

## RECOLLECTIONS AND REVERBERATIONS IN TERMS OF FREUDIAN THEORY OF MEMORY IN KAZUO ISHIGURO'S A PALE VIEW OF HILLS, THE REMAINS OF THE DAY AND THE BURIED GIANT

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### Abstract:

Ishiguro is largely considered as one of England's most well-known contemporary fiction writers. Memories are odd experiences-near symbols of the self that reveal and conceal ambitions, aims, wants, and former pictures of the self. These sophisticated mental images were dispersed across multiple processing systems for Freud. The energetic activity during memory creates reverberation, which causes attitudes and noises to persist based on the experience, resulting in best explanations. Philosophers, monarchs, and cultures in general have always been fascinated by memory. This paper traces how *The Remains of the Day* and *The Buried Giant* investigate such representations which help people cope with terrible memories of failures and losses. Memory is at the heart of reconstructing the past in search of a meaningful story, and the past is formed by the bonds Ishiguro's characters have with it. According to Freud, Etsuko is unable to tell or recall anything about her traumatic experience. If we, as readers, pay close attention to Etsuko's repetitive actions, we can deduce the source of the anguish buried in her mind. The recurrence serves to emphasise that Etsuko's mind is heavily influenced by Keiko's death. From the protagonist's perspective, reverberations and recollections engage with memory and trauma as a technique to give voice to inner quest during their living or journey, as described in this study. Their memories of catastrophic historical events linger in official historical discourse, deconstructing pre-existing perceptions of the past. They destabilize hegemonic narratives through a combination of recollections, reverberations, and memory lane, as well as broader perspectives that, taken together, counterbalance mainstream modes of expression and traditional historical views, and draw attention to the specificities of their war and trauma experiences.

**Keywords:** Recollection, Reverberations, memory, time, self-delusion

### Introduction

Kazuo Ishiguro is a well-known contemporary British author whose fame grows with each new book he releases. Because of his creative genius, Ishiguro's seven novels have been extensively studied. His Nobel Prize in Literature in 2017 is a testament to his skill as a writer, and his recurring themes of postcolonialism, identity, and repressed memories continue to have rich depth, transporting his readers into his distinct universe of language and storytelling. Ishiguro's achievements demonstrate his knowledge of literature and education. The British Book Marketing Council named Ishiguro one of the "Best Twenty

Young British Novelists" in 1983; the list was an unapologetic promotion for contemporary writing, but it was also praised as a "milestone in the British post-war novel," signalling the advent of a new wave of authors. Many of the writers on that list, including Ishiguro, have since gone on to become significant figures in current literature, and Ishiguro is now largely considered as one of England's most well-known contemporary fiction writers. This paper traces the dew drops of recollections and reverberations either pleasant or painful in a subtle way.

### **Freudian Theory of Memory**

According to Freudian concept, memory therapy aims to repair the same traumas that memory, in turn, helps to perpetuate by its power to disturb our lives. In Freud's theory, memory is a contradiction that may be unsolvable. As a result, memory became both the issue and the key to Freud's solution. Memories can take the form of thoughts, sensations, or images and then show themselves to be memories. They may appear meaningless at times, yet they can also overpower consciousness and transport us to a vividly remembered past. They appear from nowhere and offer us time for reflection. Such recollections frequently show the persona in the memory, giving the persona a perspective that he or she could not have had at the time. Memories are odd experiences—near symbols of the self that reveal and conceal ambitions, aims, wants, and former pictures of the self.

These sophisticated mental images were dispersed across multiple processing systems for Freud. "It may be surmised that the architectonic principle of the mental apparatus lies in a stratification – a building up of superimposed images" (Freud 147). These kinds of recollections – in which a former state of consciousness can be resurrected – appear to be frequently linked to the creation of great works of literature and art. They are most typically the form of memory that, when present in awareness, unexpectedly transports our consciousness to a previous time. They elicit emotions such as surprise, recognition, perplexity, and even wonder, as well as a strong sense of self from the past. They make me wonder where they come from, how they're depicted, how they're used now, and what they're all about.

