



# Whispers of Remembrance: Exploring Memory Theories in the Narratives of Milan Kundera, Kazuo Ishiguro, Gabriel García Márquez, and Marcel Proust

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## Abstract

"Ripples of Remembrance" deals a nuanced exploration into portrayal of memory in narratives of Milan Kundera, Kazuo Ishiguro, Gabriel Garcia Marquez, and Marcel Proust. This scholarly examination expresses diverse and sophisticated ways celebrated authors conceptualize memory, revealing its profound impact on personal identity, perception, and very crucial in their narratives. Milan Kundera's works examine memory's malleability and unreliability, thereby challenging conventional understandings of truth and history. Through his narratives, Kundera illustrates how memories are subjectively shaped, impacting identity and existential journey of individuals. Kazuo Ishiguro presents memory as a refuge and a tool for reconciliation, where characters often retreat into past to make sense of their present. His narratives deftly portray subtle and selective nature of memory, underscoring its role in personal coping mechanisms. In contrast, Gabriel Garcia Marquez infuses his magical realism with a transformative view of memory, where boundaries between reality and imagination cloudiness, creating a unique narrative space where memory transcends constraints of time and space. Marquez's approach highlights memory's power in shaping not only individual lives but also collective cultural identities. Marcel Proust's introspective style in "In Search of Lost Time" delves deep into involuntary memory, showcasing how unexpected sensory experiences can evoke profound emotional responses and recollections.

**Key Words:** *Memory in Literary Text, Relationship of Political Violence and Memory, Association of Reality, History and Autobiographical Memory, Individual and Collective Memory, Nostalgic Memory.*

## Introduction

Memory is central to human existence serving as a cognitive and emotional repository. As Denise R. Beike observes, "I remember, therefore I am" (Beike 4). Memory shapes identities, as John Locke emphasizes its role in maintaining "a sense of individual continuity over time" (Rossington and Whitehead 70). Every day has prospect to become a memory, just as every person will eventually become a memory. This concept is embodied in life, which is a never-ending journey where everything becomes a memory. Humans use their history to navigate present, looking for memories that will give them strength. For recently formed nations and social groups, memory acts as an institution around which an unparalleled identity is built. By bringing past, despite its chronological and possibly physical boundaries, back into present, memory serves as a tool for transcending constraints imposed by human condition as it is



perceived in modern culture. Every day can become a memory, just as every person eventually becomes a memory. Life, as a journey, turns into an archive of recollections. For nations and social groups, memory acts as a foundation for identity. Memory transcends chronological and physical boundaries, serving as a repository of cultural and personal histories (Beike 4).

Cultural, social, and scientific view, memory is perhaps humans' most useful cognitive and mental ability. It functions as an information repository, a learning tool, and an operating system for creation of experiences from past and present. How memory and process by which we create meaning from chaotic events of life are inextricably connected. Memory serves as medium for all forms of symbolic and cultural expression. It is a recorder and repository of personal, societal, and cultural history. Memory is vital for development and sustaining of identity. People choose to forget and remember to shape who they are. Well-known Rene Descartes's comment "I think, therefore I am" is reversed by Denise R. Beike and others to read "I remember, therefore I am" (4).

David Hume asserts that mind of humans is bombarded with a series of perceptions that don't combine to form a coherent entity. Theodore Rider, memory alone that acquaints us with continuance and extent of a succession of perceptions" and for that reason it is to be considered ... as the source of personal identity" (p. 55). People as well as groups set up their history, confirm their present, and look forward to their future through processes of remembering. Memory, however, is viewed by traditional perspectives described above as an inbuilt, harmonious, and continuous link between past and present; it is also seen as a stable repository of a knowable, conscious self that is impervious to ever-turbulent, capricious personal and psychological, social and cultural, political, and economic milieu.

In the words of Sigmund Freud, memory is an inconsistency that could be hard to resolve. Consequently, the solution offered by Freud hinged on the significance of memory, which had the ability to generate concepts, feelings, and recollections. Memories are odd experiences that reveal desires, goals, aspirations, and past iterations of one's self-images, while also concealing them. These incredibly intricate mental images were dispersed by Freud among several distinct processing systems. One could argue that layers, or an accumulation of images superimposed on top of one another, constitute structural core of brain. In an attempt to compile all of Sigmund Freud's disorganised writings on the subject, critic Nicola King presents two opposing theories of memory. According to the first school of thought, remembering is a trustworthy technique that may be utilised to learn truth about past without impact of current events. This suggests that learning about one's own past may be possible through exploring one's subconscious. According to second model, remembering is a process that may be viewed as either a continuous revision of memories or a retranslation of memories based on experiences that come after. Numerous theories put forth by Freud have had a major impact on later theory of trauma, even though current significance of his contributions to memory research is still up for debate. The central idea of Freud's theory of memory is the traumatic experience, which he defined as an event of such violence and unexpectedness that it generates an input of excitement strong enough to overwhelm normally functioning defensive mechanisms. Sigmund Freud describes memory as layered and conflicting, proposing it as both a means of uncovering truth and a mechanism for revising recollections (King 53). Freud's insights laid the foundation for trauma studies, highlighting how overwhelming events disrupt memory (Freud 111).

### Objectives

1. Examine how memory is depicted and reconstructed in the works of Kundera, Ishiguro, Márquez, and Proust.
2. Study how time and fragmented recollections influence storytelling and themes.



