

Jameson'un postmodernizm tartışmasından da anlaşıldığı üzere türlerin yeniden kullanılması Ishiguro'ya özgü bir özellik değil, fakat postmodern romanın genel bir özelliğidir. Jameson'a göre tarihsel derinliğin önemini kaybetmesi ve geç-kapitalizm öznelliğin yok oluşuna sebep olur ve bu da türlerde değişime yol açar. Çağımızda kültürel ve ekonomik yapıların birleşmesinden kaynaklı olarak biçimsel yenilik neredeyse imkansızdır ve eski biçimler de yıpranmış ve içi boşaltılmıştır, o yüzden Jameson türlerin karıştırılmasına bir değer atfetmez. Jameson pastişi eski türlerin parçalanması ve rastgele biçimsel imlemenin bir icrası olarak değerlendirir. Fakat, bu tez Ishiguro'nun eski biçimleri yeniden yapılandırmasının rastgele ya da sadece bir icra olmaktan ziyade hipermetinsel romanlarında türün ideolojisini öne çıkardığını savunur. Jameson ideolojik olarak bir metinin türünün anlatıdaki karakterler kadar önemli olduğunu öne sürer ve Ishiguro'nun bazı tarihsel dönemlerde İngiliz ulusal kimliğini desteklemek amaçlı kullanılan türleri kendi zamanındaki siyasi bazı konulara atıfta bulunarak yeniden yapılandırması Jameson'un türleri ideolojinin birer ürünü olarak gören Marksist bakış açısıyla örtüşür. Ishiguro türlerin sosyo-politik durumlar ile bazı belirli türlerin bazı tarihsel olaylarda ortaya çıkışı ve popülerliği arasında bir bağlantı görür. Ishiguro'nun romanlarında geçmişin ve günümüzün kronotopları bir arada bulunur ve bunların arasındaki karmaşık ilişkileri ve İngiliz ulusal kimliğinin ortaya çıkışı ve desteklenmesinin bağlantısını vurgular. Ishiguro'nun eserlerinde yarattığı kronotoplar içsel olarak kendi zamanının gerçek kronotoplarıyla bağlantılıdır.

Ulus kavramının birçok teorisyen tarafından tanımlanması zor bir kavram olduğu kabul edilmiştir. Renan'a göre ulus, geçmiş ve günümüzün ortaklaşa oluşturduğu bir ruh ve manevi bir ilkedir. Anderson'a göre ulus hayali ya da inşa edilmiş bir topluluktur ve ulusu hayal eden insanlar arasında istekli bir şekilde

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oluşturulan güçlü bir bağ vardır. Ulusu semboller, yaratılmış gelenekler ve temsiller yoluyla hayal etmeyi ve yaratıcılığın gücünü ön plana çıkarır. Roman ve gazeteyi de bu hayali toplulukları temsil etmek için iyi birer araç olarak görür. Roman ve gazetenin türe özgü özelliklerinin "homojen boş bir zaman diliminde simultane davranışları" (194) mümkün kıldığını ifade eder. Anderson'a göre ulus da roman gibi homojen zaman anlatısıdır ve bu yüzden ulus kimliğini kurmak ve yaşatmak için mükemmel bir araçtır. Romanın yanı sıra basılı yayınlar da ulusal kimliği destekleyen yararlı araçlardır.

Anderson gibi Bhabha da ulusu bir anlatı olarak görür ve edebi dil sayesinde ulusun batıda güçlü bir tarihsel fikir olarak ortaya çıktığını ifade eder. Fakat ulus içinde homojenliğin mümkün olmadığını ve insanların çifte zamanda (hem ulusal pedagojinin birer nesnesi hem de anlamlama sürecinde birer öznesi) olarak düşünülmesi gerektiğini öne sürer. Pedagojik mod insanları pasif nesneler olarak belirli bir kökene bağlarken, eylemsel mod anlatının ulusun yaratılış aşamasında insanlar tarafından aktif olarak tekrar edilmesini şart koşar. İnsanlar hem tarihi bir varlık hem de uygulayıcı birer öznedir ve bu iki şey geçmiş ve günümüz beraber ulusu kavramını oluşturur.

Bhabha ve Anderson ulusu bir anlatıya benzetme konusunda benzer fikre sahip olsalar da, bazı konularda farklı düşüncelere sahiptirler. Anderson'un ulus anlatıları kronotopunu homojen boş zaman olarak kavramsallaştırması fikrine karşın Bhabha çift zaman kavramını önerir çünkü ulusun oluşumunda geçmişin şanlı hatıraları ile mitlerini hem gelecek hem de günümüz için kullanılır. Anderson ulusu yatay bir kardeşlik olarak görürken, Bhabha'ya göre ulusu oluşturan kültürel hareketlilik asla yatay olamaz; homojen olarak yayılabilir. Andeson ile kıyaslandığında, Bhabha ulus anlatılarında daha eleştirel olarak yaklaşmaktadır. Bhabha'nın ulus kuramı Ishiguro'nun eserlerini okumakta daha yararlı olur çünkü eserlerinde çift zaman kullanımı iki kronotopun (türün kronotopu ve gerçek tarihsel kronotop) aynı anda eserde bulunmasıyla mümkün olmuştur. Eserlerinde günümüz İngiliz ulusal kimliği konusundaki endişelerini anlatmak için ulusal tarihe döner.

Hem Anderson hem de Bhabha'ya göre roman ulusal kimliğin oluşturulmasında çok önemli bir rol oynar. Öyle ki ulus devletlerin oluşması

romanın yükselişe geçişiyle eş zamanlıdır. Roman da uluslar gibi çok sesli içinde birçok karakteri barındıran ve sınırları olan bir anlatıdır. Roman ve ulus aslında birbirini destekler niteliktedir; her ikisi de hayal edilmiş ve sınırları olan bir yapıdadır. Fakat her dönemin kronotopu farklı olduğundan romanın kronotopu da tarihsel gelişime göre farklılık gösterir ve romanın kronotopundaki değişiklik aslında ulusun kronotopundaki değişiklikten kaynaklanır. Linda Hutcheon'un postmoodernism tanımı bize postmodern romanın kronotopu ve ulusun günümüzde nasıl tasarlandığına dair ipuçları verebilir. Hutcheon' a göre postmodernism her zaman çift seslidir, siyasi olarak belirsizdir ve hem eleştiren hem de suça ortak olan bir yapısı vardır. Postmodernism çelişen görüşleri kabul eder ve yeniliklere açıktır. Bununla uyumlu olarak da ulus kronotopu ulusun anlatılış şeklinde bir yeniden değerlendirme gerektirir.

Ishiguro'nun romanları Bhabha'nın karşıt anlatılar olarak adlandırdığı ulusun sınırlarını hem hatırlatıp hem yok eden, hayali toplumların özcü anlayışına karşı gelen anlatılara örnek teşkil eder. Edebi türün özelliklerini manipüle eden romanları ile Ishiguro, günümüzün İngiliz ulusal kimliğine dair sorular yöneltir. Geçmiş ve günümüz kronotoplarını bir araya getirerek ulusal kimliğin de yaratılmış bir anlatı olduğu fikrini öne çıkarır.