### **Recollections and Reverberations- a recurring trope**

Our recollections are a snapshot of our mental state. It is a type of meditation or simplicity to remember things with gratitude. Reminiscence assists us in celebrating over great memories as well as mourning our mistakes. It's a meditative condition in which the soul contemplates the presence of God. It takes a lot of self-esteem and mental discipline to accept ourselves with all of our good and bad behaviours. The energetic activity during memory creates reverberation, which causes attitudes and noises to persist based on the experience, resulting in best explanations. It produces a storm and emotions in the same way that music or sound does. Recalling memory is the mental process of obtaining

information from the past. Along with encoding and storage, it is one of the three main memory processes. The three primary types of recall are free recall, cued remembrance, and serial recall, according to the author. To learn more about how humans and animals remember things, psychologists put several types of recall to the test. The two major theories of recall are the two-stage theory and the idea of encoding specificity (Britannica).

Frederic Bartlet was a well-known memory researcher in the mid-twentieth century. He was a British experimental psychologist who researched how people forget new information. Philosophers, monarchs, and cultures in general have always been fascinated by memory. Memory loss and retention were and are at the heart of a multitude of traditions, practises, and faiths at the individual and societal levels. Plato, St. Augustine, Rousseau, Bergson, Freud, and Ricoeur, to name a few, were only stepping stones on a path that shaped our understanding of one of the mind's most complex actions, from wax tablets to palaces of memory and subconscious crevasses to a shape-shifting dynamic system, and the list is sure to grow in the future. Our understanding of the mind expanded alongside the notions. "Memory research is closely linked to many issues at the forefront of contemporary political debate, particularly the political effects of the continuing presence of past hurts in the present (Radstone, 2008)"

#### *Memory, time, and self delusion*

Ishiguro is a master in creative writing who is fascinated by "memory, time, and self-delusion," and his surroundings are always "a realm of puzzlement, solitude, watchfulness, threat, and wonder." Ishiguro has been influenced by Edward Said's argument in his article "Invention, Memory, and Place," that memory and geography are one idea, the idea of human space (Hoelscher, Steven & Alderman 175-192). By basing his novels on basic principles that combine a very severe form of reserve with equally vivid markers of emotional intensity, Ishiguro noted in his Nobel acceptance speech, "It is amazing and interesting blend, and wonderful." Recall has been employed as a rhetorical device in literature for a long time (Hoelscher, Steven & Alderman). Mysterious storytellers revisit and recreate their pasts for psychological justification and atonement in Ishiguro's writings, which are examinations into the mosaic activity of remembering and recreating recollection. They're all looking for a single, overarching story to tie their various life experiences together.

#### Critical acclaim of *The Remains of the Day*

*The Remains of the Day* investigates how such representations can help people cope with terrible memories of failures and losses. Stevens' emotional and psychological repression, such as his constant rejection of his love for Miss Kenton, has been evaluated as psychological defence mechanisms, according to Freudian psychoanalysis. The adaptation of psychological conceptions to text-world enactors is engaged in such

studies. In *The Remains of the Day*, two historical characters appear to illustrate historical memory and recollections. Lord Darlington embodies the cold, courteous British gentleman who conducts business without showing emotion. Ishiguro used two American characters to highlight the cultural and political differences between the UK and the US. Farraday, the former Senator Lewis and present owner of Darlington Hall, epitomises American social behaviour, as evidenced by his gossiping remarks regarding Stevens' motivation for meeting Miss Kenton, which irritate Stevens since he is not paying attention.

The protagonist and narrator of *The Remains of the Day* is Stevens, the chief butler of Darlington Hall. He is depicted as a ruthlessly exact man throughout the narrative, whose constant pursuit of "dignity" drives him to reject his own sentiments. According to Stevens, "dignity" involves maintaining a professional demeanour at all times. Stevens follows the principles of decorum and dedication to their logical conclusion, regardless of their merits. He seldom expresses his true feelings to anyone, and he places his complete faith in Lord Darlington, a guy who has made some horrible decisions in his life. "Remembering, whether involving individual, social or cultural representation of the past, is a process which involves selections, absences and multiple, potentially conflicting accounts"(Bosch 3). Stevens expresses profound regret at the story's conclusion for failing to develop both close friendships and his own unique perspectives and experiences, despite the fact that he appears content to have helped Lord Darlington for the majority of the storey, believing that Darlington was doing admirable things at the time. Stevens' father had a profound influence on him. He always talks about his father as if the elder guy absolutely embodies dignity, telling stories of his father's magnificently self-effacing butler duties. Stevens has a strong desire to be like his father, and he achieves this goal admirably. Though Stevens is a great butler who is usually kind and accurate, his father's overly formal interactions with others limit his potential to grow and connect with others. For the most part, Stevens' father's relationships with him are devoid of parental affection.