### Memory in Literary Text

Recognizing memory as a type of representation, this paper analyzes its textual and discursive characteristics. Carruthers and Ricoeur highlight that memory functions as both an archive and a performance (Carruthers, 1990; Ricoeur, 2004). In Milan Kundera's "The Book of Laughter and Forgetting," memory is portrayed as a political and existential tool (Kundera, 1982). Similarly, Ishiguro's "The Remains of the Day" examines personal memory as a coping mechanism for loss (Ishiguro, 1993). Recognizing memory as a type of representation is the first step towards understanding memory. Past is constantly represented, or constructed. Our relationship to past be constructed through memory as the agency. This paper fundamental premise two important concepts: memory's textual and discursive character. Exploration of significant problems with representation, truth, and history follows, using these concepts as platforms. In addition to Mary Carruthers, other scholars who have likewise focused on textual and discursive aspects of memory in their writings include, John Frow, Derrida, Freud as well Ricoeur, and others. Texts need not just be written down in documents; they may also be spoken or written as long as they preserve a person's or a group's memory. Here, "literature" is understood to be source of knowledge, history, wisdom, and morals of a community. Like memory, which is always translating and then translating again, a text is in a constant state of flux and metamorphosis. Hence, definition of "text" is expanded to encompass our texts of awareness and memory. This concept of textuality, then, dissolves the conventional boundaries that separate writing and speaking. The relationship between textuality and memory may initially appear outmoded and unrealistic, this idea is not a relatively new one. It originates from the Middle Ages. According to traditional theories, memories were "written" on psyche, consciousness, and soul. Writing takes place on a surface, which is necessary for textuality. A simple examination of well-known metaphors used to depict memory over ages reveals that memory has historically been thought of as both a function of writing and an essential feature of space. In addition to portraying memory as storage and protector of information, pictures of slates, tabula rasas, blocks of wax, and other similar objects also allude to memory as being written on or inscribed. These biblical analogies demonstrate that activities of recording and remembrance are similar to writing, establishing similarities between memory and literary processes. In other words, writing or inscribing occurs on memory space in tandem with written pictures on a page or waxen tablet during the memory processes. Proust's "In Search of Lost Time" examines involuntary memory, where sensory experiences trigger recollections. He famously writes, "Remembrance of things past is not necessarily the remembrance of things as they were" (Proust 45). Through Proust, memory becomes a bridge between past and present, showcasing its emotional and psychological depth.

Key figures in philosophy and psychology adopted metaphors of waxen tablet and writing into their vocabularies, and they maintained their relevance in subsequent knowledge systems. As shown in Pierre Nora's idea of "sites" of memory (museums, monuments, archives, symbols, festivals, etc.), which retain "selectively incarnated" national memory (144), spatial and textual metaphors of memory remained to dominate memory studies even in twenty-first century. In addition, the human body is thought to be a memory site. Body is often described as place where traumatic memories are engraved or written down in trauma and gender studies in particular. Protagonist of Toni Morrison's *Beloved*, protagonist Seth, bears psychological and physical marks of slavery in form of a tree on her back after maltreatment at hands of her owners. Scientists also talk about inherited memories that are passed down to future generations in same way that a text or manuscript can.



### **Relationship of Political Violence and Memory**

Rethinking politics becomes necessary due to ambiguous character of memory and its prominent constitutive and destructive consequences. Is state/national politics confined solely to a narrowly defined field of endeavor is state/nation metabolic inside a society or culture? On the other hand, does it include all human behavior and conversations, particularly those involving the making of meaning, irrespective of whether they take place inside confines of strategic state discourse or among non-state people? Is memory enact politics, or is the poetics of memory inherently political? What effects does this kind of politics have? How does a memory politics intersect with a truth and representation politics? Apart from being a source of violence and horror, can politics of memory also be constructive? Because memory is textual and discursive, it is liable to be erratic, unpredictable, flexible, and prone to being "notoriously and prodigiously fallible" (Terdiman 14). It casts doubt on memory's status as the supreme repository of information and the origin of a transcendental, pure awareness. Kundera's exploration of memory challenges the reliability of history, portraying memory as a site of resistance against political oppression (Bradatan, 2011). Linda Hutcheon argues that memory destabilizes fixed notions of truth, turning it into a contested space (Hutcheon, 2002). Kundera's protagonist, Mirek, uses memory to reclaim historical truth against forced forgetting (Kundera, 1982).

Linda Hutcheon's phrase, conventional understanding of memory is "subjected to 'detoxification'" (PP 2002, 77). At the same time, political and urgent issues of knowledge, truth, meaning, history, and representation emerge. There are several meanings included in this politics of memory. It explores relationship between memory and power through social-political praxis, showing how memory can be used to rationalize and uphold political order, how meaning is sought after, and how "correct" or "true" memories of past can be made in both private and public settings, and how memory practises and processes can both establish and normalise meaning, truth, or any discourse, as well as subvert absolute notions of truth, origin, and past understanding. How history, reality, and knowledge are all essentially constructed. Ephemeral nature of memory and its textual, politically charged character challenge and complicate our understanding of reality, truth, meaning, representation, and history. It causes a gap between the referent and its memory, which is total, irreversible ambiguity and textuality that "simultaneously constituting and deconstituting" (Pirovolakis 53). It turns memory into a politically unstable place where there are many opportunities for both truth and falsehoods, subversion and subordination. As a result, the issues of representation, history, meaning, and truth become contentious and pressing. The most obvious example of the corrupting potential of memory's ambiguous functioning is the intricate, textual interaction between remembering and forgetting (amnesia), which authoritarian regimes and state/national apparatuses utilise to normalise and centralise their power.