Tezin 3. Bölümü, *Günden Kalanlar* (1989) adlı romanı 19.yy İngiltere'sinde yaygın olan kır evi romanını yeniden yapılandıran postmodern bir hipermetin olarak inceler. Ishiguro, romanın yayınlandığı yıllarda Thatcher döneminin baskın milliyetçilik politikalarını ve İngilizlik kavramlarını sorgulamak için kır evi romanını yeniden yapılandırır. Bu bölümde, kır evleri hem sosyal birer varlık olarak hem de edebiyatta metafor olarak açıklanır ve kır evlerinin İngiliz ulusal kimliğini oluşturmaktaki rolleri tartışılır. Bunları romanın ayrıntılı bir analizi takip eder.

Kır evleri edebi eserlerde olayın kurgulandığı yer olmasının yanı sıra aileler, karakterler, çevre ve çağın sosyal ve politik durumu ve tarih ile bağlantılı olarak da bazı anlamlar kazanır. Kır evleri 19. yy İngiliz romanında en çok karşılaşılan evlerdir ve İngiliz ulusunun bir sembolü olarak görülür. Evlerin büyüklüğü eve sahip olan feodal beyin toplumdaki yerinin ve şahsiyetinin yüceliğinin bir kanıtı olarak düşünülür. Sadece bir yapı olmaktan ziyade, kır evleri ulusun gelenek, kültür

ve siyasetini de yansıtan birer kurumdur, çünkü evde yaşayan insanlar arasındaki hiyerarşik ilişkiler ve dönemin sosyal ve politik durumu hakkında değerli bilgi kaynaklarıdır.

Peter Mandler kır evlerinin İngilizliğin özü olduğunu ve İngilizlerin evcimenlik ve gelenek sevgilerinin ifadesi olduğunu öne sürer. Evin yıllara meydan okuyan fiziksel yapısı aynı zamanda geçmiş ve günümüzü birleştiren ve İngiliz ulusunun gücünü simgeleyen bir olgudur. İngiliz edebiyatında kır evi, İngiliz toplumunun ve ulusunun bir küçük evreni olarak düşünülebilir. 17. Yüzyılda İngiliz edebiyatında toprak sahibi sınıfı yani feodaliteyi öven kır evi şiirlerine çoklukla rastlanır. Şiirlerde kır evi ve arsasının devamlılığı ve güzelliğine vurgu yapılırken kırsal alanı derinlemesine tasvir edilir ve mükemmel İngiliz kırsalı fikri oluşturulurken ev sahibin misafirperverliği ve sosyal sınıflar arasındaki ahenge dikkat çekilir.

Bazı kuramcılar romanın yükselişini kır evlerinin yükselişine paralel olarak değerlendirir. Büyük evler Walpole'un *Otranto Şatosu* (1764) ile başladığı kabul edilen Gotik romanın da vazgeçilmez birer ögesidir. Gotik romanda ev, bazen tehlikelerden kaçmak için bir barınak, bazen de gizli geçitleri, labirent gibi koridorları ve gizemli merdivenleri ile sırlarla dolu ve tehlikeli bir yerdir. Tüm ihtişamı ile görkemli kır evleri romanın altın çağı 19. Yüzyılda ve sonrasında İngiltere'nin emperyalist gücünü simgeler hale geldi. 19. Yüzyılın önde gelen kır evi romanları arasında Jane Austen'in *Mansfield Park* (1814) ve Charlotte Bronte'nin *Jane Eyre* (1847) bulunur.

Kır evi romanı, aykırı öğeleri bir araya getiren, gerilimin tırmandığı ve sırların ortaya döküldüğü bir anlatı olarak tanımlanabilir. Kır evi genellikle sadece orta ve üst sınıfın göz önünde olduğu ve aslında her şeyi gören hizmetlilerin ise hayalet gibi görünmediği minyatür bir kasaba gibidir. Weatherhead'a göre kır evi romanları şu özellikleri taşır: evin ve eşyaların detaylı tasviri, eve bir davetli ya da davetsiz bir misafirin gelişi, bu misafirin gelişiyle ana karakterin evden ayrılması. Her kır romanı bu özellikleri taşımasa da bazı ortak noktaları bunlardır diyebiliriz.

Kır evi romanlarında olayın geçtiği yer şehirden uzak bir kır arsasına kurulmuş büyük bir evdir ve genellikle hikâye bu evde başlar ve burada son bulur.

Ev kurgulanmış dünyanın merkezidir ve karakterleri birbirine bağlar. Kır evi romanlarında, ev sahibi, evin hanımı, çocuklar ve hizmetkarlar standart tiplemelerdir. Ana karakterler neredeyse her zaman üst ya da orta sınıf İngiliz ailelerindendir. Ev sahibi otoriteyi sembolize eder ve evden iş gibi sebeplerden dolayı uzak olabilir. Evin hanımı neredeyse görünmez olan ve anlatıda nadiren bahsi geçen hizmetkarları günlük işler için görevlendirir. Kız çocukları evlilik yaşına geldiğinde görücü usulü evlendirilir ve erkek çocuklara ise babasının mal varlığı miras kalır. Bu romanlarda anlatı birinci tekil şahıs ya da üçüncü tekil şahıs tarafından yapılır ve anlatıcının güvenirliği sorgulanmaz.

Kır evi romanlarında İngiltere'nin emperyalist gücü her zaman arka planda hissedilir. Örneğin *Mansfield Park*'ta ev sabini Sir Thomas'ın zenginliğinin kaynağı açık olarak ifade edilmese de Antigua, Karayip Adalarındaki şeker kamışı tarlalarıdır. Benzer şekilde, *Jane Eyre*'de de ingiltere'nin deniz aşırı ülkelerdeki sömürgeye dayalı egemenliğine göndermeler vardır.

Kır evleri, aslında, ekonomik gücü sömürgecilik ile sağlanan güçlü bir ulusun simgesidir. Edward Said, *Culture and Imperialism* adlı eserinde yurt içi ve uluslararası otorite arasında güçlü bağlar olduğunu vurgular. Said'e göre roman türü ve emperyalizm ayrı düşünülemez ve romanın temel amacı sömürgecilik konusuna dikkat çekmekten ve akılda sorular oluşturmaktan ziyade imparatorluğu yerinde tutmaktır. İngiliz romancıları köle ticareti ve kolonilerdeki baskılar konusunda sessiz kalarak aslında İngiltere'nin gücünü artırmak ve onu bir imparatorluk olarak tutmak adına uzak diyarların sömürülmesini desteklemiştir.

Ian Baucom bazı mekanların İngiliz kimliğinde değişime sebep olduğunu savunur ve kır evini eski günleri hatırlama ve yas tutma nesnesi olarak değerlendirir. Kır evleri sahip olunmayan, günümüzde hayatta olmayan şeylerin bir simgesidir ve arzu edilen nesne olarak değil de kayıp arzu nesnesinin bir kırıntısı olarak düşünülmelidir. Ulusun toplu anı merkezi olarak da düşünülebilecek bir yeri olan kır evleri geçmiş ve günümüzün buluştuğu ve geleneklerin korunduğu bir mekandır. Bu yüzden İngiliz ulusal kimliğinin devam ettirilmesinde önemli bir yer tutar.

Ishiguro *Günden Kalanlar* romanında bu semboller vasıtasıyla emperyalist İngiliz ulusal kimliğinin oluşturulması sürecini ortaya koymak ve eleştirmek için kır evi romanını taklit eder. Anlatının merkezine Darlington Malikanesini koyarak geçmiş ve geleceği anlatıda birleştirir ve malikane İngiltere'nin imparatorluk zamanlarındaki şaşalı günlerini hatırlatan bir yas tutma nesnesine dönüşür. Darlington Malikanesi'ndeki kötüye giden durum ile İngiltere'nin denizler aşırı gücünü kaybetmesi paralellik taşımaktadır.