Etsuko's Nagasaki recollections in *A Pale View of Hills*

Memory is at the heart of reconstructing the past in search of a meaningful story, and the past is formed by the bonds his characters have with it. The portrayal of a lady recalling her history in *A Pale View of Hills* completely honours this qualifier of time by depicting her without regard for regularity, overtness, or standard narrative expectations. Ishiguro provides an emotionally reactive worldview in *A Pale View of Hills*. Kazuo Ishiguro has never been one for bold experimentation, yet his work illustrates a willingness to challenge the realist tradition of the English book. His writing is characterised by simplicity, hesitancy, and strangeness, all of which may be found in his work *A Pale View of Hills*. The majority of the novel's narrative space is given to Etsuko's Nagasaki recollections, which are exclusively shared with the readers, who serve as silent

witnesses to her experiences. She remembers spending a few weeks in Nagasaki, her hometown, one summer while pregnant with her first child, Keiko, and recently married to Jiro. Etsuko's most vivid memories are of her few encounters with Sachiko, the woman who moved into a dilapidated farmhouse near Etsuko's home that summer, and Sachiko's daughter Mariko and and "how these forms of remembering operate as collective representations of the past, how they constitute a range of cultural resources for social and historical identities, and how they privilege particular readings of the past and subordinate others" (Keightley and Pickering, 2013). The motive for this memory isn't expressly offered to the readers; rather, it comes from the occasional conversations about Keiko's untimely demise. We can see in the novel that Etsuko's storey of her daughter's death has been repeated; for example, Etsuko's repeating nightmares of a girl playing on the swings, or Etsuko's recurring projections through her daughter's relationship.

This recurrence is similar to the one proposed by Sigmund Freud. "The patient recalls and represses nothing of what he has forgotten; he does not duplicate them as a memory, but as an actor, he reproduces them without knowing, of course, he repeats them," according to Sigmund Freud (150). According to Freud, Etsuko is unable to tell or recall anything about her traumatic experience. If we, as readers, pay close attention to Etsuko's repetitive actions, we can deduce the source of the anguish buried in her mind. The recurrence serves to emphasise that Etsuko's mind is heavily influenced by Keiko's death. Etsuko finally suggests that she wanted her daughter to be a wonderful mother, which helps to show Etsuko's anguish towards Keiko. The work of Cathy Caruth on the concept of repeated narratives can help us better grasp Etsuko's trauma. In her foreword to *Trauma: Explorations in Memory*, Caruth claims that traumatised people are unable to recall their past, particularly traumatic events. When they try to relate their stories, they frequently run into problems like the collapse of chronology or excessive repetition with the narrative and linear temporalities, because problematic stories that have an impact on their thinking tend to intrude incessantly and intrusively (4-5).

#### The Giant of Memory in *The Buried Giant*

*The Buried Giant* is a powerful metaphor that conveys a message. Recollections are both grieved and pondered because the characters' lives had negative repercussions in most of the works. For the central character, recollections are either a benefit or a hindrance. Despite the fact that their life- journey had taught them many valuable lessons, memories from their past revealed the truth, and the play came to an abrupt conclusion. It depicts a typical problem in the twenty-first century. The average person despises nuances in life and refuses to acknowledge them on a fundamental level. According to psychologists, memory is defined as an organism's ability to store, retain, and retrieve information. A person's memory is altered in a variety of ways when he or she experiences a traumatic incident, whether physical or psychological. Trauma, for example, may have an effect on his or her remember of the event, memory of previous or subsequent events,

or general thinking. Social memory studies, according to Olick and Robbins, is a broad umbrella term encompassing research into the different ways humans are shaped by the past and they refer to “distinct sets of mnemonic practices in various social sites, rather than to collective memory as a thing” (112). Here collective memories bring psychological stress, an impact on the physical characteristics of patients' brains that it can produce damages comparable to actual brain damage. *The Remains of the Day* and *The Buried Giant* are apt examples of this collective memories.

In *The Buried Giant* When Querig finally finds the dragon, it is a pathetic, etiolated creature that looks more like an inflated fruit bat than Beowulf's scary "wyrms." This is the emblem picked by Ishiguro to represent his cowardly wish to forget the past or avoid addressing difficult truths. It is unquestionably scarier than our recent past, our most painful and demanding truths, but it is the correct focus of our common purpose. An old man fights hundreds of pixies with a hoe as his wife floats down the river in a basket in *The Buried Giant*; A wonderful mist encircles the country, causing the entire populace to forget their history; An ogre is discovered in a gravestone, gravely unrestrained, murdering and eating half of a poisoned goat; an ancient widow pursues a grudge against a strange boatman by dividing a poisoned goat.