Milan Kundera is regarded as one of the most prominent writers and thinkers to have come from Czechoslovakia. His novel *The Book of Laughter and Forgetting* by Milan Kundera will be examined in terms of relationship between individual memories and institutionally forced forgetting. Milan Kundera's "The Book of Laughter and Forgetting" examines how totalitarian regimes alter historical narratives. Kundera illustrates memory's vulnerability to ideological manipulation, stating, "The struggle of man against power is the struggle of memory against forgetting" (Kundera 3). Characters like Mirek resist institutional erasure by preserving personal letters, symbolizing defiance against enforced amnesia (Kundera 55).

Writer who was banished concentrated on philosophical analysis, historical interpretation, and a few autobiographical elements in his book. In historical exegesis, Kundera emphasizes formation of existence in spite of ideological obstacles, questions place of individual being in a restricted and controlled world under totalitarian regime, and highlights traces of his own exile





and alienation that can be found in novel. Character Among those who strive for liberation from constraints is Mirek, who uses his individual memory to create a defense mechanism against being forced to forget. The Book of Laughter and Forgetting is one of the novels in which Kundera employed sensual and political components to explore nature of forgetting, collective, national, and individual memory, social amnesia, *damnatio memoriae*, memory hole, and politics of memory and history. The Czech language book was written by him during his time in France.

Apart from Milan Kundera, Gabriel García Márquez also a well-known novelist write fictions on memory, who is a Colombian author, screenwriter, journalist, and short story writer, is well known as Gabo or Gabito in Latin America. Renowned as one of the greatest writers of the twentieth century, especially for his Spanish, he won both the 1982 Nobel Prize in Literature and the 1972 Neustadt International Prize for Literature. He was unafraid to criticise Colombian and international politicians from the start. Garca Márquez began his career as a journalist and published several outstanding non-fiction books and short stories, but he is most known for his novels, including *Chronicle of a Death Foretold* (1981), and *Love in the Time of Cholera* (1985). *One Hundred Years of Solitude* (1967): His most well-known achievement in magic realism is the great critical praise and broad economic success that his works have received. Marquez's "One Hundred Years of Solitude" depicts memory as collective and fragile. The Buendia family struggles against historical erasure, echoing Marquez's critique of colonial violence and technological intrusion. The insomnia plague scene, where objects are labeled to prevent forgetting, illustrates the fragility of cultural memory (Marquez 43-44). Critics argue this mirrors Latin America's erasure of indigenous identities (Vega-González 1102).

Indigenous people lost their identity as a result of technological advances forcing them to move away from their own customs. In the novel, the locals of Macondo Village gave up their traditional lifestyles in preference for a more modern way of life in hopes of living a better and more comfortable existence. They had no idea how much harm modern living would bring. Indians were terrified after the Banana Massacre. United Fruit Company employees went on strike to seek respectable working conditions. However, individuals taking part in strike were slaughtered by firm. Numerous indigenous people were murdered, while a number of others fled area out of fear for their lives. As a result, society began to fall down. In the book, Garcia created a model for real Banana Massacre that happened in Colombia in 1928. He wanted to highlight ways in which outside powers may cause unrest in an indigenous culture.

In the past, Macondo's society was unified, free of divisions, and arms-free. Without causing any issues, they were able to resolve their internal conflicts between themselves. This was a conventional approach to problem solving. However, interaction with West led to unresolvable internal conflicts. It caused a great deal of social issues. Indigenous people were compelled to purchase weapons and accept the contemporary political systems of the industrialised world as a result of several scientific and technological breakthroughs. The outcome was the division of the Macondo population into the Liberals and Conservatives, two main political parties. Strikingly remembered old society was utterly destroyed. They started going to battle and engaging in combat. Political conditions in Latin America were comparable to this. There has always been enmity between Conservatives and Liberals. After becoming unbeatable in conflict, Colonel Aureliano Buendia quickly understands that combat is pointless. This is a result of his inability to recall any of his opponents and his introspection over justification for fighting wars. His thirty-two years of combat never offered him a purpose in life.

Kazuo Ishiguro is among numerous writers who extensively employ memory as central theme in their works. Ishiguro uses memory, among other things, in his works to bring back Japan, which had become a fantasy country for him. The book *Revisiting Loss* demonstrates Ishiguro



is a writer of memory and loss and that these themes repeat in majority of his works. In official biography of Kazuo Ishiguro, James Procter makes case that Ishiguro's literature is preoccupied with memories and their ability to veer, diverge, ignore, and most importantly, haunt. His characters combat effects of loss, whether it be personal loss of friends and family or loss brought on by war, by using acts of memory.

In order to travel back in time and alter past, narrators in Ishiguro's books should rely on their own memories. Though they are prepared to tolerate intrinsic clumsiness and imprecision of their recollections, mental strategies have a significantly greater impact on their restoration than secondary deformations. Additionally, Ishiguro thinks that "confirming transmission of false memories" can be accomplished through "how one exploits one's own memory." His narrators' actions of remembering are interpreted as attempts to reconstruct past in an effort to make it more bearable. This is as opposed to process of reconstructing actual course that events took and conditions that were in place at time. Not only may individuals create their own history, but they can also create a history of various ways in which they are able to live with themselves in present. In "The Remains of the Day," Ishiguro portrays memory as a tool for self-reconciliation. Stevens, the protagonist, rewrites his past to protect his dignity, demonstrating memory's role in shaping identity (Ishiguro 77). Procter notes that Ishiguro's characters often confront "memories that haunt, veer, and evade the truth" (Procter 51). This view aligns with Freud's theory of memory as a fusion of reality and fantasy (Prager 222).