Günden Kalanlar, büyük bir kır evi olan Darlington Malikanesi'nde çalışan yaşlı ve vefalı İngiliz uşağı Bay Stevens'in birinci şahıs anlatımı ile başlar. Bay Stevens'in hikayeyi anlattığı zaman Temmuz 1956'da 6 günü kapsamaktadır, fakat geçmişten kesitlerle Darlington Malikanesi ve orda yaşananları Birinci Dünya Savaşı sonrasından itibaren anlatır. Bay Stevens, Amerikalı yeni işvereni Bay Farraday'ın önerisiyle Batı İngiltere gezisine çıkar. Asıl amacı eskiden malikanede çalışan kâhya kadın Bayan Kenton ile buluşmaktır. Bayan Kenton 20 yıl önce Bay Benn ile evlenerek evdeki görevinden ayrılmıştır. Stevens, yakın zamanda kendisine mektup yazan Bayan Benn'in mektubunu yanlış yorumlamış ve evliliğinde mutsuz olduğunu varsaymış, kendisi ile bir geleceği olacağını umarak Darlington Malikanesi'ndeki işine geri dönmesi için onu davet etmeyi amaçlamaktadır. Buluştuklarında Bayan Benn kocasıyla yaşamaya devam edeceğini Stevens'e açıkça ifade edip, eskiden Stevens'i sevdiği günlere dönmemin mümkün olmadığını kendisine izah etmiştir. Kalbi kırık Stevens Darlington Malikanesi'ne dönmeye karar verir, fakat roman kır evinde değil Weymouth İskelesi'nde biter. Stevens'in yaptığı fiziki yolculuk kendi benliğine ve İngiltere tarihe yapılan bir yolculuğa dönüşür. Büyük ve onurlu bir uşak olmaya odaklandığı kendi hayat hikayesinin yanı sıra zamanda ileri geri giderek Stevens, Versay Antlaşması'nın şartlarını Almanlar için iyileştirmek adına Lord Darlington tarafından malikanede düzenlenen siyasi toplantıları ve bir konferansı da anlatır. Lord Darlington birçok Alman askeri ve sempatizanını evinde misafir eder ve Yahudi karşıtı eğilimler gösterir. Stevens hayatının 30 yıla yakın bir süresini Lord Darlington'a hizmet ederek geçirir ve romanın sonunda onun aslında inanmak istediği kadar onurlu birisi olmadığını fark eder fakat kendine ait bir yaşam için artık çok geç kalmıştır.

Bu romanda Ishiguro, Thatcher'in liderliği süresince alevlenen emperyal İngiliz ulusal kimliği ve Birinci Dünya Savaşı sonrası siyasi kargaşaları bir araya getirdiği çift kodlu (double-coded) anlatısıyla İngiliz ulusal kimliğinin kır-evi romanı edebi türüyle desteklenişini eleştirel olarak irdeler. Hutcheon'a göre postmodernizm özünde çelişkili bir yapıya sahiptir ve iki zıt şeyi aynı anda yapmaktan ve bir argümanın iki tarafını aynı anda ifade etmekten memnundur. *Günden Kalanlar* romanı da kır evi romanı edebi türünü hem taklit eder hem de ona karşı çıkar.

Genellikle üçüncü tekil şahıs tarafından orta ya da üst sınıfların hayatlarının anlatıldığı 19. Yüzyıl kır evi roman türünün aksine *Günden Kalanlar*'da geleneksel anlatılarda pek de bahsi geçmeyen uşak tarafından kendi hayat hikayesi anlatılır. 19. Yüzyıl kır evi romanlarında pek rastlanmaz fakat uşak kendisinin güvenilmez bir anlatıcı olduğunu sık sık hatırlatır. Anlatısı çoğunlukla geçmişe dair hatırladıklarından oluşan Stevens "Hatırladığım kadarıyla", "şu izlenimimi hatırlıyorum", "bu anılarda kaybolmuş hissediyorum" gibi ifadelerle anlatısının güvenilmez olduğunu vurgular. Bazı durumlarda yalan söyleyen Stevens bazen de okuyucudan bilgi saklar. Geleneksel olarak "güvenilir" bir ortamda bu alışılmadık kâhya anlatıcı ile, kır evi değerleri ve savunucusu olduğu ideoloji sarsılır.

Geleneksel kır evi romanının tersine, bu romanda Darlington Malikanesi olayın geçtiği yer değildir. Anlatı orda başlar fakat, orada son bulmaz. Stevens malikaneye oldukça fazla önem yükleyerek orada çalışmanın bir ayrıcalık olduğunu söyler ve aslında onun için malikane İngiltere'nin bir küçük evrenidir çünkü Lord Darlington sürekli aristokrasinin üyelerini evinde ağırlar. Darlington Malikanesi'nin ek yapıları ve dış görünümünün tasviri bulunmasa da içinin durumunu Stevens zaman zaman anlatır. Amerikalı Bay Farraday'ın satın almasıyla birlikte bazı katlar tamamen âtıl duruma geçmiş ve mobilyaların üstü çarşaflarla kapatılmıştır. Bir zamanlar 28 çalışanın olduğu evde şimdi Stevens ile beraber sadece 4 çalışan vardır. Ansiklopedilerin bulunduğu köşede artık Bay Farraday'ın süsleri vardır ve toplantıların yapıldığı büyük salon da boşaltmış bir galeriye dönüşmüştür. Bütün bu değişimler 1950 lerde Darlington Malikanesi'nin artık çöküşe geçtiğini gösterir. Stevens eve öyle bağlıdır ki Batı İngiltere gezisine çıkacağı zaman evin inşa

edildiğinden itibaren ilk defa boş kalacağı fikri onu rahatsız eder çünkü fiziksel bir yapıdan ziyade Darlington Malikanesi Stevens'a İngiltere'nin şaşaalı günlerini hatırlatır. Ev ile İngiltere arasında bir paralellik düşünüldüğünde ne ev ne de İngiltere artık eski muhteşem gücündedir. Stevens'in anlatısı boyunca karşısına çıkan kır evleri de Darlington Malikanesi'nin bu kötü akıbetini paylaşır. Hem evlerin fiziksel durumu kötüleşmiştir hem de İngiliz ev sahiplerinin yerini Amerikalılar almaya başlamıştır.

19. yy kır evi romanının tipik karakterlerinden ev sahibi, kahya ve kadın kahya bu romanda yer alır. Stevens Lord Darlington'un mütevazı ve çok yüce bir kişiliğe sahip olduğunu düşünse de o aslında Yahudi karşıtı ve İngiliz Faşistler Birliği gibi derneklerle ilişkilidir. Alman ve İtalyan faşist liderlere saygı duyuyor ve onlardan övgü ile bahseder. Sınıfsal ayrımları gözeten ve üst sınıfların otoriter rejimini savunan ataerkil inanış da bu romandaki karakterler ve olaylar üzerinden eleştirilmiştir. Lord Darlington ve arkadaşları işçi sınıfını aşağılar ve demokrasiyi eleştirirler. Malikanede düzenlenen uluslararası bir konferansta Amerikalı Mr. Lewis ise Lord Darlington'u uluslararası ilişkilerde amatör olarak adlandırır ve onların zamanının artık geçtiğini ve yeni düzene ayak uydurmaları gerektiğini söyler.