Not only does "thick mist" envelop the earth, but it also envelops people's thoughts, causing them to forget about things they used to know or current occurrences. "How much they forget about the world of people and things is just yesterday and the day before," Axl explains. "Like an illness," the nebula "affects everyone." 'A cloud of remembering descended onto the land.' It's also supposed to be God's retaliation for human sins. God may have "forgotten a lot from the past" because of human crimes. The undiscovered island that the protagonists of the storey talk about so much is a metaphor for the afterlife. Individuals wishing to "cross the island" must be questioned by the boatman, a separate creature with a role similar to Charon's. Until the end of time, the island remains shrouded in lonely shadows, yet pairs are occasionally allowed to explore the island if they are "connected with love." Those who enter the island will not be able to leave. *The Buried Giant* is Ishiguro's first novel to include a first-person narrator. He even abandons the concept of a single narrator, claiming that there are several narrators, each with their own set of perceptions and facts. It can be a memory, a location, or a country, such as Britain, and it brings history into the world of magic and folklore. In the beginning, there are a few options. In the early novels, the two performers play an elderly couple, and their point of view occasionally influences the plot.

It's a long journey to their child's village. The pair is elderly and unable to move rapidly, to begin with. On the road, all dangerous and bad energies are present. The weather is the last to be discussed. They realised it was about to rain, so they needed to locate a safe place to hide. Before the heavens opened up and the severe rain began, they were able to finish it. Axl and Beatrice are both delighted to see their child, but they

can't help but wonder how he would react. It's possible that they simply didn't see him at the proper time, or that he's too absorbed to see them. They feel their son is "their flesh and blood," so they can rest, and he will be ecstatic to meet them. Axl then 'took her in his arms,' which is awkward and cruel, with a candle produced for Beatrice and Axl to keep them from spending the night and night in the dark. The 'crowd' dispersed as the couple took control. They were too preoccupied, and the crowd was moving too fast, for them to realise when the audience had abandoned them. It's also possible that the dense nebula caused them to lose sight of the crowd.

The story of *The Buried Giant* unfolds slowly and quietly. A knight's duty is to serve his lord. In this way, his master will be able to trust him in a crisis. We don't understand how, in today's climate, even a person who is loathed by his or her family may commit his or her life. The novel's loyalty motif is Sir Gawain. No matter how long his master is dead, it preserves Arthur's secret, makes jokes about its dragon-fighting failures, and even dies for him. Even if one thinks such an unwavering commitment is excessive and foolish, one cannot respect it. Axl and Beatrice seem to get along swimmingly. It is not, however, as straightforward as it appears. Later in the book, readers will learn that Beatrice was not always true to her husband and that Axl was a tough man. Because they are human, they are destined to make mistakes.

Even more important, they learn to forgive one another. Both Axl and Beatrice had the strength to express their guilt for making mistakes and allowing terrible lie to continue. The readers were rarely aware that the storey took place in England, despite the fact that it did. This isn't a really attractive or nice country. Thick and "easy fogs" draped over rivers and marshes, aiding the ogres that were still native to this land. 3 (BG) The reader can visualise the setup with the help of this illustration. The buried giant tells us that there may be memories that are so painful and damaging to nations and individuals that they must be forgotten. The storey of Malory and Le Morted'Arthur is formal and subtly archaic, and their conversation is refined and courteous. It is, however, far more sophisticated than it appears at first, giving us two 'Gawain reveries and then reaching the heart of the pair's history in a sorrowful end chapter, showing us their failings through the eyes of a fatal boatman, a far more complex narration with which to gradually move away from Axl, with whom we began. The undiscovered island that the protagonists of the storey talk about so much is a metaphor for the afterlife. The boatmen, a character with a duty similar to Charon's, will question anyone who 'wishes to explore the island.' Couples who are "lovingly bound" may visit the island together, while solitary shadows roam the island until the end of time. Those who have travelled the island's length and breadth are welcome to return.