Emphasising importance of memory and its unbreakable bond with our sense of self, we can say that without memory we would be unable to plan ahead, feel purposeful, and reconstruct sequence of events that led to a particular activity, or understand our place in universe. Our memories enable us to look back on past, learn from it, and move forward, which is why they are so important to our personal development. Ishiguro's environment could be characterised as one of confusion, seclusion, alertness, danger, and surprise. He is concerned in memory, time, and self-delusion.

Understanding significance of memory in Kazuo Ishiguro's works necessitates a grasp of a number of ideas, chief among them being Freud's contention that remembering entails creating a story about past. This idea forms basis of psychoanalytic treatment, whose ultimate goal is for a patient to assimilate traumatic memories and integrate them into their personal story.

Thinking about past in context of present demonstrates how memory reconstructs content of our memories based on the environment in which they were produced, demonstrating why memory is a creative process. Freud's concept of screen memories demonstrates changing nature of remembering. According to Prager, Freud's claim that memory is a manufactured fusion of fantasy and reality is expanded upon in Screen Memories. We may learn a great deal about how memory functions by investigating screen memories, which demonstrate that remembering almost always affects content of memories.

Idea that "when with benefit of hindsight, one begins to search one's past for... „turning points“, one is apt to start seeing them everywhere" is another way that Stevens critically evaluates role of memory in Remains of the Day. He suggests that such an articulation of consciousness may reveal elusiveness of truth.

Stevens manipulates his recollections to expose himself as a "great butler," but this contradicts his current persona, which has reduced him to a man who chooses the wrong path in life. As a result, when recalling his history, Stevens is both an untrustworthy and a sympathetic narrator. Steven's dishonesty is demonstrated by way he can move between his recollections, seeing and not looking. Additionally, Stevens appears to be aware of how his prior experiences have influenced his current life as well as unaware of it.

A closer look at Stevens' memory and storytelling style demonstrates his extreme fear of facing past, to point where he invents a counter-example for journey he plans to take: "It seems more



and more likely that I really will take on expedition that has been occupying my imagination for a few days." In telling his tale, Stevens is untrustworthy because he is trying to get out of a failed past and present. He makes up stories about past to hide fact that he had a useless existence. Like in other books, Ishiguro's *Remains of the Day* demonstrates his understanding of human emotions and how each person may use memory manipulation to ease their grief over a loss. He also shows how people use language to both deceive and protect themselves. Stevens' attempt to rewrite story of his past is projected in *Remains of the Day*. His legacy becomes an elegy for a graceful way of life that has passed away and a story of a human life that is always unfolding before one's very eyes. *Remains of the Day* depicts Stevens' repressed feelings in a similar way. Stevens eschewed kindness and "bantering" in order to maintain his dignity. However, he feels alone because of his notion of "dignity," thus he felt compelled to reevaluate it.

Psychotherapist Theo Faber, who narrates Alex Michaelides's book *The Silent Patient* in the first person, feels that anger and suffering have their roots "in the land before memory, in the world of early childhood, with abuse and mistreatment." According to Theo, this means that in order to unravel the mystery of an adult's psyche, one must go back in time. So, it should come as no surprise that Theo puts the word "CHILDHOOD" on his notepad the moment he agrees to assist Alicia Berenson, a troubled painter. Theo visits Alicia's childhood home throughout the story; upon arriving, he muses, "the roots of her adult life were buried here" and becomes fixated on her bond with her parents.

Theo seeks to understand his patient's early traumas, but he also finds it difficult to get past his own personal traumas. Theo's father made him feel worthless as a child; as an adult, he pursues the same sensation by marrying Kathy, who makes him believe he is "useless, ugly, worthless, nothing." Even in little ways, Theo's childhood habits repeat themselves: the novel opens with a young Theo collecting snowflakes with his tongue and concludes with an adult Theo anxiously attempting to do the same. *The Silent Patient* ultimately illustrates the significance of childhood tragedy and joy on adult life—as well as the challenge of ever completely letting go of one's past—through both Theo and Alicia.

### **Association of Reality, History and Autobiographical Memory**

In this novel characteristics of memory, forgetting, and existence construction in totalitarian societies. Kundera incorporates philosophical analysis, historical interpretation, and hints of his own life about his overarching belief that it is impossible to oppose force of accepted historical realities. Also, Kundera highlights how memory is incapable of creating a stable and permanent life in an ideologically constrained environment as memory can be altered and recreated, just like institutional history may be detached from truth and fact. Kundera uses his characters to allude to his own exile, his quest for reality, and his struggle against influence of his memory' reconstruction of history.

After participating in Prague Spring (1968) reform movement in Czech Republic, Milan Kundera ended up on wrong side of totalitarian Communist dictatorship. He loses both his teaching job and chance to lead a regular life. His works are no longer available in Czech libraries. Stated differently, his name has been removed from his nation's history.