Stevens da Lord Darlington gibi ataerkil rejimin savunucusudur ve yüce bir kâhya olabilmenin baş şartının yüce beylere hizmet etmek olduğunu varsayar. Kendisinden istenilen şeyleri hiç düşünüp sorgulamadan yerine getirir, çünkü beyine hizmet ederek aslında ulusuna hizmet etmektedir. Onurlu olmanın da sadece üst sınıflara özgü bir davranış olduğunu düşünmesi de onun ataerkil rejimi desteklediğinin göstergesidir.

Yıllarını iyi bir kâhya olmak için harcayan Stevens'in özel hayatı da kır-evi ethosu etkisinde şekillenmiştir. Herhangi bir duygusunu ifade etmekten çekinir, öyle ki babası ölüm döşeğindeyken bile ona karşı samimiyet göstermez. Ölüm haberini aldığında bile onu son bir kez görmeye ve gözlerini kapamaya yanına çıkmaz çünkü küresel önem taşıyan bir toplantıda ona ihtiyaç duyulduğunu düşünmektedir ve görevi onun için her şeyin önünde gelir. Bayan Kenton'a karşı hislerini de açık etmez ve onunla yaşayabileceği mutlu bir yaşam ihtimalini kaçırır.

Karakterler, olayın geçtiği yer ve anlatıcının yanı sıra bu edebi türün İngiltere'nin çok güçlü bir ülke ve İngiliz ulusal kimliğinin de en üstün olduğu görüşlerini desteklemesi de bu eserle tersine çevrilmiştir. Anlatının arka planında İngiltere'nin emperyalist gücünü kaybetmesi çeşitli olaylarla vurgulanmıştır. Örneğin Stevens'in anlatısı Temmuz 1956'da başlar ve Darlington Malikanesi aynı tarihte Amerikalı bir iş adamına satılmıştır. Bu tarih aynı zamanda Amerika'nın müdahalesi ile Suez Kanalı'nın İngiltere'nin kontrolünden çıkması ve İngiltere'nin Mısırdaki varlığının da sona ermesine ve dolayısıyla da denizler aşırı gücünün zayıflamasına işaret eder. 2. Dünya savaşı sonrasında, sömürgeciliğin de azalmasıyla uluslararası arenada güç Amerika ve Sovyetler Birliği'nin eline geçti ve İngiltere'nin ekonomik durumu kötüleşti.

Anlatı 1956 başlar fakat romanın yayınlandığı tarihte, yani 1989 yılında Margaret Thatcher İngiltere başbakanı olarak 10. Yılını yaşamaktadır. Thatcher emperyalist İngiliz ulusal kimliğini desteklemekle ve İngiltere'nin imparatorluk günlerini hatırlatması ile bilinir. Kendisi de bir gazeteciye babaannesi tarafından Viktorya dönemi değerleri ışığında büyütüldüğünü ve ülkesi ile muazzam bir gurur duyduğunu söyler. Başbakanlık seçim kampanyalarında toplumsal hafızayı canlandırarak nostaljik emperyalist İngiliz ulusal kimliğini canlandırarak eski muhteşem günlere dönme sözü vermiştir. Başbakanlığı süresince aldığı kararlardan bazıları toplumda kargaşaya yol açmıştır, bunlardan birisi romanda da Dr. Carlisle tarafından sözü edilen Ulusal Sağlık reformlarıdır. Romanda İngiliz siyasi tarihinden, Falkland Adaları Krizi (1982)'ne ve İngiltere'nin sömürgelerini teker teker yitirmesine de üstü kapalı olarak değinilir.

Bu romanda Stevens karakteri ile İngiliz ulusal kimliğinin aslında bir anlatıdan oluştuğu ima edilmiştir. Stevens İngiltere hakkında bildiği neredeyse her şeyi kitaplardan öğrenmiştir. Okuduğu kitaplarda İngiltere'nin üstünlüğü o kadar çok vurgulanmıştır ki, Stevens İngiliz kırsal manzarasının dünyada eşi benzeri olmadığını öne sürer. İngiltere'yi kitaplarda gördüğü resimlere dayanarak Afrika ve Amerika ile kıyaslayarak her ikisinin de İngiltere'den aşağı olduğu sonucuna varır. Stevens'a göre gerçek bir uşak olmak için İngiliz olmak şarttır, diğer gerekli özellikler ise seçkin bir evde çalışmaktır ve Stevens bu şartları karşılamaktan dolayı

onur duyar. Aslında o uşak rolünü oynayarak ulusuna hizmet ettiğini düşünür. Romanın kır evi yerine iskelede bitmesi de türün yeniden yapılandırılmasının bir parçasıdır ve ev gibi sağlam bir yapı olmayan iskele ulusal kimlik konusunda daha esnek olunması gerektiğini sembolize eder.

Ishiguro İngiliz ulusal kimliğinin bir kurgudan ibaret olduğunu gözler önüne sermek için kır evi romanı türünü yeniden yapılandırmış ve eseriyle eski şaşalı günlere dönmenin mümkün olmadığının altını çizmiştir. Geleneksel kır evi romanında olayın geçtiği yer olan büyük kır evi bu romanda sadece arka plandadır ve içi hem fiziksel hem de metaforik olarak boşaltılmıştır. Türe özgü karakterlerin hepsi bu romanda yoktur olanlara da farklı özellikler atfedilmiştir. Sesi hiç duyulmayan uşak karakteri anlatının merkezine alınmış ve onun gözünden Darlington Malikanesinin çöküşü ve kendi hayat hikayesi anlatılmıştır. İngiliz deniz aşırı ekonomik gücünün zayıflamakta olduğu çeşitli tarihsel referanslarla ima edilmiştir. Stevens bir uşak olarak ulusuna hizmet etmek için çabalamış fakat Lord Darlington'un kuklası olmaktan öteye gidememiştir.

Tezin 4. Bölümünde, *Öksüzlüğümüz* (2000) adlı roman dünya savaşları arası polisiye romanı İngiliz ulusal kimliğinin kurgu oluşuna dikkat çekmek için yeniden yapılandıran postmodern bir hipermetin olarak inceler. Bu romanın gerçek tarihsel kronotopu İngiltere'nin Hong Kong sömürgesini kaybetmesi iken romanın kronotopu ise Uzak Doğu'da iki dünya savaşı arasıdır. Öncelikli olarak türün özelliklerinden bahsedilir, daha sonra da romanın bu türü nasıl yeniden yapılandırdığı tartışması yapılır.

Amerikalı yazar Edgar Allan Poe'nun 1841 yılında yayınladığı "Morgue Sokağında Cinayet" adlı hikayesi polisiye türünün başlangıcı olarak kabul edilir. İngiltere'de ise Wilkie Collins'in *Ayışığı* (1868) adlı romanı ilk polisiye romandır ve sıra dışı detektifi Cuff, onun adım adım rasyonel sorgulama metodu, bir dizi şüpheli şahıs ve romanın beklenmedik bir suçlu ile sürpriz olarak bitmesi gibi tür açısından önemli özellikler taşımaktadır.