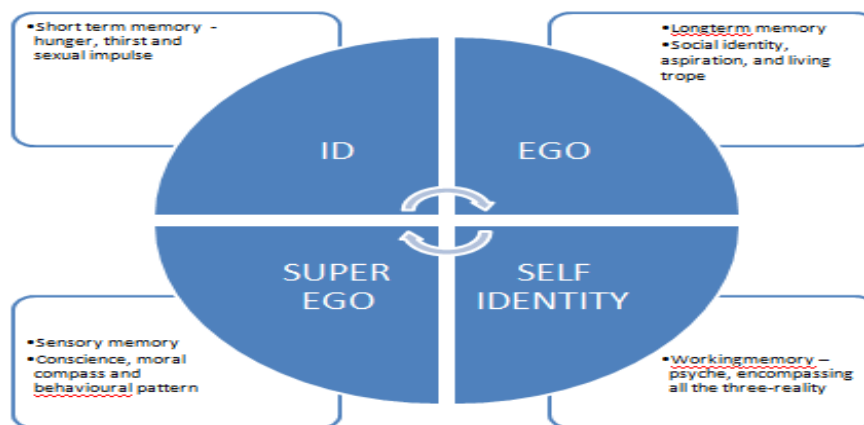
The symbology is also very apparent. The boatmen's encounter with Axl and Beatrice is a form of Charon, who fly souls into the land of the dead, and the mist of amnesia that afflicts the area is a spell, apparently allowing former adversaries Sachs

and Britons to coexist. Tribal blood feuds were hazy or forgotten, much like Axl and Beatrice couldn't recollect prior conflicts and losses. Like many of Ishiguro's works, *The Buried Giant* expresses concern about how people and civilizations deal with the past through denial, distortion, or self-deception. This culminated in dramatic and difficult explorations of how people rewrote their own stories and more terrible episodes in their countries' pasts in *The Remains of the Day* and *The Buried Giant*.

### Freudian Theory and memory equations

Memory has often been used in literature as a plot technique, with inquisitive, unsure protagonists piecing together a story from their memories. Ishiguro is no exception, since his works are often mosaic explorations in the concept of remembering and rebuilding recall, with mostly melancholic narrators seeking personal justification and atonement in their lives. They're looking for a single overarching paradigm to tie all of their life experiences together. In *The Remains of the Day*, Ishiguro tells the narrative of a butler who is tasked with maintaining the ornate façade of a large English manor house's ancient, mediaeval practises while never questioning his powerful boss's ethically dubious goals. In *The Buried Giant*, Ishiguro returns to the notion of memory, this time in the continuous and non-environment of ancient Britain. The tale centres around Axl, who, like the butler in *The Remains of the Day*, is attempting to put together his life's narrative using remembrances and memories; he and his wife are relegated to the periphery by the community they live in, now cut off from all the action.

## Freudian theory vs Memory





Our most primitive drives or urges are contained in our unconscious id, which is present from birth. It is in charge of hunger, thirst, and sexual impulses. According to Freud's "pleasure principle," the id desires immediate gratification. Through social interactions with parents and others in a child's environment, the ego and superego develop to aid in the regulation of the id. The superego evolves as a child interacts with others and learns social standards for right and wrong. The superego is our conscience; it acts as a moral compass, guiding our behaviours. When we fall short of the ideal, it aspires to perfection and criticises our actions, instilling feelings of pride or shame in us. The ego, as opposed to the instinctual id and the rule-based superego, is the thinking part of our psyche. The self, as defined by Sigmund Freud, is the part of our personality that is apparent to others. Its function is to balance the demands of the id and superego in the context of reality, following Freud's "reality principle." The ego assists the id in achieving its desires in a realistic manner.

## Conclusion

From the protagonist's perspective, reverberations and recollections engage with memory and trauma as a technique to give voice to inner quest during their living or journey, as described in this study. Their memories of catastrophic historical events linger in official historical discourse, deconstructing pre-existing perceptions of the past. They destabilise hegemonic narratives through a combination of recollections, reverberations, and memory lane, as well as broader perspectives that, taken together, counterbalance mainstream modes of expression and traditional historical views, and draw attention to the specificities of their war and trauma experiences. How to cope with the legacies of repression, a process that might derail a regulatory reforms, is one of the most critical philosophical and ethical challenges facing nations in transformation. Numerous religious, economic, and organizational restrictions can influence or limit possibilities to deal with the past, and unofficial and private initiatives, particularly civil society organisations, frequently develop from inside society to deal with the past. Remembering is a process that involves selections, absences, and multiple, potentially contradictory statements, whether it range of personal, social, or cultural representations of the past.

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