*The Book of Laughter and Forgetting* first comprises a number of general categories, such as an autobiography, musicological thoughts, historical-political criticism, anecdotes, and a fable about angels and the demons. Written in 1979, Kundera's *The Book of Laughter and Forgetting* focuses largely on the fallibility of memory. He demonstrates in book how losing one's history damages one's identity and nation. When totalitarian Russian leadership in Prague erases and rewrites history to serve its own ideological goals, the first scene takes place in 1948. The portrayal of real-life story of Clementis and Gottwald, the first Communist president of



Czechoslovakia, demonstrates this concept rather well. They are both communist leaders. "On that balcony the history of Communist Bohemia began," says Gottwald, who is standing on a balcony with Clementis at his side. After four years, Clementis is declared guilty, designated as an enemy of state, and executed: "The propaganda section made him disappear from history and, naturally, from all photos right away. Clementis is no more than fur cap on Gottwald's head. A portion of Czech history is thought to have been Clementis and his hat. Clementis, however, is removed from official history as the modern Czechoslovakia is indifferent to past. He gets deleted from a well-known picture of him with Gottwald after he falls from favor. In this instance, Foucault recommends a new history that dismantles rather than unifies history as it has hitherto been done. Since he is no longer a member of that philosophy, it implies that Clementis could still be present.

The second scenario is set in 1971, during administration of Husak, Czechoslovakia's seventh president. Mirek was born and raised in Prague. By using his memories, he attempts to save history from being erased. Mirek's friends are concerned that his collection of letters and diaries may be found and turned against him. But Mirek is adamant about keeping his memories safe in case he has to disobey authority. Accurate remembering, in his opinion, is key to connecting things to man. He therefore records all of his important encounters and chats in a journal. To keep these friends safe following an accident at work, he chooses to discard all paperwork.

One may see the idea of memory as a weapon against political and social tyranny. Memory's strength is a stronghold against hatred and authority. One kind of historical proof is based on personal recollection and observation. The autobiographical and memoir genres seem to best capture personal recollection. Autobiography is the impartial account of oneself and past experiences.

Mirek opposes the destruction or forgery of historical records. In a desperate attempt to destroy the power, he furiously hoards memory fragments and destroys the ones that he does not want to be associated with him. For Mirek, reality and truth exist, but they are being destroyed by authoritarian forces. Conflict between memory and forgetting, historical factors are on side of forgetting while personal forces are on side of remembering. Past does not always assert that memory is history's natural and essential replacement. It seems like Kundera is pointing out that memory, history, and identity are components of social structure rather than objective realities. Historical narratives are created by employing storytelling techniques to describe events in a way that is similar to fiction.

Historical philosophers like de Certeau, Foucault, and Halbwachs contend Western practise of history is one seeks to bring past into harmony. Furthermore, history demands specific events occur while also arranging them into a coherent narrative separates past from present. According to De Certeau, history provides dominant society of present with a means of defining itself in relation to past. Halbwachs is a well-known historian and thinker who specialises in "collective memory."

According to Pierre Nora's argument, "Memory and history, far from being synonymous, appear now to be in basic opposition." This highlights primary distinctions between memory and history. Carrying on in the name of live cultures, memory is life. It continues to evolve continuously, being subject to the dialectic of remembering and forgetting, unaware of the changes it has undergone, prone to appropriation and manipulation, and capable of going long periods without emerging and then reappearing on occasion. Contrarily, history is the difficult and partial reconstruction of what formerly existed. History is a depiction of past; memory is an ever-present phenomena that binds us to the everlasting present. Mirek tries to destroy love letters he wrote to his ex-lover Zdena in the first part of the novel. In order to retrieve his love notes, he drives to the home of his former ladylove, Zdena. He wishes for them to remain





outside of his recollections and sense of self. He desires to forge an identity from his selected history: An author has the unalienable right to revise their work. He can edit or remove opening if it doesn't suit him. However, Zdena's presence disallowed Mirek's right to that authorship. He recalls something about her. He is accused by her of making love in an intelligent manner. While Hasak and Gottwald attempt to modify memory objects such as picture of Clementis and Gottwald in order to change history of country, Mirek wants to erase his correspondence with Zdena in order to change that portion of his past.

On his journey back home, Mirek comes to a halt at a railway station and notices a village with a house there. He recalls the memory of his summer vacation spot as a young man by the home near the train station. There, he met Zdena. It appears to him that he loved Zdena. They both loved Communist principles. To deepen this devotion, they even reported individuals to the police.

In *Mama, Mama*, upon receiving an invitation from his son Karel and his spouse Marketa to stay for a week, remembers and imagines herself as a schoolgirl performing a national anthem in 1918, marking end of Austrian Empire and creation of the Czechoslovakian republic. However, she overlooks the poem's last verse. Unaware of her error, the audience applauds her anyway. Karel, her son, warns her that Mama's memory isn't perfect. She always struggles with perception. The empire was still standing, but Mama had since graduated. She is depressed by Karel's challenge, as she is aware of his accuracy. But she keeps it a secret from the public. Her poetry was actually merely a skit in a Christmas pageant. Mama's sense of patriotism is evident in this memory. Even if she acknowledges the memory's untruth, he nevertheless feels a connection to it. She essentially constructs her own identity and patriotism upon her rendition of Christmas poem as she recites it. Like Mama, Karel bases his sensual persona on an early memory of seeing his mother's friend Nora in her undies at a spa. Karel is rewriting history for himself, envisioning Nora as a child and himself as an adult, despite the passage of time and distance. Mama brings back this image that has been ingrained in Karel's mind by pointing out similarity between Eva and her former friend Mrs. Nora, which has made Eva even more endearing to Karel. This kind of frantic self-construction is most likely result of Karel's recollections of his early years. In this sense, memory encompasses both individual's construction of identity at expense of others as well as suppressed opposition to history.