Polisiye roman genellikle bir suç unsuru ile başlayan, soruşturmayı yürüten detektifin yardımcısı ile beraber ipuçlarını topladığı ve şüphelileri sorgulayarak çözüme ulaştığı bir anlatıdır. Bu tür romanlarda bir detektif, bir suçlu, bir kurban ve

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bir detektif yardımcısı olması gerekir. Bütün bu karakterler içinde en önemlisi detektiftir ve o zeki, anlayışlı ve azimlidir. Detektifin suçu tesadüfi olarak değil zekasıyla çözmesi gerekir. Suçluyu bulup adalete teslim ederek, huzuru sağlar ve yaşadığı topluma hizmet eder. Kendisi bir kaosun içinde de olsa dokunulmazdır, detektif karakteri hiçbir zaman yaralanmaz, saldırıya uğramaz ve tehdit edilmez. Ülkesini temsilen her zaman ayakta ve dirayetlidir. Suçlunun profesyonel bir suçlu ya da detektifin kendisi olmaması gerekir. Suçlu suçu işlemek için mantıklı bir gerekçeye sahip olmalıdır. Kurbanın ise ana karakterlerden biri olması ve aynı zamanda da toplumda önemli bir şahıs olması esastır. Kurban genellikle zengin ve otorite sahibi bir kişidir ve etrafındakiler tarafından kıskanılır. Detektife yardım eden arkadaşı detektiften daha az zeki olmalı ve detektifi dinleyip mantıklı yorumlar yaparak detektifi çözüme ulaştırır. Polisiye romanda duygusal ilişkiler, uzunca psikolojik analizler ve doğa üstü olaylar kabul edilemez. Anlatıcının güvenilir olması ve bulduğu ipuçlarını ve bildiği her şeyi okuyucu ile paylaşması gerekir.

Polisiye romanlarda olayın geçtiği yer genellikle bir kır evi ya da bir köy gibi kapalı bir alandır ve buradaki karakterler birini tanır. Dünya savaşları arası polisiye romanda detektif genellikle Britanya İmparatorluğu'nu tehlikeye atan güçlerle savaşır. Bu bağlamda olayın geçtiği yer İngiltere'nin bir küçük evreni olarak kabul edilebilir. Kır evi romanı gibi polisiye roman da İngilizlere özgü bir tür olarak kabul edilir. Bu tür de emperyalizme hizmet etmiş ve onun propagandasını yapmıştır. İngiliz halkına güven verici bir ulus imajı çizilmiştir. Collins ile başlayarak emperyalist İngiliz ulusal kimliğinin diğer uluslara kıyasla üstün olduğu vurgusu yapılmıştır. İngiltere'nin üstün bir ülke olduğu fikri romanlarda şık ve büyük malikaneler ve onların yeşil, huzurlu ve düzenli bahçeleriyle desteklenmiş ve İngiltere'nin eski zamanlarını çağrıştırmak için böyle yerler çokça kullanılmıştır.

Brian Mchale'e göre klasik polisiyede hikayenin konusu kayıp bilgidir ve kimin neden bir suçu işlediği araştırılırken, postmodern polisiye romanlarda bu epistemolojik yapı kasten sabotaj edilir ve çeşitli yöntemlerle alt üst edilir. Başka bir deyişle bilginin kendisi ve gizemin çözülebilme ihtimali bile sorgulanır. Merivale ve Sweeney postmodern polisiye romanı "metafizik polisiye romanı"

olarak adlandırır ve geleneksel polisiyenin parodisini yapan bir metin olarak görür. Bir suçun gizemi hala vardır fakat metin çıkışı olmayan bir labirenttir.

Öksüzlüğümüz adlı romanda ünlü İngiliz detektifi Christopher Banks travmalarla dolu çocukluk hatıralarıyla bezeli hayat hikayesini anlatır. Christopher hikâyeyi anlatmaya 1930 yılında Londra'da başlar ve 1958 yılında Londra'da bitirir. Bu yıllar arasında ailesinin ortadan kayboluşunun sırrını çözmek için Şangay'a gider. 1910lu yıllarda Shanghai Uluslararsı yerleşkesinde yaşarlar ve babası afyon ticareti yapan Morganbrook and Byatt adlı bir şirkette çalışır ve annesi bir aile dostları olan Christopher'ın Philip Amca dediği kişi ile afyon ticaretine karşı kampanyalar yürütmektedir. Anne babasının 1915 yılında gizemli bir şekilde ortadan kaybolmasından sonra Christopher 10 yaşındayken İngiltere'deki teyzesinin yanına gönderilir. Eğitimi tamamlandıktan sonra ünlü bir detektif olur. Davet edildiği sosyal etkinliklerden birinde kendisi gibi öksüz olan Sarah Hemmings ile tanıştı. 1937 yılında ailesinin kaybolmasını araştırmak için Şangay'a gitmeye karar veren Christopher, orada eski bir diplomatla evli olan Sarah ile karşılaşır. Şangay çocukluğundan beri çok değişmiştir ve Japon askeri saldırısı altındadır. Tanıştığı memur ve askerlerin yozlaşmış olduğunu görür. Fakat ilginç bir şekilde askerler dahil karşılaştığı insanların hepsi Christopher'ın onları kötülüklerden kurtarıp savaşa bir son vereceğine inanır. Şangay Savaşı'nın karmaşasına rağmen ailesini bulmak için çaba harcar fakat geçen onca yıldan sonra ipuçlarını takip etmeyi pek beceremez. Christopher soruşturmalarına devam ederken Sarah mutsuz evliliğine son vermeye karar verir ve Christopher'a birlikte Macau'ya kaçmayı teklif eder. Chistopher kabul eder fakat tam buluştukları anda ailesinin kaçırıldığında tutulduğu evi kontrol etmek ister. Evi bulmak için savaş alanına girer, ve bir askerle karşılaşır. O askeri çocukluk arkadaşı Akira zanneder, birlikte eve ulaşırlar; ev bir harabeye dönmüştür ve ailesinden hiç iz yoktur. Hayal kırıklığına uğrayan Christopher sonunda işe yarayan bir ipucu bulur ve komünist muhbir ve çift taraflı ajan olan Sarı Yılan kod adlı kişi ile buluşma ayarlar. Bu şahıs Philip Amca'dır, babasının sevgilisiyle kaçıp onları terk ettiğini ve Singapur'da 1 yıl içinde tifodan öldüğünü ve annesinin de savaş ağası Wang Ku tarafından metres olarak alındığını öğrenir. Wang Ku annesine afyon ticaretine karşı yürüttüğü kampanyaların öcünü almak için

türlü işkenceler yapar ve annesi de Christopher'a maddi yönden destek olduğu için bu adamın işkencelerine katlanır. İkinci Dünya Savaşı sonrasında Christopher annesini Hong Kong'da bir akıl hastanesinde bulur; annesi katlandığı onca işkenceden sonra oğlunu hatırlayamaz. Christopher ise onu orada bırakarak evlat edindiği kızı Jennifer ile İngiltere'ye döner.

Öksüzlüğümüz iki dünya savaşı arası polisiye roman türünün özelliklerini bozan ve yeniden yapılandıran bir metafizik polisiye romanıdır. Bu özellik en başında romanın hem anlatıcısı hem ana karakteri olan Christopher'ın güvenilmez oluşundan belli edilmiştir. Christopher'ın güvenilmez bir anlatıcı oluşunun başlıca sebepleri onun hatıralarına güvenmediğini sık sık söyleyişi, kendisi hakkında anlattıkları ile başkalarının görüşlerinin örtüşmemesi ve bazı olayları yanlış hatırlamasıdır.