Later, in "Lost Letters II," Tamina makes an effort to identify and establish her identity by going through memories of her husband Pavel and notebooks of love letters that were abandoned in Prague. Tamina tries to think of her late spouse, who passed away in escape. Tamina claims that her identity is essentially derived on her recollections of her spouse. She uses old passport photos of her spouse to sketch portraits of him in an attempt to preserve his memory. Her former life has greater significance for her than her present existence does. Because of her husband's tragic demise, Tamina also feels as though she has lost her own life. Kundera creates a fictitious character via recollections, and he does not distance himself from these individuals. He appears in two "Angels" sections. Kundera talks about his personal history. Communist Prague obliterated him from annals of history. His own job, teaching, was beyond him. He was employed by a Communist newspaper as a horoscopist. He talks about his bond with his late father. According to Kundera's account, he was "a man erased from history."

The epic novel *One Hundred Years of Solitude* by Gabriel Garcia Marquez tells narrative of Buendia family, a native South American family. This story is not just a fictionalised account of ancestry; it is both an autobiography and a historical allegory. This book includes several themes, like love, death, time, culture and nature, isolation, history, identity, progress, innocence, and so forth, in addition to being multigenre.

The novel *One Hundred years of Solitude*, under consideration is a real adventure narrative about persons who, in the face of capitalism's dangers and its overwhelming drive for



development and class rise, look for their family history and their own identities. Some characteristics of magic realism, a literary style that helps García Márquez rewrite a history haunted by the ghosts of slavery, colonialism, and imperialism, include the break with narrative linearity through such memories of the past, the reliance on the supernatural, and the promotion of hybridity. Gabriel Garcia Marquez integrates memory with magical realism to blur the boundaries between reality and imagination (Garcia Marquez, 2000). "One Hundred Years of Solitude" critiques colonial exploitation and examines memory's role in preserving cultural identity (Tagwirei, 2009). Through metaphors, Garcia Marquez highlights how memory is both fragile and transformative (Lamichhane, 2019).

Kazuo Ishiguro's "The Remains of the Day" portrays memory as a tool for reflection and identity reconstruction (El Hadari, 2018). Freud's theories on memory and trauma illustrate how Ishiguro's characters revisit the past to reinterpret their lives (Freud, 1915). Similarly, Proust explores involuntary memory, showing how sensory experiences evoke emotions and shape identity (Proust & Sturrock, 2003)

Narrative describes how colonization and its uncivilized dictators gradually exposed indigenous inhabitants of Latin America, who had hitherto been shielded from industry and modern world. The book delves extensively to investigate and determine what led to downfall of a strong civilization. Numerous significant remnants of indigenous culture of Latin America have been lost due to effects of colonialism. Colonialism, slavery, marginalisation, and industrialization created a rich historical past for Latin America that was characterised by internal and foreign oppression, exploitation, and bloodshed. Story starts with introduction of protagonist, Jose Arcadio Buendia, and his wife Ursula. As they were first cousins, their marriage is seen as incest in their home country.

People gradually become immigrants and reside in Macondo from many places. Only technical improvement available to people was regular publication of scientific investigations by José Arcadio Buendia. Quiet existence of locals was destroyed by United Fruit Company's entry, which was supported by the US government. Purpose of company's establishment was to cultivate and export bananas. Even though banana firm allowed them to support themselves, it also indirectly oppressed them. Banana Company brought railway tracks with it so that bananas could be transported more quickly, and soon European explorers could locate and access country with ease. Inhabitants of Colombia, villagers of Macondo eventually began to labour nonstop for financial gain, completely changing their conception of what work was. Their long-standing principle of labouring to make ends meet was replaced with working to save as much money as possible. Social conventions had no place for family and home. In the chapters of the book, Garcia depicts real-life scenario that was common in Latin American culture.

The Remains of the Day elicits an intense emotional response from reader while simultaneously defining themes of passionate dimension, repression of desire, and heating of opposing emotions. Though its elevated affectivity and relationship to its historical story have not received enough attention, it may be case that historicism of this work has been explored in critical literature almost to point of completion.

Historical narrative has a lot of moving pieces, which makes it challenging for reader to stay in present. To make matters more complicated, novel The Remains of the Day compares emotional classic in both sub textual and intertextual ways.

Stevens has numerous opportunities to find serenity in The Remains. He comforts himself in midst of sadness evoked by his memories of past by considering importance of his work and future: However, perhaps it is best not to spend too much time thinking about past. Stevens' overly sentimental view of life has led directly to temporal personality taking over his spatial identity. When Stevens is not focused on his daily tasks, he gets depressed. He gives a



summary of events of day as it comes to an end. In this sense, Ishiguro's novels illustrate twentieth-century transformation of memory as an intellectual shift from a purely individual psychology of remembering to a new exploration of issues like identity, literary expression, mechanisms of memory, and relevance of past. Ishiguro depicts relationship as well as tension between history and memory.

Ishiguro uses autobiographical and personal memory throughout books chosen for this study, having his characters create their own histories and use them as a foundation for who they are. One's own recollections are most intimate and distinctive thing there is. However, Ishiguro also highlights significant role that memory plays in social interactions, which highlights incompleteness of autobiographical memory as a strictly personal issue. But this also raises concerns about the character's narration's accuracy and dependability.