Christopher Banks bir detektiftir fakat hiç de geleneksel kalıplara uymaz. Öncelikle Sherlock Holmes ve diğer ünlü detektifleri taklit eder, ki bu da onun detektifliğinin aslında bir performans oluşunu gösterir. Çocukluğunda ayrıca arkadaşı Akira ile sık sık kaçırılan babasını bulmak için detektifçilik oyunu oynarlar. Sadece detektiflik değil Christopher İngilizliği de evlerine gelen misafirleri, Philip amcasını ve İngiltere'de gittiği okuldaki arkadaşlarını taklit ederek öğrenir ve içselleştirir. Christopher geleneksel detektif karakterinin aksine hayal dünyasında yaşayan, duyguları ile hareket eden ve aklından geçenleri okuyucuyla paylaşan bir karakterdir. Detektife atfedilen kurtarıcı rolü ise bu romanda abartılmış ve yalnızca bir insanın kötülüklerin kökünü kazıma ihtimali ile dalga geçilmiştir. Christopher'ı detektif olarak işini yaparken yani soruşturma yaparken pek göremeyiz ve suçluyu kendi imkanlarıyla bulamaz.

Türe özgü karakterlerden detektif yardımcısı haricindeki diğer karakterler romanda vardır fakat rollerde bazı değişiklikler de mevcuttur. Kurban tek bir kişi değil iki kişidir ve yüksek sınıftan değildirler. Annesi toplumda önemli bir yer edinmiştir ve bazı grupların nefretini toplamıştır fakat babası sıradan bir insandır. Bu türdeki romanlar genelde huzurlu ve düzenli kırsal kesimde geçerken, *Öksüzlüğümüz* Londra ve Şangay şehir merkezlerinde geçer. Özellikle Şangay bir savaş meydanıdır ve huzuru ve düzeni çağrıştırmaktan çok öte karmaşa içindedir.

Romanın sonunda da edebi türün geleneğinde olduğu gibi detektif bulduğu sonuçları ve adım adım çözüme nasıl ulaştığını anlatmaz, daha ziyade Philip amcadan öğrendiklerini okuyucu ile paylaşır. Çok önemli ve başarılı bir detektif olarak kabul edilen Christopher ailesinin kayboluşundaki gizemi kendi başına çözmekten aciz resmedilmiştir. Hem de annesinin fedakarlıkları ve nefret ettiği afyon ticaretinden kazanılan para sayesinde eğitimini tamamlayıp detektif olabilmiştir. Bunları öğrendiğinde Christopher kendi ulusu adına bir suçluluk duyar çünkü Çin halkının çaresizliği ve afyon bağımlısı haline dönüştürülmesinin sebebi İngiltere ve diğer Avrupa ülkelerinin desteklediği afyon ticaretidir.

Bu romanla aynı zamanda İngiliz emperyalist ulusal kimliğinin yüceltilmesi de eleştirilmiştir. İngiltere'nin nemalandığı afyon ticaretine son vermek isteyen Çin önce Afyon Savaşı (1942) ardından da Şangay Savaşı (1937) ile zayıflatılmıştır. Afyon Savaşı sonrası, Nanking Antlaşması (1898) ile Hong Kong 99 seneliğine İngiltere'ye verilmiştir ve İngiltere Hong Kong üstündeki haklarını 1997'de kaybetmiştir. Christopher'ın anlatısının son bölümü 1958'de Hong Kong'da geçer. Hong Kong limanı uzun yıllar boyunca İngiltere'nin uzak doğudaki çok önemli bir ticaret noktası olmuştur ve adanın kaybedilişi İngiltere'nin uluslararası arenada gücünü kaybetmesi demektir. Romanın yayınlandığı kronotop ile dünya savaşları arası polisiye romanı kronotopunu ustaca bir araya getirerek Ishiguro İngiliz ulusal kimliğindeki değişimlere dikkat çeker ve bu hayali ulusal kimliğin artık eskisi gibi olmadığını anlatır.

Tezin 5. Bölümü, *Gömülü Dev* (2015) adlı romanı Arthur dönemi romansı edebi türünü yeniden yapılandıran bir eser olarak günümüz İngiltere'sinde İngilizlik kavramını irdelediğini öne sürer. Bu eserle Ishiguro İngiliz ulusal kimliğinin efsanelerle nasıl oluşturulup desteklendiğini ve bu süreçte hafızanın rolünü gözler önüne serer. Diğer romanlarında yeniden yapılandırdığı kır evi romanı ve polisiye romanının aksine bu türün kökenleri orta çağlara dayanır. Monmouth'un *İngiliz Kralları Tarihi* (1130) adlı eseri ilk romans olarak kabul edilir ve yayınlandığında okurlar onu gerçek tarih olarak kabul etmiştir. Tarihle iç içe bir tür olsa da aslında Monmouth'un eseri de aslında efsanelerden oluşmaktadır. Anlatılan krallar içinde Kral Arthur en çok üstünde durulan kraldır. Tarih kitaplarında Arthur adlı bir

kahramandan bahsedilmez fakat Ambrosius Aurelianus adlı bir savaşçının adı geçer ve Kral Arthur'un bu savaşçıdan esinlenilerek yaratıldığına inanılır. Şövalyeleri ve yuvarlak masası ile Kral Arthur miti İngiliz ulusal kimliğinin devamlılığı konusunda sembolik önemini korumaktadır.

Romans özünde bir ulusun ortak çıkarlarını güden bir edebi türdür. Roma, İngiltere, ve Fransa romansları bu ulusların kuruluş mitlerini ve savaş kahramanlarını konu alır. Bu çalışma için Arthur devri romansı olarak da adlandırılan İngiltere romansları incelenecektir. Arthur devri romanslarının genel özellikleri geçmiş güzel günleri anımsatması, kahraman şövalyelerin hikayelerini anlatması, aşk ile doğa üstü olayları da içermesidir. Bir Arthur romansı başlangıcında Arthur'dan bahseder, Yuvarlak Masa şövalyelerinden bazılarının adı geçer, olayın geçtiği yer ve mevsim söylenir. Kral Arthur meclisinde bir ziyafet verilir, kral yemeğini yemeyi geciktirir ve bir ulağın gelmesiyle hikâye başlar: ya bir hanımefendi zor durumdadır ya da bir maceraya atılmak gerekir. Kahraman genellikle bir şövalyedir ve asil sınıfına mensup bir kadınla saray aşkı (evlilik dışı ve elde edilemeyecek bir sevda) yaşar. Kahraman şövalye olmanın gereği olarak kralına ve sevgilisine sadık, onurlu, nazik ve cesur olmalıdır. Kral Arthur'un meclisine bir tehdit ya da olası bir saldırının önüne geçmek için kahraman bir dizi maceraya atılır ve doğaüstü varlıklarla savaşır, bazen de büyücüler ve efsunlu nesnelerden yardım alır. Ejderhalar, devler ve gulyabaniler kahramanın savaşması gereken düşmanlardan bazılarıdır. Romansta ana sahne Kral Arthur'un meclisidir, hikâye burada başlar ve şövalyenin buraya dönmesi ile son bulur. Ayrıca romanslar her zaman mutlu sonla biter: ya kahraman sevgilisi ile kavuşur ya da Kral Arthur tarafından ödüllendirilir.

Arthur devri romansı da emperyalist İngiliz ulusal kimliğinin oluşturulmasında ve devam ettirilmesinde önemli bir rol oynar. Şövalyelerin Kral Arthur'un liderliğinde Britanya'yı savunması buna bir örnek teşkil eder. Romans ulusal kimliğin oluşturulmasında Anderson'un hayali toplumlar teorisinde anlattığı gibi ortak ve muhteşem zaferlerle dolu bir geçmişi anlatarak görevini yapar. Yenilmez ve çok güçlü Kral Arthur ve onun cesur ve onurlu şövalyeleri çok güçlü

bir Britanya kimliğinin oluşturulmasında etkili olmuştur ve İngiltere'nin geçmişi ve bugünü arasında bir köprü kurarak mitlerin hatırlanmasını sağlar.