Literature, memory and processes involved in remembering have always been significant, if not dominant. Several literatures describe ways in which people and communities recall their past and create identities based on those recollections. They shed light on various roles memories play in formation of identity and are interested in mnemonic presence of past in present. These texts emphasise how selective our recollections are, and how they are rendered may reveal more about the ratemeter's current desires and denials than they do about true events of past.

The silent patient, Alicia Berenson, is the main character in Alex Michaelides' book *The Silent Patient*. She is completely silent for six years following the death of her devoted husband Gabriel, which she may or may not have caused. Her only means of communication are the odd painting or violent deed. A therapist such as narrator Theo Faber finds it nearly hard to address Alicia's nonverbal communication; after all, how can therapy—which Theo refers to as "the talking cure"—ever be effective without speech? Furthermore, Theo views silence as the biggest obstacle to mental safety and tranquilly because he was personally cured via discussing previous experiences.

Alicia's journey through treatment, however, intriguingly blurs this clear-cut distinction. As an artist, Alicia frequently expresses her conflicting emotions via her work in a way that is as plain as speaking; in the words of her friend and gallerist Jean-Felix, Alicia's true message is her "refusal to comment." Furthermore, Theo soon learns that Alicia is lying when she eventually speaks, using a voice "like a creaking gate." The book's readers have grown wary of all speaking at the conclusion, from Alicia's contrived therapeutic monologue to the words on the page in front of them, and Theo believes that "the talking cure itself" has failed. Even while *The Silent Patient* recognises the need of treatment, it also emphasises that silence may be a kind of communication in and of itself—and that some types of sorrow can never be properly expressed through language.

### **Connection between Individual and Collective Memory**

A sociological theory called collective memory postulates that memories of common experiences and events are formed by groups of individuals. On the day of a nuclear meltdown, for instance, employees at nuclear power plants would recall similar details about what went wrong, including particular issues precipitated catastrophe, anxiety that followed, and evacuation of nuclear plant. It's possible that collective memories of nuclear plant's employees are different from those of individuals who weren't there. This theory's proponents contend that because collective memory shapes people's perceptions of their lives in connection to their social circumstances, it is significant. A certain group's collective memory can take many different forms. Important social or historical events, for instance, may be preserved or honoured by particular communities through written and oral histories, monuments, customs and ceremonies, or symbolic representations. Cultural memory and social remembrance are



other terms for collective memory. On a single platform, the game enables many players to share their profiles. A person plays game and achieves high scores. Later in game, when player's profile is compared to other player profiles on console, player is given encouragement to do better. Every participant remembers game-playing experience differently.

Garcia examines innovation and technical improvements rather than tradition. By intruding both directly and indirectly into people's lives and collective memory, it essentially erases tradition forever. Another incident in book is entrance of Rebecca, an orphan child who carries a serious illness known as sleeplessness plague. Macondo town is overrun by disease, and residents don't get enough sleep for extended periods of time. They gradually come to terms with it as fate and engage in a variety of other pursuits. Their lack of sleep throws them off psychologically, to point that they can no longer remember names of everyday objects. To help kids remember, they start writing names of those items over objects.

The sign that he hung on the neck of the cow was.... This is a cow. She must be milked in the morning so that she will produce milk, and milk must be boiled in order to be mixed with coffee to make coffee to make coffee and milk.”

(One Hundred Years of Solitude, (43-44)

Author makes argument impact of alien culture would undoubtedly alter people's perspectives and eradicate both national history and glorious past. History and tradition go hand in hand. Due to a long-past transgression, Jose Arcadio Buendia and his spouse fled their home country and settled in a self-built community. They are unable to live in harmony and roam whole Macondo village until end of the novel. A person's identity must be shown by means of his or her past and rich history. Life seems to be incredibly difficult without past or any sense of ancestry. Jose Arcadio Buendia put up sign "God Exists" out of worry that town would gradually forget about God. He firmly felt that individuals might live extremely moralistic lives if they were at all afraid of God. Garcia emphasises direction that contemporary world would go in this passage. Conventional belief in God's existence alone is being questioned in current world. In his historical narrative, Marquez views tradition as something that must give way to development. Development accomplishes this by interfering with and upsetting collective and individual memories of those who follow a tradition, either completely destroying it or permanently changing it. Due to space constraints, this study will mostly concentrate on one specific incident from novel—insomnia plague—although there are several more instances in work from which we might derive Marquez's idea of tradition

The novel "The Book of Laughter and Forgetting" delves at ways in which totalitarianism impacts both individual and communal, national and personal memory. It is set in post-World War II Czechoslovakia, following Stalinist purges. Milan Kundera (1929–) explores interconnected lives of several individuals, all of whom are attempting to either overcome or forget painful experiences. Since Kundera was banned from publishing in his native country after Russian invasion of Czechoslovakia in 1968, his books were taken down from public library shelves, and he lost his teaching position at Academy of Music and Dramatic Arts, much of novel is based on his personal knowledge of totalitarianism.

Precarious cohabitation of his characters' private and public memories seems to intrigue Ishiguro. The main character's struggle, which is typically a futile attempt to reconcile his private memories with public history of country and his fellow citizens, gives rise to one of key conflicts in each of his works. Ishiguro's books mirror what Pierre Nora believes to be true: History and memory, far from being synonymous, seem to be at odds with one another these days. History is a depiction of past; memory is an ever-present phenomenon binds us to everlasting present.