Britanya ulusu kavramı edebi metinlerde 8. Yüzyıldan başlayarak görülebilir. Fakat 14. Yüzyılda artan İngiliz kelimesinin kullanımı İngilizlerin orta çağlardan beri kendini ulus olarak gördüğünün göstergesidir. Romans aynı zamanda ulus ve ırk ayrımları konusunda da etkili olmuştur, çünkü Suriye ve Filistin bölgelerindeki askeri başarıları anlatan romanslar da mevcuttur.

Gömülü Dev'de oğullarının unutulmaya yüz tutan hatıralarından etkilenip onu bulmak için yola çıkan yaşlı Britanyalı çift Axl ve Beatrice'in 6. Yüzyıl Britanya'sında geçen hikayesi anlatılır. Yaşadıkları yerde herkes geçmişini unutmuştur ve onlar da oğullarının başına ne geldiğini hatırlayamaz. Bazı köylüler buna tanrının işledikleri bir günahtan dolayı sebep olduğunu öne sürse de aralarında gerçek sebebini bilen kimse yoktur. Axl ve Beatrice yolculukları sırasında Sakson bir köyde savaşçı Wistan ve 12 yaşlarında bir erkek çocuk Edwin ile tanışır. Edwin'in bir öcü tarafından ısırıldığına inanan köylüler onu öldürmek ister fakat Wistan onu alıp bir Britanya köyüne bırakmayı teklif eder. Hepsi beraber bir manastıra doğru yola çıkarlar; manastırdaki keşişin bu unutkanlık hakkında bilgi verebileceğine inanırlar. Yolda yaşlı şövalye Sir Gawain ile karşılaşırlar. Gawain sözde Querig adlı ejderhayı öldürmek içi görevlendirilmiştir fakat herkesten sakladığı görevi aslında onu korumaktır çünkü onun nefesi insanların unutkanlığına sebep olur. Kral Arthur Saksonlar ile olan barış anlaşmasını bozmuş ve masumların katledilmesi emrini vermiştir. Sonrasında iki topluluk arasında barışı sağlamak amacıyla Merlin'den böyle bir istekte bulunmuştur. Ejderha sayesinde hiç kimse bu acımasız olayı hatırlamaz, fakat Wistan her şeyi hatırlamaktadır ve Querig'i öldürerek Saksonların öcünü almasını ister. Sir Gawain ile dövüşüp onu öldürür ve sonrasında da artık çok zayıf düşen ejderhayı öldürür. Ejderhanın ölmesiyle Beatrice ve Axl geçmişi hatırlar, Axl aslında Kral Arthur'un eski bir şövalyesidir fakat Arthur'un anlaşmayı bozmasından dolayı ona hizmet etmeyi bırakır. Oğulları ise Beatrice'nin Axl'ı aldatmasından dolayı onları terk etmiş ve vebadan ölmüştür. Oğullarının mezarına doğru yola çıkarlar ve bir kayıkçı ile karşılaşırlar. Kayıkçı

kurallar gereği onları ayrı ayrı sorgular ve aşklarının yeteri kadar güçlü olmadığına karar verip yalnızca Beatrice'i adaya geçirir ve Axl karada kalır.

Bu roman Arthur devri romansının türe özgü özelliklerini birçok yönden yeniden yapılandırır. Öncelikle hikâye zamanı ile anlatı zamanı arasındaki fark çok abartılmıştır. Romanslarda anlatı ve hikaye aynı çağda geçerken, romandaki zaman farkı 15 yüzyıldır ve çağlar değişmiştir. *Gömülü Dev*'in anlatıcısının çağdaş bir bakış açısı ve günümüz İngiltere'si hakkında bilgisi vardır ve bunu çok kez hikayede zamanı ile çağdaş İngiltere'yi karşılaştırarak açık eder. Romans türü özünde çift zamanlıdır çünkü 5. Ve 6. Yüzyılda yaşadığına inanılan Kral Arthur ve şövalyelerinin hikayelerini 14. Yüzyıldaki insanlara anlatır. Ishiguro ise romans türünü yeniden yapılandırıp postmodern bir hipermetin oluşturarak aslında çifte çift zamanlı bir metin oluşturmuş olur çünkü zaten çift zamanlı bir türü alıp çifte zamanda anlatmaktadır. Bu çok katmanlı anlatıyı oluşturarak aslında ulusal anlatıların ve hatta tüm anlatıların güvenirliğinin sorgulanmasını amaçlamaktadır.

Diğer analiz edilen romanların aksine bu romanın anlatıcısı 3. Tekil şahıstır fakat son bölümde anlatıcı anlatıda bir karaktere dönüşür ve anlatıyı da birinci şahıs anlatısına dönüştürür. 3. Tekil şahıs anlatıları geleneksel olarak güvenilir sayılır fakat bu romanın anlatıcısı güvenilmezdir. Anlatı boyunca kullandığı zamirler çok değişkendir bazen çok mesafeli sizli bizli, bazen ise senli benli olan anlatıcı zaman zaman okuyucuya hitap eder. Hikâyeden daha üst bir seviyede olması gereken anlatıcı hikâyenin geçtiği yer gibi konularda yorum yaparak bu kuralı bozar ve hikâyenin çift zamanlı bir anlatı olduğunu açık eder.

Arthur devri romansının olmazsa olmazı Kral Arthur'un meclisi bu romanda hiç bahsedilmez, hikâye orda başlamaz ve orda bitmez. Axl aslında bir eski şövalyedir fakat karısı asil değildir. Çift bir maceraya atılır ama bu onların kişisel bir seçimidir. Şövalyenin kralına karşı sadakatinin test edildiği Arthur dönemi romansının aksine bu romanda Axl ve Beatrice çiftinin birbirine karşı aşkı ve onu ne kadar hatırladıkları teste tabii tutulur. Ulusal önem taşımayan bu olayla da tür yeniden yapılandırılmış sayılır. Ayrıca romans geleneğinin aksine hikâye mutlu sonla bitmez. Beatrice kayıkçı tarafından oğullarının mezarının olduğu, muhtemelen öteki dünyaya götürülür. Romanslarda adı geçen çok ünlü şövalye Gawain ise

burada yaşlı ve yorgun resmedilmiştir ve bu romanın kahramanı o değildir. Axl'ın adı ise başka edebi ya da tarihi metinlerde hiç geçmez çünkü Kral Arthur'a karşı geldiği için arkadaşlar tarafından dışlanmıştır. Bu bağlamda resmi tarih yazınları da eleştirilmiştir çünkü otoriteye karşı gelenler ulus anlatıları ve mitleri için tehlike oluşturur. Ayrıca bu romanda Kral Arthur'un aslında hiç de anlatıldığı gibi onurlu olmadığı ve barış anlaşmasını bozarak masum çocuk ve kadınların katledilmesi emrini verdiği de anlatılır.

Doğa üstü olaylar Arthur devri romansında olduğu gibi bu eserde de bolca vardır. Öcüler ve devler normal şeyler gibi bahsedilir ve büyülü bir ejderhayı bulmak ve öldürmek savaşçı Wistan'ın görevidir. Burada ejderha Kral Arthur tarafından bir silah olarak kullanılır çünkü Merlin'in büyüsü sayesinde halka geçmişi unutturup rakipleri Saksonlara karşı bir üstünlük sağlar.

Sir Gawain ve Axl karakterleriyle şiddete karşı iki farklı tutum ele alınmıştır. Axl her durumda şiddete karşı bir tavır sergilerken, Sir Gawain kralı tarafından emredildiğinde şiddete başvurur. Arthur'un aşırı şiddet içeren emirleri yüzünden Axl daha önce romanslarda hiç bahsi geçmeyen bir şeyi yaparak Kral Arthur'u lanetler ve ona hizmet etmeyi bırakır. Bu yönden eser Linda Hutcheon'un tarihsel üst yazım teorisine göre tarihi de yeniden yazar çünkü olaylar başka bir açıdan ele alınmıştır.

Wistan geçmişte olanları hatırlar ve çocukken Britanyalılardan gördüğü kötü muameleden dolayı onlara karşı bir nefret geliştirmiştir. Edwin'i de kendisi gibi yetiştirmek ister ve ona tüm Britanyalılardan nefret etmesini salık verir. Aslında anlatı boyunca Britanyalılar ve Saksonlar arasındaki bazı farklılıklardan kaynaklanan gerginlikler zaman zaman anlatılmıştır. Öncelikle inandıkları dinler farklıdır ve bu Sakson köyünü ziyaret eden Axl'a garip gelir. Saksonlarla yaşayan Ivor ise onları vahşiler olarak adlandırır. Pagan inanışları yüzünden neredeyse Edwin'i öldürecek olan Saksonların elinden onu Wistan kurtarır. Manastır'da kendisini Pagan diye hor gören keşiş ile Wistan Hristiyanlığı iki yüzlülüğünden dolayı eleştirir. Bir iki duayla ya da günah çıkarmayla günahların affedilmesine ve katliamların hoş görülmesine karşı çıkar çünkü Pagan inanışlarına göre kurallar çiğnendiğinde cezadan kaçış yoktur.

Romans türü İngiliz ulusal kimliğini oluşturmanın yanı sıra Hristiyanlığın da yayılmasını desteklemiştir. Kral Arthur 12 Şövalyesi ile İsa'nın 12 havarisini çağrıştırır, ve her ikisinin de ölümlerinden sonra geri döneceğine inanılmıştır. Birçok romansta şövalyeler kayıp Hristiyan yadigarlarını bulmak için maceralara atılırlar. Papaz Nennius'ın İngiliz tarihini anlattığı eserinde Arthur Pagan Saksonlara karşı din savaşı verir ve galip gelir. Romanda da anlatılan gerilim ve din farklılıkları Nennius'un anlatısıyla ortak özellikler taşımaktadır. Bu olaylar aynı zamanda günümüz İngiltere'sinde göçmenlere karşı sergilenen tutumları da çağrıştırır. Romanda Kral Arthur'un kurumsallaşmış dinin bir temsilcisi ve siyasi bir lider olarak aldığı kararlar ve bunun dolaylı sonucu olarak Britanyalıların Saksonlara karşı tutumları da eleştirilmiştir, ve maalesef benzer olaylar günümüzde de vuku bulur.

Kahya ve detektif kadar olmasa da Şövalye de alt üst olur ve kralına hatta ülkesine karşı sadakati sorgulanır. Axl kralının hatalarından dolayı şövalye olarak davranmayı bırakır ve ulusal kimliğine bağlılığını da sorgulayabiliriz fakat Sir Gawain ölene kadar kralına ve ulusuna bağlı kalır. Beatrice'e kaçırdığı fırsatlar özellikle de bir eşi olmadığı için hayıflanır fakat artık her şey için çok geçtir.

Ishiguro bu türü yeniden yapılandırırken günümüz İngiltere'sinde olanlardan etkilenmiştir. İngiltere'nin Avrupa Birliği'nden ayrılması (Brexit) konusunda görüşlerini bildiren yazar bu konuda sinirli olduğunu çünkü AB den ayrılma oyunu verenlerin göçmenleri ülkelerinden çıkarmak adına bunu yaptığını fakat İngiltere'nin böyle ırkçı bir ülke olmadığını söyler. Brexit'in temel sebebi aslında İngiltere'nin eski güçlü ve emperyalist günlerine duyulan özlemdir. Suriye savaşı sonrasında meydana çıkan mülteci krizi de bu isteği alevlendirmiştir çünkü mültecilerin İngiliz ulusal kimliğinde bir bozulmaya inananlar Brexiti savunmaktadır. Referandumun hemen sonrasında İngiltere'de nefret suçlarında artış gözlemlenmiştir ve bunlar aslında *Gömülü Dev'* de Wistan tarafından Britanyalılar ve Saksonlar arasında yaşanılacağı öngörülen şeylere çok benzer. Bu hipermetinle İngiliz kuruluş mitinin ana karakteri Kral Arthur'un başka yönleri de anlatılarak, İngiliz ulusal kimliğinin günümüzde orta çağda olduğundan çok farklı olduğuna dikkat çekilir. Toplu bir şekilde unutkanlık da eski acı verici hatıraları hatırlamak da

bu soruna bir çözün değildir fakat eski anlayışları geride bırakarak yeni bir ulusal kimlik anlayışına ihtiyaç vardır.

Sonuç olarak incelenen bu romanlarda bazı ortak noktalar bulunmuştur. Her bir roman bir İngiliz edebi türünü taklit edip yeniden yapılandırır ve böylece dayandığı siyasi görüşü de çürütür. Bu romanların her biri bünyesinde iki kronotop barındırır: yazıldıkları dönem ve hikâyenin geçtiği zaman. Bu kritik zamanlar aslında İngiltere'nin emperyalist bir ülke olarak gücünü kaybettiği zamanlardır: Thatcher zamanı ve Falklands Adaları Krizi, Körfez Savaşı, ve Brexit romanların gerçek zamanını oluştururken Suez Krizi, Şangay Savaşları ve Arthur sonrası zaman ise romanda yaratılan zamanı oluşturur. Her bir romanın ana karakteri İngiliz kültürüne özgü ve uluslarıyla gurur duyan ve bütünleşen figürlerdir: kâhya, detektif ve şövalye. Fakat her birinin ulusu oluşturma sürecinde gösterdikleri performansları yeterli değildir ve bu ulusal anlatıda bozulmaya sebep olur. Her birinin inandığı ve güvendiği şeylerin aslında asılsız olduğu ortaya çıkar ve hayal kırıklığına uğrarlar. Bu da bize İngiliz ulusal kimliğinin hayali ve kurmaca olduğunu bir kez daha gösterir. Ayrıca her bir romanın anlatıcısı güvenilmez birer anlatıcıdır ve bu da bize tüm anlatıların güvenirliğine şüphe ile yaklaşmamız gerektiğini gösterir.

Bu türler kendi kronotoplarında İngiliz ulusal kimliğinin oluşturulmasında ve desteklenmesinde çok önemli roller oynamış olsalar da Ishiguro'nun postmodern hipermetinlerinde işlevlerini yitirmişlerdir ve aslında ulus anlayışında bir değişimin gerekli olduğuna dikkat çekerler. Appadurai'nin önerdiği gibi globalleşen dünyada ulusun ötesinde bir anlayış gerekmektedir ve sınırlardan bağımsız tüm insanlığı birbirine bağlayacak kimlik aslında tüm uluslardan bağımsız bir kimliktir ve İngiliz ulusal kimliği de buna evirilmelidir.

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