The Remains of the Day, conflict between personal and public memory is most evident. Stevens was a boy who arranged unofficial contacts between representatives of German Nazi leadership and British government, and he did it with unwavering loyalty. A significant portion of Stevens' narration in book is his trying to defend or explain his mindless obedience to Lord Darlington, even after latter requested him to perform the morally reprehensible act of ridding the family of all Jewish servants in order to appease visiting Nazi leaders. Throughout entire book, Stevens tries to make sense of public demonization of Lord Darlington followed war, in contrast to his own personal recollections of man and what, in context of history, looked to be Darlington's lofty and moral - if sometimes misguided - aims. Narrators attempt to piece together a public historical setting they encountered through their own memories, at least in part to justify their own actions within public context. The sociological theory of collective memory posits that shared recollections shape social identity (Halbwachs, 1992). In Garcia Marquez's novel, collective memory illustrates the erosion of indigenous identity due to industrialization and exploitation (Garcia Marquez, 2000). Kundera's depiction of memory politics underscores the struggle between personal and institutional narratives (Bradatan, 2011).

### **NOSTALGIC MEMORIES**

Stevens recounts history in Kazuo Ishiguro's novel *The Remains*, and his own past is entwined with it. He returns to Darlington Hall in an attempt to find solace for his less-than-ideal current situation due to lure of his past. This novel depicts a master-servant relationship in which servant's commitment and allegiance to the master is the primary source of the master's power. This kind of connection has ring of something that could be called idealistic when viewed through rose-coloured glasses of nostalgia. Pierre Nora conceptualizes memory sites, such as monuments and archives, as symbols of national identity (Nora 144). Similarly, Garcia Marquez demonstrates the impact of industrialization on cultural memory, symbolized by the arrival of the United Fruit Company and the Banana Massacre (Marquez 88). Nostalgia, as Ishiguro portrays in Stevens' reflections, blurs the line between truth and idealized recollections (Ishiguro 66)

The country house in *The Remains of the Day* serves as a crucial emblem of nostalgia, making it impossible to see work without considering it as a tardy work of British estate fiction. Sentimentality of text has been entirely disregarded by literary critics. Despite fact book concentrates more on sarcasm than nostalgia, nostalgia is essential to novel's attempt to reassess what defines true Englishness. In order to balance book's emphasis on irony, this is done. Even while *The Remains of the Day* makes a concerted attempt to reclaim nostalgia and use in novel ways, idea that it evokes emotions beyond well-documented nostalgia is still relevant.

Stevens' ironic denial of any involvement in Lord Darlington's termination of Jewish workers betrays a poststructuralist doubt about veracity of historical accounts. Stevens was in charge of arranging for Lord Darlington to fire Jewish staff. When evaluating divergent uses of nostalgia by Stevens and the listener, two different viewpoints could be taken into account. Hutcheon claims that irony can evoke critical nostalgia, as seen by Merchant and Ivory's historical dramas. Still, genuine grief can also bring it back to life. It's likely sentimentality added to piece's overall mood.

This study attempts to explore mechanisms underlying such a transference because they are difficult to explain. It's crucial to remember that despite maintaining an ironic distance between its protagonists' personal and professional lives, *Remains of the Day* uses sentimentalism to elicit sympathy from reader. We journey through Stevens' recollections, while he appears genuinely eager to elucidate definition of "dignity." The great butler was topic of most



debates. He was upfront and honest with both his boss and coworkers since he was always questioning if he possessed that dignity. He discusses definition of dignity with Mr. Graham and whether it is innate or something we can learn. Mr. Graham and Stevens talk about what constitutes dignity. According to Mr. Graham, dignity is like a woman's beauty in no one can cross its boundary. Stevens, on other hand, makes argument that it is incorrect to equate women's beauty with dignity because we can achieve dignity via striving for it.

One Hundred Years of Solitude, the first generation of Macondos started with illicit relationship between cousins Jose Arcadio Buendia and Ursula Iguaran. This was followed by illicit relationship between Aureliano, brother-in-law, and Pilar Ternera, sister-in-law, in second generation. Lastly, seventh generation's relationship ended with immoral bond between Aureliano II, cousin brother, and aunt Amaranta Ursula. The first generation's relationship is described as follows: "They were cousins... Even though their marriage was foretold from moment they were born, their own family attempted to dissuade them from getting married when they voiced their desire to do so (20). There was no possibility of marriage between Jose Arcadio and Ursula Iguaran because they were in a blood relationship.

### Conclusion

It's clear that these authors offer a profound and authentic exploration of memory. Their stories, rooted in complexities and nuances of human experience, illuminate how memory shapes our understanding of ourselves and world around us. Milan Kundera's introspective narratives, Kazuo Ishiguro's subtle interplay of past and present, Gabriel Garcia Marquez's vivid blend of reality and fantasy, and Marcel Proust's detailed recollections all converge to reveal memory's multifaceted nature. Through their characters and plots, we see memory as a living, evolving entity - sometimes clear and vivid, at other times fuzzy and reshaped by time and perspective.

These narratives remind us that memory is much more than a simple recall of events; it's intertwined with our emotions, beliefs, and identities. In each story, memory is a character in its own right, influencing decisions, relationships, and journey of self-discovery. The beauty of these works lies in their ability to resonate with readers on a personal level. As we delve into lives of characters, we are invited to reflect on our own memories and role they play in our lives. We are encouraged to consider how our past shapes our present and how our recollections can both comfort and challenge us.

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